CITY SCHOOL OF THE ARTS

NEW YORK CITY CHARTER SCHOOL OF THE ARTS

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I. MISSION, KEY DESIGN ELEMENTS, ENROLLMENT, AND COMMUNITY

A. Mission Statement and Objectives

Mission Statement

The mission of New York City Charter School of the Arts (City School of the Arts) is to inspire a diverse community of young people to engage with the arts as a pathway to rich and rigorous academic scholarship and a creative, purposeful life.

Objectives

We intend to establish the first non-selective, non-audition visual and performing arts school in Manhattan. Our aim is to integrate academic, artistic, socio-emotional and nature-based programs into a cohesive learning experience that will allow a diverse community of learners—with the guidance of our highly-qualified team of teachers and community partners—to make interdisciplinary connections, take ownership of their learning, and ultimately develop the academic mastery, 21st century skills and socio-emotional competencies needed to become artists, leaders and change-makers in the world. While we value artistic study for its own sake, our school's mission rests on the power of the arts to support rich academic learning experiences co-created by highly-qualified teachers and engaged students.

City School of the Arts' uniquely integrated academic, artistic, and nature-based program will concretely further the six objectives detailed by New York State Education Law §2850(2) and delineated in the Charter Schools Act as follows:

1. Improve Student Learning and Achievement: By aligning the school day horizontally across all disciplines, our curriculum will reinforce and support learning in all content areas. Leveraging the arts to support engagement with academic subject matter aligned with interdisciplinary themes, we will increase opportunities for mastering core academic content by providing students with both traditional and alternative gateways to understanding[1] (see *Curriculum and Instruction* and *Special Student Populations and Related Services*). Our graduates will be fully prepared for successful high school careers, with the additional competitive advantage of a solid foundation in the visual and performing arts.

2. Increase Learning Opportunities for All Students: Through our founding team's decade of experience teaching arts in the South Bronx, we have learned firsthand that the arts and creativity can be a lifeline to Students with Disabilities (SWDs), English Language Learners (ELLs) and students eligible for Free and Reduced Price Lunch (FRPL). Our unique integrated program capitalizes on the power of the arts to reinforce learning throughout the academic day with creative modalities that help visual, auditory, spatial and kinesthetic learners connect to content more concretely.[2] Teachers will receive exceptional professional development in supporting English Language Learners from our Director of Integration and Culture who holds a Masters in Teaching English to Speakers of Other Languages (TESOL). We have strong systems in place to support students with Individual Education Programs (IEPs) and our Response to Intervention (RTI) program will help teachers identify students who are at risk or struggling academically so they can provide immediate support (see *Curriculum and Instruction* and *Special Student Populations and Related Services*).

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[1] The Interdisciplinary Studies Project, a multi-year research project affiliated with Project Zero and the Harvard Graduate School of Education, released findings in 2010 on the nature of interdisciplinary work that advanced the empirical notion that the cognitive, epistemological, social, and emotional dimensions of interdisciplinary work vastly improve quality of output across a number of dimensions and results in deeper, more enduring understanding than in content studied in isolation.

[2] Studies compiled by The John F. Kennedy Center for the Performing Arts' 2012 report *The Intersection Between Arts Education and Special Education* provide robust data to suggest the arts play a vital role in cognitive and skill development for our Special Education populations.

3. Use of Different and Innovative Teaching Methods: Our non-selective, non-audition arts-based school will be the first of its kind in Manhattan. By establishing a collaborative teacher culture through daily and weekly practices such as co-planning lessons, peer-to-peer observations, professional development geared toward interdisciplinary connections, and application of whole-school shared frameworks and unifying themes by grade level, we will offer a uniquely inter-connected school day[3] (see *Professional Development*). The use of the arts as a springboard for high-level academic work and the development of 21st Century Skills such as Critical thinking, Communication, Collaboration, and Creativity[4] will result in an innovative and engaging educational environment (see *Curriculum and Instructions* and *Professional Development.*)

4. Creating New Opportunities for Teachers and Staff: The cross-curricular nature of our program will ensure that teachers and staff are challenged to stretch beyond their own disciplines and actively pursue knowledge in other subject areas. Supported by professional development opportunities designed in partnership with some of the city's most prestigious arts and educational institutions, such as The Juilliard School and Young Audiences, teachers will learn from leading experts and from each other in order to develop the necessary skills to create uniquely rich and rigorous interdisciplinary learning experiences (see *Professional Development*).

5. Expanded Choices in the Types of Educational Opportunities: Through our extensive outreach, we discovered that our arts-rich academic program will fill a particular void in CSD 1, where numerous families stated that there are limited options for artistic study during the school day. Approximately 70% of the parents we surveyed said that the only arts programming available to their children was through after-school programming at local community centers. Our school's model has also generated interest from families in other districts both in and out of Manhattan where students do not currently have the option of attending a non-selective arts-based public school. As population growth increases in our proposed district, we are uniquely positioned to meet the needs expressed by families representing a broad range of backgrounds for more high quality arts-rich options for middle school students.[5]

6. Change from Rule-Based to Performance-Based Accountability Systems: City School of the Arts will be fully accountable to show progress towards our student learning targets and organizational goals. The achievement goals outlined in this proposal display our commitment to holding students to high expectations, and our assessment practices require teachers to use a variety of tools to track student advancement toward them (see *Assessment System*).

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[3] Scriberner and Sawyer's 2007 study out of the University of Missouri's Developmental Center *Teacher Teams and Distributed Leadership: A Study of Group Discourse and Collaboration* found that in optimal conditions (feeling supported, autonomous, effective, and purposeful), students performed better and had significantly higher levels of retention.

[4] The Partnership for 21st Century Skills is a national coalition of industry leaders that studies the skills, knowledge, and expertise students must master to succeed in the 21st Century workplace. Their 2014 policy brief *Framework for State Action on Global Education* reported findings that **collaboration, creativity, critical thinking and communication** are the skills most valued by employers.

[5] Grier & Grier's 2013 Enrollment Projections for New York City's Public Schools ("The Grier Report") states that projected student enrollment in CSD 1 will rise an estimated 15% from 2011 to 2016 and 11% between 2011 and 2021. By 2019, enrollment in CSD 1 is expected to expand by over 1600 students.

B. Key Design Elements: Features Enabling the Achievement of Our Mission

We have identified six key design elements that will enable us to fulfill our mission. City School of the Arts is envisioned as a thriving, diverse learning community in which the arts:

1. **Strengthen and enrich academic learning.** Arts integration across academic subject areas anchors our rigorous core academic program in aesthetic experiences that engage curiosity, activate sensory/kinesthetic intelligence and deepen cross-curricular understanding for all learners[6], while providing alternative gateways to academic mastery for ELLs[7] and students with learning differences. In addition to alignment with Common Core State Standards (CCSS), academic classes at City School of the Arts will be designed to meet National Core Arts Standards (NCAS), which overlap with CCSS at over 400 points of convergence[8]. Site visits to multicultural arts-integrated charter schools, including Boston Arts Academy, City Neighbors Middle School in Baltimore, and Renaissance Arts Academy in Los Angeles, have revealed that this model is producing exceptional academic results. Arts integration at City School of the Arts will be supported through partnerships with The Juilliard School's Morse Fellows program, Young Audiences, and The Loisaida Center. (See *Curriculum and Instruction*).

2. **Challenge a highly qualified team of teachers and community partners to collaborate creatively to meet the needs of a diverse student body.** Our weekly Professional Development sessions—many of them taught in partnership with leading arts and educational organizations including The Juilliard School, MOMA, The Harvard Graduate School of Education and The Yellin Center—will prepare our artistic and academic teachers to equip students with a rigorous cross-disciplinary framework of creative, academic and socio-emotional skills. The shared objective to meaningfully integrate the arts as an alternative pathway to deep learning in all domains will stimulate high-level interdisciplinary collaboration among teachers in weekly grade level, content area and student study team meetings, translating to elevated levels of richness and learning in all classes.[9] (See *Curriculum and Instruction* and *Professional Development*).

3. **Celebrate the cultural, linguistic and learning differences represented within our school community.** Our extensive outreach efforts have affirmed that the artistic focus of our rigorous academic program appeals to a broad cross-section of the Lower East Side community, with parents from many disparate cultural and linguistic backgrounds expressing interest in enrolling their children, who in turn represent a wide range of learning styles and academic needs. In addition to helping us fulfill our mission to recruit and retain a diverse student body, our focus on the arts—in particular our partnership with Dialogue Arts Project—will equip learners to

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[6] Research shows that rich arts experiences for students with special needs leads to increased academic performance and heightened social/functional skill development (Catterall, 2009; Deasy, 2002; Hillier, Greher, Poto, & Dougherty, 2012).

[7] The New York State Education Department's 2010 report *Art as a Tool for Teachers of English Language Learners* emphasizes that integrating the arts and into the educational programs of English Language Learners allows them to pursue multiple pathways to meaningful participation as they work towards attaining curricular standards.

[8] Several key documents have recently linked the CCSS with the NCAS. In fact, Guiding Principles for the Arts, Grades K-12, was developed by David Coleman, one of the authors of the CCSS. In July of 2014, The College Board released The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core Standards. In this study, each of the eleven arts anchor standards were compared to each of the Common Core's anchor standards for English Language Arts, as well as to the Standards for Mathematical Practice, with the goal of highlighting any similarities in the types of habits, skills and abilities that were described in each. This approach generated a total of 440 direct connections between specific NCAS and CCSS.

[9] A report in the Chicago Public Schools' *Guide for Teaching and Learning in the Arts Online* states that, "One reward of collaboration is the unique opportunity to work professionally with others on a mutual goal that benefits students. For the partners, the ultimate reward is effective instruction of both disciplines through arts integration."

communicate intelligently, creatively and compassionately across differences of race, class, and identity, equipping them with the socio-cultural skills they need to thrive in a complex multicultural society.[10] (See *Enrollment, Recruitment and Retention, Public Outreach, School Culture and Climate,* and *Special Populations and Related Services*).

4. **Promote students' development of strong 21st Century Skills.** The study of artistic disciplines such as music, theater, dance and visual art provides students with concrete opportunities to master the precise set of skills that employers identify as most fundamental to success in higher education and the constantly shifting demands of the contemporary workplace: Critical Thinking, Creativity, Collaboration and Communication. (The Partnership for 21st Century Skills, 2014; The College Board, 2015). These skills will be honed through interdisciplinary, project-based work in all artistic and academic disciplines, explicitly taught in our school's signature foundations class "Creative Connections," and refined through participation in democratic practices in Circle, Ensemble and at Camp. (See *Curriculum and Instruction* and *School Culture and Climate.*)

5. **Nurture students' socio-emotional wellness to help them develop resiliency, self-direction and purpose.** Art can play a powerful role in helping students cultivate a sense of balance and wholeness in an increasingly fractured world. The frenzied pace of contemporary life combined with the often alienating effects of technology and the media have the potential to cut young people off from meaningful connection with themselves and their communities, and shut down their innate ability to act as change-makers to positively impact their society. This fragmentation, compounded for so many students by the effects of poverty, can lead to debilitating chronic stress[11]. Creativity and the arts are fertile ground for helping young people build the sustaining connections with themselves and others that lead to socio-emotional health and wellness and the leadership skills required to live an inspiring, mission-driven life.[12] (See *Curriculum and Instruction* and *School Culture*.)

6. **Inspire young people to connect meaningfully with the natural world**. City School of the Arts students will spend three separate weeks per year at Camp Vacamas, our partner wilderness facility, learning in a natural environment that dramatically contrasts their life in the city. Looking at nature through an aesthetic lens gives students an inspiring way to investigate scientific and ecological concepts and draw concrete parallels between natural and artistic forms. Through meaningful artistic, academic, physical and socio-emotional work at camp, our students will ultimately come to understand their own natural "place in the family of things"[13] and connect to their innate sense of belonging and balance. As Richard Louv writes in Last Child in the Woods: "Green exercise improves psychological health. Other species help children develop empathy. Natural playgrounds decrease bullying"[14] (See *Curriculum and Instruction* and *School Culture and Climate*).

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[10] The Dialogue Arts Project provides workshops that use shared experiences in the arts as a passageway into deeper conversations about individual identity in a socially diverse community.

[11] The National Superintendants Roundtable 2015 study *School Performance in Context: Indicators of School Inputs and Outputs in Nine Similar Nations* found that the current level of stress amongst American adolescents undermines school readiness and academic achievement, and portends serious long-term mental health challenges.

[12] Celebrated Arts Educator Stacey Goodman writes in his 2015 article *7 Leadership Skills Fostered in Arts*, that skills such as project management, individuality, and risk-taking and learned experientially through art.

[13] In her poem, "*Wild Geese*," from her 1986 collection Dream Work, Pulitzer Prize-winning poet Mary Oliver writes, "Whoever you are, no matter how lonely,/ the world offers itself to your imagination,/calls to you like the wild geese, harsh and exciting--/over and over announcing your place/in the family of things."

[14] Richard Louv is the author of *Last Child in the Woods: Saving Our Children From Nature-Deficit Disorder*, published in 2005. The book explores the dwindling relationship between children and the natural world, creating the term "nature-deficit disorder" to describe the negative consequences in physical and

C. Enrollment, Recruitment, and Retention

	2016-17	2017-18	2018-19	2019-20	2020-21
Grade 6	92	92	92	92	92
Grade 7		92	92	92	92
Grade 8			92	92	92
TOTAL	92	184	276	276	276

Rationale for Enrollment Plan and Growth Strategy

New York City Charter School of the Arts will open with ninety-two 6th graders placed in four cohorts of 23 students each. The table above represents our projected enrollment for the initial 5-year charter. Class size is small enough to maintain focused, rigorous instruction and large enough to financially sustain our growing school. We anticipate a high demand for seats from multiple districts due to the limited options available to families for a non-selective, arts-based school.

Because we believe that all students deserve a seat in a quality school regardless of their academic proficiency or when they apply, we plan to backfill as needed to maintain our enrollment numbers, regardless of time of year. Based on data from comparable charter schools we anticipate an attrition rate of 3%[15] and plan to backfill any vacancies from our waitlist. Special features of our school, such as Circle and Camp will assist in the socialization of students who enter our school community after the start of the school year. Students who join us in 8th grade will not be expected to declare an artistic major unless they have had previous artistic experience or display special aptitude or interest; otherwise they will have the opportunity to begin with more foundational artistic classes. (See *School Culture and Climate* and *Curriculum and Instruction*).

Enrollment and Recruitment Targets

Recruiting and enrolling a diverse student population is mission-critical. Inspired by the work of charter schools like Brooklyn Prospect, Community Roots, and Compass, we believe that diversity affords students unique and powerful opportunities to assume different viewpoints and learn about different cultures. We believe in the power of diverse schools to strengthen urban neighborhoods by bringing communities together to grapple with the historic challenge of integrating the public school system. Research reveals that socio-economic and cultural diversity profoundly enriches and elevates the academic and emotional growth of learners of all backgrounds[16]. CSD 1 is one of the most diverse school districts in New York City, yet the district has struggled to reflect the breadth of diversity in their highest performing schools. We aim to match or exceed district averages for rising middle school students qualifying for FRPL at 75%, SWD 25%, and ELLs of 10%.[17] In our approach to recruiting the broadest possible cross-section of families, we are following the lead of exemplary arts-based schools like Renaissance Arts Academy, a thriving arts-based 6th-12th grade charter school in Los Angeles which, despite being legally unable to weight its lottery, has consistency used proactive and culturally sensitive recruiting practices to maintain a racially and socio-economically diverse student body that is reflective of their community's demographics in terms of percentage of ELLs, students with IEPs and young people at risk of academic failure.[18] Our outreach campaign includes collaborating with parent coordinators at district and charter schools in the neighborhood, continuing the drop-in arts classes we've been offering for local teens over the past eight months, and disseminating materials that highlight our unique artistic and academic curricula, our camp-based component, and our strong support systems for learners of all needs and backgrounds.

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social health as children move indoors and away from contact with the natural world.

[15] Demographic data for the CSD 1 community

[16] The Century Foundation's Richard Kahlenberg and Halle Potter assert in their recently published Smarter Charter that using charter schools to build innovative *diverse* school communities in traditionally segregated urban areas could be the more powerful lever for 21st century integration and social justice education today.

[17] The New York State District Report Card, Accountability and Overview Report, 2014.

Collaborating with many local Community Based Organizations (CBOs), parent networks like LES Parents, and New York City Housing Authority (NYCHA) Residents Associations in and out of CSD 1, we have already generated interest from a broad and diverse cross-section of families, including many whose children have struggled academically in more traditional school settings. Our goal will be to exceed the CSD 1 target of 21% SWDs for our incoming class of 6th graders. To this specific end we have formed partnerships with CBOs that serve families of SWDs, and our outreach and marketing materials highlight our student support program.

With the support of Henry Street and University Settlement Houses, the founding team has reached out to and gathered support from numerous families who speak languages other than English at home. Conversations with dozens of parents and social service providers have revealed that families with ELL students whose needs are not being met in district middle schools may be reluctant to apply to a charter school due to linguistic and cultural barriers. These impediments are especially pronounced in Chinatown, where immigrant families frequently do not speak English and are often reluctant to access social services or educational opportunities outside of their close-knit communities.[19] [20]With the support of our board member Jim Chu, a lifelong Lower East Side (LES) resident, artist and entrepreneur with close ties to the Chinese-American community, we are committed to working with Chinese-American religious, cultural and academic leaders to share information about our school and the support systems we offer.

Our commitment to serving a student population that exceeds CSD 1's 13% composition of 6th grade ELLs extends to Spanish-speaking students as well. Our co-founder Kate Quarfordt lived in Mexico and Spain, is fluent in Spanish, and has fourteen years of experience serving the needs of Spanish-speaking families in New York City. Our workshops and information sessions have been held in English and Spanish, with all written materials translated into both. In addition, we have secured in-person Mandarin translation for all large information sessions and student recruitment meetings. We will collaborate with strong bilingual schools such as American Dream Charter School and Emma Lazarus High School to distribute information about our school to large groups of newcomers who speak languages other than Spanish and Mandarin as well.

Recruiting a population of students eligible for FRPL comparable to the district average of 77% is also critically important to us. The Juilliard School's Education Outreach department draws low-income students from all over the city, and we anticipate their immense recruitment capacity having a measurable impact on our outreach. We have also established strong relationships with local settlement houses, temporary housing facilities, the local Boys and Girls clubs, and dozens of NYCHA Tenants Associations. Combined, these entities serve thousands of students eligible for FRPL. By holding information sessions and workshops in spaces that serve low-income families, we have obtained commitments from 57 families who intend to enroll their current fourth graders in 2016. Our website, http://www.cityschoolofthearts.org, and our Facebook page, provide up-to-date information on our mission, objectives, and enrollment process, and have also been valuable in helping us to recruit families.

Lastly, our partners at New Design High School (NDHS), a district school on Grand Street, have been instrumental in supporting our outreach efforts. Many NDHS students have younger siblings who will be entering middle school in the fall of 2016. NDHS recently hosted our first Town Hall meeting and they are committed to supporting our recruitment efforts. (See *Public Outreach* and *Programmatic and Fiscal Impact.*)

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[19] Per conversations with case-workers at Grand Street Settlement in Chinatown.

[20] As reported in the 2010 policy brief published by the Asian Legal Defense and Education Fund.

Meeting or Exceeding Retention Targets

The founders of City School of the Arts are committed to building and retaining a diverse student body and to meeting the needs of all students. We are confident that our unique, creative program will help us attract students from a range of backgrounds with a wide spectrum of talents, needs and abilities. In addition, we believe our partnership with The Juilliard School and other arts organizations in combination will create a dedicated community of learners who inspire more members of their community to enroll. Our founding team is confident that our ten years of experience creating an arts-rich educational environment in the Bronx will enable us to hold students accountable to high expectations for active involvement, resulting in exceptionally high attendance averages and excellent retention rates for all students, including ELLs, SWDs and those eligible for FRPL.

Our founding Director of Operations, Sara Sheffer Corona, has six years of experience as Special Education Coordinator at highly successful charter schools and will be instrumental in helping us retain SWDs by successfully meeting their learning and socio-emotional needs while supporting their families as well. Using internal assessments and data from the Committee for Special Education, Sheffer Corona will support teachers in identifying individual students' needs, and will then help teacher teams employ the RTI model to track students' growth collaboratively and efficiently. SWDs will receive their prescribed support with a constant push towards maximizing time with their general education peers. Corona will collaborate with local charter and district middle schools to source the highest quality related service providers and will proactively connect with families to be sure that their concerns are being addressed compassionately and professionally.

Our Director of Integration and Culture, Kate Quarfordt, holds a masters in TESOL and has twelve years of experience using theater and the arts to create a joyful, inclusive school culture that supports the language acquisition and socio-emotional development of ELLs. In the course of our outreach on the Lower East Side over the last several months we have met with upwards of 30 interested families who speak languages other than English at home. Should their students enroll at City School of the Arts, their language skills would be assessed over the summer and they would be placed in small groups at the start of the school year to receive special support to supplement their ELA classes. A range of programs, including Words Their Way, the Wilson phonics support system, and Harvard's pilot program, Word Generation, will be used to address the needs of ELLs. Particular support will be available for students more accustomed to a logographic alphabet or limited exposure to the English phonological system and American English intonation. Teachers will receive Professional Development on how to address academic language and vocabulary in the classroom. These comprehensive techniques will ensure that ELLs develop skills in the four modalities: listening, speaking, reading, and writing. City School of the Arts will communicate with all ELL families in their preferred language, in person and in print.

Successfully retaining students at City School of the Arts will require teachers to skillfully and compassionately address the economic disparities impacting families in our proposed district. Testing data from CSD 1 bears out a stark correlation between academic achievement and socio-economic status. Last year in CSD 1, only 20% of students eligible for FRPL passed the ELA state exam, while 66% of their peers who were not eligible passed with 3's and 4's. In order to help our teachers meaningfully confront the socio-economic realities that shape so many of our students' lives we will provide ongoing Professional Development in collaboration with The Yellin Center. Designed to help educators understand and address the educational challenges faced by students living in poverty, these trainings focus specifically on the neurobiological effects of chronic stress and other issues associated with economic hardship, and provide teachers with specific brain-based approaches to empower students to take an active, empowered role in their own process of overcoming these challenges.

We are also looking to the experiences of high-performing arts-based schools with strong retention rates for lower income students like Boston Arts Academy and Renaissance Arts Academy in LA,

whose legacies bear out what countless studies have shown about the success of arts education in combating drop-out rates among urban youth living in poverty.[21]These schools have been extremely intentional in their use of the arts to unite teachers, students and families in a joyful, close-knit school culture based on shared values of creativity and connection. Having taken a similar approach during our time in the Bronx—and seeing the intergenerational networks of support endure long after kids have graduated—inspires us to continue building on this approach.

Family and Community Support:
Evidence Supporting the Need for City School of the Arts

In our commitment to ensuring that the design process of our school is transparent and collaborative, we have forged strong relationships with CBOs that serve thousands of local families; we have met with elected officials to learn about the concerns of their constituents, and we have received feedback on our school design from hundreds of local educators, parents, and community stakeholders. We are learning what matters to students in our proposed district by producing regular youth poetry workshops in local public housing developments, and inviting young people to attend our weekly focus groups with their families. We have met with our Community Education Council (CEC) President, and presented our plans for City School of the Arts at the CEC's June school board meeting. Their questions and feedback directly impacted our approach to recruiting for diversity and creating charter-district partnerships. Local CBOs including Henry Street Settlement, University Settlement, The Educational Alliance, The Loisaida Center, CITYarts, Abrons Arts Center, and the Lower East Side Ecology Center have pledged their full support of our mission and are committed to supporting our student recruitment efforts. (See *Public Outreach*).

Application, Admissions and Enrollment Process

We have been accepting survey responses—both online and in hard copy form—from families interested in enrolling their student at City School of the Arts should we be granted a charter. If our school is authorized we will begin reaching out directly to these families and announcing in print and online that we are officially accepting applications for our lottery. Should we receive applications from more than 92 families, we will hold a lottery, and will then contact selected families via phone or email, and mail enrollment packages detailing our mandatory enrollment sessions. To ensure that we meet our goal of enrolling 92 students in our inaugural class of 6th graders, we will fill any empty seats for those who decline their acceptance from a waiting list. (See *Attachment 1*).

D: Community to be Served

CSD 1 is one of the most diverse school districts in New York City, yet due to a number of complex social factors and demographic shifts, there exists stark school-level stratification by race, socioeconomic class, and academic achievement. More than 60% of students in CSD 1 are Black or Hispanic, but less than 30% of them are in the district's high-performing middle schools. Conversely, 66% of the district's Asian students and almost 90% of the district's White middle school students are enrolled in the district's high-performing schools. Within CSD 1, it is more than five times as likely that a White student will be able to study in a high-performing middle school than a Black or Hispanic student.[22]

In addition, families on the Lower East Side have been outspoken in their desire for more opportunities to engage with the arts *in school*; overcrowding and budgetary constraints have prevented many traditional district schools from integrating artistic classes into the school day in meaningful ways. Many families and community members with whom we met expressed frustration that they must access music and art enrichment outside of school, sometimes at significant cost, and

[21] Catterall, Dumais, and Hampden-Thompson's 2012 study *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* found that high school students who earned few or no arts credits were five times more likely not to have graduated than students who earned many arts credits.

[22] The Schott Foundation for Public Education released report: *A Rotten Apple, Education Redlining in New York City* April 2012 that revealed segregation patterns even in the most diverse districts; students historically at risk for academic failure are still underserved disproportionately.

wished students had more opportunities to learn art and music in concert with academics. We endeavor to build a diverse school with the Arts at its core.

Addressing a Community's Call for More Diverse Middle School Options

We have proposed an open-admission secondary charter school due to the scarcity of high-quality unscreened middle school options. Both anecdotal and empirical data suggest that the elementary schools in CSD 1 are serving the K-5 population well. 70% of elementary schools in our proposed district are outperforming the citywide average for math and ELA, and more than half of the elementary schools in the district have student populations with demographics distributed in proportion with local averages. The clustering of students by race and free lunch status increases significantly in middle school, however, and schools have become significantly more segregated over the past ten years.[23] Early increases may be tied to the openings of PS184 and NEST+m, gifted and talented programs which have attracted populations different from the district-wide mean, but later increases have been more broad-based and related to population growth and greater demand for DOE public schools in Lower Manhattan.[24] This increase in clustering is most easily seen in the White population, and to lesser degrees, the Hispanic population and students eligible for FRPL.[25] A number of committees and tasks forces have been created on the district level to address this pattern, indicating that the community is eager and prepared to take action against this legacy.

Serving Students at Risk of Academic Failure

Studies show that arts education can be a lifeline for the most at-risk students[26]. New York State demographic data indicates that 75% of rising 2016 middle school students in CSD 1 are eligible for FRPL, 11% are classified as English Language Learners, and 25% have IEPs. Students in these three groups are typically most at risk for academic failure; we aim to meet the FRPL target and exceed the SPED and ELL percentages for our proposed district to address the specific learning needs of this population. We are confident that the combination between our robust academic support systems and our arts-rich pedagogical approach, infused with tools to support all learners (kinesthetic, auditory, spatial, etc.), will have a uniquely positive effect on outcomes for students that struggle in traditional settings. Furthermore, our founding team's decade of experience working with intellectually and creatively talented at-risk students in the Bronx has borne out what researchers have observed: arts education has the power to motivate bright but academically underachieving students by helping them gain a sense of autonomy and creative power that translates to re-investment in the academic learning process.[27] Additionally, exceptionally bright students, who may be underachieving due to socio-emotional issues and/or because they are not sufficiently challenged by traditional academic settings, have displayed a similar turnaround when given opportunities in the arts.[28]

Expanding Arts-Rich School Options

Countless studies show that Arts Education is important, yet strategic and budgetary decisions do not currently reflect this priority in New York City. The NYCDOE has launched sweeping initiatives over the past decade to connect more students with the city's vast cultural resources, but the result has been a drastic increase in contracted programs, with little development of in-house programs. According to analysis by the NYCDOE, only 45% of elementary schools and 33% of middle schools provide education in all four required art forms, and just 34% of high schools offer opportunities beyond the minimum graduation requirement.[29] Access to arts-rich instruction varies by school in CSD 1, with more under-resourced schools offering significantly less arts opportunities than higher-performing schools. 92% of parents surveyed were unsatisfied with the artistic offerings in their school, and 100% reported that they have or would be interested in accessing outside opportunities.

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[23] Report prepared for Community School District 1 by Youth Studies Inc. showed significant increase in "clustering" over the past ten years.

[24] Youth Studies Inc. report, 2013

[25] *A Rotten Apple, Education Redlining in New York City* , 2012

[26] Catterall, Dumais, and Hampden-Thompson, 2012

[27] Jaquith, Diane B., Hathaway, Nan E., "Outlaws, Rebels and Rogues: Creative Underachievers," 2011.

[28] Ben Johnson writes about the arts as a powerful connector for students at different level in his 2011 Article *How to Support Gifted Students in Your Classroom*.

[29] *Why Arts Education is Crucial,* Edutopia. 2011.

These findings were corroborated by conversations with Henry Street Settlement, University Settlement, Educational Alliance, parent coordinators, and elected officials. In a meeting with state senator Daniel Squadron, he asserted that families downtown wish their schools had the structures and resources to offer more arts. Community centers like Henry Street Settlement and the LES Girl's Club provide arts programming to thousands of local middle school students each day. People from every facet of the community agree that more should be done to bring this to the school level.

Leveraging Autonomy to Disrupt Clustering

Numerous community members with whom we've met attribute demographic clustering to the intensive screening processes employed by CSD 1 schools. Currently, the highest-performing, least demographically representative schools require families to furnish attendance records, teacher recommendations, and transcripts, and participate in an interview. Additionally, many families benefiting from high quality community elementary schools opt out of their district middle schools for independent schools or magnet schools; there are 9% more students who quality for FRPL in middle schools than in elementary. 84% of students in CSD 1 quality for FRPL; only those who attend schools with the most rigorous screening processes outperform the district averages in Math and ELA. At CSD 1's NEST+m, a gifted and talented school located across the street from one of the largest NYCHA housing developments in New York City, only 27% of students qualify for FRPL, 60% less than the CSD 1 average. NEST+m's student population is 9% Hispanic and 11% is Black, both well under CSD 1 averages.

While we do not claim to have the silver bullet to disrupt the complicated social forces that cause clustering, we do believe the arts can be a great equalizer. We hope the promise of a non-selective enrollment process for an arts-based schooling option at the middle school level will unite disparate social groups in the district.

E. Public Outreach

City School of the Arts founders have had a diverse array of opportunities to meet with local families, community stakeholders, and representatives from New York based schools, foundations, and arts institutions to inform members of the community about our proposed school model and solicit feedback from a vast audience. To date, we have discussed our proposed school model with CSD1 parents, elected officials, educators in CSD1, faith-based institutions, advocacy groups, community leaders, NYCHA Tenants Association Presidents, youth development agencies, settlement houses, cultural institutions, colleges and universities, and public and independent schools all over Manhattan.

Evidence of responsiveness to community concerns can be seen in our decision to start in 6th grade as opposed to 5th as we were originally proposing (families were worried that beginning in 5th would be disruptive to the flow of their students' elementary school years) and the founding team's decision to sharpen our school's focus on meeting the needs of English Language Learners. Program Directors at Educational Alliance, University Settlement and Henry Street Settlement all strongly suggested that we take deliberate steps to reach out to the Asian-American community in Chinatown, for example, as their needs are pronounced, but often silenced in Lower Manhattan.

Forging Relationships with Community Based Organizations

We have forged strong relationships with a number of CBOs who serve our target population. Henry Street Settlement and University Settlement, for example, both of which have been serving local families for decades, have committed their support and worked with us actively to solicit input from the community and participate in family events. We participate in University Settlement's *Bridging the Gap* series, a monthly gathering that brings together a range of local LES social service providers to share best practices, and have had multiple meetings with the Director of Advocacy and Community Relations and the Director of Education Services at Henry Street Settlement. We are grateful for their continued support of our mission and commitment to aid in our recruitment efforts (See *Attachment 2*). Local CBOs including The Lower East Side Ecology Center, The Loisaida

Center, Educational Alliance, CITYarts, and Abrons Arts Center have pledged their full support of our mission and are committed to supporting our student recruitment efforts as well (See *Attachment 2*).

Elected Officials and Public Support

We have met several times with elected officials to discuss our school's mission, the ways in which we are different from traditional schools, and the rationale for our commitment to opening in private space (not co-locating in a public school facility). We've met with Manhattan Borough President Gale Brewer and Assembly Member Deborah Glick to learn about the concerns of their constituents and have had two meetings at State Senator Daniel Squadron's office (the first with his staff member Mary Cooley and the second with the Senator himself). We've also met with our CEC President, and presented our plans for City School of the Arts at their June school board meeting. The questions, ideas and feedback we've gathered in the course of all of these interactions have directly impacted our design process, specifically in terms of our approach to recruiting for diversity and creating charter-district partnerships.

Established Partners

We are thrilled to be partnering directly with a number of the city's most respected arts and education institutions, including The Juilliard School, Camp Vacamas, Young Audiences, Loisaida Center and Lower East Side Ecology Center. (For more detailed information about our Formal Partnerships, Community Affiliations and Anticipated Partnerships, see charts in *Family and Community Involvement*.)

Public Support and Recruiting Families

Our community outreach has also been strengthened by the September 2014 launch of our monthly newsletter, which currently reaches an audience of over 500 subscribers. Our website and blog (www.cityschoolofthearts.org) have also broadened our connections, with over 1000 views since going live in December. Our Facebook page received 300 'likes' within its first 24 hours of existence, and has been accessed over 17,000 times. With 759 signatures and counting, our online petition of support includes over 50 positive comments. In addition to key partners in the community, we have connected with several philanthropic foundations and individuals eager to invest in the creation of our school. To initiate a development campaign immediately upon receiving a charter, we have secured the Apprentice Foundation to be a fiscal sponsor.

Our community outreach has been targeted specifically to CSD 1; however, in response to our Facebook page, newsletter, and website, we have received numerous inquires from families in other districts. Based on this interest, we have begun to broaden our outreach by scheduling information sessions in CSDs 2 and 3 in Manhattan and 12 and 13 in Brooklyn. Our Town Hall meeting at NDHS on March 18th drew parents from multiple districts. To date, we have 57 intent-to-enroll signatures from families. While some parents we've spoken with have shared misgivings about the charter movement in general, their response to our proposed non-selective art-based public school has been overwhelmingly positive. Our team feels certain that we possess the capacity and public support to create a thriving new middle school in Lower Manhattan.

F. Programmatic and Fiscal Impact

Programmatic Impact

The co-founders of City School of the Arts are confident that our school will have a positive impact on CSD 1, where families and elected officials alike point out that spiking population growth has not yet been met by expansion of current schools or new school construction. There are currently 12 district schools that serve middle school students in CSD 1; a number of them are over-enrolled, and of the poorly performing schools that are under-enrolled, many still are overcrowded due to limitations of space. There are currently no non-selective arts-based schools in Manhattan, and no arts-based or art-focused schools in CSD 1.

We anticipate having a positive effect on surrounding schools by sharing best practices, collaborating on shared artistic programming, and sharing Professional Development opportunities. Having partnered with NDHS, we are designing opportunities for shared arts showcases and planning a peer-mentoring program that would pair our middle school students with high school 'Big Brothers' and 'Big Sisters'. We will meet regularly to foster mutual support with an eye toward vertical alignment for high-school ready skills. We hope to engage with other district schools in similar exchanges.

In addition to local district schools, we have sought guidance from a Catholic School Principal in the East Village about local demand new middle school options. He explained: "[As a selective Catholic School,] we are by design a gifted program, so we must take applicants from all five borough based on merit alone. It breaks my heart to turn away so many ambitious young people from this district whose families are looking for alternative options for middle school. You'd be the answer to their prayers." He went on to express his enthusiasm for a new school to which they may refer local parents. We heard this sentiment often in talking to families and community stakeholders: demand for good middle schools in CSD 1 far outweighs the supply.

We met one of our early community allies, CITIarts, as they were wrapping up a local public art project: restoring a community mural on the wall of an LES public school building. After a number of conversations about their experience working with local families to paint this mural collaboratively, we asked if they would collaborate with us to creative a new one, if chartered. They were resoundingly positive about our potential to come together to make art in service of our new home (see *Attachments)*. We believe that this tangible, colorful contribution to the Lower East Side would be a powerful way to bring the community together at the dawn of this new adventure.

We are especially eager to positively impact CSD 1 schools through our affiliation with Parent Teacher Home Visit Project, which has substantially boosted test scores, reduced suspension and expulsion rates and increased attendance across a number of Washington DC public school districts. If chartered, we would propose to facilitate, coordinate and host a NYC-based program pilot for all interested district schools. (See *Professional Development*).

Another positive impact we may have on district middle schools across the city stems from our collaboration with Young Audiences on expanded curriculum development for their successful Literature to Life program. We plan to work with Young Audiences during our planning year to create expanded theater and literacy curricula using Literature to Life as a springboard, which would directly inform our students' yearly culminating humanities project. Once we have piloted this innovative curriculum, we will support Young Audiences in applying for an Arts Education Model Dissemination Grant to help middle school students all over NYC benefit from this rich, arts-infused literacy curriculum.

The co-founders of City School of the Arts are confident that we will not have a negative impact on the public schools currently existing in CSD 1. There are currently 12 district schools that serve middle school students in CSD 1. We will open with 92 sixth grade students. This is approximately .7 percent of the 13,020 students enrolled in CSD 1. The demand for charter schools in CSD 1 is such that there were 402 students on the waiting list for the 2014-15 school year. There are no schools in CSD 1 like City School of the Arts; nor, for that matter, do schools like ours exist in most other districts in the city. Because our program differs from other charter middle schools in the district, and would also meet a need expressed by families who were denied a seat last year, we feel confident that our program will not negatively affect the other charter schools currently in CSD 1.

Fiscal Impact

The chart bellow represents the minimal impact City School of the Arts will have on the total operating budget of CSD 1 in our first five years of operation.

School Year	Charter Year	Estimated Revenue	CSD 1 Budget	% Impact of NYCCSA
2016-17	1	2,334,778.00	212,896,612.00	1.1%
2017-18	2	3,283,991.00	212,896,612.00	1.4%
2018-19	3	4,682,616.00	212,896,612.00	2.1%
2019-20	4	4,926,142.00	212,896,612.00	2.3%
2020-21	5	5,171,319.00	212,896,612.00	2.4%

II. EDUCATIONAL PLAN

A. Achievement Goals

New York City Charter School of the Arts has set achievement goals in the areas of academic excellence, academic growth, artistic excellence, and community engagement. These mission-aligned goals will allow our students, families, and staff to engage in our school in a focused, achievement-driven manner.

1.) **Academic excellence:** In accordance with The Charter School Act, we endeavor to raise levels of academic achievement for students through the innovative use of an arts-infused model. Proficiency in Mathematics and English Language Arts (ELA) will be measured by the New York State Testing Program, and progress towards absolute goals and growth goals on state tests will be measured throughout the year using the Achievement Network program[30] (ANet), Scholastic Reading Inventory (SRI), and Scholastic Math Inventory (SMI) (See *Assessment*). Scholastic Reading Counts[31] (SRC) will be used to track the number of books read and comprehended by each student, and at what level. Mastery of Social Studies content standards will be assessed using teacher-created midterm and final exams aligned to New York State Standards for Social Studies (See *Assessment)*. Mastery of content standards and scientific inquiry skills will be measured with yearly culminating projects using an interdisciplinary rubric, and all 8th graders will take the Living Environments Regents Exam. Achievement goals for core content area study follow:

Humanities (English Language Arts and Social Studies)

- 60% of middle school students will earn 3s or 4s on their NYS ELA exam[32]
- 50% of 6th Grade students will earn 3s or 4s on their NYS ELA exam
- 60% of 7th Grade students will earn 3s or 4s on their NYS ELA exam
- 70% of 8th Grade students will earn 3s or 4s on their NYS ELA exam

By the End of the Third Trimester:

- 60% of 6th graders will be reading on or above grade level (880L)[33]

[30] Four times a year, ANet provides interim assessments that give educators timely, actionable, and student-specific data. They meticulously develop assessment questions that align to the standards and format of state summative assessments. This helps teachers understand the standards students are mastering and the ones they aren't. But the data doesn't capture only right and wrong—it provides information about which students are struggling, with what, and *why*. www.acheievementnetwork.org

[31] Scholastic Reading Counts is a computer based book-reading program that uses short comprehension quizzes to allow students, families, and teachers to keep track of the books they finish and the levels at which they are reading.

[32] In 2014, 37% of students in CSD 1 earned 3s or 4s in ELA.

[33] Lexile measures target student-reading competency on a sliding scale at a 75% comprehension rate. The Lexile map is aligned to grade level standards using nationally normed averages by age and grade level. Targets here reflect our goal to push the majority of our students to be reading at grade level by high school.

- 70% of 7th graders will be reading on or above grade level (955L)
- 80% of 8th graders will be reading on or above grade level (1000L)
- 90% of students are reading at least three books for pleasure (outside of core classes) as tracked by Scholastic Reading Counts

Mathematics

- 60% of middle school students will earn 3s or 4s on their NYS math exam[34]
- 50% of 6th Grade students will earn 3s or 4s on their NYS Math exam
- 60% of 7th Grade students will earn 3s or 4s on their NYS Math exam
- 70% of 8th Grade students will earn 3s or 4s on their NYS Math exam

By the End of the Third Trimester:

- 60% of 6th Graders will be in proficiency range (780-950Q)[35]
- 70% of 7th Graders will be in proficiency range (890Q-1040Q)
- 75% of 8th graders will pass the Integrated Algebra Regents Exam

Science

- 80% of 6th and 7th graders, and 90% of 8th graders, will earn passing grades on their science culminating projects
- 75% of 8th grade students will pass the Living Environment Regents Exam

2) Academic Growth: The New York State NCLB accountability plan, SRI, and SMI will provide us with data to ensure that students are making adequate annual growth in core academic subject areas:

- New York City Charter School of the Arts will be in "Good Standing" Under New York State's NCLB accountability plan
- 60% of students will demonstrate Fall-Spring growth on SRI test exceeding 50L
- 60% of students will demonstrate Fall-Spring growth on MRI test exceeding 50Q
- 75% of students will show proficiency growth between their midterm and final exams in Social Studies

3) **Artistic Excellence:** Achievement goals for Piano and Creative Connections are as follows:

- 90% of 6th grade piano students will receive an 80 or higher on an Artistic Jury
- 90% of 6th students will receive a 80 or higher on a culminating Creative Connections project

4) **Student and Family Engagement:** We believe that family engagement is critically important for academic success. We will use the following tools to assess our progress toward meeting the needs of the whole child and supporting their families:

- Average daily attendance will be 93% or higher as evidenced by ATS and internal records
- Year-to-year retention rate will be 93% or higher as evidenced by ATS
- Family participation in seasonal events will exceed 75%
- Family attendance at conferences will exceed 90%

B. School Schedule and Calendar

Our approach to scheduling reflects our commitment to building structures that create a sense of rhythm, coherence, and purposefulness, both for our learners and for our teachers. We feel that healthy scheduling practices are critical to our efforts to support deep and lasting academic and

[34] In 2014, 42% of students in CSD 1 earned 3s or 4s in Math.
[35] Projected goals by grade level reflect ranges typical of the middle 50% of students, based upon their performance on tests that report student Quantile measures.

artistic achievement. In response to the chronic stress that so many urban middle school students suffer,[36] we seek to design daily, weekly and annual schedules that balance the sustained periods of focused academic and artistic work required for high achievement, with ample time for rest and reflection, healthy eating, community celebration and play.

We ground our daily, weekly and annual schedule on the Season Wheel, a framework inspired by Farm and Wilderness Camps in Vermont that organizes cycles of work into Four Phases corresponding to: Spring—'Inspiration,' a time of preparing the ground to plant the seeds of a project; Summer—'Perspiration,' a time of focused work, perseverance, and practice; Fall—'Celebration,' a time of harvesting the crops and sharing them with the community; and Winter—'Reflection,' a time of resting the soil and integrating lessons learned. This cycle applies to smaller sections of time such as class periods, which often begin with an inspiring opening activity, then move to a stretch of sustained work, culminate in the sharing of what has been learned or accomplished and end with a brief reflection. A similar cycle defines the school day, which starts with Circle, our small-group advisory, moves into a number of periods of sustained work that are followed by opportunities to share and celebrate, and finally culminates at the end of Ensemble (Extended Day), with a verbal or written closing reflection. (For more detail about how our daily, weekly and annual schedule is designed in alignment with the Season Wheel/Four Phases framework, see *Culture and Climate;* for impact of Season Wheel/ Four Phases on teaching and learning see *Curriculum and Instruction*.)

Student and Teacher Schedules: Our school day will run from 8:00 am to 4:30 pm, with the exception of Thursday, when we will have an early dismissal to accommodate our weekly whole-school Professional Development. A healthy breakfast and brief period of kinesthetic activity like yoga, sports or creative movement will be available to scholars from 7:30 am. Teachers will report by 7:45 am, and will be expected to assist with dismissal until 4:45 pm. In addition to facilitating Circle, core content teachers will teach four periods a day, leaving ample time for planning, grading, contacting families, and collaborating with colleagues. Core content teachers may also supervise homework help and/or tutoring sessions during Ensemble. Teachers will be required to assist with one or two duties per week, such as hall monitoring or supervising breakfast. Sample weekly teacher and student schedules can be found in *Attachment 3a*.

A typical 6th grade school day for students:

Time	Activity
7:30-7:55	BREAKFAST/ Kinesthetic Activity
8:00-8:40	Circle
8:45-10:30	Humanities: Double Block Integrated ELA & Social Studies
10:30-10:40	Kinesthetic Break
10:45-11:40	Piano
11:45-12:30	LUNCH
12:35-1:30	Math
1:35-2:30	Science
2:35-3:30	Physical Education
3:35-4:30	Ensemble (Extended Day)
4:35	DISMISSAL

[36] Writing in 2014 in USA Today, columnist Vicki Abeles notes, "It's hardly a surprise that young people nationwide suffer from alarming rates of anxiety, sleep loss and depression. In the most recent Stress in America survey by the American Psychological Association, more than one in four teens reported feeling 'extreme levels' of stress during the school year."

The total hours of weekly instruction per subject area is as follows:

Class	Hours
Humanities	10 hours
Math	6 hours
Science	4 hours
Artistic (Piano and Creative Connections)	6 hours (3 hours each)
Physical Education	3 hours
Circle	1.5 hours
Ensemble	4 hours

Special Features of City School of the Arts' Calendar

The calendar for 2016-17 can be found in *Attachment* 3b. Our school year will include 185 instructional days, with an extended program four days a week (total extra hours representing 19 more instructional days than the DOE calendar). City School of the Arts will divide the academic year into Trimesters. Parent meetings will occur halfway through each trimester to coincide with progress reports.

Significant time devoted to Professional Development for teachers is built into the school calendar, including a four-week Summer Institute before school opens (See *Professional Development*). In alignment with our objective for students to connect meaningfully to the natural world, students will spend three weeks of the school year engaged in academic and artistic study at Camp Vacamas (see *School Culture and Climate*). Several other key features of school scheduling at City School of the Arts will specifically serve our mission, such as Arts Programming (see *Curriculum and Instruction*), Circle, Ensemble, and Saturday programming (see *School Culture and Climate*).

C. Curriculum and Instruction

Rationale for a Thematically Unified, Arts-Rich Curriculum

> *A big crisis now in the U.S. is that teachers and administrators are refusing to change the curriculum that alienates students.* —Ira Shor, A Pedagogy for Liberation

Ira Shor and Paulo Freire's lament about the alienating effect of entrenched and disengaging curriculum on students is no less relevant today than it was when the two master educators exchanged the dialogues at the heart of their classic text "A Pedagogy for Liberation" back in 1987. While the middle- and high school students we have been interviewing on the Lower East Side over the last ten months have often cited aspects of their schooling that they enjoy and specific teachers they trust and respect, many spoke to an overall sense of boredom and lack of engagement as reasons why they sometimes considered leaving school. For example, one 9th grade participant at a focus group we held on Eldredge Street in February said,

> **"Honestly, all we do at school is sit in front of a computer eight hours a day […] [School] sometimes feels irrelevant to me, like we're just going through the motions, following directions and jumping through hoops. I want to really use my brain, you know? I want to push myself creatively, I want to actually do something that makes a difference, not just now in school but also in my future!"**

Given the hunger so many students feel to engage meaningfully and creatively at school, it's not surprising that one of the design elements that so many of the Partnership for 21st Century Skills' exemplar schools have in common is an emphasis on cultivating student engagement and voice (Partnership for 21st Century Skills, 2014). At City School of the Arts we use the arts as a powerful engagement tool that hooks students and motivates them to want to come to school by offering rich aesthetic and kinesthetic experiences. But exceptional stand-alone artistic classes are not enough. We believe that the role of the arts and creativity should be to fuel a seamlessly designed academic and

socio-emotional curriculum that engages students through culturally, intellectually and developmentally relevant real-life work.

We believe that an engaging curriculum should meet students where they are developmentally and should also intentionally reflect the symbolic stage in which they find themselves at any given point on the three-year spectrum of middle school—from when they enter our school as new 6th graders, to their in-between year as 'middler' 7th graders, and finally to their 8th grade year when they transform into emergent leaders on the cusp of high school.

Accordingly, we have designed an overarching framework of yearly themes that integrates our academic, artistic, socio-emotional and nature-based programming into a three-part progression with a developmentally appropriate focus on Systems in 6th grade, Disruption in 7th grade and Paradox in 8th grade.

Grade/ Theme	Developmental/ Socio-Emotional Needs by Grade	Aligned Areas of Academic/ Artistic Study
6th Grade: SYSTEMS	'First-years' (6th graders) need to master systems of foundational academic skills and school-wide cultural norms in order to feel a sense of capacity, safety, orientation, and belonging.	Analyzing social systems, writing systems (conventions and grammar), scientific systems, mathematical systems, and systems of notation and representation in music and visual art
7th Grade: DISRUPTION	'Middlers' (7th graders) benefit from healthy means to channel appropriate and normal adolescent questioning and rebellion into powerful creative and intellectual self-expression.	Researching the positive effect of courageous, creative acts of disruption and innovation in social, political, scientific, mathematical and artistic domains
8th Grade: PARADOX	'Seniors' (8th graders) can be supported as they move towards increasing autonomy, self-direction and peer leadership by an emphasis on integration and synthesis of what they have learned in grades 6 and 7.	Delving into the role of paradox, integration and synthesis in science, literature, history and the arts, including the notion of analyzing conflicts in terms of "a clash of opposing good values"

These three themes "Systems" (6th), "Disruption" (7th) and "Paradox" (8th) map intentionally onto the cycle of Thesis-Antithesis-Synthesis, a simple but powerful dialectical triad for understanding systems change across many different literary, historical, mathematical, scientific, artistic and socio-emotional domains.

Proposed Core Academic Content

Lessons and projects aligned to both CCSS and NCAS will be tied whenever possible and appropriate to students' year-long grade level theme. We know that it will not always be possible—nor even desirable—to integrate every element of academic and artistic content areas into the grade-level theme. We do expect, however, that teachers and students will become adept at using these themes as a broad conceptual framework for creating deep and enduring meaning across content areas, and that the shared goal of aligning to the broad theme will inspire creative collaboration on grade level teams across disciplines to indentify overlapping language, vocabulary, skills, and approaches to learning.

Examples of theme-based essential questions in each content area for each grade are outlined in the three charts below. Areas shaded in gray represent co-curricular content areas and are included here only to demonstrate the breadth of potential alignment we envision across artistic, academic, socio-emotional, nature-based and school culture-oriented learning experiences at City School of the Arts.

Grade 6: Systems **Corresponds to "Thesis" Stage in Dialectical Triad and Developmental Stage of "Initiation"**	
Humanities (ELA)	Lowis Lowry's The Giver: Hierarchically imposed social systems force twelve year old Jonas to weigh the value of collective stability against the value of individual freedom. Social systems preserve order in this story, but at what cost?
Humanities (Social Studies)	Democracy in Ancient Greece: What conditions led to the creation of a system of government in Ancient Greece in which all citizens have a say in civic life? Who was excluded from participating in this system? What role did leadership and activism play in creating these new democratic systems of power? How are these questions still alive in our nation's governing systems today?
Math	Rational numbers: How do we build upon fundamental systems of rational numbers?
Science	Simple machines: How do we create simple machines? How do mechanistic systems create increased efficiency in our lives? In what ways do these systems detract from human engagement? Can machines be used as part of a thriving ecosystem?
Piano	Notation: What information does each note on the grand staff communicate to the reader? What primary systems of music are represented by the two elements of music notation communicated by each note?
Creative Connections	Season Wheel/ Studio Habits: How do seasonal systems such as agricultural practice (plant seeds/ tend crops/ harvest fruit/ rest soil) mirror the cyclical sequence of studio habits (imagine & observe/ practice & persist/ express & share/ reflect & rest) used by artists and innovators to design and carry out successful creative projects?
Physical Education	Building Routines for Cardio and Strength Training: How can routines and structures be used to build physical strength?
Circle	Mindful Breathing: What role can mindful breathing play in regulating our physical and emotional systems? What is the physiology behind these practices? Can contrasts be observed in how we relate to others within the social system of the school when we are conscious of our breathing versus when we are not?
Ensemble	Democratic Practice: What systems of shared agreements can we design and agree to adhere to in our small group ensembles to ensure that all voices are heard and valued?
Camp	Wilderness Safety: What systems must we learn and implement to ensure that our teammates stay safe and accounted for during hiking excursions? While working on ropes courses? When gathering around a campfire?
School-wide Culture	Shared Rituals and Frameworks: What value do school-wide rituals and systems like Opening and Closing Circle, the Season Wheel, and The Three Ethics have for our school community? How does our school function like an ecosystem?

Grade 7: Disruption

Corresponds to "Antithesis" Stage in Dialectical Triad and Developmental Stage of "Rebellion"

Humanities (ELA)	Harper Lee's To Kill a Mockingbird: When laws change while public sentiment lags behind, what acts of courageous disruption become necessary to ensure that justice is done? Who must carry the legacy of that disruption? Does American law guarantee justice for all today? What responsibility do we have as citizens when confronted with entrenched social systems that are oppressive or unjust for some members of our society?
Humanities (Social Studies)	The American Revolution: What values, beliefs and structures were American colonists rebelling against? What physical, intellectual and emotional values did individual families' have to weigh in their decisions to align with the rebels or stay loyal to the crown? What did they have to give up when they made their choice to fight or submit?
Math	Multi-step problems with mixed integers: What happens when negative integers are introduced in the four operations? Which patterns seem to make sense at first glance; which seem counter-intuitive? Why?
Science	Dynamics of Scientific Revolutions: In what ways do new scientific concepts emerge as rejections of old models? What basic principles of human perception stand in the way of acceptance of new models? How does the Copernican revolution illustrate these dynamics at play?
Piano	Deceptive Cadences and Other Acts of Musical Disruption: What elements of music create its structure in a measure? In a phrase? In a section? In a composition? What techniques do composers and musicians use to disrupt musical structure? Why is it useful to interrupt listeners' expectations?
Theater	Lin-Manuel Miranda's Hamilton: What statement is Miranda making by having the Founding Fathers in his Revolutionary War-era hip-hop musical played by a multi-ethnic cast? What are the parallels of disruptive narratives in the history of hip-hop, the history of America and the history of American musical theater?
Dance	Modern Dance: How did Martha Graham create new dance vocabulary that stood as a direct rejection of the stringent formalism of ballet?
Visual Art	The Dadaists: What role did rupture, chance, and whimsy play in the Dada movement? What systems were the Dadaists rebelling against? How can we adapt Dadaist techniques and ideas to re-direct, re-imagine and re-energize our own artwork?
Physical Education	Quick Burst Interval Training: How can long slow movements interrupted by quick blasts of high intensity work (sprints, lifts, etc.) build strength and stamina?
Circle	Grappling with Adolescent Angst: What frustrates me or makes me angry? What do I do with feelings I can't control? How can I channel these feelings so I don't harm myself or others? Can they become fuel for creativity?
Ensemble	New Directions: How can the introduction of a new variable or creative constraint shake up the creative energy of our small group ensembles? What would happen if we overlaid a Bach sonata with an Afro Cuban clave beat? What could we learn about the physical gestures of the characters in the play we're writing if they could suddenly only communicate in baby-talk?
Camp	Nature's Rebels: Why are some pinecones shaped differently than others? What causes four-leaf clovers? What is the role of variation and divergence in the natural world?
School-wide Culture	Dealing with Dissonance: What do we do at City School of the Arts when we disagree with each other? How can we express and listen to divergent opinions without damaging the fabric of our community?

Grade 8: Paradox **Corresponds to "Synthesis" in Dialectical Triad and Developmental Stage of "Integration"**	
Humanities (ELA)	John Steinbeck's Of Mice and Men: At the book's conclusion, George shoots his best friend Lenny to save him from himself. Can mercy killing be justified? With what moral paradox must George grapple?
Humanities (Social Studies)	WWII: Why is WWII referred to as both America's darkest hour and its finest hour?
Math	Rational Approximation of Irrational numbers: How does the story of Zeno's paradox help us understand what irrational numbers are?
Science	Evolution on an unchanging premise: Physical, biological and chemical principles always remain constant and yet both drive evolutionary changes in the Earth's systems. How has the Earth changed over time, and how has the evolution of human impact influenced this change? Must we go backward to move forward? *Can* we go back?
Piano	Simplicity vs. Complexity in Music: Can a simple piece of music, with basic chords and melodies, be more emotionally/aesthetically powerful than a technically demanding, harmonically diverse composition?
Theater	Acting: How can we live our own truth through a character's experience, even when that character is dramatically different from us?
Dance	Spotlight on Pilobolus: How do experimental dance groups like Pilobolus integrate non-dance movement vocabulary into their choreography to create new systems of movement?
Visual Art	Color Theory: How is the relationship among complementary colors and the color wheel analogous to polarized political or philosophical viewpoints? What visual effect is achieved when complementary colors are placed directly next to each other? What color is inevitably produced when they are mixed?
Physical Education	Finding Athletic Balance: Where does the balance lie between perseverance toward an athletic goal and self-protection? Who should define our physical limitations?
Circle	Dialogue Arts Project: How can creative writing be used to grapple with paradoxical issues of identity in conversations about race, class and privilege?
Ensemble	Emergent Leadership: How can we synthesize past experiences to step forward as leaders in small group ensembles?
Camp	Place-based Identity: How does your sense of self morph and shift depending on whether you find yourself in nature or in an urban environment? Is it possible to bring elements of your "camp self" back with you into the city, or are the two versions of you mutually exclusive and site-specific? What elements of your identity always remain constant no matter where you go?
School-wide Culture	Leaving a legacy: What practices, rituals, physical objects or stories will this year's 8th grade class leave behind for the younger grades to remember them by? How do these legacy markers reflect integration, transformation and synthesis on the part of individual 8th graders or the class as a whole group?

Below are several key elements of our Humanities, Math, Science and Artistic core curricula, described as 6th-8th grade progressions:

Humanities at City School of the Arts: The new CCSS require students to do more with reading, writing, and social studies content than ever before. Rather than merely memorizing facts, rules, standards and strategies, students are called on to be creators, critics, communicators, and synthesizers of ideas across disciplines. In response, we will use an integrated approach to literacy and social studies. All City School of the Arts students will receive an average of 120 minutes of Humanities each day. Homegrown by our team of veteran humanities teachers with support from our founding literacy and Professional Development consultant Rebecca Lebowitz, these powerful, content-rich humanities lessons will align to CCSS, NCAS, and our grade-level themes: Systems, Disruption, and Paradox.

We believe that teachers teach best when they are empowered to design curricular programs aligned to their professional strengths and the specific needs of their students.[37] This freedom to innovate will be supported by instructional coaching, vertical and horizontal collaboration, and carefully curated Professional Development opportunities. Social Studies and Literature will be seamlessly interconnected to promote the notion that language and literacy skills must be taught and reinforced in a variety of contexts, engaging critical questions around culture, the arts, history, literature, and civics, to develop highly evolved skills in language, reading, writing, speaking, and listening. With ample supports built in for planning, as well as differentiated Professional Development opportunities, humanities teachers will be held accountable for integrating a myriad of best practices such as rigorous discussion and debate, critical analysis, cross-curricular studies, writing in multiple genres, and vocabulary development.

Sixth graders will begin exploring the grade-level theme of Systems by reading Mildred Taylor's Roll of Thunder, Hear of My Cry and analyzing the historical influences, legal constraints, and societal barriers that limited the rights of African Americans in the South during the Great Depression. When students begin their study of ancient India, they will broaden their impressions of Indian culture and history of women's rights by analyzing the protagonist in Gloria Whealon's Homeless Bird in the context of systems of protection versus systems of oppression. Reading Lois Lowry's The Giver in the third trimester as part of their participation in Young Audience's Literature to Life to program will allow students to practice the analytic skills they have cultivated within the systems theme (See Interdisciplinary Culminating Projects below).

Sixth Grade Social Studies uses this same theme of systems to identify and analyze the origins of our world community. Examining the social and political systems at play in the Mediterranean Community (including Southern Europe, the Middle East, and North Africa) and Eastern Europe, students will notice patterns in the interdependence and connectedness of all people, the global nature of their concerns, and the origins of global systems still in place today. They will examine systems of government, commerce, culture and religion in Greece and Rome, and will be pushed to note the origins of freedoms such as democracy, fair economic practices, and cultural and religious tolerance.

In 7th grade Humanities class, students will notice patterns of disruption in Harper Lee's To Kill a Mockingbird, S.E. Hinton's The Outsiders, and Khaled Hosseini's The Kite Runner for their Literature to Life novel. Themes of disruption run through these three novels in pronounced, yet vastly different ways, and teachers will choose three additional novels to cohere with their social studies units. Seventh graders will also launch the start of their 2-year chronological survey of American history beginning with anthropological study of the pre-Colombian Indians of New York State and concluding with the American Civil War. They will notice patterns of Disruption in the history of our nation's origin, and the design and application of the federal Constitution.

[37] The CPRE Policy Center published a study in 1991 that identified a strong correlation between teacher empowerment and professional capacity. In*Teacher Empowerment and Professional Knowledge*, education experts from 6 universities came together to study high functioning teams of autonomous teachers; results indicated that students in these classes outperformed the control groups by a significant margin.

All 8th graders will read John Steinbeck's Of Mice and Men and John Boyne's The Boy in the Striped Pajamas, with Richard Wright's Black Boy for their Literature to Life novel, highlighting themes of paradox in each. Teachers will add an additional three novels throughout the course of the year. Eighth graders will continue their survey of American history, zeroing in on the highly paradoxical qualities of the American experience from Reconstruction to the end of WWII: the aftermath of the Civil War, Westward expansion, and the second Industrial Revolution.

Math at City School of the Arts: City School of the Arts will use Pearson's latest Connected Mathematics Project iteration, CMP3, as our mathematics curriculum in 6th-8th grades. We chose CMP3 for its alignment to the new CCSS, including lessons and units designed to reinforce CCSS's Standards for Mathematical Practice, as well as its emphasis on problem-based learning. While we plan to align work in math class to yearly grade-level themes of Systems, Disruption and Paradox wherever appropriate (see examples in charts above), we will not radically rearrange CMP3's scope and sequence.

CMP 3's inquiry-based instructional model supports students as they attack problems strategically, propose solutions through active discourse, and defend their findings. In grades 6 – 8, CMP3 divides a year of mathematical learning into eight units designed to increase in complexity through each unit, but also provides the in-depth learning necessary for student mastery of each skill and concept.

Each lesson in CMP's scope and sequence is divided into a teacher-directed launching phase, student exploration, and whole-class summarizing. In the launch portion, the teacher front-loads any necessary vocabulary, reviews any necessary concepts, and presents a new problem to the students, emphasizing the problem's application to real life. Students are then able to work in groups to solve the problem presented during the exploration portion of the lesson. This problem-solving focus naturally allows students to debate the best strategies to solve the problem, gather and analyze data, and make connections between previously mastered math concepts. Finally, during the summary portion of the lesson, students are able to present their solutions to the problem, debate the various approaches, and agree on a solution together, with the teacher in the role of coach and guide. This approach mirrors the Four Phases used in across other artistic and academic classes and allows for emergent student leadership and self-directed learning (See *Curriculum and Instruction*).

In order to support all learners, CMP3 provides seamless differentiation resources to be used in the lessons themselves and through supplementation to provide scaffolding when needed and create authentic extension activities for students who are excelling. As City School of the Arts' ultimate goal is for all eighth grade students to be successful on the Algebra Regents Exam, it is essential that they receive rigorous instruction from staff dedicated to the vertical alignment needed for students' overall success. City School of the Arts will also provide additional algebra and pre-algebra supplementation beginning in seventh grade for those students performing at or above grade level.

Science at City School of the Arts: Science study will emphasize applied topics and include an extended lab period weekly at every grade level. We will use the Full Option Science System (FOSS) curriculum, a research-based program developed at the University of California, Berkeley, to provide meaningful science education culminating in the Grade 8 Earth Science Regents. Students will explore inquiry standards such as formulating a testable hypothesis, designing and conducting an experiment, analyzing and presenting data and findings in multiple modalities, and making inferences based on patterns or trends in the data. All of these skills map directly onto the Four Phases—our framework for creative project based learning—allowing students to experience firsthand the convergence of approaches carried out by creative professionals across all artistic and academic domains.

We chose FOSS for its emphasis on student inquiry and critical thinking. Philosophically aligned with the City School of the Arts model, the program emphasizes the importance of scientific literacy to navigate our increasingly complex world. It promotes the centrality of science for meaningful systems change across disciplines and supports rigorous critical thinking, real-world application of

knowledge, and collaborative investigation. The inter-disciplinary emphasis of our academic program manifests itself in science with a plethora of opportunities to reinforce math and literacy skills. In their weekly extended-lab students will practice making conjectures, carrying out informed observations, collecting data, and developing explanations for their findings. Beginning in the 6th grade, students will write full lab reports with data analysis, discussion of results and conclusion, and global connections.

Sixth graders will begin their study of science by exploring the theme of Systems through study of diverse ecosystems, the human body, space and chemistry. They will explore how scientists before them used systems to organize ideas and push through entrenched systematic thinking to discover new concepts. Seventh graders will again focus on these key turning points of discovery in their Disruption year, when they analyze instances of revolutionary scientific breakthroughs. Transitioning to the theme of Paradox in their eighth grade year, students will be challenged to investigate scientific concepts that involve concepts of synthesis, integration, or the tension between opposing forces or ideas, with advanced students making a foray into the paradoxical nature of quantum mechanics, where light can be observed and measured as a particle and as a wave, but never both at the same time.

Proposed Artistic Study at City School of the Arts

6th Grade Piano: Systems of musical notation will be the core focus of 6th grade piano, as students become musically literate on the grand staff. Note values, note names, time signatures and measures become the heart of the musical notation system. More personal means of musical expression will then be introduced, including dynamics, tempo, and basic musicianship. We will also explore the role that music plays in various cultures in history, and analyze the role of music in the foundational social system of each historical period students are studying in social studies. Students will make concrete connections between music and literacy, writing critiques of music and comparing the structure of a short essay to the structure of a short song. Math and music connections will come in the form of analyzing rhythms and note values.

6th Grade Creative Connections: The theme of systems will also be the cornerstone of 6th graders work in Creative Connections class, a foundational interdisciplinary class taught through the lens of theater and visual art that exposes students to the cross-curricular frameworks, basic artistic and academic vocabulary, and 21st Century skills they need to be successful at City School of the Arts as well as in high school, college and the world of work.

7th Grade Visual Art: In 7th grade Visual Art class, students will spend the early part of the year solidifying the visual art foundations they learned the previous year in Creative Connections, including color, shape, form, line, texture, space and value. At the start of the second trimester they will begin to explore the grade level theme of Disruption, intentionally breaking rules and choosing new creative constraints to produce innovative, experimental work. Applying research and writing to their visual art study, students will explore specific times in history where art was disruptive, pushing society's boundaries, and standing in opposition to oppressive regimes and social structures.

7th Grade Dance: Similarly, 7th grade Dance students will spend the first trimester building understanding of foundational systems and traditional movement vocabulary, focusing on classical dance technique. Beginning in the second trimester, students will receive an introduction to modern dance, discovering the role that study of other dance forms—for example, indigenous dance forms of the African Diaspora—influenced choreographers to consciously break with the restrictive, Eurocentric traditions of ballet.

8th Graders Select an Artistic Major: 8th Graders will major in one of the four disciplines: Piano, Theater, Visual Art or Dance. In each major track, foundational elements of their Systems and Disruption years will be synthesized through the lens of Paradox. Techniques such as improvisation, original composition and choreography will be explored. Students will grow to appreciate the value of different approaches to their art forms embraced during different historical periods, recognizing

that each of these perspectives is enriched by those that came before and after, and that once two opposing ideas are synthesized, the "new normal" has a tendency to become commercialized, entrenched and even cliché. When the once-groundbreaking synthesis begins to lose resonance and become static, the cycle of disruption and synthesis begins again.

Proposed Socio-Emotional Curriculum at City School of the Arts

We will collaborate with contracted Professional Development providers at Community of Unity and The Yellin Center to create a socio-emotional curriculum for Circle, our advisory program. Grounded in our three ethics of Learning, Love and Leadership, this curriculum will use dialogue, creative writing, mindfulness techniques and tools grounded in neuroscience to help students grapple meaningfully with issues of identity and difference, channel their emotions productively, map and leverage their own particular neurological strengths for academic and emotional growth, and explore their roles and responsibilities as learners, community members and leaders. (For more detailed information see the Circle section in *Culture and Climate.*)

Two Interdisciplinary Arts-Infused Culminating Projects Each Year

Each year, students at City School of the Arts complete two interdisciplinary, arts-infused culminating projects, one focused on Humanities and one focused on STEM. Two of our partner organizations will play key roles in helping our teachers design, facilitate and support these projects: Young Audiences for Humanities and Lower East Side Ecology Center for STEM. In both domains, these projects require students to integrate academic scholarship, artistic studies and socio-emotional work in the service of purposeful social impact while exercising a high level of personal choice and self-direction.

The first of these two yearly culminating projects will take place during second trimester and will focus on the Humanities. Designed over the course of our planning year in partnership with Young Audiences using their existing programming as a springboard, this project will require students to read and closely analyze a work of fiction, watch and critique a professional theatrical adaptation of the work produced by Young Audience's Literature to Life artists, extract a personally and socially relevant theme from the work, and then write and perform a short Moth-style monologue designed to engage an audience in critical discussion of that theme. We envision an evening showcase of these monologues to take place at The American Place theater, the same theater where Literature to Life performances take place, underscoring the seriousness with which we position our young learners as artists and leaders and erasing the boundary between "schoolwork" and real-life, socially impactful work in the world.

The second culminating project will occur during third trimester and will focus on science and social impact. In collaboration with the Education staff of Lower East Side Ecology Center, students will design projects in alignment with their grade-level theme. In 6th Grade, students will focus on Systems, delving into issues of ecosystems and sustainability. In 7th grade students will focus on Disruption, analyzing the effects of water pollution on the plant and animal life of the East River. As 8th graders, students will focus on the theme Paradox, researching the tensions inherent in maintaining the ecological health and vitality of urban communities. Final projects might include videos, blogs, published articles, rigorous data analyses, graphs, and town hall debates. A key feature of science culminating projects is that students will gradually take ownership of their own progress supported by use of an online portal such as Project Foundry[38]

Rationale for Arts-Based Pedagogy (21st Century Skills)

> *There is a profound gap between the knowledge and skills most students learn in school and the knowledge and skills they need in typical 21st century communities and workplaces.*
>
> —The Partnership for 21st Century Skills

[38] Project Foundry was developed to engage students and reduce the paperwork associated with project-based learning. Students record daily journals, log project hours, and complete various self-assessments. Teachers can quickly see what a student is working on with one click, and monitor the students' progress and provide support as needed. www.projectfoundry.org

This fall, The National Association of Colleges and Employers conducted a study of 260 companies such as Chevron and IBM, asking hiring managers what skills they prioritize when they recruit at colleges and graduate schools.[39] The top 5 qualities these industry leaders said they valued most across all majors and degrees were the ability to:

- work in a team structure
- make decisions and solve problems
- communicate verbally with people both inside and outside of an organization
- plan, organize, and prioritize work
- obtain and process information

As leading educators at the Partnership for 21st Century Skills point out, these qualities map directly onto skills the Partnership identifies as foundational for success in today's complex and demanding workplaces—Critical thinking and problem solving, Communication, Collaboration, and Creativity (Partnership for 21st Century Skills, 2014)—and research shows that the arts are particularly fertile ground for the development and mastery of these precise skills. According to an independent study on arts alignment conducted recently by The College Board, "meta-cognitive artistic activities nurture the effective work habits of curiosity, creativity and innovation, critical thinking and problem solving, communication, and collaboration, each of which transfer to all aspects of learning and life." (The College Board, 2014).

Pedagogy Based on the Studio Thinking/ Season Wheel (Four Phases)

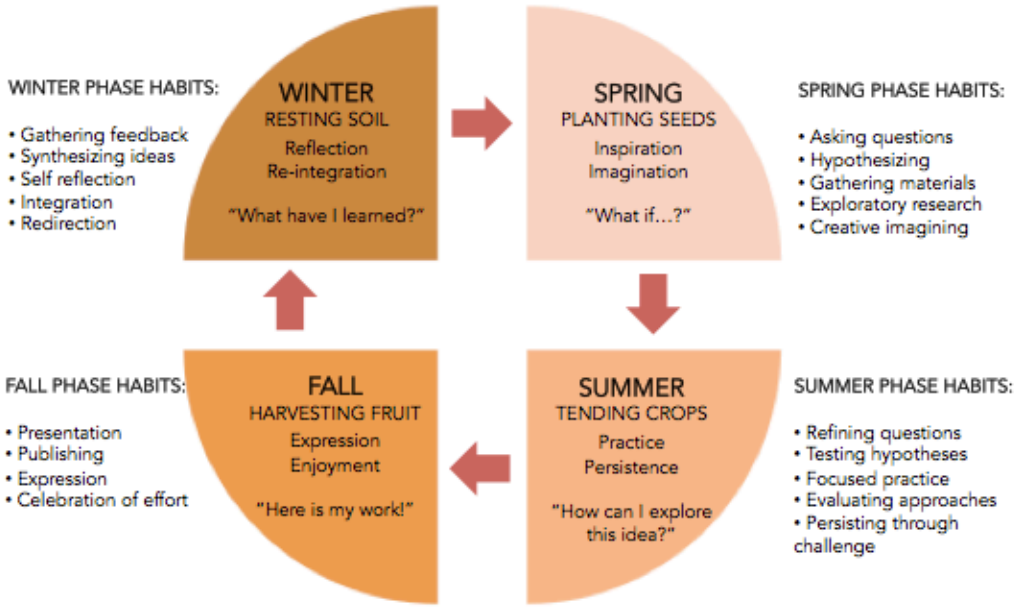
On the basis of this rationale, we have chosen to ground our instructional format and pedagogical techniques on the principles of Studio Thinking, a framework designed by practitioners at Project Zero,[40] the research arm of Harvard University's Graduate School of Education. With teachers serving as catalysts and coaches, students will learn in a largely self-directed way by applying Studio Habits of Mind such as Envisioning, Observing; Engaging and Persisting; Developing Craft; Expressing; Stretching and Exploring; Reflecting; and Understanding Community (Project Zero, 2007)

Our team has mapped these Studio habits onto our Season Wheel. A linear chart is directly below and a cyclical graphic organizer follows.

SEASON	SPRING	SUMMER	FALL	WINTER
AGRICULTURAL PHASE	Planting seeds "Imagination"	Tending crops "Perpiration"	Harvesting fruit "Celebration"	Resting Soil "Restoration"
STUDIO HABITS	Envisioning Observing	Engaging and Persisting Develop Craft	Expressing Stretching & Exploring	Reflecting Understanding Community

[39] As reported by Susan Adams in *The Top 10 Skills Employers Most Want in 2015 Graduates*, Forbes, 2014

[40] Harvard Graduate School of Education's 2007 Studio Thinking Project was an observational study designed to understand what was taught (the Studio Habits of Mind) and how teaching was conducted (the Studio Structures) in rigorous visual arts instruction. The resulting framework continues to be used widely in visual arts, music, theater, and dance classes, as well as in non-art subjects.



The idea behind the season wheel is that instead of a "forced march" through curriculum with an aim to "cover" content, learning is a dynamic, cyclical process that spirals through stages, requiring learners to flex four different skill domains in a logical order, from asking profound questions and designing experiments; to enduring with perseverance and building craft; to bringing an idea to fruition and sharing it with a community through presentation or publishing; and finally to a period of reflection and re-integration of lessons learned so that the cycle can begin again, but this time on a more elevated, sophisticated level.

The nature-based symbolism of this framework is entirely intentional. On the simplest level, the Season Wheel provides an easy-to-remember mnemonic device to help everyone at our school communicate about phases of work using simple universal language. But more importantly, the wheel also evokes the concrete link between human creativity and the elemental creative forces at work in the natural world. Experts agree that with large-scale ecological challenges looming, the long-term health of our planet requires a fundamental shift in human perception from an antiquated anthropocentric view to the crucial understanding that humans are part of, not separate from, the natural world.[41] We see the Season Wheel as the connective tissue that links our nature-based work at Camp Vacamas to our intellectual and creative work in the classroom, and as a small but critical step in helping our students internalize the notion that they are not just *studying* nature; they *are* nature. (For more information about how the Season Wheel is used as a shared foundation throughout other aspects of life at City School of the Arts, see *School Calendar and Schedule* and *Culture and Climate*).

Concretely, the Four Phases of the Season Wheel manifest differently in different classrooms depending on the nature of the lesson in question and where students are in the trajectory of a larger project. For example:

- Spring phase in Science might include observing natural phenomena and asking questions in preparation for crafting a hypothesis, whereas in Visual Art it might encompass a series of quick improvisational sketches to get drawing muscles loosened before deciding on a composition to focus on for the extended Summer (or work) phase of the class period.
- Summer phase in Math might look like persevering through a complex problem set or working in small groups to tease out different ways of solving the same equation, whereas in

[41] Tidball, K. G. 2012. Urgent biophilia: human-nature interactions and biological attractions in disaster resilience. *Ecology and Society* **17**(2): 5. http://dx.doi.org/10.5751/ES-04596-170205

theater class Summer might look like a long focused session of memorizing lines or practicing complex fight choreography.

- Fall phase in Humanities class might take the form of a polished oral presentation, while in Piano it might be a mini recital of a short section of a larger piece for classmates who have gathered to listen and give feedback.
- Winter in Circle might look like a reflective journaling practice while in Dance class it might manifest as a discussion of a classmate's choreography using a rubric to guide critique.

Pedagogical Methods and Tools

Project-based work using the Studio Model/ Season Wheel approach is supported by a number of specific pedagogical approaches and tools that all teachers at City School of the Arts will employ:

1. **Arts integration:**

   According to the Kennedy Center for the Performing Arts, "Arts Integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets objectives in both."[42] At City School of the Arts, we weave arts and academics together seamlessly. Students use academic concepts like reading, writing, math and scientific analysis to support their achievement in the arts, and artistic concepts like spatial awareness, juxtaposition, harmony, counterpoint, and creative problem solving to support academic learning in various ways. For example, theatre techniques can help students harness the full spectrum of their emotional and kinesthetic intelligence to deeply understand the causes, effects and implications of a historical conflict. Learning the Fibonacci sequence in math class can help a student unlock concepts in piano class (a keyboard has 5 black keys, 8 white keys, and 13 notes all together in each octave; the Pentatonic scale has 5 notes, the Diatonic scale has 8 notes, and the Chromatic scale as 13 notes – all corresponding to the Fibonacci sequence). Visual Artists can use two-point perspective-drawing techniques to design a building using lines and angles identified in collaboration with the math teacher; in Humanities, the analysis of a poem's rhythm can translate concretely and meaningfully to a choreography sequence in dance class. The combinations are endless and fascinating and serve to activate learners' schema in complex, overlapping ways to make learning concrete, relevant and coherent in all disciplines.

2. **Word Generation:** Word Generation (WordGen) is an integrative, interdisciplinary approach to vocabulary instruction developed by Catherine Snow at the Harvard Graduate School of Education. The WordGen program embeds challenging all-purpose academic words in highly engaging cross-curricular texts linked by weekly themes. Students are introduced to five new words each week that they use daily in different semantically-rich contexts. Through explicit instruction on the word's meaning, repeated exposures in varied forms, and opportunities to use the words orally and in writing, students gain mastery over 120 high-frequency academic vocabulary words a year.

[42] "Defining Arts Integration" by Lynne B. Silverstein and Sean Layne © 2010, The John F. Kennedy Center for the Performing Arts

3. Student-led Group Inquiry: Socratic Seminars, Paidaeia, Harkness Math, and Artistic Critiques

It is no accident that four of the most fundamental pedagogical methods we use at City School of the Arts are student-led and take place in non-hierarchical, collaborative, circular formations.[43] A brief summary of each method follows:

The goal of a Socratic seminar is for students to help one another understand the ideas, issues, and values reflected in a specific text. Students are responsible for facilitating a discussion around ideas in the text rather than asserting opinions. Through a process of listening, making meaning, and finding common ground, students work toward shared understanding rather than trying to prove a particular argument. As Mike Copeland writes in his book Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School, "Critical reading, critical thinking, discussion skills, listening skills, team-building skills, vocabulary improvement, and student ownership, voice, and empowerment are all valid reasons for including Socratic circles in the classroom. But perhaps more important is the reality that Socratic circles foster in students a new way of looking at the world around them."[44]

Paideia Seminars are collaborative, intellectual dialogues facilitated with open-ended questions about a text. These seminars take Socratic discussion to the next level by embodying important guidelines of Universal Design for Learning (UDL)[45] and aligning to the CCSS.[46]

Our math program, developed in collaboration with the math department at The Spence School (See *Professional Development*) will prepare students to participate fully in Harkness Math[47] by eighth grade, providing scaffolding and guidance for students in younger grades and gradually building in more autonomy as student capacity grows. Harkness places approximately 12-16 students at an oval table and the teacher plays an observer role. Harkness puts students in a leadership role and gives them ownership of their learning experience.

Artistic critiques are yet another opportunity for students to gather in a group and participate in reflection and analysis practices. Using rubrics and frameworks to reflect on their own and their classmates' creative work, students hone oral and written skills and exercise the discernment needed to distinguish among description, analysis, interpretation and judgment in both creative and academic settings.

Curriculum Development and Planning

The Leadership Team will spend our planning year designing an overarching comprehensive scope and sequence plan for each grade, actively integrating the arts into core content classes and aligning curricula whenever possible and appropriate to our sequence of grade-level themes of Systems, Disruption and Paradox. Particular attention will be paid to aligning the CCSS with the NCAS.

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[43] Studies find that circular arrangements produce more on-task comments, more questions, and fewer indications of withdrawal from the class activity, as compared to seating students in rows and columns. (Marx, Fuhrer, & Hartig, 1999; Rosenfield, Lambert, and Black, 1985)

[44] Mike Copland, Socratic Circles: Fostering Critical and Creative Thinking in Middle and High School. Stenhouse Publishers, Portland, ME 2005

[45] Universal Design for Learningis a set of principles for developing curriculum that gives all individuals equal opportunities to learn. UDL provides a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone. Udlcenter.org

[46] www.paideia.org

[47] Harkness Teaching was a program begun at Phillips Exeter Academy in 1930, where a teacher and students work together, exchanging ideas and information around a table. exeter.edu

To support our curriculum development work during the planning year we will be visiting model schools such as Boston Arts Academy and Renaissance Arts Academy in Los Angeles. We are also planning to attend a number of conferences on interdisciplinary learning and arts-integration, including Bridges Baltimore, a five day conference exploring overlaps among math, music, art, architecture and culture. It is our intention to actively recruit talented teachers as early in the planning year as possible so that we may benefit from their expertise and begin collaborating on essential questions and unit plans. Should teachers be interested in doing planning work with us before August 1st, we will submit a request to the Board for modest stipends to compensate their work. Once our school year is underway, teachers will be supported in content areas and grade level teams to continue curriculum development. (See *Professional Development*).

D. Assessment System

The achievement goals outlined in section IIA represent our academic objectives with regards to Humanities, Math, Science, and the Arts. While supporting the Whole Child is at the center of our mission, measured excellence and the practice of self-monitoring is a crucial component of our model, as we believe it can have a tremendously positive impact on both student achievement and self-concept. A number of studies have shown that in this era of standardization and high stakes assessment, students can benefit greatly from using concrete outcomes to self-monitor progress and goal-set. Done right, use of empirical, standardized data systems can improve student motivation, engagement, and learning; if implemented correctly, transparency around student achievement data can promote intrinsic motivation, internally controlled effort, mastery of goal orientation, and more meaningful learning.[48]

Diagnostic Assessment: Prior to their first day of school, all incoming 6th graders will complete Scholastic Reading and Math Inventories. These nationally standardized, computer-based, adaptive assessments will generate useful data about students' baseline skills in ELA and Mathematics before they begin school. (See *Achievement Goals* for annual objectives associated with this assessment). In addition to SRI and SMI, we will use Achievement Network interim assessments to track progress towards developing skills that will be assessed on the Common Core aligned state tests. Initially administered as a diagnostic assessment in September, ANet will provide us with the assessment, data metrics tools, and associated PD to address growth areas methodically.

Students will also complete learning surveys to collect information on non-academic dimensions, including student work habits, learning styles, attitude towards school, and extracurricular pursuits[49]. Teachers and leaders will analyze these initial assessments at length during Summer Institute to create a data profile for the incoming cohort. We will analyze results in aggregated and disaggregated forms to identify deficit and strength areas, as well as to be prepared to serve the needs of students who may be at-risk of academic failure. This information and the previous year's state testing data will also be used to make necessary adjustments to curricular frameworks, create groups for academic interventions, and develop instructional targets and supports for the coming year.

Teacher Designed Formative Assessments: Teachers will be supported in using a diverse means of assessing progress toward mastery of skills and content on a daily basis. Some formative assessment tools may include exit tickets, quizzes, class-work, homework, writing blog posts, oral presentations, public debate, assignments on note-reading and rhythmic accuracy, and participation in Socratic seminars (See *Curriculum and Instruction)*.

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[48] James McMillan and Jessica Hearn published the 2010 article *The Key to Stronger Student Motivation and Higher Achievement* to reveal their findings on the use of standardized data to support academic and socio-emotional growth for adolescents.

[49] Assessments such as The Learner's Sketch and Working Habits Inventory will be provided by the Yellin Center, who will provide us with Professional Development in using their non-cognitive assessment tools.

Summative Assessments: Both standardized and content area cumulative assessments will be used to monitor student growth. Summative assessment in the perfuming arts will take the form of Artistic Juries; Creative Connections will be a portfolio project.

Humanities (ELA)	Humanities (Social Studies)
New York State Testing Program in English Language Arts	Midterm and final exam aligned to Common Core State Standards for Social Studies
1 diagnostic assessment, 3 proceeding ANet Interim Assessments to track growth toward state test	
SRI administered 4x	
weekly vocabulary quizzes on Word Gen (See *Curriculum)*	
Math	Science
New York State Testing Program in Mathematics	Midterm and final exam
1 diagnostic assessment, 3 proceeding ANet Intermin Assessments to track growth toward state test	
SMI administered 4x	Spring Culminating Project
Piano	Creative Connections
Annual Juries	Culminating Project

Note: Summative assessment in the arts represented here only for the 6th Grade level.

Use of Assessment Data to Improve Program: City School of the Arts will use assessment data to identify and provide support to students struggling to meet grade level standards. Those who are testing low and receiving failing or at-risk of failing grades in their will be recommended for additional supports such as in-school or after school tutoring. Parents will be kept apprised of assessment results at conferences; immediate concerns will be brought to parents' attention in the interim.

The Board of trustees will receive regular reports on student achievement data through the Academic Committee at monthly board meetings. Data presented will include Achievement Network data, Report Card grades (including the number of students on track to be promoted), attendance records, and state standardized test data. The Board will review composite assessment results annually and use patterns to evaluate the HOS and support her in setting strategic priorities for the school.

Artistic Juries and Creative Connections Project: In 6th grade, students will be assessed with a formal artistic Jury in piano. A jury is an adjudicated performance that usually includes a technical component and an interpretive component, both of which are evaluated using a specific rubric. As their culminating piano assessment, 6th grade piano students will be expected perform a CMajor, GMajor, or FMajor scale one octave, hands together; Sight-read proficiently in C Position (rhythm, notes and fingering); and perform a short solo piece from memory. In Creative Connections class, 6th grade students will complete an interdisciplinary project analyzing a visual or performing art form from Ancient Greek as a manifestation of the economic, social and political forces that shaped Athenian society during the 5th Century BC. In addition to a 1,000 word written reflection, students will create and present their choice of a.) a work of visual art, b.) a musical or theatrical performance, or c.) a creative digital media product such as a short, edited video or an illustrated blog post. Each

element of this culminating Creative Connections class will be evaluated on the basis of a rubric and students will be expected to perform a rigorous self reflection and respond thoughtfully to their teammates' work in critique sessions.

E. Performance, Promotion, and Graduation Standards

City School of the Arts is committed to cultivating a community of learners who approach academic work with curiosity, integrity and commitment. Because our challenging interdisciplinary program requires students to balance rigorous artistic study and cross-curricular work, a myriad of extra supports will be available to our students to help them excel in their classes and artistic juries.

Academic Performance

Students must maintain at least a 70% average across the school year to pass a given course. In order to be promoted to the next grade level, students must pass three or more of their classes with a 70% average (Humanities, Math, Science, P.E., Piano, and Creative Connections). Each year students will be expected to complete two arts-infused interdisciplinary projects, one in Humanities (developed in partnership with Young Audiences, expanding on their "Literature to Life" program) and one in STEM (developed in partnership with LES Ecology Center and The Loisaida Center). Students must earn a grade of 70% or higher on all six of these culminating projects (3 Humanities; 3 STEM) by 8th grade in order to graduate.

Promotional requirements will be clearly documented and made transparent to teachers, students, families, and other relevant stakeholders through the student handbook, our online portal, in conferences and on family nights. Expectations for maintaining a passing average throughout the year will be communicated clearly in orientation sessions, and parents will be encouraged to monitor student progress closely online or via their advisor, who will stay up-to-date on their advisees' performance. Advisors will have Professional Development time dedicated to collaborate with other teachers on strategizing and supporting students.

Absences

Students with 20 or more absences or 5 or more days of suspension will be eligible for retention. Three latenesses will count toward one absence; these absences will be included in total count for promotion consideration.

Artistic Juries

Juries will serve as culminating evaluation tools for students in artistic classes excluding our foundational class Creative Connections. Over the course of their three years at City School of the Arts, students must achieve 80% or higher on their culminating Creative Connections project as well as on their 6th grade piano jury, their 7th grade visual art and dance juries, their 8th grade jury and a culminating self-directed artistic project in the area of their artistic major.

Promotion Criteria

The City School of the Arts team is committed to ensuring that every student meets or exceeds the standards for promotion. We are aware of the social and emotional issues retention can cause and will make every effort to exercise this option only as a last resort, and always in collaboration with families. Promotion from one grade to the next will be determined by a variety of data, including formative and summative assessments, performance on standardized tests, character and social development, and artistic achievement. Students with Disabilities will be assessed continuously through our RTI program, and students with IEPs will be promoted according to the particulars of their individualized plan and in accordance with the standards above.

City School of the Arts will be in regular contact with all parents, including those whose students are under-performing. These students will receive constant intervention and support in an effort to help them reach the academic requirements required for promotion. Parents of students who are formally identified as Promotion in Doubt (PID) will be notified by January 1st of their current school year. All

strategies to boost performance will be employed at this point, including extra tutoring, Saturday sessions, extended day skill-building programming and additional parent support meetings.

F. School Culture and Climate

> "We need to teach our youth that they can help people; that they can lead; that they can make lasting and important changes in their communities and across the globe. Society, employers, educators and parents need to recognize that our children's successful personal and social development must start with a mastery of several complex skills - empathy, teamwork, leadership and change-making."—Ashoka CEO and founder Bill Drayton[50]

Not Power but Purpose[51]: Culture at City School of the Arts

If our approach to Curriculum and Pedagogy is designed to help us achieve the first part of our mission (to help a diverse community of young people engage with the arts as a pathway to rich and rigorous academic scholarship), our approach to Culture and Climate is designed to achieve the second part: to help those same people lead a creative, purposeful life. Inherent in the words "creative" and "purposeful" is the idea of student agency. Therefore, it is critical that our school culture reflect not an imposition of hierarchical structures designed solely to ensure student compliance, but rather a dynamic and non-hierarchical implementation of cultural systems designed to balance structure and freedom with the ultimate goal of student empowerment.

Put simply, at City School of the Arts, we take young people seriously as artists and leaders. Every decision we make about our school's culture and climate reflects this foundational belief, from our Uniform and Discipline policies to our intentional approach to Space Use and Scheduling, and finally to the Special Programs we've designed to empower young people to learn, love and lead while engaging their families and our community in the process.

Uniform and Discipline

Uniform: At City School of the Arts, the uniform serves two main purposes: it unifies us as an artistic and intellectual community, and it fulfills the functional needs of people who move expansively and get messy during the school day. Shirts are vibrant and loose-fitting; pants are stretchy and comfortable. These attractive but unfussy clothes are designed to be adaptable to expansive movement, easy to wash and care for, and inexpensive enough that they can be easily replaced should they catch on a tree branch at camp or get spattered accidentally with paint in an art studio (students will of course have access to aprons, but accidents happen). We are hopeful that a group of NDHS students will help us design our uniform, pitching their ideas to groups of neighborhood middle school students during our planning year and helping to underscore the creative, unifying, non-hierarchical significance of the uniform our students will wear. Students will be required to have at least one formal outfit—a suit and tie for gentlemen and either a dress or formal slacks and a blazer for ladies—for when we perform or attend cultural and artistic events that demand more elegant attire.

Discipline: At the root of the culture at City School of the Arts are three simple ethics: The ethic of Learning, the ethic of Love and the ethic of Leadership. Within each domain are a few basic agreements that each community member—child and adult alike—agrees to live by and be held accountable for at our school. City School of the Arts' Three Ethics and the agreements that support them are:

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[50] From Bill Drayton's article *The World Needs More Social Entrepreneurs*, Harvard Business Review, March, 2010

[51] See Elizabeth Green' report on Doug Lemov's innovative strategies for culture in *Building a Better Teacher*, The New York Times Magazine, march, 2010

LEARN	LOVE	LEAD
I take learning seriously	I show empathy for myself and others	I embrace diversity and difference
I treat fellow learners with respect	I give people the benefit of the doubt	I show integrity in word and action
I show gratitude for space and materials	I care for my community and my world	I channel emotions into creative power
I challenge myself to take creative risks	I pour love into my work	I use my voice for positive change

Taking our cues from successful arts-based schools that serve diverse populations such as Boston Arts Academy and City Neighbors in Maryland, City School of the Arts' faculty and staff will set high expectations for student behavior and use restorative practices to support students who struggle to meet them. We believe that negative behaviors can only be meaningfully addressed through a structured process of supporting students in noticing and naming their behavior patterns, exploring root causes for these behaviors, participating with courage in potentially difficult conversations, taking responsibility for actions, making amends when necessary and mindfully reintegrating with the community once the situation has been resolved. (For more information on Discipline at City School of the Arts, see *Attachment 4.)*

Space Use and Scheduling

Space Use: We are committed to designing a warm, welcoming physical environment that communicates the creative sophistication and intellectual exuberance of our community of learners and artists. As the designers at Studio 360 pointed out recently in their design campaign to re-brand the teaching profession, "Teachers are currently represented by uninspiring, childish visual imagery that neither reveres the profession of teaching nor does justice to the intellectual and creative development they help guide in students of all ages."[52] In keeping with this critique, and taking our lead from inspiring schools like City Neighbors Hamilton in Maryland and The Blue School in Lower Manhattan, we will design a school environment that provides teachers and students with beautiful, uncluttered, well-lit environments where they can gather, learn, create and celebrate together. We are excited about the initial steps we have taken to secure a home for our school in the heart of the Lower East Side

Rhythmic Approach to Scheduling: Like our cyclical approach to project-based learning, the rhythms of our school culture are also shaped by the Season Wheel/Four Phases.

As it shapes hourly, daily, weekly and yearly schedules, the Season Wheel can be imagined like nested circles, defining the mini work-cycle of a single class period, widening to trace a full school day, then to the span of a week, then scaling up to a trimester—and finally even mapping out the full school year.

Below are some specific programmatic examples of how the Four Phases shape the rhythms of our school culture:

DAILY SCHEDULE	
Spring Phase: Inspire	Mornings start with breakfast and include kinesthetic activities like yoga, sports or dance to get us energized and inspired to start our day. Most days carry this energy into Circle, our small-group advisory class, which usually meets first period (see more on Circle below).

[52] http://clients.hyperakt.com/studio360/360TeachersPresentation_Hyperakt.pdf

Summer Phase: Perspire	Next we move into a stretch of intensely focused academic and artistic work. Students do research in science, practice scales in music, work on fractions in math, dig into challenging reading in humanities. (These classes are organized around mini cycles of these same phases, so work during this period stays rhythmic, never static).
Fall Phase: Express	At certain points in the day, which may differ depending on scheduling for each cohort, there will be opportunities for students to "share out" what they are working on. This is an opportunity to celebrate the harvest, even if students are showing steps toward completion and not a whole finished project every time. Peers practice reflecting on one another's work, celebrating their efforts and giving careful, useful feedback.
Winter Phase: Reflect	Finally, during the last few minutes of the day's final period and continuing into Ensemble, teachers encourage students to take time to pause and reflect, writing in their journals or filling out self-evaluation rubrics. There is often a brief moment at the end of the day to meditate, rest and allow the lessons of the day to integrate in a non-cognitive way.

WEEKLY SCHEDULE	
Spring Phase: Inspire	On Monday mornings our usual Circle meeting is replaced with a whole school meeting called Opening Circle, an opportunity to set goals together for the week, respond as a community to current events, reinforce cultural practices, and share school-wide news.
Summer Phase: Perspire	Starting mid-morning Monday we enter a time of very focused work. Monday and Tuesday nights are relatively heavy nights for homework, with Wednesdays being another day of intense academic work.
Fall Phase: Express	There is no formal homework on Wednesday, which gives students and teachers a chance to be with family and friends and get caught up if needed on any long-term projects they may be working on in preparation for Thursday and Friday. These two days often serve as presentation/exhibition days.
Winter Phase: Reflect	On Fridays, Circle meets last period instead of first. This provides an opportunity to wrap up the week by reflecting on progress toward weekly goals. On the last Friday of every month we come together as a whole school community last period to revisit our commitments to each other and highlight positive news and accomplishments.

YEARLY SCHEDULE[53]	
Spring Phase: Inspire	We open every school year with a street fair to reconnect to our neighbors and community partners. Families, community neighbors, local CBOs, and friends will gather on a Saturday afternoon to make crafts, eat local treats, sing, dance, and open the year in a welcoming, festive manner.
Summer Phase: Perspire	The most rigorous artistic performance students participate in for the year will be the Holiday Concert, held at a local community theater the day before we break for winter recess. The concert will allow students to showcase their work on the piano, instrumental ensembles, in dance, voice, and other artistic electives for their extended community.
Fall Phase: Express	In March, LES gallery space Specials on C, managed by one of our trustees, will host a Math/Art gallery exhibit, in which students will display art inspired directly by their work in math class. Students will write gallery notes about their work to distribute to participants and present guided tours throughout the exhibit.
Winter Phase: Reflect	The school year ends with a ritual of reflection as our students design and carry out an elaborate Stepping Up ceremony designed to mark our learners' transition from one cycle to the next.

Special Programs that Impact Culture: Circle, Ensemble, School Musical, Camp

[53] While it may seem counter-intuitive that the Four Phases of the Season Wheel would map to the exact inverse of the actual seasons of the school year, this phenomenon stems from the agricultural priorities of our nation when the calendar for public schooling for young people was first established. In a radio show for NPR, Jacki Lyden noted in 2013 that "the American school calendar is geared for long, summer days; an agrarian calendar that dates back to farm cycles and harvests."

Circle: We envision our school as a place where every child is seen, heard, known, challenged and nurtured. This vision is carefully cultivated in a regular morning meeting that we call Circle. Several times a week our students circle up with an adult mentor and a group of 10-12 peers who stay together throughout the year. These small learning communities provide a safe, nurturing and challenging space for students to build healthy identities as individuals, as community members and as creative change-makers in the world beyond the classroom. Drawing on a curriculum developed by our staff in close collaboration with Community of Unity, The Yellin Center, and Dialogue Arts Project, our students will use their time in circle using mindfulness techniques, creative writing, and self-reflection to explore the Three Ethics in depth:

LEARN: How do I grow as a learner to become my best self?

LOVE: How do I interact compassionately and collaboratively with others?

LEAD: How do I live with purpose and make my mark?

Ensemble: Ensemble meets four times a week during Extended Day and offers a wide variety of activities. Morse Teaching Artists from The Juilliard School's Education Outreach Department will guide small group instruction in strings, wind and choir ensembles. Ensembles play to our core teachers' strengths as well, with other possible offerings including visual art, art critics' blog, game design, chess, robotics, etc. based on teacher expertise and student interest. This time is also designed to help emergent student leaders practice gradually taking on responsibility for teaching and leading in a supportive, nurturing small-group setting. Finally, Ensemble will also be time for Study Circles to meet, providing tutoring and homework help to those scholars who may be struggling.

Camp: Throughout the academic year, students will spend three separate week-long sessions at Vacamas, our partner wilderness camp an hour outside of the city. Hands-on artistic and academic learning in nature helps students understand--and ultimately act with responsible stewardship of--the dynamic interconnection of natural, human and technological systems that shape our world. When students work together in a natural setting to carry out meaningful intellectual, artistic and physical work, they nurture their creative capacities, their sense of self and community, their leadership and perseverance, and their practice of mindfulness.

School Musical: Finally, one of the cornerstones of our school's culture of student engagement and leadership is the annual production of a whole-school musical. Performed toward the end of the spring, the musical represents a joyful culmination of the school year that brings our community together in creative celebration. When students are involved at every level of production—not just singing, acting and dancing but also stage-managing, directing, designing and building sets, running lights, sewing costumes and selling tickets—musical theater becomes a truly interdisciplinary art form that spans the humanities, the fine arts and the sciences. The period of preparation for the show is an especially special time for our community to build intergenerational connections, with parents and grandparents coming in teach students to build, cook and sew, and younger siblings spending time in the company of their older peers. It is no accident that so many former musical theater students of our trio of co-founders have gone on to graduate college, become successful professionals and then returned to join our founding staff (Chris Moncrief), Board of Trustees (Denisse Polanco) and Volunteer Corps (Ingrid Williams, Letishia Dhanpaul, Rockyatu Otoo, Josh Vargas and others.) These successful, spirited young people embody the legacy of creative purpose and leadership at the heart of our new proposed school's mission. The joyful, creative, community-focused culture that they helped us to establish in the Bronx now has the chance to live on—under their leadership—for a new generation of learners and change-makers on the Lower East Side.

G. Special Student Populations and Related Services

At the heart of City School of the Arts' educational philosophy is the belief that all children can learn in an environment of high expectations, supportive relationships, and enriching artistic study. City

School of the Arts will actively recruit students with IEPs; our goal will be to exceed the CSD 1 target of 25% SPED population in our incoming class of 6th graders.

We have connected with CBOs that serve families of SWDs, and our outreach and marketing materials highlight our robust student support program. During lottery enrollment, we plan to work with guidance counselors and school administrators at CSD 1 elementary schools to continue to identify and reach out to these families. We will also continue to follow up to the numerous emails and survey responses from 4th grade families of SWDs who specifically want an arts-focused environment to help meet their students' needs.

At-Risk Students

Because the arts are frequently a lifeline to students who struggle in traditional educational environments, we expect that a significant number of our families will have chosen our program specifically to address the needs of students who have struggled in traditional school settings (CITE). To identify students who are at risk of academic failure, we will administer diagnostic assessments for reading and mathematics (SMI and SRI) early each school year, then track progress with a frequent, diverse means of assessment.

Students with Disabilities

Based on demographic data for CSD 1, we expect that at least 20% of our students will come to us with IEPs. In accordance with Special Education Law in New York City, we will provide instruction to students with disabilities in the least restrictive environment, subject to the requirements included in each student's IEP (in accordance with all applicable federal and state laws and regulations, e.g. The Individuals with Disabilities Education Act (IDEA).

Identifying and Serving Students with Disabilities

City School of the Arts will be in full compliance with the federal Child Find requirements (34 CFR §300.125). The progress of all students will be closely monitored through a combination of formal and informal means – from routine standards-based interim assessments to homework completion and attendance. Any students demonstrating a need for additional supports will receive small group or individual interventions to address their need. These interventions will be closely monitored, and data will be collected to measure their effectiveness. Should a student continue to struggle, the grade-level team will meet to devise student-specific interventions, implement these interventions, and continue to monitor the student's progress. If continued support is needed, the special education team will use the pre-referral Intervention Manual19 (PRIM) as a guide to review any problems interfering with the child's performance, brainstorm solutions, make recommendations to meet the child's needs and monitor/review results of the recommendations. A referral to the CSE will be considered only after RTI strategies have proven insufficient to address the student's needs.

Referrals to the CSE

If students do not show signs of improvement following interventions, a meeting will be called with the family and a referral may be developed. A copy of this referral, along with the procedural safeguards notice, will be sent to the student's parents/guardians.

A student's parent or guardian, a member of our staff, a physician, a judicial officer or a representative of a public agency may make a referral. Should the student obtain an IEP, we will cooperate with the student's district of residence to ensure that all services as recommended in that IEP are provided to the student. In the event that we are unable to provide services in accordance with the student's IEP, we will rely on the school district of the student's residence to provide services.

Instructional Supports for Students with Disabilities

In year one, our Special Education program will be managed by Sara Sheffer Corona, our Director of Operations, who has extensive background in special education. She will manage one special education teacher year 1. Corona's responsibilities include managing IEP record-keeping, ensuring compliance with all IEP requirements and regulations, managing the review and referral process, ensuring provision of services as mandated on student IEPs, progress monitoring, and annually

submitting all required reports in compliance with 34 CFR §300.750. The Head of School will also help to oversee this process. As the school grows, we will expand the Special Education team in order to serve an increasing population of SWDs.

City School of the Arts will hire appropriately certified special education teachers, and may contract with certified or licensed individuals and/or organizations to provide related services under Corona's supervision. The special education teacher will be coached and developed with both in-house and off-site trainings, and general education teachers will learn tools and strategies to serve SWDs. In addition, the special education teacher will ensure that the teachers, tutors and administrators are informed about their responsibilities for particular students, and knowledgeable about the individual needs of students including any necessary modifications or accommodations in their classes. Every teacher of a student with a disability will be provided a copy of the student's IEP and corresponding information to meet the needs of each child.

City School of the Arts intends to provide the following services that may be required by a student's IEP: resource room, Special Education Teacher Support Services (SETSS) and potentially Collaborative Team Teaching (CTT) within a particular grade, as determined by the needs of the individual students we serve. Our in-house social worker will work with students whose IEP requires counseling services, and we plan to contract with outside service providers for speech language pathology and audiologist services, physical and occupational therapy, orientation and mobility services, and diagnostic and/or evaluative medical services.

Special Education students in City School of the Arts will receive their adapted curriculum work and specialized therapies (such as speech-language or occupational therapy) in a setting that is in accordance with their IEPs. A special education teacher, paraprofessional or aide may sit with the students to help implement the goals of their IEPs.

English Language Learners

Upon completion of our lottery, City School of the Arts will inventory all student records for indications that students had previously taken the NYSESLAT and LAB-R assessments, compile their scores, and hold family meetings to further investigate the students' prior experience as an English Language Learner. All families will also complete a home language survey to screen for other indicators that a student may need language support. City School of the Arts will also administer a battery of language assessments to obtain data points on each student prior to the start of the school year. Depending on a student's area of need, City School of the Arts will enroll students in programs designed to build a variety of language skills. We will support phonemic awareness through the Wilson reading program, and support vocabulary acquisition with strategies used in the Orton Gillingham program. We will support fluent reading through a guided reading program, and support listening comprehension and speaking through lessons combining the Words Their Way and Visualizing/Verbalizing approaches based on each student's need. The City School of the Arts staff will also receive training to support differentiation and language support in their classrooms.

III. ORGANIZATIONAL AND FISCAL PLAN

A. Applicant Group Capacity

Applicant/Founding Group Origin

The three co-founders of New York City Charter School of the Arts represent a balance of backgrounds and skill sets. Head of School Jamie Davidson brings years of successful experience supporting teachers to help students succeed on traditional formative and summative assessments, while Kate Quarfordt, Director of Integration and Culture/Theater Teacher, comes with over a decade of expertise using student-led project- and performance-based assessment tools. Falling somewhere

in the middle between the traditional and the progressive, Artistic Director/Piano Teacher Dr. Geoffrey Kiorpes utilizes a natural blend of both: his piano students are assessed daily in real-time through traditional means such as mini-quizzes, music theory assignments and classroom discussion and also present final 'projects' in the form of recitals and artistic juries. Together, the trio manifests an innate symmetry that, although palpable and powerful, is also effortless and uncomplicated.

Jamie Davidson met Kiorpes and Quarfordt in the fall of 2012 when she became Instructional Leader of the 5th and 6th grade at Bronx Prep Charter School, where Kiorpes serves as Artistic Director and Piano Teacher and Quarfordt served as Theater Director. Davidson was immediately struck by the power of the arts to engage students in rigorous academic study, and subsequently solicited Kiorpes' partnership in leveraging his piano program to boost achievement in 5th and 6th grades. Spending significant amounts of time in his classroom, Davidson helped students draw parallels between what they were learning in music and the skills and content taught in their academic classes. Kiorpes, in turn, supported Davidson's initiative by highlighting the points of convergence and positively reinforcing students' academic gains. Davidson noted that the 5th and 6th grade students who had been exposed to this collaborative interdisciplinary approach performed significantly better on standardized tests in ELA and Math that year than their peers, who had also taken music but had not been coached to make cross-disciplinary connections.

Kiorpes and Quarfordt met in 2003 in their respective roles as piano and theater teachers at Bronx Prep. Together, they created an artistic program that became the foundation of the school's culture, uniting students of all ages and teachers from all disciplines. Kiorpes focused on creating a program during the academic school day that ensured students in over ten creative disciplines had access to the finest academic teachers and curriculum available. Quarfordt developed an after-school Academy of the Arts that included a nationally recognized speech/debate program, and the annual spring performance of a Broadway musical that became the highlight of the school year, uniting students, teachers, family members and alumni in a truly unique experience. The arts program at Bronx Prep saw students gain acceptance to many notable colleges and universities such as Ithaca, Skidmore, SUNY Purchase, SVA (School of Visual Arts), and the Berklee College of Music in a wide range of majors: drama, piano, visual art, set design, and the fine arts. Many graduates of the Bronx Prep artistic program have gone on to successful careers in arts, education, youth advocacy, medicine and engineering. One of Kiorpes' original six piano students is currently a TFA fellow teaching ELA and Piano in Oklahoma, while two of Quarfordt's earliest protégés are prominent on the City School of the Arts founding team: one sits on the Board and another is the Dean of Student Life.

In the beginning of 2014, Davidson had the initial dream that would grow into New York City Charter School of the Arts. She quickly enlisted Kiorpes and Quarfordt, and the three have been planning the City School of the Arts ever since.

Applicant Group Qualifications

Please see resumes, background information and statement of assurances from co-founders and proposed members of Board of Trustees submitted with Letter of Intent on February 10th, 2015 as well as co-founders' resumes in *Attachment 8b.*

Proposal Development

The three co-founders were the primary authors of this proposal, which has been in development for over a year. They have been in constant communication over the course of the development process, and have taken multiple trips together to visit model schools and a model summer camp. They identified and recruited several other qualified, mission-aligned founding team members who could provide immediate support. In addition, they put together a diverse and exceptionally high-capacity Board of Trustees, which has met four times since December. Members of the executive committee of the Board of Trustees, (Danal Abrams, Board Chair, Jim Chu, Ben Gliklich, and Mathias Ederer) have helped draft the by-laws, navigate the process of identifying space, build a mission-aligned budget, and ensure that we are in compliance with charter school law. Founding team members Chris Moncreif, Sara Sheffer Corona, and Rebecca Lebowitz have been instrumental in gathering

information to support our camp and school culture, special education, and literacy infusion initiatives respectively.

B. Board of Trustees and Governance

The proposed Board of Trustees for City School of the Arts is composed of a diverse group of professionals with a broad array of experiences and skills-sets. They have demonstrated excellence in personal and professional endeavors, and together they form a tremendously high capacity governing body. Under the leadership of Board Chair Danal Abrams, they already operate as a high-functioning board, having advised the founding team in the areas of establishing advantageous partnerships, identifying viable options for space, and mapping out a fundraising plan during the preparation of this proposal. If chartered, the board will be divided into four sub-committees to maximize oversight: Executive, Academic Program, Finance & Real Estate, and Development. To maximize efficiency in developing this proposal, designations have already been made for the Executive Committee.

The Executive Committee

The Executive Committee consists of the Chair, Vice-Chair, Treasurer, Secretary, and Community Officer. Board Chair (Abrams) has general supervision, direction, and control of the affairs of the school, subject to board control, and such other powers as the board may prescribe. When present, the Chair will preside at board meetings. The Vice-Chair (Blankfein) acts in the place of the Chair if the Chair is absent or unable to fulfill his or her duties and when so acting will have all the Chair's powers and be subject to the same restrictions. The Treasurer (Ederer) acts as custodian of school funds and will provide the appropriate segregation of duties to create strict internal fiscal control policies. The Treasurer will inform the Board of the school's ongoing fiscal condition. The Secretary (Gliklich) will be responsible for keeping the minutes of the school, maintaining records of board membership and decisions, interpreting the by-laws in the case of a dispute and any other duties the board may prescribe. The Community Officer (Chu) will contribute to the Executive Committee's governing capacity by keeping the board authentically connected to the community at large and the families from which it serves. The Community Officer will liaise between the school and elected officials, local business and interest groups, and community stakeholders as the program develops.

Executive Committee Members and Capacity

Danal F. Abrams, proposed Board Chair, is transaction counsel at Moore Capital Management, LP, a global alternative investment manager. Having practiced law for thirty years in addition to playing an active role in the life of his daughters' school, Abrams is well positioned to lead thoughtfully, knowledgeably, and collaboratively.

Laura Jacobs Blankfein, proposed Vice-Chair, has twenty years of board experience, serving as Board Co-chair of Ethical Culture Fieldston School and the Uncommon Schools network. Blankfein is a lawyer by trade and familiar with the facilities access and negotiations processes, as she has led several large scale capital campaigns.

Jim Chu, proposed Community Representative, is a life-long Lower East Side resident who manages public art spaces in the community. He has deep ties to local social service institutions, and sits on the board of Trinity's Service and Food for the Homeless.

Matthias Ederer, proposed Treasurer, is a finance professional with over a decade of experience in investment management. Formally trained in budgetary maters, Ederer worked with Gliklich to create the proposed financial model.

Benjamin Gliklich, proposed Board Secretary, is a finance professional with experience in fiscal oversight and internal controls. He will work closely with Ederer to oversee all financial and budgetary matters.

Committees Work

The Finance Committee will be chaired by Treasurer Matthias Ederer and Secretary Ben Gliklich, both of whom have extensive backgrounds in financial management and oversight. Ederer will liaise with the HOS and DoO to review and provide recommendations regarding the school's annual budget, review and provide recommendations regarding the school's financial performance, assist in oversight of our external and internal audit, and assess the performance of the DoO based on our annual goals and the school's fiscal health.

The Academic Program Committee will liaise with the HOS to monitor development of the school's academic program, review proposed amendments to the academic program, receive and review reports on academic performance from instructional leaders, assess the performance of the HOS based on student performance and annual goals set around academic performance of the student body. Academic performance will be evaluated based on performance relative to achievement goals as outlined in section II.A using a variety of assessments outlined in section II.D. The HOS will submit reports to the Board on the school's progress in meeting its academic goals, and present monthly reports to the Program Committee with greater detail on student performance. Prospective Academic Program Committee members Arthur Levine, a nationally acclaimed teacher-education leader and scholar, and Jose de Jesus, highly knowledgeable Upper School Head at Packer Collegiate, will be key asset in evaluating the academic health of our program.

Founding Board of Trustees and Capacities

Arthur Levine is the president of the Woodrow Wilson National Fellowship Foundation and president emeritus of Teachers College, Columbia University. Dr. Levine will support our board in skillfully evaluating our program, and will aid the founding team to attract, develop, and retain exceptional teachers and leaders.

Jose De Jesus is the head of the upper school at Packer Collegiate in Brooklyn Heights. Serving in high performing independent schools for many years, De Jesus is a celebrated teacher and school leader; his expertise lies in designing systems to support, develop and evaluate teachers and instructional leaders. He will be a key asset to evaluating and developing leadership capacity.

Alejandro Durán is a photographer, filmmaker, poet and educator. He is the founder of The Digital Project, directing several educational videos for Expeditionary Learning, Columbia University, and The Museum of Arts and Design. Mr. Durán will provide support for technology design and our digital media program.

Daniel Hew is a 11th and 12th grade English teacher at KIPP College Prep High School. Hew will be an asset in recruiting high quality teachers through his KIPP and Teach for America networks, and

possesses the interest, skill, and resources to help us develop a culturally responsive curriculum design.

Elizabeth (Betsy) Burke is a corporate associate in the commercial banking and securities groups at Cravath, Swaine & Moore LLP, and will work with Abrams to provide legal counsel to the founding team. Prior to practicing law, Ms. Burke taught 7th and 8th grade ELA at PS/MS 279 in the Bronx as a Teach for America Corps member.

Thomas McDermott is the Director of School Support at the Achievement Network in Boston. Mr. McDermott will advise the leadership team on the use of data to support targeted instruction that meets the needs of all students.

Denisse Polanco is a lead teacher for Head Start, a bilingual preschool supported by the Children's Aid Society. A proud graduate of Bronx Prep and leader in the musical theater program, Denisse is honored to collaborate with her former teachers and mentors.

Governance: The New York City Charter School of the Arts' Board of Trustees is responsible for establishing and reviewing institutional and educational policies to ensure that the mission of our school is being met. They will govern and oversee the fiduciary, legal and instructional activities of the school, holding monthly public meetings throughout the year on site. Board meetings will be conducted in accordance with the bylaws drafted by Board Chair Danal Abrams and approved by all trustees. Board will have no fewer than 5 and no more than 15 members at any time. Meetings will adhere to the Open Meeting Law and offer an opportunity for public comment. The Board will meet privately in "executive session" only when appropriate and only after it convenes an open session for public and staff participation. Meeting times will be announced to the parents, staff, and the public one week prior to their occurrence. The New York City Charter School of the Arts bylaws (See Attachment 5c) contain more detail regarding the procedure for conducting board meetings and public notice of charter school board meetings.

Nominating Procedures: Trustee candidates must be nominated by a sitting trustee, and elected by majority vote of the sitting Trustees. No person who has a conflict of interest prohibited under Sections 801 through 806 of the General municipal law may serve. The board will always have at least one Trustee who qualifies as a "financial expert" as according to item 407(d)(5)(i) of the Securities and Exchange Commission's Regulation S-K. Term lengths for Trustees will range from one to three years.To recruit future Trustees, the applicant group will search for individuals with expertise in a variety of industries to ensure the Board's capacity to oversee and advise on all issues related to the strength of the school. Candidates will be asked to visit the school and attend a board meeting before the Board considers them. The Executive Committee will manage new Trustee orientation and furnish all mandated materials such as the charter, code of ethics, bylaws, personnel policies, and financial statements.

Advisory Board: Those individuals who wish to contribute to the life of our school in a non-governing capacity will comprise our founding Advisory Board. On an annual basis, Advisory Board members will attend at least two board meetings, visit the school twice, communicate with the Head of School frequently, and plan fundraising, strategic partnerships, and strategic initiatives as is fitting with their skill-set and the needs of our school. The three founding individuals members were selected for their background, expertise, and interest in the early-stage growth of our school.

Proposed Advisory Board Members

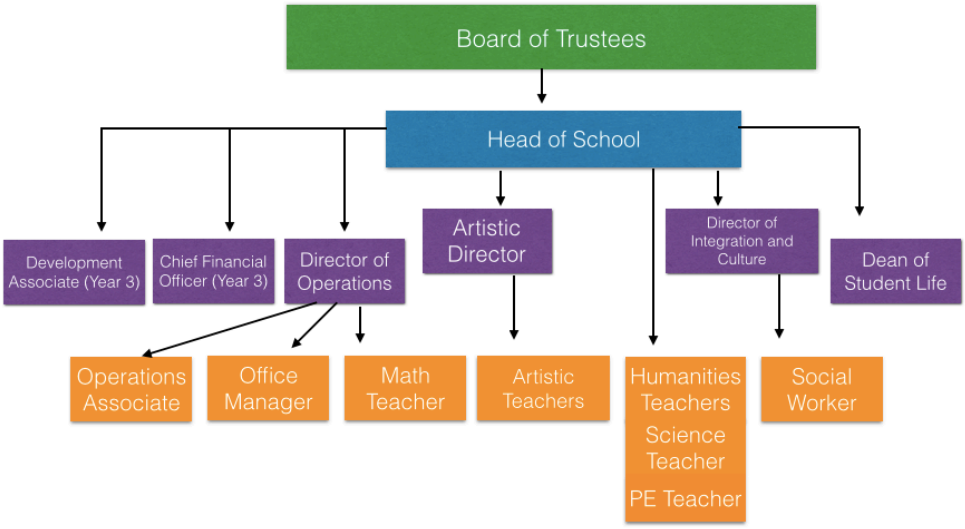
Joseph W. Polisi is the sixth president of The Juilliard School. Previously, Dr. Polisi was Dean of the University of Cincinnati College-Conservatory of Music, Dean of Faculty at the Manhattan School of Music, and Executive Officer of the Yale University School of Music. He holds a Doctor of Musical Arts degree from Yale, as well as a degree in political science from the University of Connecticut and one in international relations from the Fletcher School of Law and Diplomacy at Tufts University. An accomplished bassoonist, author of a number scholarly and educational articles, and frequent speaker on arts and education issues, Dr. Polisi cares deeply about preserving the Arts in schools.

Annette Kramer is a business advisor and non-executive director for emerging technology companies. Beginning her career teaching High School Drama, then drama and critical thinking at Brown University, Ms. Kramer is deeply connected to the Arts and Arts Education. Her expertise includes developing pedagogy for technology incubators and accelerators in the UK, US, Europe and Asia, and in this capacity, she is perhaps best known for collaborating with young companies to think through their business proposition, to raise funds, and to scale. Her extensive experience in start-up projects will make Ms. Kramer a valuable asset and key connector.

Cassius Gil has had a uniquely broad and varied career in education for over twenty years as a teacher and a school leader. He has worked in nearly every category of school in New York City: elite private schools (The Fieldston School, The Dalton School); traditional public schools (Taft High School, Columbus High School); alternative public schools (Fannie Lou Hamer High School, The Young Women's Leadership School). He is the most proud of directing a grass-roots, tuition-free private N-3 school in Harlem (The Ricardo O'Gorman Garden), chaired by poet and revolutionary educator Ned O'Gorman, who also founded the Children's Storefront School. Mr. Gil's lifelong mission is to help heal, educate and liberate children from communities of the dispossessed so that they may discover the heroes within themselves.

C. Management and Staffing

The organizational chart of New York City Charter School of the Arts was designed to be uncomplicated, and to represent the nature of our collaborative culture. While a strong leadership team is firmly in place, it is our intention to encourage and empower the teachers and staff to establish ownership of our community. In that spirit, we have developed the following model:



The **Head of School** (HOS) reports directly to the board and is responsible for the overall management of the school, including instruction, operations, partner organizations and families. The **Director of Integration and Culture** (DIC) will implement and oversee the arts-integrated, cross-curricular component of our mission, and ensure that our mission is reflected in our routines and physical environment. The **Artistic Director** (AD) oversees the hiring and development of artistic staff, and works directly with the HOS and the DIC to align CCSS and NCAS across all disciplines. The **Director of Operations** (DoO) is responsible for SPED compliance, and all academic operations, such as testing, technology and materials. The **Dean of Student Life** (DSL) reports directly to the HOS. He will work closely with teachers, students, and families to ensure that our positive student culture leads to rigorous learning, and will facilitate our non-punitive discipline system. The DSL will also plan and oversee our summer wilderness program at Camp Vacamas to further instill the rituals and reflective practices that will shape the culture in our building. The **Office Manager** reports to the HOS and is responsible for answering phones, attendance, scheduling, mailings, etc. The **Operations Associate** will report to the DoO, and work as a direct liaison to the CSBM to assist with budget, finance, payroll and HR. In our third year we will add a **Chief Financial Officer** (CFO) and a **Development Associate** (DA) who will report directly to the HOS.

Humanities teachers will report directly to the HOS, as will the Science and PE teachers, and the Social Worker. In our first two years, the math and SPED teachers will report to the DoO as the individual who will serve in this role comes with significant experience coaching math teachers and coordinating SPED programs at successful charter schools, working closely with the NYC CSE since 2011. Starting in year three the SPED teacher will become our full-time SPED Coordinator, reporting to the DoO and managing an ESL teacher who will join our team. In year four, an additional Math and an additional Humanities teacher will be hired to serve as Instructional Coaches, teaching half a course load each. Artistic teachers, Morse Teaching Fellows and visiting artists will report to the AD.

Recruiting Excellent Teachers

The responsibility for the success of our innovative arts-infused school lies largely in the hands of our founding staff. A number of candidates have been identified already; the expansive networks possessed by each of our co-founders have already yielded dozens of inquiries from exceptionally talented academic and artistic teachers at high-performing schools. We have found there is significant interest of motivated educators to challenge themselves participate in an educational start-up effort. In addition to tapping our extensive personal and professional networks, we will also work in collaboration with The Charter Center as well as graduate schools of education such as Teachers College, New York University, and Harvard and to recruit the most well-qualified candidates for our program.

Working with the Juilliard School's educational outreach department will be integral to identifying artistic staff members; the Teaching Artist fellows, who will deliver small group instruction during Ensemble, after school and on Saturdays, are endowed by The Juilliard School. However, as they mature professionally, it is our hope that they will consider becoming full- or part time members of the City School artistic teaching staff. Furthermore, with over ten years of experience managing the Artistic Department at Bronx Prep, founding Artistic Director Dr. Geoffrey Kiorpes possesses the skill, experience and contacts to staff our sophisticated arts program.

Staffing for Artistic Classes at City School of the Arts

Our program depends on offering a wide array of artistic classes, often in small group and/or in after-school settings. Our proposed plan for artistic staffing for years 1-3 is as follows:

Artistic Discipline	Year 1	Year 2	Year 3
Piano	Artistic Director Geoffrey Kiorpes teaches 6th grade piano	Artistic Director Geoffrey Kiorpes teaches 6th grade piano	Artistic Director Geoffrey Kiorpes teaches 6th grade piano & 8th grade piano majors
Enrichment/ Ensemble Piano		Students who are interested may continue piano study in the 7th grade	Students who are interested may continue piano study in the 7th grade
Creative Connections	Director of Integration and Culture Kate Quarfordt teaches 6th grade **Creative Connections**—a unique foundations course that unifies elements from all classes through the lens of theater and visual art	Director of Integration and Culture Kate Quarfordt teaches 6th grade **Creative Connections**	Director of Integration and Culture Kate Quarfordt and full-time theater teacher split course load for 6th grade **Creative Connections**
Dance	Offered on Saturdays through Juilliard Morse Fellows program	Required core class, taught by part-time dance teacher	Required core class, taught by part-time dance teacher
Visual Arts	See **Creative Connections** (above). In addition, Visual Art will be an Ensemble offering, with staffing provided by a Young Audiences Fellow	Required core class, taught by part-time visual art teacher	Required core class, taught by part-time visual art teacher
Theater	See **Creative Connections** (above). In addition, Kate Quarfordt directs the spring musical, which will rehearse after school.		Full-time theater teacher hired to assist with musical, teach two sections of Creative Connections. 8th grade theater majors will be taught by Kate Quarfordt
Winds	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School
Strings	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School
Percussion	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School	Ensemble offering, staffing provided by The Juilliard School

Responsibilities and qualifications for key positions may be found in *Attachment 8a*.

5-Year Staffing Plan

Position	Pre-opening	Year 1	Year 2	Year 3	Year 4	Year 5

Head of school	0.8	1	1	1	1	1
Artistic Director	0.4	1	1	1	1	1
Director of Community Engagement	0.6	1	1	1	1	1
Director of Operations	0.4	1	1	1	1	1
CFO	0	0	0	1	1	1
Operations associate	0	1	1	1	1	1
Development Associate	0	0	0	1	1	1
Dean of Students	0	1	1	1	1	1
Office Manager	0	1	1	1	1	1
Humanities Teacher	0	2	4	6	7	7
Math Teacher	0	1	2	3	4	4
Science Teacher	0	1	2	3	4	4
Visual Arts Teacher	0	0	1	1	1	1
Theater Teacher	0	0	0	1	1	1
Dance Teacher	0	0	1	1	1	1
PE Teacher	0	1	1	1	1	1
Social Worker	0	1	1	1	1	1
8th Grade Social Worker	0	0	0	0	1	1
SPED teacher	0	1	1	1	1	1
ESL Teacher	0	0	1	1	1	1
Total Staff	2.5	14	21	29	32	32

D. Evaluation

Programmatic Audit

New York City Charter School of the Arts will submit an annual report to NYSED that will provide a detailed analysis of our progress with respect to our accountability goals by August 1st, or a date determined by NYSED. We will evaluate the global implementation of our program, including facilities, technology, and scheduling, and review student data to ensure students and teachers are meeting school-wide goals. We anticipate regular oversight from our authorizer, and will use any feedback to make any changes to the academic program or operational structures that will be beneficial to our school. If necessary, we will contract outside consultants to help us identify strengths and weaknesses in our program during our initial years of operation.

Evaluation of the Academic Program

New York City Charter School of the Arts will use a variety of data to evaluate the success of our academic program. We will closely monitor students' progress with respect to our achievement goals using external instruments such as Achievement Network interim assessments and Scholastic Inventories, and support teachers in using a diverse array of summative and formative assessments spanning daily self-assessments and exit tickets to cumulative tests, projects, and portfolios. Teachers will have weekly individual check-ins with their instructional leaders, as well as weekly grade-level meetings with their grade-level leader, attended by the HOS. Teachers will receive feedback and instructional support in weekly check-ins, and leaders will facilitate debriefs and offer additional resources to teachers based on individual strengths and growth areas. We will use attendance, enrollment and retention rates, academic outcomes, and parent and student surveys as key indicators

of our success, as well as the extent to which disciplinary actions take place. The Academic Program Committee of the board of trustees will constantly monitor our progress and report to the full board at each meeting.

Evaluation of Operations and Fiscal Health

In our first two years of operation, we will be working with Charter School Business Management (CSBM) who will routinely review our fiscal health, as well as coordinate an annual audit by an outside party. The audit will evaluate our efficiency around purchasing, facilities, staffing, systems, payroll, and student services such as food and health. In our third year we intend to hire a full-time Chief Financial Officer (CFO). Our budget will be prepared by the Finance Committee and submitted for approval by the entire Board of Trustees. In additional, the Finance Committee will prepare the documents for Title I Funding and CSP grants. Led by the board treasurer, the committee will review our accounting practices, reporting, and revenue/cash management to ensure our overall fiscal soundness.

Evaluation of Family and Student Satisfaction

We will conduct both internal and external surveys distributed by the Department of Education (DOE) to gauge parent satisfaction around our school's performance, including instruction, culture and communication. The results of these surveys will be made public via our website and printed materials at the school, which will be available to all stakeholders and board members. In addition, feedback collected through surveys, e-mail and phone correspondence, and informal conversations during Open House hours, family workshops, and parents events (See *Family and Community Involvement*) will be taken into account to make improvements. Student surveys will provide us with additional data on our school environment and effectiveness of teachers. We will closely monitor our attrition rate, as this can be a key indicator of dissatisfaction.

Evaluation of School Leaders

The Board of Trustees will conduct an annual review of the HOS. Performance will be assessed across multiple parameters, including growth of academic program, progress towards meeting achievement goals, operational and fiscal soundness, enrollment numbers, and staff and parent satisfaction. Any grievances against the school or its leader will be considered on an ongoing basis, with immediate resolution in mind. Where necessary, the board will establish action plans and goals for the HOS, and the process and timeline by which measurable growth will be anticipated. The three Directors, (Artistic, Integration and Culture, and Operations) will be evaluated by committees of school staff, both instructional and non-instructional, with results being shared with the HOS and the Board of Trustees for their review. The HOS will evaluate the DoO around areas of efficiency, systems, and overall program and fiscal health.

Evaluation of Teachers

Teachers will participate in two evaluation sessions each year. Evaluations will be prepared by teachers' designated instructional leader and attended by an additional member of the leadership team. Using the Danielson Framework for Teaching, teachers and leaders will reflect on strengths and set goals in five domains: 1) planning and preparation 2) classroom environment 3) instruction 4) professional responsibilities, and 5) arts integration (For more information about our collaboration with Charlotte Danielson to develop a fifth domain to evaluate effectiveness in arts integration, see *Professional Development*). While quantitative instruments will be used to track professional growth, results of evaluations will not impact compensation. Additionally, teachers' use of student achievement data to inform pedagogy and practice will be considered in the context of the third domain (Using Assessment in Instruction), but neither growth nor absolute scores will be considered in final evaluation. Teachers' evaluation results, and the reflective forward planning that precedes their review, will be used to create personalized coaching and professional development plans in January, and the second formal review, occurring in June, will be used to inform decisions about retention and job responsibilities the following year.

Evaluation of Board of Trustees

Each August, The Board of Trustees will establish goals for the school year in the areas of academic achievement, school culture, community engagement, and facilities. In addition to annual goal-setting, the board will establish multi-year objectives that will be reviewed and/or revised on an ongoing basis throughout our charter term. The Board will formally self-assess twice a year, in December and June, to monitor progress toward short and long-term goals. The effectiveness of the four sub-committees, Finance, Academic, Facilities and Development will be assessed at this time as well. In addition, each Board member will self-assess around areas of attendance, participation and communication, and meet with the Board Chair to review and evaluate progress in order to create strategic goals when and where necessary. The Board Chair will constantly monitor the skill-sets of the various members, and create plans to address any deficiencies and/or vacancies.

E. Professional Development

New York City Charter School of the Arts' Professional Development (PD) program is designed to promote teacher growth, both individually and collaboratively. Through weekly PD meetings, staff retreats, Summer Institute, teacher and leadership coaching, grade level meetings, Special Education training, strategic partnerships, school visits, and a wide range of off-site trainings, our faculty will receive a rich variety of PD supports. Due to the collaborative nature of our program, we will purposefully include a diverse range of PD opportunities, and will remain flexible and adaptive as our teachers develop.

Just as we encourage our students to use achievement data to take ownership over learning and define targeted areas of growth, we will push our teachers to guide their own development using the Danielson Framework for Teaching. We are very excited to be collaborating with Charlotte Danielson, the original author of the framework, on the development of a fifth domain to measure effective arts integration in the classroom. Led by our trustee Adam Faulkner, we plan to work with Danielson and her team during our planning year to produce an instrument that will be of real used to our teachers next year, and optimally, could be adopted by other teachers locally and/ or nationally to vigorously infuse the arts into instruction. What follows are some additional professional development supports teachers will have access to as they hone their skills to support our learners:

Summer Institute

In August, staff will convene for a 3-week institute. (In year one, our institute will be extended to 4 weeks). We will spend the first three days at an overnight retreat, getting acquainted in a relaxed environment. School leaders will introduce our core mission and objectives, achievement goals, and school culture. Activities such as sharing hopes and fears will be extremely valuable in creating support systems for the year. Upon our return, we will focus on the following core professional practices: Teacher-Family Home Visit Coalition trainings; certification; data analysis for our incoming students; cross-curricular planning on grade levels; workshops to support work with SPED and ELL students; positive classroom culture/ behavior management training with particular emphasis placed on students who struggle to self-regulate; norming routines and procedures; mapping out full year of enrichment opportunities and community celebrations and vertical alignment by content area (starting year two). Finally, we will spend significant time working together to enhance our shared physical space so that it accurately reflects our mission and inspires our community to achieve our educational goals.

The Parent/Teacher Home Visit Project (PTHVP)

As part of our Summer Institute (see above) teachers will be trained by a team from PTHVP, a research-based model of family engagement that supports teachers in the practice of conducting school visits and leveraging strong relationships to build trust and respect between families and school staff. Increasing personal and professional capacity by instilling cultural competency has been shown to increase student attendance and test scores and decrease detention, suspension, and vandalism rates.

Special Education Training Support

Through working with the New York City Charter School Center as an 'Apply Right' school, we have established a relationship with the NYC Special Education Collaborative, a program that grew out of the Charter Center to support SPED programs through training, resources, and expert guidance in order to create a successful program. We plan to enroll in the CSE and encourage every staff member, regardless of the subject they teach, to develop their support skills around students with special needs. We will contract Think:Kids to support teachers around behavior management for students who struggle with self regulation, and the Yellin Center to support teacher understanding of diverse learners, learning styles, and corresponding practices. These trainings will begin during Summer Institute and continue throughout the year.

Weekly PD

Our schedule includes an early dismissal every Thursday, so that teachers may attend our weekly PD session from 1:30 to 4:30. Teachers will spend time collaborating, sharing best practices, aligning their lesson plans to the CCSS and NCAS, determining effective assessment techniques, interpreting and analyzing student data, and evaluating the progress of all students, including those with IEPs. We are committed to providing the bulk of our PD time during these regular school hours, as we believe our teachers need a healthy work-life balance. Teachers will also be given stipends to participate in individualized PD opportunities outside of school specific to their own professional goals.

Grade-Level Meetings

There will be weekly grade-level meetings to track student progress, identify areas of concern, and assess overall student performance towards meeting our achievement goals. Unit and lesson plans will be shared for informal feedback and to identify areas of alignment with the CCSS and the NCAS.

Teacher Coaching

An Instructional Leader and collaborative partner will observe each teacher and provide written feedback twice a month. Teaching pairs will routinely rotate to maximize exposure to a variety of disciplines. Teacher pairs and Instructional Leaders will send written feedback and debrief in person during weekly instructional check-ins.

Leadership Coaching

While each founding team member has held a leadership position before, we will be working together in new roles and with increased demands and responsibilities in our inaugural year. As such, we will contract Community of Unity to coach the leadership team around systems, communication, staff development, and adult culture. The HOS will also receive leadership coaching from a local high school principal with whom we have begun to establish a partnership. The Leadership Team will attend leadership workshops at Columbia Teachers College, Harvard Graduate School of Education, and Harvard Business School.

Strategic Partnerships

We have established a number of partnerships with independent schools and cultural institutions to ensure that we offer teachers a wide array of professional supports and enrichment opportunities. The Spence School math department, The Juilliard School Educational Outreach program, NDHS, Ethical Culture Fieldston School, and Packer Collegiate are just some of the partnerships we have established. These institutions have all pledged to support our staff in our opening years.

School Visits

All staff members will be required to visit three schools over the course of the year. In addition to visiting other charter schools, teachers will be expected to visit district and independent schools to ensure that they are exposed to a variety of educational practices. Teachers will be encouraged to visit our affiliated independent schools such as Spence, Blue School, Packer, and Fieldston, as their history of excellence is a valuable asset to developing schools.

Progressive Schools Institute
Founded in 2012 by Damian Fernandez, Head of School at Ethical Culture Fieldston School, the Progressive Teaching Institute is a weeklong conference that spotlights best practices in and out of the classroom, and explores pedagogical trends in progressive education. (See *Attachment 2* for invitation to participate). By participating in PTI, our teachers will not only benefit from engaging programming over the summer, but also make valuable professional contacts to collaborate with throughout the year.

Harvard Graduate School of Education Language and Literacy Partnership
Founding Literacy and PD Consultant Rebecca Lebowitz will serve as a valuable connection to the Language and Literacy researchers at HGSE, allowing our teachers to pilot some of the cutting edge programs developed in their research labs. Specifically, Lebowitz will support teachers with the implementation of Word Generation, an interdisciplinary vocabulary development tool that allows us to collect and track longitudinal data about word learning. Lebowitz was on the founding team for the WordGen project.

The Academy of Teachers
This non-profit organization brings NYC teachers together with leading experts in a wide range of academic and artistic fields for Master Classes held in NYC's greatest institutions. Founding Director Sam Swope will assist us with designing exceptional PD opportunities for our teachers, and will facilitate connections between our faculty and leaders at these institutions in order to develop highly specialized learning opportunities for our students.

Staff Development Retreats
Leaders, teachers, and staff will gather twice a year for a three-day retreat to re-visit our mission and evaluate our progress toward meeting our achievement goals. The entire team will reflect on our areas of strength, and identify areas where we are still developing. After the community establishes short and long term goals, the entire team will create an action plan to realize these objectives. Teachers will also participate in domain-specific training, co-planning, and student data analysis.

Individualized Enrichment Opportunities
All teachers are eligible for a $1500 stipend each year, to pursue an outside opportunity specific to their own professional goals.

F. Facilities

New York City Charter School of the Arts is committed to partnering with the Lower Manhattan community and the CSD 1 Community Education Council. We will submit a written request for co-location in CSD 1 to the NYCDOE to formally begin the Facilities Access Process. As per the process, the NYCDOE will have an opportunity to respond to the request. Acknowledging expressed concerns regarding school overcrowding in Lower Manhattan, our founding team assumes that co-located space will not be offered to us by the NYCDOE. We have identified a viable private facility in CSD 1 that is available for occupancy upon the granting of our charter. Located in the heart of the LES, this third-floor space is wheelchair accessible and suitable to our program features and enrollment targets.
The expansive facility was constructed in 2012 for a charter school that hasbegun dissolution as of March 5th, and it is zoned for community use. The building's manager confirmed that the current occupants will vacate in June 2015, and a member of our Board of Trustees has initiated contact with the broker and submitted an Indication of Interest letter for a lease beginning in the spring of 2016. The space, formally housing Innovate Manhattan Charter School, is attractive to us for its plentiful classroom spaces, proximity to public transportation (it is one minute from a central subway line), many multi-purpose spaces, (large areas can be converted to offices, modular learning spaces, or artistic rooms), and ample number of classrooms. It is our hope that we will be able to grow to occupy the entire space by year 2.

The submitted budget reflects the option of opening in this space, assuming a $35/sq ft rate (closing price in 2012). At 77 sq ft per student, we could open in 7,100 sq ft at a cost of $248,500. We estimate that we will be entitled to these funds by the DOE as per the complete Facilities Access Process (this assumes the 2014-2015 rate of $2,700 per pupil). Should our enrollment numbers be lower than projected and/or the price per square foot higher than $35, we will decrease the opening occupancy to 5,000 square feet. (Indication of Interest letter, floor plans, and all related correspondence with broker and building manager available upon request.)

It our goal to create new seats in a private space for CSD 1 families, thus expanding opportunities to district students who, by law, would have priority in our school's admissions lottery. If we are not able to obtain the aforementioned private space, we will immediately begin working with local real estate brokers specializing in assisting charter schools to find alternative suitable spaces. Two suitable alternatives have been identified: one vacant New York City Housing Authority space in district, and one community space that is not used during the day. While both of these facilities could house us for the first two years, the first choice is the largest, and most conducive to our program at full capacity. Should the need arise, we are prepared to pursue these smaller alternative spaces, and have initiated relationships with the Director of Charter School Facilities Division at IGUA Group, Inc., the Superintendent of Catholic Schools for the Archdiocese of New York, the Lower Manhattan Director for New York City Housing Authority, and a private commercial management company to maximize the number of alternative options. If our charter application is approved in June, we will immediately begin negotiations to sign a lease, determine what renovations are necessary, and obtain requisite permits relating to health and safety to secure the site for occupancy by March 2016.

G. Insurance

The City School of the Arts Team initiated discussions with Austin & Co., Inc., an insurance broker with extensive background working with charter schools, and informed by those conversations anticipate putting in place the following coverage plan:[54]

Coverage	Limits
Commercial General Liability	$1,000,000
Directors and Officers	1,000,000
Student Accident Liability	$250,000
Business Personal Property	$250,000
Automobile — hired and non-owned liability	$1,000,000
Crime (including employee dishonesty, forgery, computer fraud)	$875,000
Umbrella Liability	10,000,000
Worker's compensation and Employers' Liability	1,000,000

H. Health, Food, and Transportation Services

Health: Services Provided

[54] Copy of estimate submitted by Austin & Co. 3/1/15 available upon request.

Assuming we are in a private facility, City School of the Arts will outsource nursing services in our first two years of operation, to ensure that our school is in compliance with §2853(4)(a) and §912 of the Education Law. In year three, we will acquire a full-time nurse through the DOE. The nurse will be responsible for the keeping of all records, including emergency contacts for parents and guardians, documentation of visits, student health files, immunization records, medication records and disbursements. All records will be kept in a locked file, accessible only by the nurse and designated staff members. If a student is required to take medication during school hours the nurse will administer it. Prior to the disbursement of any medication, a letter must be received from a doctor, and the parent must sign an authorization form.

Public Health Law §2164 states that all students must have a certificate of immunization at the time of registration, or by the end of the designated time frame during the enrollment period. The only exceptions are for medical reasons, supported by documentation from a doctor, or religious beliefs. Required immunizations include: Diphtheria, Tetanus, Pertussis (DTaP, DTP, Tdap: 3 doses); Polio (IPV, OPV: 3 doses; Measles/Mumps/Rubella (MMR: 2 doses of measles containing vaccine and 1 dose each of mumps and rubella); Hepatitis B (3 doses); Varicella (1 dose).

During our month-long Summer Institute, all staff will receive training in health policies and procedures. A minimum of two staff members will be trained in cardiopulmonary resuscitation (CPR) and the use of an automated external defibrillator (AED). City School of the Arts will maintain access to automated external defibrillators (AED) as required by §917 of the Education Law.

Vision and Hearing screenings will be coordinated with the Department of Health and Mental Hygiene.

If City School of the Arts is co-located, we will seek to utilize our co-located school's existing healthcare services program. In that event, the school nurse will be responsible for record keeping, treatment, and supervision of medication.

Food: Services Provided

The founders of City School of the Arts believe that proper nutrition is vital in ensuring that students stay focused and learn to live healthy, productive lives. We believe that everyone deserves meals that are made with all natural ingredients, as well as meals that promote growth and development. City School of the Arts will outsource meal services to Revolution Foods, whose mission is "to build lifelong healthy eaters by making kid-inspired, chef-crafted food accessible to all." Revolution Foods was founded by two moms in hopes of transforming the way America eats by providing access to healthy, affordable meals to schools. Revolution Foods serves over one million freshly prepared meals every week to K-12 schools nationwide. Breakfast and lunch will be provided for free to all City School of the Arts students, regardless of whether they are eligible for FRPL.

Transportation: Services Provided

City School of the Arts will provide transportation in keeping with §2853(4)(b) and §365 of the Education Law. Our DoO will submit a Transportation Request Form to the DOE Office of Pupil Transportation (OPT), including submission of required eligibility forms and identification of bus routes and stops. The OPT will provide the following transportation services:

6th grade students who live less than half a mile from school may receive a half-fare MetroCard; 6th grade students who live more than a mile from school may receive a full-fare MetroCard; 7th and 8th grade students who live more than one and a half miles from school may receive a full-fare MetroCard.

Families who do not qualify for bus service or a MetroCard will be responsible for arranging their child's transportation to and from City School of the Arts. Special Education students will receive transportation as mandated in their IEPs. In the event that our calendar year differs from that of the NYCDOE, we will work with the OPT to provide supplemental transportation, or make alternate arrangements.

I. Family and Community Involvement

Family Involvement

The founders of City School of the Arts respect the crucial role a child's family plays in the success of their education. Our attempts to familiarize ourselves which each students' family will begin immediately upon enrollment through home visits aligned with the Parent Teacher Home Visit Partnership (PTHVP) model. These visits will give us an opportunity to meet each family and familiarize ourselves with the home life and cultural background of our students. This knowledge can be of particular use when we put together our advisory lists with an eye toward maximizing diversity. In addition, these visits will give us the opportunity to share information about our school with students and their families and welcome any input, feedback or questions they may have. (See *Professional Development*).

Communication plays a vital role in the connection between school and family, both formally and informally. Mandatory progress report nights will happen each trimester; assignments, homework, and grades will be available online in real-time; phone calls will happen regularly, whether for updates, positive feedback, or concerns; and board meetings will be open to parents. The HOS will send a monthly message to families and students will maintain classroom blogs with photos, videos and written posts designed to keep families and friends up-to-date with the progress of work in our classrooms.

Additionally, City School of the Arts will host parent workshops once a month. School leaders will be present, and all teachers will be invited. We will focus on different topics each month, such as how to help with homework, strategies for supporting the social and emotional needs of adolescents, a 'day in the life of your student', and more. We will have a computer lab available to parents, should they want to check their child's digital portfolio. All parent workshops will be held in English and Spanish, and Mandarin if the need becomes apparent.

Thursdays will be Open House, where parents are invited to share an informal breakfast with staff and visit their children's classrooms during the morning. We will have another informal open check-in time at early dismissal that same day to receive feedback and answer questions. Intentionally scheduled directly before our weekly PD time, this check-in time will give teachers the opportunity to respond swiftly to concerns that may arise.

We will actively support the development of a Families Association and offer appropriate time and space as needed for their meetings. We will also encourage parents to be involved on a volunteer basis to support activities, chaperone field trips, contribute to celebrations and artistic showcases, etc. Each cohort will have a family representative who will keep other parents up-to-date on school news and events.

Community Involvement

The founders of City School of the Arts have spent a great deal of time and energy engaging the community of the LES, meeting with families, local educators and artists, presidents and members of various NYCHA tenants associations, leaders of a variety of CBOs, and active parents and leaders at a number of local district and charter schools. We have conducted numerous workshops and focus groups at a wide variety of locations including Allen Street Houses, LES1/ The J.O.Y. Center, Baruch Houses, and Specials on C. We have reached out with flyers and surveys at University Settlement and have been regularly attending their monthly meetings of "Bridging the Gap", a coalition of educators and social service providers that come together and share experiences. We've also made several visits each to Henry Street Settlement, the Abrons Arts Center, Girls and Boys Projects, CITYarts and PTA meetings at several neighborhood schools to meet with families and potential students. A lifelong LES resident, board member Jim Chu has been instrumental in facilitating community connections.

Formal Partnerships

Organization	Support Provided
The Juilliard School, Educational Outreach Department	Facilitation and placement of Morse Teaching Fellows to teach Ensemble (Extended Day) and Saturday small-group music and dance classes
New Design High School	Collaboration on shared artistic programming; Recruitment support; Peer mentoring program pairing their HS students with our MS students.
The Lower East Side Ecology Center	Support on curriculum planning for nature-based work at Camp Vacamas and interdisciplinary culminating projects
Young Audiences	Co-plan Humanities curriculum using Literature to Life as a springboard for culminating projects
The Loisaida Center	Facilitating neighborhood-based PD work with our teachers; supporting recruitment through Loisaida Festival
Ethical Culture Fieldston School	Providing support around progressive teaching practices; City School of the Arts will be the only "outside" school participating in their Progressive Teachers Institute
The Spence School Math Department	Supporting our use of Connected Math, a pre-Harkness program
Harvard Graduate School of Education, Language and Literacy Department	Providing PD services to support WordGen implementation
Community of Unity	Contracting PD and curriculum development around Socio-Emotional Learning

Community Affiliations

Organization	Support Provided
University Settlement	Assistance with recruitment, particularly ELLs
Henry Street Settlement/ Abrons Arts Center	Support around community advocacy, space identification and student recruitment
Educational Alliance Art School	Artistic community collaborator and recruitment support; sharing best practices in arts education
Girls and Boys Projects	Recruitment support; connection with established and emerging artists on the Lower East Side
NYCHA: LES1, Allen Street, Baruch	Soliciting feedback from local families; recruitment support for students eligible for FRPL
LES Parents	Community outreach to identify partners and families interested in learning more about our program
CITYarts	Collaborating to create public art if chartered; (See *Attachment 2* for indication of interest in joint project).

Anticipated Partnerships and Affiliations

Organization	Support Provided
The Academy for Teachers	Affiliation with wide network of New York City's foremost cultural institutions and master educators; facilitation of PD opportunities
The Blue School	Support around progressive, student-centered practice and building a nurturing school community
National Coalition for Diverse Charter Schools	Experienced thought-partner in the emerging diverse charter schools movement; invitation pending charter to join Coalition (See *Attachment 2* for invitation).

J. Financial Management

Budget

The HOS will prepare a proposed budget each spring for the Board's approval. (In our third year, this responsibility will be passed to the CFO). The Finance Committee will review and provide recommendations for adjustments as necessary. In May, the Committee will then present a final budget to be approved by the entire Board. At this time, the current five-year budget projections will be reviewed and adjusted as necessary.

The school will contract Charter School Business Management (CSBM) for its first two years of operation. They will monitor our budget, and our expenditures, and make monthly reports to our Board Finance Committee. Any major variance would be identified and addressed at this time. A major change to the budget must meet with the entire Board's approval.

Financial Management

We will rely on the expertise of CSBM in our first two years of operation. In our pre-opening year they will work closely with the HOS in developing accounting systems, payroll, student and staff records, and all contracted services. In addition to those services, CSBM will review and distribute W-2's and file payroll related documents. They will make budget and financial policy recommendations, apply for and comply with grants, balance the monthly books, post revenues and expenses, and file all financial documentation. They will assist the school in procuring an auditor, and provide support for the completion of the 990 and the Initial Statement of Financial Controls. In our first year of operation, they will handle the creation of HR files, and the enrollment process for employee benefit plans, including insurance and retirement funds. They will also prepare us for an on-site audit, close books for the fiscal year, prepare any requested documents for the auditor, and participate in meetings with the Finance Committee. In year three, the school will hire a CFO who will handle these responsibilities.

Procurement

In our first two years, the HOS will approve purchases up to $200. Purchases exceeding this amount require the approval of the HOS and one of the following: the DoO, the AD, or the DIC. Year three will require the approval of the HOS and the DoO. Purchases exceeding $1,000 require the aforementioned two signatures and a comparison of three vendors, and purchases exceeding $20,000 require either a competitive bidding process, or justification of a particular vendor. The HOS, the DoO, and a member of the Finance Committee must approve purchases exceeding $20,000.

Annual Audit

With the assistance of CSBM, we will contract an independent CPA to conduct an annual fiscal audit of all financial reports required by NYSED. These include the statement of financial position, the statement of activity, statement of cash flows and the schedule of functional expenses. All transactions will be recorded in accordance with Generally Accepted Accounting Principles, as well as with the Government Auditing Standards. The auditor would create an Initial Statement of Financial Controls in the beginning of the school year, and complete the audit process the following fall. The board will review the audit, meet with the auditor and school leaders, and recommend action for any deficiencies. A copy of the auditor's Management Letter will be provided to the board and to NYSED, and the full report will be made public on our website.

K. Budget and Cash Flow

Our financial plan for our first five years of operation was conceived with our specific program in mind, using conservative estimates and showing a comprehensive cash flow projection. (See *Attachment 9*). Our budget comes largely from per pupil allocation, with modest fundraising by the

Board of Trustees. Our year-one budget was prepared assuming enrollment of 92 students, with 75% of the student body receiving the average per pupil allotment of $14,027, and 25% receiving SPED funding.

The revenue for our pre-planning year comes from a combination of a $125,000 CSP grant, and $100,000 estimated to be raised by the Board. We assume the bulk of the funding will be in place by the beginning of August. The following is our plan for the use of those funds:

- Head of School to start August 1, 2015 at 60% annual salary
- Director of Integration and Culture to start August 1, 2015 at 50% annual salary
- Artistic Director to start March 1, 2016 at 30% annual salary
- Director of Operations to start March 1, 2016 at 20% annual salary
- Payroll taxes, Benefits, Accounting, Legal and Payroll expenses
- Technology, office, recruitment and marketing expenses
- Insurance and building lease

The revenue for our first year of operation comes from per pupil funding, CSP grant, Title I funding, DYCD grant, and fundraising. This revenue will be distributed in the following way:

- 52% Personnel Service Costs
- 14% Contracted Services
- 10% School Operations
- 21% Facility Operation and Maintenance
- 3% Depreciation and Dissolution

The bulk of our revenue will be received monthly, from our per pupil invoice.

Our five-year projection of revenue comes from per pupil funding, CSP grant, Title Funding, facilities stipend, and fundraising. The following is our plan for the use of those funds:

- Salaries with a 3% increase each year
- City School of the Arts will have a retirement plan and contribute a 5% match to each employee
- In year 2, we will hire a full-time cafeteria worker
- In year 3, we will hire a CFO, an 8th grade social worker to support high school placement, and an ESL teacher
- In year 4 we will hire Humanities and Math Instructional Leaders; they will have half a course load in order to support their respective departments

We will have $75,000 in an escrow account for dissolution.

L. Pre-Opening Plan

Anticipated timeline for tasks by category (governance, operations, business, academic, HR, recruitment, facility), date to be completed, and responsibility (Board, HOS, AD, DIC, DoO):

Category	Task	Date/ Time Window	Responsible Party
Governance	Obtain insurance for BoT, hold first board meeting and ratify by-laws and Code of Ethics	July 30	BoT
Business	Select/administer school-wide insurance policies	Oct 1	HoS/BoT
Business	Establish payroll	Sept 1	HoS/BoT
Facility	Outline plan to secure private facility	Sept 1	HoS/BoT

Business	Obtain federal tax exempt status	Sept 1	HoS
Business	Make necessary revisions to all budgets, from pre-operating to year 5 for Board approval and approve fiscal policies	Sept	HoS/BoT
Governance	Hold Board meeting	October	BoT/HoS
Recruitment	Begin student recruitment efforts: development strategic plan for lottery enrollment to begin in November	Nov 1	HoS, DIC
Human Resources	Finalize job descriptions for teachers and staff and begin recruiting personnel	Jan 1	HoS/DIC
Operations	Establish billing system for school districts	Jan 15	HoS, DIC
Governance	Hold board meeting	February	BoT/HoS
Academic	Research, purchase, develop curricular resources and create all scope and sequences aligned with CCLS	February	HoS, DIC
Operations	Select server and computers, complete technology plan for five years of initial charter	April 1	DoO/HoS
Human Resources	Finalize job descriptions for teachers and staff and begin recruiting personnel	Apr 1	HoS
HR	Artistic Director and Director of Operations begin	Apr 1	HoS
Recruitment	Conduct Lottery	Apr	HoS
Operations	Select server and computers, complete technology plan for five years of initial charter	Apr	DoO/HoS
Governance	Hold Board meeting	Apr	BoT/HoS
Facility	All capital improvements and repairs complete	June 1	HoS/DoO
Facility	Obtain Certificate of Occupancy and any other required permits, and submit them to the Board of Regents	Jul 1	HoS/BoT
Recruitment	Beginning May 2016, hold open houses, community meetings, and family conferences for admitted students	May - Aug	All staff
Academic	**Request student records from students' former districts**	**May**	**DoO**
HR	**Salary negotiations and offer letters finalized**	**June 1**	**HoS/DoO/DIC/AD**
Operations	**Purchase furniture for classrooms**	**June 1**	**DoO**
Governance	**Hold board meeting**	**June**	**BoT/HoS**
Operations	**Purchase equipment for piano lab and other instruments**	**June 1**	**AD**
Operations	**Finalize and distribute student handbook, including disciplinary policies, school calendar and schedule, uniform policies, and other key information**	**June 30**	**DoO**
HR	**Contract School Nurse and Security through outside agency**	**June 30**	**DoO**
Operations	**Contract with Related service providers**	**July 1**	**DoO**
Recruitment	**Begin student registration; hold 3 registration events, verify immunization status of all incoming students**	**July 1**	**HoS/DoO**
Operations	**All fingerprints and background checks for staff completed**	**July 1**	**DoO**
Operations	**Create life safety procedures and train teachers accordingly**	**Aug**	**DoO**
Governance	**Hold board meeting**	**Aug**	**BoT/HoS**
Operations	**Draft SAVE plan and submit to NYSED**	**Aug**	**DoO**
Academic	**Summer Institute Begins**	**Aug 8**	**HoS/DoO/DIC/AD**
Business	**Purchase required food/beverage storage equipment in accordance with school food vendor requirements**	**July**	**DoO**

Operations	**Set up student rules with proper FERPA protections and procedures**	**Aug 1**	**DoO**
Academic	**Finalize all school academic, artistic, and leadership goals**	**Aug 22**	**All staff**

M. Dissolution Plan

City School of the Arts will work closely with the NYCDOE in the event of closure or dissolution. The Board of Trustees, along with the Head of School and the Director of Operations will ensure that a day-to-day dissolution plan is in place. Parents and students will be notified, and a list of enrolled students will be sent to the district. This notification will take place within five business days of the decision to close. The Board and school leaders will also hold a public meeting with all families and children invited so they may be kept apprised of the school's plan and receive information about other school options within the district. Staff will work closely with each family to secure the best educational choice for each student. This public meeting will happen within ten business days of the decision to close. Within fifteen business days, the Board and other leaders will transfer to the district all student records, attendance records, report cards, IEPs, and health and immunization records. A copy of all records will be sent to each family.

The Board Chair, HOS and DoO will establish an employee termination date and immediately notify employees and benefit providers. Employees will be made aware of all unemployment options for which they may be eligible under the New York State Department of Labor. Any property that the school has borrowed, leased or rented will be returned. The school will set aside $25,000 in each of its first three years of operation to maintain a reserve fund of $75,000. This will cover any and all debts incurred at the time of dissolution. This is in accordance with NYS Education Law §220. Any remaining assets after dissolution will be transferred to another charter school in CSD 1.

CERTIFICATION AND ASSURANCES STATEMENT

Proposed Charter School Name New York City Charter School of the Arts
Proposed School Location (District) Community School District 1

I hereby certify that the founding group/prospective Board of Trustees have all read Article 56 of the New York State Education Law, and understand the relationship between a charter school and the authorized chartering entity as defined in that statute. By submitting a charter school application to the Board of Regents, the founding group/prospective Board of Trustees understands that the Board of Regents is the authorized chartering entity with the authority to approve our application to establish the proposed charter school and enter into a charter agreement setting forth the terms and conditions under which the Board of Trustees will operate the charter school. The applicant founding group/prospective Board of Trustees also understands that this charter school application serves as the first component of an application for a federal Charter Schools Program (CSP) Planning and Implementation Grant. We understand that if the charter application is approved and a charter is issued by the Board of Regents, the school is qualified to receive a CSP grant, pending available funding and final approval of additional materials – including budget materials - by NYSED and by the New York State Office of the Comptroller. We agree to complete all required budget information and assurances according to forthcoming instructions and a revised timeframe to be issued by NYSED.

I hereby certify that the information submitted in this application is true to the best of my knowledge and belief; and further I understand that, if awarded a charter, the proposed school shall be open to all students on a space available basis, and shall not discriminate or limit the admission of any student on any unlawful basis, including on the basis of ethnicity, race, creed, national origin or ancestry, gender, sexual orientation, disability, intellectual ability, measures of achievement or aptitude, athletic ability, age, religion, proficiency in the English language or a foreign language, or academic achievement. I understand that the Charter Schools Act allows, to the extent consistent with Federal law, "the establishment of a single-sex charter school or a charter school designed to provide expanded learning opportunities for students at-risk of academic failure or students with disabilities and English language learners."[1]

The applicant(s) also make(s) the following assurances pursuant to Section 5203(b)(3) of Elementary and Secondary Education Act (ESEA) and the Consolidated Appropriations Act, which will be incorporated into, and made a part of, the Charter School's charter, if granted, and be binding on the Charter School itself:

- An assurance that the charter school will annually provide the Secretary of the U.S. Department of Education and the State Education Department such information as may be required to determine if the charter school is making satisfactory progress toward achieving the objectives described in this application [2]
- An assurance that the charter school will cooperate with the Secretary of the U.S. Department of Education and the State Education Department in evaluating the program assisted under this subpart;[3] and,
- That the charter school will provide such other information and assurances as the Secretary of the U.S. Department of Education and the State Education Department may require.[4]

Signature of Applicants:	Danal F. Abrams
Date:	3-20-2015
Print/Type Name:	Danal F. Abrams, Proposed BOT Chair

[1] N.Y. Education Law § 2854(2)(a)
[2] ESEA § 5203(b)(3)(J)
[3] ESEA § 5203(b)(3)(K)
[4] ESEA § 5203(b)(3)(N)

Attachment 1: Admissions Policies and Procedures

New York City Charter School of the Arts is a public charter school in CSD 1 that is open to all eligible students who are legally qualified to attend public school in New York. City School of the Arts will not discriminate in its admission policies based on intellectual ability, measures of achievement or aptitude, athletic ability, disability, race, creed, gender, national origin, religion, ancestry or sexual orientation. The proposed founders and board of trustees understand that state law and policies around preference for lotteries are in flux; we are committed to upholding all mandates passed to the fullest extent of the law.

We will admit 92 sixth grade students in our first year, and each successive year thereafter. Throughout the school year, we will backfill any vacant seats in sixth through eighth grade to account for student attrition. We plan to implement a retention plan that works to retain all students, but should families move to other locations and/or transfer to other schools, we will do extensive outreach to offer these vacant seats to applicants in all grades. We have created a plan to include new students at all grade levels and to ensure that they are welcomed as part of our school community. We will also administer screening assessments to determine their academic needs in order to provide differentiated instruction from the beginning of their time with us.

City School of the Arts will continuously conduct extensive outreach in Lower Manhattan to ensure that we have a robust list of applicants to meet enrollment targets. Our strong connections with neighborhood community-based organizations, local elementary schools, and faith-based organizations will give us ample opportunities to hold information sessions to reach many families in the district and out of the district. In addition, we will visit public and private elementary schools, local houses of worship, housing complexes, libraries and parks, to disseminate information about our school and the application process. We will hold open houses at the school. Our flyers will be printed in three languages, and will highlight not only our unique artistic program, but our services for Students with Disabilities and English Language Learners.

To enroll students at City School of the Arts, parents and/or guardians must complete an application for each prospective student. Applications will be available in print, on our website and via the New York City Charter Center's Common Online Application. Paper applications will always be available at our office. We will also mail applications to any interested families. Our application form will be designed in accordance with the guidelines established by the State Education Department, and adapted with the following permissible features: our logo, our mission statement and information about our school. The application will be available in all local languages.

Applications must be received no later than 5 pm on April 1, whether mailed, emailed, completed online, or dropped by hand. Applicants will be notified that their application was received, either by phone, mail or email, depending on their preferred method of contact. Should City School of the Arts receive more applications than vacant seats, we will hold a public lottery by April 15th. Information surrounding the event will be well publicized, and to ensure that it is fair and impartial, a neutral party will conduct the lottery with the Head of School and Board Chair present. Applicants with siblings attending City School of the Arts will have first preference, followed by applicants from CSD 1. After siblings and local residents are selected, all other applicants will be drawn at random.

After all available seats are filled, the remaining names will be drawn and added in order to the waiting list. If families decline their seat, or vacancies occur during the school year, new students will be admitted from the waiting list. Parents from the waiting list will have 48 hours to accept the vacant seat; otherwise, their spot will be offered to the next family on the list. Any applications received after April 1st will be added to the bottom of the waiting list. All students who were not accepted to City School of the Arts may reapply for the following school year, if they still wish to attend.

After the first year, students will automatically be re-enrolled for the following year; student advisors will meet with families in June so they may inform us of their intentions for the following year. At that time, interested families can submit an intent to re-enroll form. Any potential withdrawals/transfers will be noted for the following enrollment process.

CITY SCHOOL OF THE ARTS: Community Partners and Support

The chart below contains some of the community allies and partnerships who have joined our effort to build this school. We could not represent them all here — these select few played a key role in the formation of City School of the Arts.

Organization	Contact Person	Title/ Area of Interest or Support
New York City Housing Authority (NYCHA)	Jacqueline Goodman	**President of Residents' Association for LES 1**, supporting family outreach, community workshops
NYCHA	Roberto Napoleon	**President of Residents' Association for Baruch;** supporting family outreach, community workshops
Henry Street Settlement	Matthew Phifer/ Roxana Tetenbaum	**Director of Educational Services/Director of Community Relations and Advocacy.** Connecting us with key stakeholders and willing to support our recruitment efforts.
Abrons Arts Center	Carolyn Sickles	**Director of Engagement;** collaborating with us on outreach and arts programming partners
University Street Settlement/ LES Partnership Coalition	Flora Huang	**LES Community Partnership Coordinator;** connecting us with families, community leaders/ Lead Facilitator, connecting us with CBO's and family, youth and social services providers
Community Education Council	Lisa Donlan	**CEC President;** providing us with feedback and questions, presented at a CEC meeting to notify them of our plans and solicit feedback
Education Alliance	Emily Aldredge	**Director, Educational Alliance Art School;** Helping us learn about the arts enrichment landscape/how kids are sourcing arts outside of school. Helped advertise our Town Hall, reached out to families.
LES Ecology Center	Dan Tainow	**Director of Education;** Collaborating with us on curriculum to extend and enrich camp-based ecology study throughout the year
New Design High School	Scott Conti	**Principal;** mentoring, hosted our town hall, connected us with local families and MS educators
LES Parents (Blog)	Kira Wizner	Posts information about our school on blog, connects us with families, thought partner

We had in-Person meetings with the following elected officials:

- Assemblywoman Deborah Glick: Monday, July 28th
- State Senator Daniel Squadron: Thursday, December 11th
- Manhattan Borough President Gale Brewer: Tuesday, January 20th

The Girls & Boys Projects

Executive Director/Founder
Cydney Pullman, PhD

The Girls Project

Coordinator
Julie Jo Ramirez

Training Consultants
Sabine Blaizin
Miriam Fogelson
Julie Hill
Pavithra Kathanadhi
Jacki Ochs
Virginia Reath
Ayanna Saulsberry

The Boys Project

Director/Coordinator
Javaid Khan

Training Consultants
Andres Castro
Teddy Fernandez
Mario Hernandez
Franklin Rossman
Anthony Simmons
Sharif Williams

Program Outreach
Mario Hernandez
Gary Gabriel

Development
Candie Hayes

Administrative Assistant
Fior Rodriguez

Graphic Designer
Ruth Peyser

Board of Directors
Phyllis Atwater, Chair
Deborah Berg McCarthy
Melinda Chu
Phillip Frazer
Erica Hunt
Edward Ott
Cydney Pullman

March 5, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

It is my pleasure to write in support of the application of New York City Charter School of the Arts. A 6th-8th grade arts-based charter school proposing to open in 2016 on the Lower East Side, City School of the Arts will use the arts as a pathway to powerful academic and socio-emotional learning for a diverse population of young learners.

As founding director of The Girls and Boys Projects, a non-profit that brings gender-based empowerment programs to young people in public schools and community-based organizations throughout the city, I know how important creativity is in helping young people develop strong academic skills while learning compassion, critical thinking, resilience and leadership. I'm moved by the exceptionally rich and rigorous creative work that the co-founders of City School of the Arts' have done with young people in the Bronx over the last decade and I fully support their vision for designing a school that integrates this legacy with the special verve and ingenuity of kids, parents and artists on the Lower East Side.

Getting to know the work of the City School of the Arts team, I have been especially inspired by the time and care they have taken to get to know local kids and parents and involve them directly in the design of the school. This grassroots, democratic approach is in keeping with the inspiring and engaged spirit of this neighborhood.

I am looking forward to supporting City School of the Arts by helping to design youth leadership programming in alignment with principles my team and I have learned over decades of developing The Girls and Boys Projects. I am also committed to connecting City School of the Arts with local artists who would be eager to facilitate workshops and collaborate on arts-infused curriculum.

I am confident that New York City Charter School of the Arts will represent a wonderful contribution to the culture of creativity and engagement on the Lower East Side and I enthusiastically support their application. Please don't hesitate to contact me if I may be of further assistance.

Sincerely,

Cydney Pullman

Executive Director

541 East 12th Street, NYC, NY 10009 • Tel: 212-505-3184 • Fax: 212-505-3194 • gpbp@gp-bp.org • www.gp-bp.org
The GP & BP are programs of the Institute for Labor & the Community (ILC), a 501(c)3 tax exempt organization

Juilliard DANCE DRAMA MUSIC

OFFICE OF EDUCATIONAL OUTREACH

March 17, 2015

Chancellor Meryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, NY 12234

Dear Chancellor Tisch,

On behalf of the Office of Educational Outreach at The Juilliard School, I write to express tremendous enthusiasm for the proposed New York City Charter School of the Arts. We are excited to work with the school's founding team of tremendously capable educators who have established a mission that is aligned with Juilliard's Office of Educational Outreach.

I anticipate cultivating an enduring, mutually beneficial partnership. As a partner organization, we will support the New York City Charter School of the Arts in the following ways:

- help to maximize students' knowledge of the arts (dance, drama and music)
- provide resident teaching fellows who will build capacity in the arts, introduce master works and teach small group instrumental instruction
- provide an array of live performance experiences for the school community

I believe that New York City Charter School of the Arts has the power to change not only the lives of the students they serve, but also the global conversation about the power of artistic integration for deeper learning and improved academic outcomes. I have supported the integration of professional level arts in schools for over 20 years, and believe in schools whose programmatic and operational structures inherently support the role of arts education.

Please do not hesitate to contact me at 212.769.7448 should you have any further questions about this exciting partnership.

Sincerely,

Teresa D. McKinney
Director of Educational Outreach

The Juilliard School 60 Lincoln Center Plaza, New York, New York 10023 Phone 212-799-5000, ext. 298 Fax 646-505-4131 www.juilliard.edu/map

Ethical Culture Fieldston School

1878

March 6, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, NY 12234

Dear Chancellor Tisch,

I am excited to invite the founding team of the City School of the Arts to participate in our Progressive Teacher Institute (PTI). PTI is a nationally recognized professional development initiative I introduced in 2012 to spotlight best practices in and out of the classroom and to explore pedagogical trends in progressive education. Teaching is not a static activity, and the best progressive teaching requires a rigor of mind and a paradigmatic shift in understanding how to create meaningful, relevant and transferrable learning opportunities for students. City School of the Arts' founders and board are well aware that developing excellent teachers, particularly in progressive practices, is a serious and intensive undertaking. I believe the City School of the Arts' founders have a tremendous amount to gain by participating in PTI, and our faculty will benefit enormously from their additional perspectives. It is clear that professional development is a priority for the school and I am delighted that Ethical Culture Fieldston School (ECFS) can contribute to City School of the Arts' model in such a meaningful manner.

ECF's founder Felix Adler created the first tuition-free school for children of working people in New York because he believed that rigorous progressive pedagogy had the power transform communities by developing students who were "competent to change their environment to greater conformity with their moral ideals." In today's educational climate, where zip code and parental income often determine the fate of our children, I believe it is important to hold onto the hope that progressive ideals like those espoused by Adler can take part in reforming NYC public schools once again. The founding team and board of trustees of City School of the Arts are living proof that progressive pedagogy can inspire real social change.

Felix Adler said, "The freedom of thought is a sacred right of every individual man, and diversity will continue to increase with progress, refinement, and differentiation of the human intellect." What makes the City School of the Arts' mission so impressive is the emphasis its team is placing on creating a diverse school with rigorous yet engaging learning opportunities for children. The founders have my utmost support, and I am eager to partner with the team.

Sincerely,

Damian J. Fernandez, Ph.D.
Head of School

33 CENTRAL PARK WEST, NEW YORK, NEW YORK 10023 • (212) 712-6221 • FAX (212) 712-8440
3901 FIELDSTON ROAD, BRONX, NEW YORK 10471 • (718) 329-7342 • FAX (718) 329-7344

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Executive Director

vacamas
since 1924

March 5, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, NY 12234

Dear Chancellor Tisch,

On behalf of Vacamas Programs for Youth, I write to express my utmost enthusiasm and support for New York City Charter School of the Arts's proposed charter application. I am deeply committed to the mission of this school for two distinct reasons—one no more important than the other.

First, as an Alphabet City native, I know personally how vital good schools are to the health of this community. When growing up in the 70s I was fortunate enough to attend a selective Catholic School rather than attending my neighborhood middle school; others were not as lucky, and it later showed. While the middle schools have improved some since I was an adolescent, I fear that they continue to be of significantly poorer quality than the elementary schools. By supporting City School of the Arts, I feel I play a small yet important role in leveraging opportunities for children and families in my old neighborhood.

Second, in my capacity as executive director of Vacamas, which began providing residential (sleepaway) summer camping programs for the daughters of garment workers in the Lower East Side in 1924, I have a professional commitment to pursue better options for my participants. Vacamas's kids hail from the five boroughs of New York City, and hard-pressed communities from New Jersey, Connecticut, and Pennsylvania. Additionally, we provide vital after-school, summer day camp, and school-break services to middle school students in the South Bronx and get to see the numerous risk factors they confront daily. These young people need dedicated educators, and we are here to help.

Vacamas is eager to partner with City School of the Arts to provide a camping facility for the sleep-away camp component of their program. Over the past year, I have had numerous conversations with proposed Head of School Jamie Davidson regarding the terms of our partnership. Upon receiving their charter, our team plans to collaborate with them to program at least four weeks at camp for their founding class of 6th graders and two trips annually for faculty and board retreats. This collaboration will help us fulfill our mission of *inspiring young people of diverse backgrounds to be fully engaged in school and life so they have opportunity and choice to pursue their life's dreams.*

In recently undergoing a major reimagining of our organization, we decided that we can best support our kids by preparing them for healthy classroom engagement and responsible participation in life. As such, we remodeled our programs to focus on developing a young person's social intelligence, self-efficacy, and educational prowess through the vehicle of pre-planned educational, physical, arts, and service learning activities. By teaching our

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Executive Director

vacamas
since 1924

participants to set and pursue goals, live proactively, reflect on their successes and failures, and take progressive action, we give them an edge in better navigating their school and real world environments.

If I can provide any more information about HI4Y's planned partnership with City School of the Arts, please do not hesitate to call me at 973-991-5759 or email me at furrutia@HI4Y.org.

Sincerely,

Felix A. Urrutia Jr.
Executive Director

HENRY STREET SETTLEMENT

265 Henry Street
New York, NY
10002-4808

ph: 212.766.9200
fx: 212.791.5710

henrystreet.org

March 10, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

It is with a great deal of excitement for proposed New York City Charter School of the Arts that I write this letter affirming our commitment to supporting recruitment efforts for their 2016 lottery. As director of Advocacy and Community Relations at Henry Street Settlement, I know first-hand how vital strong schools and hubs are for the health of a community. It is mission-critical for us to know that our families belong to school communities that support the whole child; I would recommend City School of the Arts without reservation.

As I have gotten to know Jamie Davidson and Kate Quarfordt, I've been particularly struck by their commitment to collaborating with local organizations like Henry Street to build a school that truly grows from the community. They know as well as I do that the most effective schools leverage community partnership and family engagement to shape the life and mind of a child.

Serving more than 50,000 New Yorkers each year, Henry Street Settlement delivers a wide range of social services to families. Distinguished by our willingness to address issues facing New York's fragile families with swift and innovative solutions, Henry Street challenges the effects of urban poverty by helping families achieve better lives for themselves and their children. Among dozens of other programs and services, Henry Street does a great deal of work cultivating school partnerships and offering programming in the arts. As such, I would be thrilled to offer the option of enrolling in New York City Charter School of the Arts to our families with rising 6th graders in 2015. I fervently believe our families and community at large would be better for it.

If you have any questions regarding my role in supporting this fantastic new school, please do not hesitate to contact me.

Sincerely,

Roxana Tetenbaum

Roxana S.Tetenbaum, LMSW, MBA
Advocacy and Community Relations
rtetenbaum@henrystreet.org

United Neighborhood Houses

March 5th, 2015

Chancellor Merryl H. Tisch

New York State Board of Regents

Charter School Office

89 Washington Avenue

Albany, New York 12234

Dear Chancellor Tisch,

Please accept this letter as a statement of support for New York City Charter School of the Arts, an arts-based charter middle school proposing to open in Community School District 1 in 2016. At City School of the Arts a diverse community of students will engage with the arts and creativity as a gateway to academic achievement, critical thinking and leadership skills that will help them to make a meaningful impact on the life of their community. As Director of The Loisaida Center, one of two remaining Puerto Rican/Latino-based multi-use facilities in Lower Manhattan, I am excited by the opportunity to collaborate with City School of the Arts to build on our organization's 30-year legacy of serving the community and further enrich our neighborhood's commitment to artistic excellence, community engagement, intergenerational learning and respect for the cultural heritage of the East Village and Lower East Side.

Like City School of the Arts, the Loisaida team sees artistic practice and creative thinking as foundational to helping young people develop into skillful, passionate, and powerful 21st century citizens. Supporting City School of the Arts would be a concrete embodiment of our mission to "build connections between community, learners, artists and scholars through affordable education opportunities in cultural fields, S.T.E.A.M. (Science, Technology, Engineering, Arts and Math), design and everyday life." We are looking forward to working with students and staff at City School of the Arts to co-design shared artistic programming, community celebrations and student-led projects related to subjects such as neighborhood mapping, cultural preservation and ecological sustainability.

The Loisaida Center www.loisaida.org info@loisaida.org

710 East 9th St New York N.Y. 10009 Tel. (347) 649-3199

The following are some other ways we would like to support City School of the Arts:

- Helping to design orientation experiences for teachers and staff members during their summer institute to ground the school's teaching work in the cultural legacy of the neighborhood they will serve.
- We envision facilitating artistic walking tours of the neighborhood that incorporate oral histories led by artists and elders in the community and engaging teachers with art forms such as Plena, spoken word poetry and public art that have thrived throughout our neighborhood's rich history.
- Supporting the school's recruitment efforts by hosting arts and literacy workshops for students and families taught by City School of the Arts staff members in the months leading up to their lottery so that kids and parents can experience arts-infused education firsthand.
- Providing City School of the Arts with a booth at our annual Loisaida festival, a gathering that brings together thousands of neighborhood families every spring to learn and celebrate as a community.

I feel certain that New York City Charter School of the Arts will be a powerful neighborhood partner and I support their application with great enthusiasm. Please don't hesitate to contact me if I may be of further assistance.

Sincerely,

Libertad O. Guerra

Director, Loisaida Inc.

The Loisaida Center www.loisaida.org info@loisaida.org
710 East 9th St New York N.Y. 10009 Tel. (347) 649-3199

LOWER EASTSIDE ECOLOGY CENTER www.lesecologycenter.org

OUTSTANDING RENEWAL ENTERPRISES, INC.
P.O. Box 20488 • New York, NY 10009 • tel 212 477-4022 • FAX 212 420-0621

March 16, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

I am delighted to write in support of the team of educators applying to open New York City Charter School of the Arts, an arts-based charter middle school proposed to open in fall of 2016 on the Lower East Side. In thier approach to using creativity and the arts to help young people engage meaningfully with issues of ecological sustainability and healthy communities, the City School of the Arts team is directly aligned with the mission of Lower East Side Ecology Center. The Ecology Center works toward a more sustainable New York City by providing community-based recycling and composting programs, developing local stewardship of green space, and increasing community awareness, involvement and youth development through environmental education programs.

My work with schools and young people has prepared me to support the students and educators at City School of the Arts in a number of ways:

- We can develop hands-on project-based curriculum in collaboration with art and science teachers around themes of waterfront sustainability and composting.
- We have an emphasis on ecological work that is neighborhood-based, helping kids understand that they can put their academic and artistic learning to use directly to positively impact their own community.
- We can coordinate curriculum to be used during the students' wilderness retreats at Camp Vacamas in order to ensure that the students' time in the wilderness remains aligned with their learning goals and neighborhood sustainability work.
- We can help the City School of the Arts team recruit families who may be drawn to their creative, neighborhood-based, student-centered approach to education.

In my role at the Lower East Side Ecology Center I have witnessed that when young people are engaged directly in creative, real-life learning, they develop the academic skill, socio-emotional awareness, and leadership capacity they need to be successful in college and in life. As a neighbor and community environmental educator, I am excited to be collaborating with such a high-capacity team of educators committed to creating rich educational opportunities for young people on the Lower East Side.

Sincerely,

Daniel Tainow, Education Director

Brooklyn Prospect
Charter School

March 1, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, NY 12234

Dear Chancellor Tisch,

This is to express my enthusiastic support for the New York City Charter School of the Arts' application to open a diverse, arts-based charter school in lower Manhattan in Fall 2016. I believe this team possesses tremendous capacity; their contribution to the charter space will be real and I am hopeful they will be approved to open in 2016 so that they can join the National Coalition for Diverse Charters, about which Jamie Davidson has already learned a great deal and expressed interest in joining.

In the time I have gotten to know Jamie Davidson and Kate Quarfordt, it has become abundantly clear that they possess the enthusiasm, intellect, and operational capacity to build a school true to mission: leveraging engagement in the arts to provide a diverse student body with a rich, rigorous learning environment. The coalition has a lot to gain from their membership; their contribution to the conversation around diversity and true innovation in charter schools will be real.

I am confident that Ms. Davidson and Ms. Quarfordt will not only run an excellent school but will be positive citizens of the New York education community. I have found them to be collaborative and focused on the substantive issues of bringing well-rounded education to a diverse student body. I strongly urge you to give their application the highest consideration, as they will be a loud voice in the conversation about why charter schools possess tremendous potential to enact real change.

Sincerely,

Daniel K Rubenstein

Daniel Kikuji Rubenstein
Executive Director, Brooklyn Prospect Charter School
Co-Founder, National Coalition for Diverse Charter Schools

LITTLE MISSIONARY'S DAY NURSERY

93 St Marks Place . New York, NY 10009 . 212-777-9774

March 5th, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

I am very pleased to write in support of the application of New York City Charter School of the Arts. A 6th-8th grade arts-based charter school proposing to open in my neighborhood in Lower Manhattan in 2016. City School of the Arts will use harness the power of arts and creative student leadership to help a diverse population of young learners achieve academic success while developing the compassion, critical thinking skills and emotional resilience needed to thrive in high school, college and the world beyond the classroom.

For the past 14 years I have served as director of Sara Curry Preschool and Little Missionary's Day Nursery, a beloved neighborhood school for young learners that serves as a community hub for a close-knit network of families from the East Village and the Lower East Side. My work with Little Missionary's has driven home to me the important role of schools as connection points for community members. I have been especially moved by the emphasis the City School of the Arts team has placed on getting to know local kids and parents and engaging them directly in the design process for the school.

It has also been inspiring to me to learn about the legacy of creative youth leadership that the co-founders of City School of the Arts' have built with their students over the last decade in the Bronx. In my role as an educator and as author of The Children's Bill of Emotional Rights, I am keenly aware of how essential creativity is in helping young people develop the strong socio-emotional foundation necessary for achieving academic success and living a healthy, balanced life. I'm moved by the many ways City School of the Arts will use the arts and creativity to support young people as they grapple individually and collectively with the challenges of growing up in a complex and increasingly fragmented world.

I am looking forward to supporting City School of the Arts by helping to connect their founding team with neighborhood parents who would like to explore the option of an arts-based school for their middle-schoolers. I am certain that New York City Charter School of the Arts will offer a tremendous addition to the rich cultural and artistic legacy of our neighborhood and I enthusiastically support their application. Please don't hesitate to contact me if I may be of further assistance.

Sincerely,

Eileen Johnson

Director

Community Education Council For District One

P.S. 20 Anna Silver School, Rm.136, New York, N.Y. 10002, (212) 353-2946, Fax (212) 353-2945
CEC1@schools.nyc.gov www.district1cec.typepad.com

Members: Daniel Becker, Lisa Donlan, Olivia Islam, Latesha Moore, Arnette Scott, Moses Seuram, Marco Battistella
Daniella Phillips–District 1 Community Superintendent

NOTICE OF CALENDAR MEETING

June 11, 2013
6pm
PS. 20 Anna Silver
166 Essex Street

Anyone wishing to speak during the Open Discussion period must sign the Speaker's Sheet on the front table, prior to the start of the public comment section. You will be allowed up to three minutes.

AGENDA

1. Call to Order and Roll Call
2. Superintendent's Report
3. Spanish Dual Language Program – PS 188
4. Division of District Planning – Overview of Priorities
5. City Arts – Performance Arts Charter School Community Proposal
6. Public Comment
7. New Business
    a. Class Size Resolution
    b. Approve Meeting Dates/Topics
    c. AA Performance Plan
    d. Finalize Next Month's Agenda

SAMPLE EMAIL CORRESPONDENCE WITH EAST VILLAGE/ LOWER EAST SIDE PARENTS:

from: [redacted] [redacted] @mac.com
to: "kate.quarfordt@gmail.com" kate.quarfordt@gmail.com
date: Thu, Mar 19, 2015 at 6:32 PM
subject: Thank you

Hi Kate,
I wanted to thank you for last night, I left feeling inspired and hopeful. For some reason, I have such a fear of Middle School, but last night the magic and words resonated so much. I had a lovely time talking to you both and to hear that academics are also very important was a relief... almost too good to be true.

I had had [redacted]'s parent conference, his teacher is very dedicated and we are at a progressive school. We both believe [redacted] to be very smart but he is one of the youngest in his year and definitely has trouble staying focused. We were discussing ways that we could help him in class and at home. So as you can imagine last night was very encouraging and reassuring to me, knowing there might be a place for him where his intelligence and love of arts and nature can meet and grow together - WOW!

I really believe in your hopes and dreams, if this can happen I truly believe you will have a strong following. I am excited to hear more, to share it with my community and to support you in anyway I can.

Please keep me posted in all developments.
Good luck with all that is to come.
[redacted]

---

from: [redacted] [redacted] @[redacted] com
to: "kate.quarfordt@gmail.com" kate.quarfordt@gmail.com
date: Thu, Mar 3, 2015 at 10:00 PM
subject: Re: hi

Hi Kate,

So happy to be connected to you too! We can't wait to be back at [redacted] [redacted]. I could not agree more about [redacted] so we already have that in common. :)

I can not tell you how much the East Village and the Lower East side needs good middle schools. If you can push the initiative through, you're going to be in high demand. Kids are staggering through [redacted] and [redacted] and simply waiting for their lives to start again once they get to high school. Given how hard it is just to be alive at that age, this is a terrible tragedy. You may meet some resistance, but I am sure you are prepared for that. The approach you describe below is exactly what is needed around here.

Best of luck, and I look forward to meeting you!

[redacted]

---

from:PS[redacted] PTA Community Programs **ps[redacted] ptaprograms@**[redacted] com
to: "kate.quarfordt@gmail.com" kate.quarfordt@gmail.com
date: Thu, Mar 3, 2015 at 10:00 PM
subject: Re: Ps[redacted]

On Wed, Mar 18, 2015 at 5:01 PM, [redacted] PTA Community Programs [redacted]k wrote:
Hi Kate,
I have yet to meet a parent who is not concerned with the middle school prospects. We all love PS [redacted] but, as I'm sure you are aware middle school poses a challenge to New York City. It sounds like your boards the right direction with the new charter school. I would love to provide you with any information I can and will also ask some of the fellow PS [redacted] parents. Good luck at tonight's event,
[redacted]

CITY SCHOOL OF THE ARTS:

BUILDING COMMUNITY IN PERSON AND ONLINE

City School of the Arts

Page · Messages · Notifications · Insights · Posts · Settings · Help

City School of the Arts
School

Create Call-to-Action · Liked · Message

Timeline · About · Photos · Likes · More

THIS WEEK
2 Page Likes
229 Post Reach

UNREAD
0 Notifications
0 Messages

PEOPLE
446 likes
Willow Joffee, Phyllis Jones and 200 others like this.
+197
Reach a new milestone

Status · Photo / Video · Offer, Event +
What have you been up to?

City School of the Arts shared their photo.
Posted by Kate Craw Quarfordt [?] · March 18 at 6:21am

Tonight! 6:30-7:30, 350 Grand Street, LES: Music and inspiring words from former students who are paying it forward in their lives in beautiful ways. (Why host a boring Town Hall when you can make art, right?) Join us!

Recent
2014

See Your Ad Here

City School of the Arts
The New York City Charter School of the Arts (City School of the Arts) is a proposed arts-...
Like Page · 446 people

Kate Craw Quarfordt added 8 new photos to the album: iOS Photos
February 5 · iOS

"The palace of dreams has infinite doors." So proud to share the story of City School of the Arts with brilliant new friends in the UK this week... And so grateful for their additions to the tree sculpture that we'll build in our lobby when we open our doors. (You can make a leaf, too: http://www.cityschoolofthearts.org/family-tree/) — with Annette Kramer.

Like · Comment · Share

City School of the Arts added 7 new photos from November 25, 2014 to the album: City Arts LES Family Gathering — at Baruch Houses.
November 25, 2014

"We dream of a school where the arts are a pathway to courageous conversations about things that matter." Feeling so much gratitude to the families who came out on Tuesday night. Together we committed to building a school where kids and adults use their voices intelligently, creatively and compassionately to take a stand for the kind of world they want to live in.

City School of the Arts added 12 new photos to the album: LES Community Focus Group — with Willow Joffee and 6 others.
November 20, 2014

We met on Tuesday with a vibrant group of parents, educators, artists, students and community members at Specials on C to discuss creativity, learning and what works in schools. We made leaves for the City Arts Family Tree and shared powerful learning stories.

One supporter later shared this feedback (which gave us chills):

"The environment you are making would serve to connect with whomever is in the room and address their questions and draw from their experience. I would ... See More

City School of the Arts
Posted by Kate Craw Quarfordt [?] · November 20, 2014 · Edited

Our favorite piece of participant feedback from Tuesday's event:

"Unbelievably and unexpectedly awesome was the attendance of the students, which just exploded my mind! I have a feeling that there aren't many kids that get to have their voice heard about what works in schools nearly often enough. And to be so open with what they feel, even with such emotional exposure to people they don't know. So brave and inquisitive. Totally inspiring. I would love to hear more from the young woman who just realized why she's learning about history. What an amazing inquiry. It lead me to ask my own questions."

#studentvoice #democraticschools #chills

130 people reached · Boost Post

Unlike · Comment · Share · 6 · 1

Jessica Mendez I signed.
January 27 at 8:40pm · Unlike · 1

Jessica Mendez Where this school is going to be so when my son is ready to enter I can apply.

I want the same education and time you gave to my daughter Melanie Mendez.
January 27 at 8:42pm · Unlike · 2

Zuleyka Diaz This sounds very exciting. I know you've had this dream for a very long time, so very happy for you and all.
January 16 at 8:30pm · Unlike · 1

India Samantha Robinson You are so amazing. Always bringing the greatest ideas to life. Much success to you all! Xo
January 16 at 5:53am · Unlike · 1

Barbara Kimberly Michelson Arts education is sorely needed and definitely underutilized. Oh, that you were opening this in my hood. You know I'd be the first to sign up my kid. Sight unseen! I wish you the very best. I'm grateful people like you commit to changing individual lives and communities in such wonderful ways. Youre good people.
January 15 at 9:36pm · Unlike · 3

Rashanda Renee Congratulations! It's so amazing to have met you guys and see you doing wonderful things! You and Dr. K are superb!
January 16 at 10:02am · Unlike · 2

Kate Higdon · Friends with Sophia Davis and 1 other
This is spectacular! My biggest compliment I give to a teacher is that I would want him/her to teach my "hypothetical" child. I would want my "hypothetical" child to go to this school. In regards to the mission statement-I like all the key ideas and I can't think of what I'd remove...but perhaps in the form of a bulleted list might make it less wordy? You guys rock!!!!!
January 16 at 10:20pm · Unlike · 2

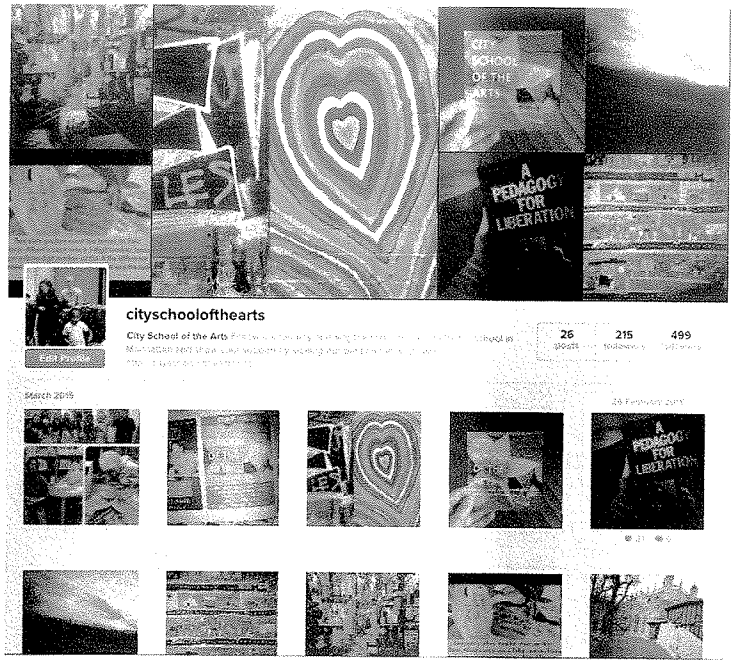
Shalini Kallio Congratulations!
This is just the beginning of something great!
I wish you the best of luck and much success!... See More
January 16 at 11:36pm · Unlike · 1

David J Graybill Jr Looks like a great place to start! I'd certainly like to visit someday... (that is when I come back to the USA for a time.) Congratulations on your new baby!
January 16 at 4:21am · Unlike · 1

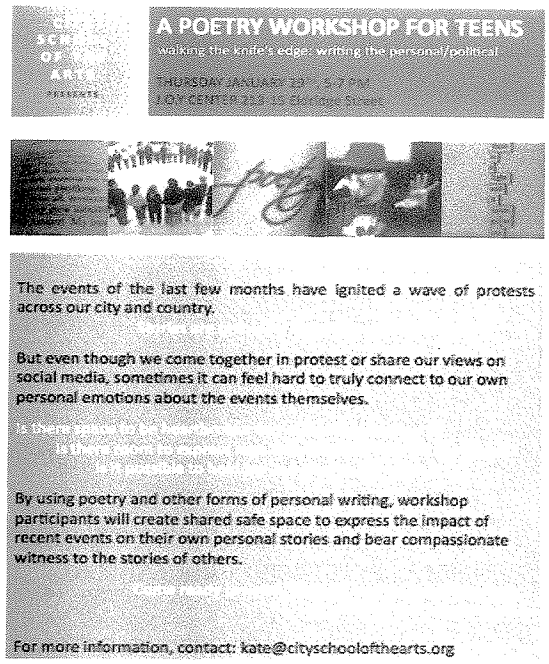
Tara Preese Almonte Congrats to my favorite people. Keep me in the loop. Any help needed call me.
January 16 at 5:41am · Unlike · 2

Matt Jungkas Congratulations all around.
January 16 at 8:27am · Unlike · 1

CITY SCHOOL OF THE ARTS:
MAKING CREATIVE CONNECTIONS...

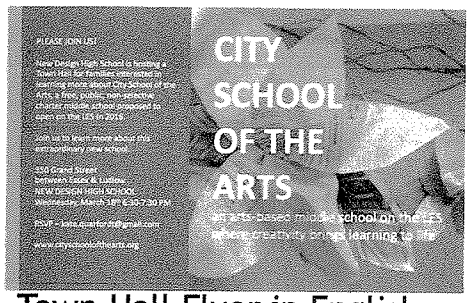


215 Following our Journey on **Instagram**



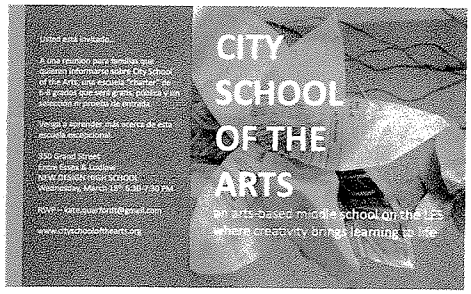
Poetry Workshop for Teens

TOWN HALL: NEW DESIGN HIGH SCHOOL
Wednesday, March 18th 6:30-7:30 PM 350 Grand Street

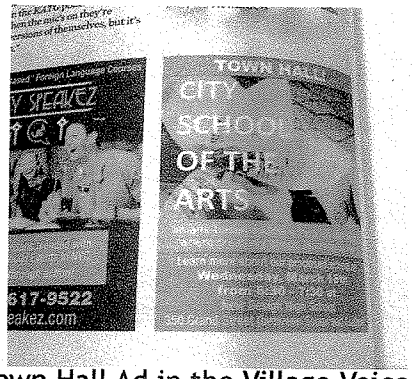


Town Hall Flyer in English

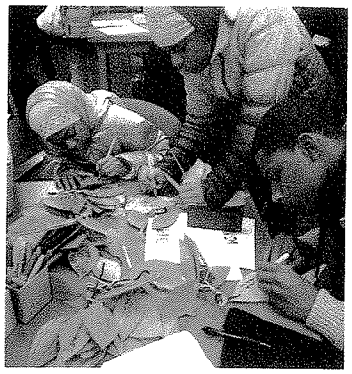
City School of the Arts Team Gathers at Town Hall



Town Hall Flyer in Spanish



Town Hall Ad in the Village Voice



Making Leaves at the Town Hall

CITY SCHOOL OF THE ARTS: FAMILY TREE

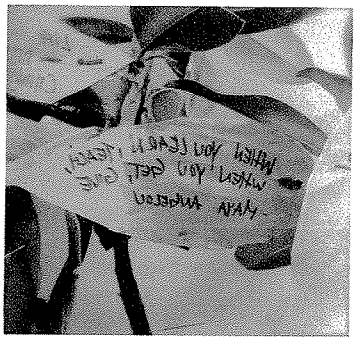
This summer, a few of our founding team members met at a summer camp in Vermont...
And we made a tree.

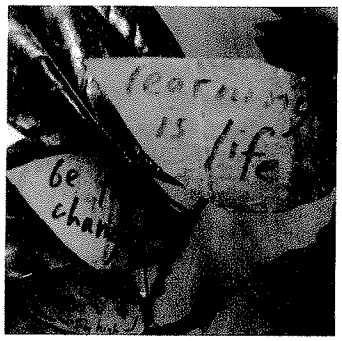
We used fallen saplings, fabric, paint and paper mache, and we strung the tree with paper strips on which campers had written their wishes and dreams.

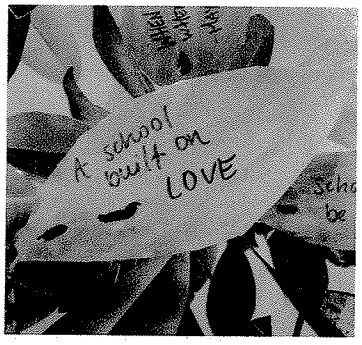
The experience of creating a piece of artwork together that celebrated kids' visions was a powerful one. So we made each other a promise: the day our school became reality...

...a similar tree would stand in our lobby.

Since then, every time we meet with someone who is interested in our school—kid or grown-up, parent or politician- we ask for a leaf with a wish on it.







Since we began on this journey, we've gathered over 300 leaves from friends new and old, far and wide, who believe in our vision for City School of the Arts.

Now all our tree needs is a home...

CITY SCHOOL OF THE ARTS:
Blogs, Website, Newsletter, Petition

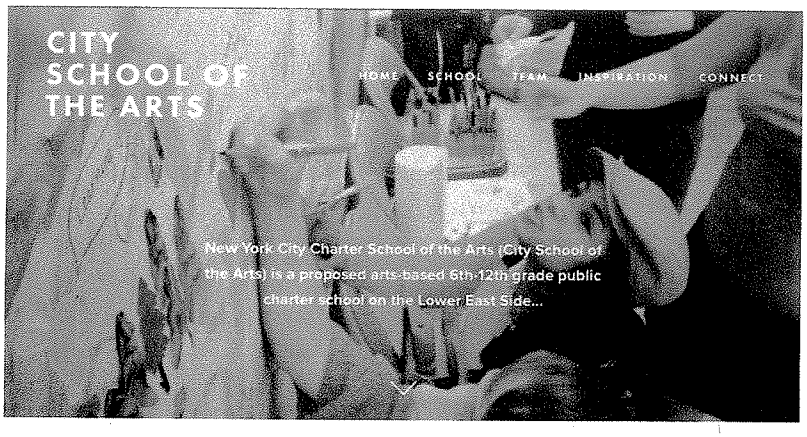
Parent Blogs "LES Parents" and "A Child Grows in Brooklyn" and help us spread the word.

Help City School Of The Arts! It Only Takes 5 Minutes And It's Free!

March 4, 2016

There are lots of great public schools out there, but we all know there aren't enough of them. Some of us even fantasize about what our ideal school might be. What would it be if I ran the zoo? Personally, my ideal school would be the cost of free

Our website: www.cityschoolofthearts.org has been viewed over 2,000 times



Help New York City Charter School of the Arts open in 2016!

New York City Charter School of the Arts United States

Sign this petition

777 supporters

223 needed to reach 1,000

First name

Last name

Email

Our Monthly Newsletter and Blog Reaches a Growing Audience of Over 500 Subscribers

Greetings, Friends:

CITY SCHOOL OF THE ARTS

Welcome to City School of the Arts' February newsletter!

As many of you know, we are a team of educators, parents and students working to open a **progressive, diverse, arts-based 6th-12th grade school** in the fall of 2016 on the Lower East Side.

If you're new to our vision, come visit our WEBSITE... And if you want to sign our petition (we just cracked 750 signatures!) you can find it HERE.

City School of the Arts goes international!

The frosty temperatures haven't kept us from sharing creative energy with new friends these days--far from it! In fact, our reach has expanded exponentially this month.

In early February, City School of the Arts was honored to lead a presentation on creative student leadership for an influential group of

With over 750 signatures and counting, our petition features comments such as:

John Pettinato BROOKLYN, NY — about 1 month ago · Like 0

I am signing because I met the creators of the vision for this school and their dedication to the mission is palpable.

Jeannette Barcelos Keavitz CHICAGO, IL — about 1 month ago · Like 0

This program has great leadership.

Kristin Ellington NEW YORK, NY — about 1 month ago · Like 0

The Lower East Side needs better schools and New York City needs arts education. This is a win-win.

Lisa Lopez BROOKLYN, NY — about 1 month ago · Like 0

CITY SCHOOL OF THE ARTS:

BUILDING COMMUNITY IN PERSON AND ONLINE

City School of the Arts

Kate · Home

Page · Messages · Notifications · Insights · Posts · Settings · Help

City School of the Arts
School

Create Call-to-Action · Liked · Message

Timeline · About · Photos · Likes · More

THIS WEEK

2 Page Likes

229 Post Reach

UNREAD

0 Notifications

0 Messages

Recent

2014

See Your Ad Here

City School of the Arts
The New York City Charter School of the Arts (City School of the Arts) is a proposed arts-...

Like Page · 446 people

PEOPLE

446 likes

Willow Joffee, Phyllis Jones and 200 others like this.

+197

Reach a new milestone

Status · Photo / Video · Offer, Event +

What have you been up to?

City School of the Arts shared their photo.
Posted by Kate Craw Quarforoli [?] · March 18 at 9:21am

Tonight! 6:30-7:30, 350 Grand Street, LES: Music and inspiring words from former students who are paying it forward in their lives in beautiful ways. (Why host a boring Town Hall when you can make art, right?) Join us!

Kate Craw Quarforoli added 6 new photos to the album: iOS Photos.
February 5 · iOS

"The palace of dreams has infinite doors." So proud to share the story of City School of the Arts with brilliant new friends in the UK this week... And so grateful for their additions to the tree sculpture that we'll build in our lobby when we open our doors. (You can make a leaf, too: http://www.cityschoolofthearts.org/family-tree/) — with Annette Kramer.

Like · Comment · Share

City School of the Arts added 7 new photos from November 25, 2014 to the album: City Arts LES Family Gathering — at Baruch Houses.
November 25, 2014

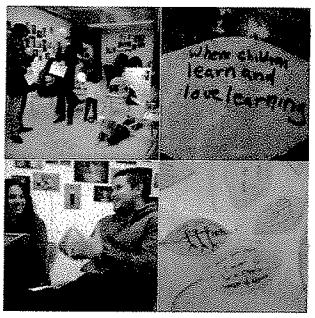
"We dream of a school where the arts are a pathway to courageous conversations about things that matter." Feeling so much gratitude to the families who came out on Tuesday night. Together we committed to building a school where kids and adults use their voices intelligently, creatively and compassionately to take a stand for the kind of world they want to live in.

City School of the Arts added 12 new photos to the album: LES Community Focus Group — with Willow Joffee and 6 others.
November 20, 2014

We met on Tuesday with a vibrant group of parents, educators, artists, students and community members at Specials on C to discuss creativity, learning and what works in schools. We made leaves for the City Arts Family Tree and shared powerful learning stories.

One supporter later shared this feedback (which gave us chills):

"The environment you are making would serve to connect with whomever is in the room and address their questions and draw from their experience. I would ... See More



City School of the Arts
Posted by Kate Craw Quarforoli [?] · November 20, 2014 · Edited

Our favorite piece of participant feedback from Tuesday's event:

"Unbelievably and unexpectedly awesome was the attendance of the students, which just exploded my mind! I have a feeling that there aren't many kids that get to have their voice heard about what works in schools nearly often enough. And to be so open with what they feel, even with such emotional exposure to people they don't know. So brave and inquisitive. Totally inspiring. I would love to hear more from the young woman who just realized why she's learning about history. What an amazing inquiry. It lead me to ask my own questions."

#studentvoice #democraticschools #chills

130 people reached · Boost Post

Unlike · Comment · Share · 6 · 1

Jessica Mendez I signed.
January 27 at 8:40pm · Unlike · 1

Jessica Mendez Where this school is going to be so when my son is ready to enter I can apply.

I want the same education and time you gave to my daughter Melanie Mendez
January 27 at 8:42pm · Unlike · 2

Zuleyha Diaz This sounds very exciting. I know you've had this dream for a very long time, so very happy for you and all.
January 18 at 6:30pm · Unlike · 1

India Samantha Robinson You are so amazing. Always bringing the greatest ideas to life. Much success to you all! Xo
January 18 at 5:53am · Unlike · 1

Barbara Kolosky Mishoulam Arts education is sorely needed and definitely underrated. Oh, that you were opening this in my hood. You know I'd be the first to sign up my kid. Signt unseen! I wish you the very best. I'm grateful people like you commit to changing individual lives and communities in such wonderful ways. You're good people.
January 15 at 9:38pm · Unlike · 3

Rashonda Renee Congratulations! It's so amazing to have met you guys and see you doing wonderful things! You and Dr. K are superb!
January 16 at 10:06pm · Unlike · 2

Kate Hayden · Friends with Sabrina Davis and 1 other
This is spectacular! My biggest compliment I give to a teacher is that I would want my brother to learn my "hypothetical" child. I would want my "hypothetical" child to go to this school. In regards to the mission statement-I like all the key ideas and I can't think of what I'd remove...but perhaps in the form of a bulletin list might make it less wordy? You guys rock!!!!!
January 15 at 10:02pm · Unlike · 2

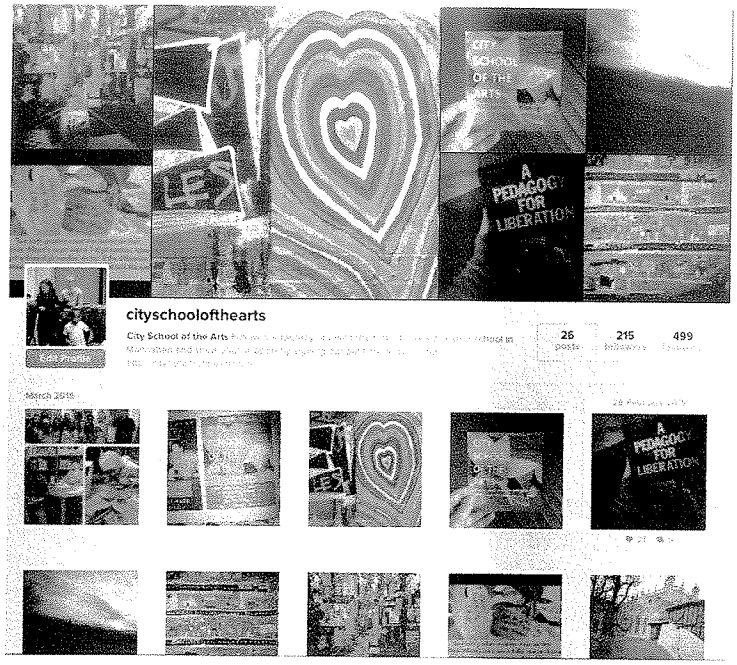
Mollie Kelly Congratulations!
This is just the beginning of something great!
I wish you the best of luck and much success!... See More
January 16 at 11:36am · Unlike · 1

David J Graybill Jr Looks like a great place to start! I'd certainly love to visit someday... (that is when I come back to the USA for a time.) Congratulations on your new baby!
January 15 at 4:11am · Unlike · 1

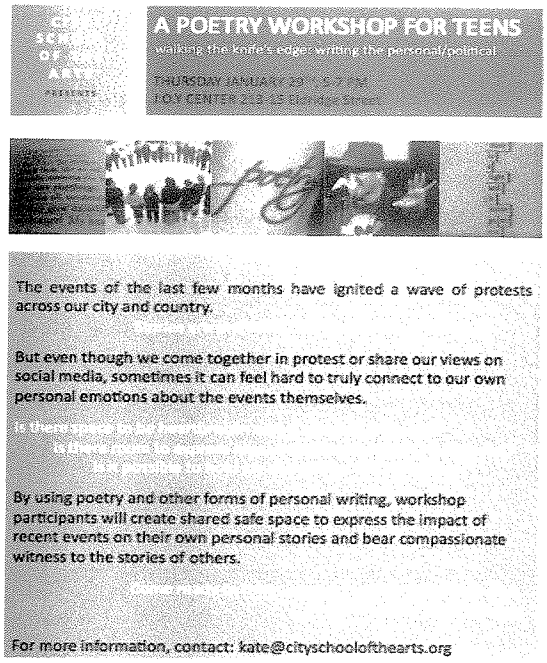
Tara Frazier Almonte Congrats to my favorite people. Keep me in the loop. Any help needed call me.
January 16 at 9:41am · Unlike · 2

Matt Jungbist Congratulations all around.
January 16 at 8:21am · Unlike · 1

CITY SCHOOL OF THE ARTS:
MAKING CREATIVE CONNECTIONS...

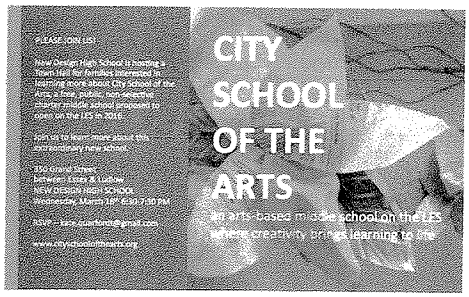


215 Following our Journey on **Instagram**



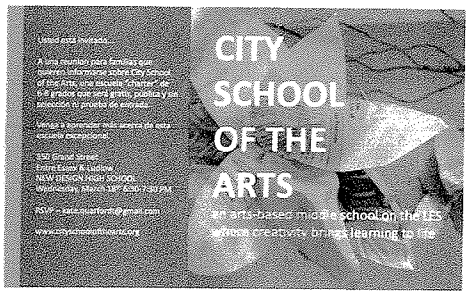
Poetry Workshop for Teens

TOWN HALL: NEW DESIGN HIGH SCHOOL
Wednesday, March 18th 6:30-7:30 PM 350 Grand Street

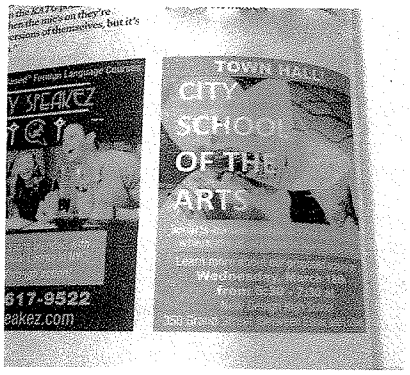


Town Hall Flyer in English

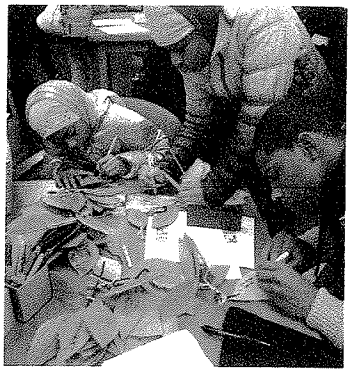
City School of the Arts Team Gathers at Town Hall



Town Hall Flyer in Spanish



Town Hall Ad in the Village Voice



Making Leaves at the Town Hall

CITYarts

Since 1968, bringing young people and professional artists together to create Public Art that empowers them and transforms communities locally and around the world

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PATTY MAR

LAURA MILLER

JEANNE GREENBERG ROHATYN

IRWIN SHLACHTER

ANNE BAHR THOMPSON

Jamie Davidson
City Charter School of the Arts

Dear Jamie,

Congratulations for your persistent work on your goal to establish a charter school of the arts. We feel it is extremely important to have kids grow up with creative thinking that can lead them to become responsible and productive people with a sense of accomplishment. We greatly look forward to seeing the school open and kick off your dreams and big ideas. CITYarts would very much like to collaborate with you on a mural or mosaic based on students' ideas, and created by students lead by a CITYarts professional artist. All of that is of course pending successful fundraising that the school and CITYarts can collaborate on as well. Congratulations again. We look forward to working with you.

Warm regards,

Tsipi Ben-Haim

Tsipi Ben-Haim
Exectuive and Creative Director

525 BROADWAY, SUITE 602 | NEW YORK, NY 10012 | TEL: 212 966-0377 | FAX: 212 966-0551 | TSIPI@CITYARTS.ORG | WWW.CITYARTS.ORG

QUEENS WORLD
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74-15 35th Avenue 6F, Jackson Heights, NY 11372
Office (718) 429-2579, kathacato@gmail.com, www.queensworldfilmfestival.com

January 30th, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

I am writing in enthusiastic support of New York City Charter School of the Arts, a 6th-8th grade arts-based charter school proposing to open in 2016 in Lower Manhattan. I recently retired from Henry Street Settlement after 22 years. During my time at the agency, I contributed first as a professional artist, then Arts-in-Education Coordinator and for the last11 years I was the Director of After-School and Camp Services. Now I have segued into my role as the executive Director of the Queens World Film Festival which has a thriving Young Filmmakers Program as well.

I know how important creativity and the arts are in helping young people achieve high academic outcomes while developing the critical thinking, compassion, and leadership skills they need to thrive in today's world. I'm impressed by City School of the Arts' approach to leveraging engagement with the arts to provide a rich and rigorous learning environment for a diverse student population, and I believe that their team possesses the talent and operational capacity to create a school that will prepare students for bright futures in high school, college and beyond.

Having spent much of my professional life working with children and families on the Lower East Side of Manhattan, I know firsthand that mastering the complexities of storytelling, in-camera editing, sound design, screen writing, stop action animation has a positive effect on a child's academic career. We have been using the arts to engage English Language Learners for many years on the LES and now in Queens as a means to spark interest and conversation around the immigrant experience. We don't think of it as using arts to develop artists, we look at it as immersing young people and their families in the art of creative problem solving, a skill that comes in handy no matter the chosen occupation.

In my conversations with co-founder Kate Quarfordt, I've been particularly struck by the spirit of collaboration with which she and her team have approached the process of building City School of the Arts. Whether they're facilitating poetry workshops with teens at Lower East Side community centers, hosting focus groups with kids and families, partnering with local arts and ecology organizations or teaming up with district schools in the neighborhood, City School of the Arts is building a reputation as a strong community partner. I am confident that New York City Charter School of the Arts will be a great asset to the young people and families of Lower Manhattan and I look forward to supporting their work.

Sincerely,

Katha Cato
Executive Director, Queens World Film Festival

The Academy *for* Teachers
NEW YORK
10 West 90th Street, No. 9, New York, NY 10024

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

March 2, 2015

Dear Chancellor Tisch,

I write in enthusiastic support of the application of New York City Charter School of the Arts, an arts-based 6th-8th grade charter school proposed to open on the Lower East Side in the fall of 2016.

I am the founder and president of The Academy for Teachers, an organization which honors and supports New York City's most exceptional teachers. We offer Master Classes for select teachers led by prominent experts such as Stephen Sondheim, Gloria Steinem, Henry Louis Gates, Jr., Nobel Laureates, and leading academics. Our Master Classes are hosted in inspiring rooms by our partner institutions, which include Carnegie Hall, the Frick Collection, Lincoln Center, the Alvin Ailey Dance Theater Company, the New-York Historical Society, the New York Academy of Sciences, the New York Public Library, the American Museum of Natural History, and others. I am also the founding Dean of the Cullman Center Institute for Teachers at The New York Public Library and serve on the faculty of the Bread Loaf School of English, Middlebury College's summer graduate school for English teachers, where I teach creative writing. (I write children's books and am the author of award-winning book about teaching creative writing to immigrant kids in Queens: *I Am a Pencil: A Teacher, His Kids, and Their World of Stories.*)

The Academy for Teachers finds teachers by nomination. Our criteria are passion for the subject, creativity in the classroom, and devotion to students. Experience enables me to say that in the hands of a talented educator, the arts are a uniquely powerful aid to teaching any and all subjects. This is what the founders of City School for the Arts understand, and why I am so excited about this school.

But no school, and no great idea, comes to anything without a strong leader behind it. Kate Quarfordt, one of City School of the Arts co-founders, is that rare creative person who possesses the wherewithal, drive, and charm required to make things happen. Kate was one of just 18 teachers selected to attend our Master Classes with composer Stephen Sondheim and with Broadway director Jerry Zaks. In both, she impressed me as well as the other teachers. I have since invited her to join The Academy's teacher advisory and she is one of our strongest members.

As a Fellow of The Academy, Kate is personally and professionally connected with our partner institutions as well as a vast network of educators. These will serve her well as she and her team design an arts-rich curriculum. As part of The Academy's advisory team, she will be in a position to help us plan Master Classes and other programs that will benefit her teachers as well as teachers all over the city. This will be a terrific boon to the City School of the Arts, but also to The Academy, which needs leaders like Kate to help us create richer, deeper programs. (Kate also has ideas for ways to involve her students in our programs and I look forward to exploring those with her, as well.)

Kate is the sort of visionary educator New York needs and the City School of the Arts is the sort of school our city needs. Please let me know if can be of further assistance.

Yours,

Sam Swope
Founder and President

March 2, 2015

Chancellor Merryl H. Tisch
New York State Board of Regents
Charter School Office
89 Washington Avenue
Albany, New York 12234

Dear Chancellor Tisch,

I am very pleased to support the charter application of New York City Charter School of the Arts, an arts-based middle school proposed to open in the fall of 2016 in Lower Manhattan. I am an educator whose students have included young men on Rikers Island; students with physical and intellectual disabilities in Accra, Ghana; young women creating original theater on their everyday life experiences; and adolescents in an under-resourced public high school in District 2. My current role at Richard R. Green High School of Teaching, is Dream Director through The Future Project, an evidence-based non-profit that inspires students to live with passion and purpose, transforming their school communities in the process. My work with The Future Project has given me a profound understanding of the power of creative student leadership to fuel student achievement and radically transform lives, schools and communities.

As an educator committed to student leadership, I've been inspired by the way that the City School of the Arts team has put student voice at the heart of their school design efforts, running poetry workshops that lead directly into school planning focus groups with local teens who represent the full diversity of the neighborhood. I've been closely following the exceptional arts-based student leadership work that City School of the Arts co-founders have been carrying out with students in the Bronx over the past decade, and I'm moved by their mission to merge what they've learned in the Bronx with the creative ideas of the kids in the neighborhood where I teach.

I look forward to supporting the success of City School of the Arts by helping them to design their advisory program and culminating student-led projects in alignment with what I've learned working with The Future Project. I am confident that City School of the Arts will become an incredible option for middle school students and families in Lower Manhattan. I support their application without hesitation and look forward to celebrating their success. Please don't hesitate to reach out to me if I may be of further assistance.

Sincerely,

Joyce Gendler

3a: Sample Daily Schedule: Humanities Teacher

Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:30-8:00	ARRIVAL	ARRIVAL	ARRIVAL	ARRIVAL	ARRIVAL
8:00-8:40	Opening Circle	Circle	Circle	Humanities Integrated ELA & Social Studies	Humanities Integrated ELA & Social Studies
8:45-9:40	Humanities Integrated ELA & Social Studies	Humanities Integrated ELA & Social Studies	Humanities Integrated ELA & Social Studies		
945-10:40				PREP	PREP
10:45-11:40	PREP	PREP	PREP	PREP	PREP
11:45-12:30	PREP	PREP	PREP	Humanities Integrated ELA & Social Studies	Lunch Duty
12:35-1:30	Humanities Integrated ELA & Social Studies	Humanities Integrated ELA & Social Studies	Humanities Integrated ELA & Social Studies		Humanities Integrated ELA & Social Studies
1:35-2:30				**EARLY DISMISSAL: PD FOR TEACHERS**	
2:35-3:30	PREP	PREP	PREP		Closing Circle
3:35-4:30	Ensemble	Ensemble	Ensemble		Ensemble
4:35	DISMISSAL	DISMISSAL	DISMISSAL	DISMISSAL	DISMISSAL

Student Sample Weekly Schedule: Cohort 6A

Time	Monday	Tuesday	Wednesday	Thursday	Friday
7:30-7:55	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST
8:00-8:40	Opening Circle (Whole School)	Circle	Circle	Math*	Humanities: Integrated ELA and Social Studies*
8:45-9:40	Humanities: Integrated ELA and Social Studies*	Humanities: Integrated ELA and Social Studies*	Humanities: Integrated ELA and Social Studies*		
9:45-10:40				Humanities: Integrated ELA and Social Studies	Math
10:45-11:40	Piano	Creative Connections	Piano		Piano
11:45-12:30	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:35-1:30	Math	Math	Math	Phys. Ed.	Science
1:35-2:30	Creative Connections	Science	Science	**EARLY DISMISSAL: PD FOR TEACHERS**	Creative Connections
2:35-3:30	Phys. Ed.		Phys. Ed.		Closing Circle (Whole School)
3:35-4:30	Ensemble**	Ensemble**	Ensemble**		Ensemble**
4:35	DISMISSAL	DISMISSAL	DISMISSAL		DISMISSAL

*10 min kinesthetic break
**snack before ensemble

Attachment 3b: Proposed School Calendar

Events and Holidays	S	M	T	W	T	F	S	S	M	T	W	T	F	S
	July							**January**						
August						1	2							
1 Staff Summer Institute	3	4	5	6	7	8	9	1	2	3	4	5	6	7
29 First day of school	10	11	12	13	14	15	16	8	9	10	11	12	13	14
September	17	18	19	20	21	22	23	15	16	17	18	19	20	21
5 Labor Day	24	25	26	27	28	29	30	22	23	24	25	26	27	28
October	31							29	30	31				
10 Columbus Day	**August**							**February**						
13 Progress Report Night											1	2	3	4
14 PD: Data Analysis		1	2	3	4	5	6	5	6	7	8	9	10	11
November	7	8	9	10	11	12	13	12	13	14	15	16	17	18
23-25 Thanksgiving Break	14	15	16	17	18	19	20	19	20	21	22	23	24	25
28 PD: SEL and Planning	21	22	23	24	25	26	27	26	27	28				
December	28	29	30	31										
1 Second Trimester Begins	**September**							**March**						
22-30 Holiday Break					1	2	3				1	2	3	4
January	4	5	6	7	8	9	10	5	6	7	8	9	10	11
2 Holiday Break	11	12	13	14	15	16	17	12	13	14	15	16	17	18
3 PD:	18	19	20	21	22	23	24	19	20	21	22	23	24	25
16 MLK Day	25	26	27	28	29	30		26	27	28	29	30	31	
26 Progress Report Night	**October**							**April**						
27 PD: Data Analysis							1							1
February	2	3	4	5	6	7	8	2	3	4	5	6	7	8
13-17 Winter Break	9	10	11	12	13	14	15	9	10	11	12	13	14	15
March	16	17	18	19	20	21	22	16	17	18	19	20	21	22
20 Third Trimester Begins	23	24	25	26	27	28	29	23	24	25	26	27	28	29
April	30	31						30						
3-7 Spring Break	**November**							**May**						

May			1	2	3	4	5		1	2	3	4	5	6
11 Progress Report Night	6	7	8	9	10	11	12	7	8	9	10	11	12	13
20 Third Trimester Begins	13	14	15	16	17	18	19	14	15	16	17	18	19	20
12 PD: Data Analysis	20	21	22	23	24	25	26	21	22	23	24	25	26	27
24-26 Spring Musical	27	28	29	30				28	29	30	31			
29 Memorial Day	**December**							**June**						
June					1	2	3					1	2	3
8-10 NYSSMA Festival NYU	4	5	6	7	8	9	10	4	5	6	7	8	9	10
23 Last day of School	11	12	13	14	15	16	17	11	12	13	14	15	16	17
26-28 Staff PD	18	19	20	21	22	23	24	18	19	20	21	22	23	24
29 Summer Break for Staff	25	26	27	28	29	30	31	25	26	27	28	29	30	

185 Instructional Days 8 Professional Development Days Progress Report Nights First Day of Trimester
232 Total Staff Days

Attachment 3b: Calendar Notes

August	
1	All Staff Summer Institute
8-10	Staff Retreat Camp Vacamas
29	First Day of Trimester 1
September	
7-8	ELA and Math ANet Diagnostic Assessments
12-16	Student & Staff Retreat at Camp Vacamas
October	
13	Progress Report Night
14	Professional Development: Data Analysis
November	
16-17	ANet Interim Assessments
23-25	Thanksgiving Break
28	Professional Development: SEL and Planning

30	Last Day of Trimester 1
December	
1	First Day of Trimester 2
16	Holiday Artistic Showcase
22-30	Holiday Break
January	
2	Holiday Break
3	Professional Development: SEL and Planning
16	MLK Day
26	Progress Report Night
27	Professional Development: Data Analysis
February	
13-17	Winter Break
March	
20	First Day of Trimester 3
8-9	ANet Interim Assessments
April	
3-7	Spring Break
17-18	ELA State Test (projected date)
24-25	Math State Test (projected date)
May	
11	Progress Report Night
12	Professional Development: SEL and Planning
24-26	Spring Musical
29	Memorial Day
June	
8-10	NY State School Music Association (NYSSMA) Adjudication at NYU
23	Last Day of School for Students
26-28	Professional Development
29	Summer Break for Teachers and Staff

New York City Charter School of the Arts

Student Discipline Policy

At City School of the Arts our students are expected to practice Three Ethics that are foundational to our shared culture: Learn, Love and Lead. (See *School Culture and Climate.*) Each of the Three Ethics is supported by a series of agreements to which all individuals in the building will be expected to hold themselves accountable. The physical safety, emotional health, and academic and artistic integrity of all individuals in our community, as well as the care of our learning spaces and materials, will rest on our collective ability to live up to these ethics.

Behaviors misaligned with the Three Ethics and other school expectations (see supporting documentation below) will be handled quickly, compassionately, firmly, and consistently. Students who fail to meet behavioral expectations, whether by choosing not to correct behaviors that have previously been brought to their attention through two verbal warnings, or by egregiously violating school norms, are eligible to receive an explicit Notice on one of four levels:

1.) Formal Reminder

2.) Behavior Review, Level A

3.) Behavior Review, Level B

4.) Behavior Review, Level C

Consequences following receipt of a Formal Reminder or Review will be determined by the student and teacher cooperatively (see range of consequences on forms that follow). Explicit Notice on any given level may be administered only if behaviors exhibited align with those outlined below.

1. **Formal Reminders:** Formal Reminders are a mechanism for teachers to communicate with students when they have clearly violated a school norm in a low-stakes way. Formal reminders are a quick, tangible reminder of the community expectation, and an invitation to reflect on the conditions that led to the infraction. Reminders are administered with a written form that indicates the nature of the infraction, and—when applicable—the specific Ethic it violates (see supporting documentation below).

2. **Behavior Review, Levels A, B, C:** Behavior Reviews are used for more serious infractions, lying far outside the norms of City School of the Arts. Depending on the seriousness of infraction, students may earn a Behavior Review at a Level A, B, or C, with consequences ranging from lunch detention to an expulsion hearing. Students will receive Behavior Reviews immediately upon the infraction; the impending consequence will be determined by the

teacher administering the review in collaboration with the student after a written reflection is completed. The teachers' role is to encourage the child to process the event and take an active role in helping to decide on the appropriate consequence as a first step towards taking personal responsibility for his or her infraction. At the conclusion of the conference, the consequence is decided, the completed form is signed by the student and teacher, and sent home to be signed by the parents and returned to school the following day. Both the student and the teacher have the option of asking a peer advocate to join the meeting (see supporting documentation below).

The supporting documents attached are sample Reminder and a Review forms. Students will be supported in processing their infraction through the framework of our core ethics, then asked to suggest an appropriate consequence from the options provided on the form.

Discipline for Students with Disabilities:

Students with Disabilities (SWDs) will be held to the same standards for behavior as general education students; however, those who struggle with self-regulation, flexibility, problem-solving, and impulse control will be offered additional supports to assist development in these specific areas. All teachers at City School of the Arts will be trained in Collaborative Problem Solving (CPS)[1] (see *Professional Development*), a research-based model for student discipline that aims to support students who struggle to adhere to behavioral norms by helping them develop stronger skills in this area. Practitioners of CPS avoid the reliance on hierarchical power, control, and motivational procedures to achieve compliance. Instead, they focus on building relationships rooted in understanding and trust. The CPS model rests on the idea that "Kids do well if they can" and requires teachers to reframe behavior issues not as willful or malicious disobedience but rather as evidence of underdeveloped skills in areas of self-regulation, flexibility, problem-solving and impulse control.

Students whose IEPs do not include any specific disciplinary guidelines will engage with discipline policy in accordance with the standard City School of the Arts systems. If parents of those students request a hearing regarding a disciplinary action, the student may be referred to the CSE for a Manifestation Determination Review to determine the relationship between the behavior and the student's disability. If the student is found to have committed an offense that warrants long-term suspension, we will work with the CSE to transfer the student to an interim alternative educational setting.

To the extent possible, we will avoid extreme punitive action such as suspension

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[1] Collaborative Problem Solving is a resesarch-based behavior management technique developed to support students who struggle with emotional regulation. *Think: Kids* is a non-profit organization operating out of Massachusetts General Hospital that trains teachers and leader to use this more compassionate, humane approach backed up by the latest neuroscientific research.

and expulsions for all students. For SWDs in particular, we will use all interventions at our disposal to ensure that class time is maximized. Students will also be assessed for unidentified disabilities that may give rise to such behavior. To that end, functional behavioral assessments will be performed to identify the cause of the infraction and some potential support mechanisms. The student's Individual Education Program (IEP) will be reviewed annually by the Special Education Team to ensure that the plan is up-to-date and accurate, and if the IEP mandates specific consequences for certain kinds of conduct, the student will engage with disciplinary measures according to the plan. If the specified intervention is ineffective and targeted supports and interventions do not prevent the student from repeating the same infractions, then the student may be referred to the CSE for consideration of change of plan or placement.

In responding to any offense committed by an SWD that merits suspension or expulsion, we will work to identify the relationship between the student's action and the student's identified disability. Throughout this process, we will follow appropriate due process provisions as required by law. Before the school processes a suspension or expulsion of a student with a disability, parents may request a hearing regarding the proposed disciplinary action, and a Manifestation Determination Review will be conducted to determine the relationship between the behavior and the student's disability. If an SWD commits an offense that warrants suspension for more than ten days and is granted a hearing, City School of the Arts will work with the CSE to transfer that student to an interim alternative educational setting until such time as the outcome of the hearing has been determined.

City School of the Arts will work closely with the CSE to create and distribute clear guidelines for recourse for disciplinary actions for parents of Students with Disabilities. Written documentation and records will be maintained for all suspensions and expulsions; such documentation will include the following information: description of the infraction, description of the response from the school, the names of staff members involved in the incident, a description of the school's response, the number of days suggested for suspension, and an explanation regarding the necessity of suspending the student. All documentation and student records will be kept in locked file cabinets, in a secure location within the school. All persons who access or review student records will be noted using a record access log.

Per Special Education Law, City School of the Arts will take all possible steps to ensure that students who are suspended or expelled are placed in an alternative educational setting and sufficient academic progress is made in alignment with our curriculum. We will provide the student with current with class work, assignments, projects, and assessments. The same accommodations will be made for students who are expelled while they await alternate placement.

CITY SCHOOL OF THE ARTS
FORMAL REMINDER

LEARN

___**Disruptive Conduct in the Classroom, Hallway, or Bathroom:** Talking too much, making unnecessary noise, distracting others, running within the school, or yelling.
___**Distraction as a Result of Electronic Devices or Cell Phones:** No electronic or video devices including cell phones, games, iPods, mp3s may be visible during the school day.
___**Following Directions:** Refusing to comply with an adult's directions

LOVE

___**Taunting or Teasing:** Speaking or interacting with another student in a way that is demeaning or hurtful.
___**Disrespect to an Adult:** Speaking or otherwise interacting with an adult in a way perceived as disrespectful to the adult.
___**Damaging Property:** Inflicting minor damage to school property and/or the property of others.

LEAD

___**Language:** Using inappropriate language, including swearing.
___**Care of Space:** Leaving the classroom or school environment unclean or disorderly.
___**Food:** Chewing gum, eating candy, or eating food in places other than Café or during a class snack time.
___**Dress Code:** Violating the guidelines set by the dress code.

FORMAL REMINDER CONSEQUENCES

____**3 Formal Reminders:** Parent Communication

____ **5 Formal Reminders:** Student Meeting with Teacher

____ **10 Formal Reminders:** Student Meeting with Parent and Teacher

____ **15 Formal Reminders:** Parent Conference with Principal and Teacher

____ **20 Formal Reminders:** Formal Behavior Plan, Lunch/Recess Detention until Behavior Plan is Revoked, and Parent Conference

CITY SCHOOL OF THE ARTS
BEHAVIOR REVIEW: LEVEL A

LEARN

___**Skipping Class:** Purposefully skipping a portion of or an entire class.

___**Significant Behavioral Disruption:** Disruptive behaviors that continue after a warning and formal reminder have been given.

LOVE

___**Defying Authority:** Purposefully or aggressively refusing to follow an adult's directions or yelling/screaming at a teacher.

___**Damaging or Destroying Property:** The destruction of books, articles of clothing, automobiles, or other personal property of more than $25. This includes impulsive infliction of minor damage to property

___**Verbal Threats:** Verbally threatening to physically harm another person.

LEAD

___**Vulgar or Derogatory Statements or Gestures, Including the Distribution of Obscene Material:** The use of vulgarity or derogatory statements verbally, electronically, by written words, in photographs, drawings or with obscene gestures.

___**Stealing:** Taking or attempting to take property from another person.

COURSE OF ACTION FOR LEVEL A

1st Consequence: One-Day Lunch/Recess Detention, Student Meeting with Teachers Two Day Lunch/Recess Detention, Student Meeting with Principal

2nd Consequence: Two-Day Lunch/Recess Detention, Student Meeting with Teachers Two Day Lunch/Recess Detention, Student Meeting with Principal

3rd Consequence: One Day In-School Suspension, Meeting with Parent, Principal, Student

CITY SCHOOL OF THE ARTS
BEHAVIOR REVIEW: LEVEL B

LEARN, LOVE, LEAD

__**Physical Violence:** Using violence (including but not limited to slapping ,kicking, hitting, and biting) or force to disrupt the educational process and/or cause bodily harm.

_**Discriminatory Language or Verbal Abuse:** Directing vulgarity or discriminatory language toward another person or group. Discriminatory language includes words, name, or language that demeans an individual or group.

COURSES OF ACTION FOR LEVEL B

____**1st Consequence:** Full-Day In-School Suspension, Meeting with Parent, Principal

____**2nd Consequence:** Full-Day Out-of-School Suspension, Meeting with Parent, Principal

____**3rd Consequence:** Two-Day Out-of-School Suspension, Meeting with Parent, Principal

CITY SCHOOL OF THE ARTS
BEHAVIOR REVIEW: LEVEL C

LEARN, LOVE, LEAD

____ Violent Behavior/Assault, Vicious fighting

____ Being in physical combat with another person, where blows are being delivered or exchanged.

____Threat to an Adult

____Verbal or physical threats made to any adult or any act intended to inflict harm including throwing objects, hitting, pushing, shoving, biting, and/or kicking.

_____Possession, Distribution, or Use of Tobacco and Alcohol Products

____ Possession of weapon

COURSEs OF ACTION FOR LEVEL C

_____1st Consequence: 2-Day Out-of-School Suspension, Meeting with Parent, Principal

_____2nd Consequence: One-week Out-of-School Suspension, Meeting with Parent, Principal

_____3rd Consequence: Expulsion Hearing

BYLAWS
of
NEW YORK CITY CHARTER SCHOOL OF THE ARTS

An Education Corporation under Article 56 of the Education Law of the State of New York

ARTICLE I

THE CORPORATION

Section 1.1. **Name and Formation**. New York City Charter School of the Arts (the "***Corporation***") is a not-for-profit corporation organized under the Not-for-Profit Corporation law of the State of New York (the "***NCPL***"). The Corporation is a charter school as defined in the New York State Charter Schools Act (Article 56) of the Education Law of the State of New York (the "***Charter Law***"). The Corporation is to be operated to carry out charitable and educational purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986, as now in effect or as may hereafter be amended (the "***Code***").

Section 1.2. **Purposes**. The purposes of the Corporation are to: (a) operate a public charter school in the City of New York (the "***School***") subject at all times to the Charter Law and the NCPL; (b) exercise all rights and powers of not-for-profit corporation under the NCPL; and (c) engage in any other activity that is connected with or in advancement of the foregoing purposes; provided that the Corporation shall at all times operate in conformance with 501(c)(3) of the Code.

ARTICLE II
OFFICES

Section 2.1. **Principal Place of Business**. The principal place of business of the Corporation shall be located in the City and State of New York. The Corporation may have such other offices, either within or without the State of New York, as the Board of Trustees may determine or as the affairs of the Corporation may require from time to time.

Section 2.2. **Registered Office and Registered Agent**. The Corporation shall have and continuously maintain in the State of New York a registered office and a registered agent whose office is the Corporation's registered office.

ARTICLE III
BOARD OF TRUSTEES

Section 3.1. **Powers Generally**. Except as otherwise provided by the Charter Law, the NCPL or other applicable laws and regulations (collectively, "***Laws***"), the charter of the School approved by the New York State Board of Regents (the "***Charte***r") or the terms of these Bylaws, the business, affairs and property of the Corporation and the School shall be managed by the Board of Trustees (the "***Board***").

Section 3.2. **Enumeration of Specific Powers**. Without limiting the generality of Section 3.1, the powers and duties of the Board shall include the following:

(a) Perform any and all duties imposed on the Board by Laws or by these Bylaws;

(b) Make and change policies, rules and regulations not inconsistent with Laws or these Bylaws for the management and control of the School and its affairs, including without limitation, with respect to curriculum, teaching and learning; English language education for English language learners; special education; admissions; student health and food services; student and faculty dress code; student discipline; transportation; and employment and other personnel matters;

(c) Develop, approve, implement and monitor achievement of the School and provide public accountability;

(d) Develop and approve the School's (i) annual budget, which shall be monitored throughout the year, and (ii) the School's long-term financial plans and projections;

(e) Cause an annual inspection or audit of the accounts of the Corporation, as well as other audits required by Laws, to be made by an accounting firm selected by the Board;

(f) Establish all major educational and operational policies;

(g) Hire, fire, oversee, evaluate, guide and support the [Executive Director and Principal] and other members of the School staff;

(h) Strive for a diverse student population, reflective of the School's community;

(h) Lease, purchase or otherwise acquire, in any lawful manner, for and in the name of the Corporation, any and all real and personal property, or other assets, right s and privileges deemed necessary or convenient for the conduct of the School's purpose and mission;

(i) Enter into agreements and contracts with individuals, groups of individuals, corporations and other entities and government and quasi-governmental bodies; and

(j) Solicit and receive grants and other funding consistent with Laws and the Code to promote the School's mission with the objective of raising operating and capital funds.

Section 3.3. **Qualifications**. Each member of the Board (a "***Trustee***") shall at all times have any mandatory qualifications required by the Charter Law or the Charter. The Head of School shall automatically be a Trustee. The Board may elect any person who in its discretion it believes will serve the interests of School faithfully and effectively. Each Trustee shall be strongly committed to the School's mission, and to improving public educational opportunities for all children. Trustees, at the Board's discretion, may (but need not) consist of (i) one or more members of the School's faculty or administration, or (ii) parent community and/or local community leaders. A faculty/administration member's term shall automatically expire upon such member no longer being employed by the School

(including the Head of School), unless the Board determines otherwise. The term of a member of the Board from the parent community shall automatically expire when such parent no longer has a student enrolled in the School, unless the Board determines otherwise. In order to become and remain a Trustee, each individual shall be required to attend such training and engage in such other mandatory service-related initiatives as the Board may from time to time require.

Section 3.4. **Number**. The number of Trustees constituting the initial Board shall be 13 including the Head of School. Subject to the Charter Law and the Charter, the number of Trustees may be changed from time to time by amendment of these Bylaws, provided that the Board will at all times have a minimum of 5 members and a maximum of 15 members.

Section 3.5. **Term of Service**. The term of office of all members of the initial Board shall be two years. At the end of the second year, the Board shall provide for staggered terms of its Trustees by designating approximately one-third of the Trustees to one-, two- and three-year terms, respectively. Following the expiration of those initial staggered terms, the term of each elected Trustee shall continue for three years after initial election, subject the Trustee's earlier death, resignation or removal. No Trustee, other than the Head of School, shall serve for more than eight (8) consecutive years, provided that, upon request of the Head of School a Trustee may be permitted to serve beyond such eight year limit, if the Board determines that such extension is in the best interests of the School. A Trustee's term shall not be shortened by any reduction in the number of Trustees resulting from the amendment of these Bylaws. A Trustee's term shall not be extended beyond that for which the Trustee was elected from the amendment of these Bylaws.

Section 3.6. **Removal**. Subject to the terms of the NCPL, any Trustee may be removed for cause by the affirmative vote of the 2/3 of the entire Board, excluding the Trustee who is the subject of the removal action. Unexcused absence from two (2) consecutive regular meetings of the board or four (4) regular meetings of the board in any 12-month period shall, without limitation, be considered cause for removal.

Section 3.7. **Resignation**. Any member of the Board may resign at any time by giving his or her resignation to the Chairman, Vice Chairman or Secretary. A Trustee's resignation will take effect at the time designated by the resigning Trustee. Unless otherwise specified in a notice of resignation from the resigning Trustee, Board acceptance of resignation shall not be necessary to make the resignation effective.

Section 3.8. **Vacancies**. Any vacancies on the Board of Trustees arising at any time and from any cause, including any arising from the increase in the number of trustees made in accordance with these Bylaws and the Laws, may be filled at any meeting of the Board by a majority of the Trustees. A Trustee elected to fill a vacancy shall hold office until the expiration of the term he or she was elected to complete.

Section 3.9. **Meetings**. An annual meeting of the Board shall be held in September for, among other things set forth in the notice thereof, the purpose of electing Trustees and making and receiving reports affairs of the School (educational, financial and operational). In addition, regular meetings of the Board, for the transaction of such business as may be set forth in the notice thereof, shall be held at such time and place as shall be determined by the Board. Special meetings of the Board may be called at any time by the Chairman, or in his or her absence or disability, the Vice-Chairman, and must be called by such officer on written request by three (3) other Trustees. Such request shall state the purpose or purposes for which the special meeting is to be called. Each special meeting of the Board shall be held at such time and

place as the person calling the meeting shall determine and the notice of the meetings shall specify. All adjournments of any Board meeting shall be subject to the NCPL.

Section 3.10. **Notice of Meetings**. Notice of the time and place of each annual, regular or special meeting of the Board, and, to the extent reasonably possible a written agenda stating all matters upon which action is proposed to be taken, shall be given to each Trustee by the Chairman, the Vice-Chairman or the Secretary not less than seven (7) days before the meeting, by mailing the notice, postage prepaid, addressed to each Trustee at his or her residence or usual place of business, or not less than five (5) days before the meeting, by delivering the notice to each member of the board personally, or by telephone and/ or electronically.

Section 3.11. **Public Notice**. To the extent applicable, in addition to the notice requirements set forth above, public notice of any and all meetings of the Board, and any committee or subcommittee of the Board, shall be given as required by the Open Meetings Law of the State of New York or other applicable Laws. To the extent of any conflict between any provision of these Bylaws and the Open Meetings Law or other applicable Laws, the Open Meetings Law or other applicable Laws shall prevail and control.

Section 3.12. **Quorum and Voting**. At all annual, regular or special meetings of the Board, except as otherwise provided by Laws, the Charter or these Bylaws, a quorum shall be required for the transaction of business, which quorum shall consist of a simple majority of Trustees (not including then-existing vacancies), and the vote of a majority of the Trustees present shall decide any question that may come before the meeting.

Section 3.15. **Committees**. The Board of Trustees may designate from among its members, by resolution adopted by a majority of the entire Board, such committees as the Board may from time to time designate ("***Committees***") so as to better manage the affairs of the School and to carry out the powers and duties of the Board as set forth in Article III of these Bylaws. All Committees shall will have a minimum of [three (3)] members, except the Executive Committee which will have a minimum of [five (5)] members. Each Committee shall have an appointed chairperson determined by the Board from time to time. The Board shall at all times maintain an Executive Committee, an Audit and Finance Committee and an Academic Committee. The Executive Committee shall consist of the Chairman, the [Executive Director and Principal] and such other members as the Board may determine. Except as otherwise provided by Laws, the Charter or these Bylaws, all acts done and power and authority exercised by the Executive Committee from time to time within the scope of its authority shall be, and may be deemed to be, and may be specified as being, an act under the authority of the Board of Trustees. The Audit and Finance Committee shall consist of the Chairman, the Head of School and such other members as the Board may determine, shall be responsible for the fiscal health and well-being of the School, and in connection therewith shall monitor the School's finances, review budgets and financial statement, and make financial recommendations to the whole Board. The Academic Committee shall consist of such members as the Board may determine, shall be responsible for the School's overall academic curriculum, and in connection therewith shall monitor the School's academic programs, student progress and testing levels, and make academic recommendations to the whole Board. A majority of a Committee shall constitute a quorum for the transaction of business, and the vote of a majority of a Committee constituting the quorum thereof shall be an act of such Committee. Every Committee shall, at the discretion of the Committee chair, be able to appoint such subcommittees ("***Subcommittees***") as may be necessary to carry out the function of the Committee. Committees and Subcommittees of Trustees shall meet at such times and places as the chair of each committee shall

determine and the notice of the meeting shall specify. Reasonable notice of meetings of Committees and Subcommittees shall be provided by the chair of each such Committee or Subcommittee. In addition, public notice of any and all meetings of any Committee. To the extent applicable, public notice of any and all meetings of Committees and Subcommittees of the Board shall be given as required by the Open Meetings Law of the State of New York or other applicable Laws. To the extent of any conflict between any provision of these Bylaws and the Open Meetings Law or other applicable Laws, the Open Meetings Law or other applicable Laws shall prevail and control.

Section 3.16. **Compensation**. No person serving as Trustee or shall receive any salary or compensation for his or her services as Trustees or committee members. A Trustee or committee member shall be entitled to reimbursement for reasonable expenses incurred by him or her in carrying out his or her duties as such.

ARTICLE IV
OFFICERS

Section 4.1. **Number**. The officers of the Corporation shall be a Chairman, Vice-Chairman, Secretary and Treasurer, and such other officers as the Board may from time to time elect ("***Officers***").

Section 4.2. **Election and Term**. The Board shall elect and appoint all Officers at the annual meeting of the Board, which Officers shall be installed in office at such annual meeting to serve for terms of one year and until their successors have been duly elected and qualified, subject the Officer's earlier death, resignation or removal.

Section 4.3. **Resignation or Removal**. Any Officer may be removed, with or without cause, by a majority vote of the entire Board excluding the Trustee who is the subject of the removal action. Any Officer may resign at any time by delivering written notice of his or her resignation to the Corporation. An Officer's resignation will take effect at the time designated by the resigning Officer. Unless otherwise specified in a notice of resignation from the resigning Officer, Board acceptance of resignation shall not be necessary to make the resignation effective. A vacancy in an office shall be filled for the unexpired term by Board action.

Section 4.4. **Employees and Other Agents**. The Board of Trustees may from time to time hire such employees and appoint such agents on such terms as it deems appropriate from time to time.

Section 4.5. **Chairman**. The Chairman shall be the chief executive officer of the Corporation, shall preside at all meetings of the Corporation and the Board of Trustees, and shall perform such other duties incident to the office of the Chairman and shall do and perform such other duties as may be assigned to him or her from time to time by the Board of Trustees. The Chairman shall also have such other powers and perform such other duties as the Board of Trustees may from time to time prescribe.

Section 4.6. **Vice-Chairman**. The Vice-Chairman shall, in the absence or disability of the Chairman, perform the duties and exercise the powers of the Chairman. The Vice-Chairman shall also have such other powers and perform such other duties as the Board of Trustees may from time to time prescribe.

Section 4.7. **Secretary**. The Secretary shall be responsible for (i) the maintenance of an accurate record of all the minutes of all meetings of the Board of Trustees, and (ii) serving or causing to be served all notices of the Board and Committees as required by these Bylaws, and (iii) maintaining custodianship of the Corporation's records (other than financial records). The Secretary shall also have such other powers and perform such other duties as the Board of Trustees may from time to time prescribe.

Section 4.8. **Treasurer**. The Treasurer shall be responsible for (i) the oversight of all financial matters of the Corporation, (ii) the maintenance of accurate financial records of the Corporation, and (iii) the custodianship of the Corporation's financial records. The Treasurer shall also have such other powers and perform such other duties as the Board of Trustees may from time to time prescribe.

Section 4.9. **Delegation of Officers' Duties**. In case of the absence or disability of an Officer, or for any other reason that the Board may deem sufficient, the Board may delegate the powers or duties of any Officer to any other Officer or to any member of the Board, except as otherwise provided by Laws, the Charter or these Bylaws, except that the duties of the Chairman may only be delegated to the Vice-Chairman and the Vice-Chairman may not transfer the Chairman's duties that were delegated to the Vice-Chairman to any other Officer.

Section 4.10. **Compensation**. No persons serving as an Officer shall receive any salary or compensation for his or services as an Officer. An Officer shall be entitled to reimbursement for reasonable expenses incurred by him or her in carrying out his or her duties as such.

ARTICLE V
INDEMNIFICATION

Section 5.1. **No Liability**. The Trustees and Officers shall be afforded the full protection of NCPL §720-a (as said section may be amended from time to time hereafter). To the fullest extent permitted by the NCPL, no Trustee shall be personally liable for the Corporation's debts, liabilities or other obligations.

Section 5.2. **Right of Indemnification**. Each Trustee and Officer of the Corporation, whether or not then in office, and any person whose testator or intestate was such a Trustee or Officer, shall be indemnified by the Corporation for the defense of, or in connection with, any threatened, pending or completed actions or proceedings and appeals therein, whether civil, criminal, administrative or investigative, in accordance with and the fullest extent permitted by the NCPL, as such law now exists or may hereafter be adopted or amended. The standards for when a Trustee or Officer is entitled to indemnification are as set forth in the NCPL are incorporated herein by reference.

Section 5.3. **Advancement of Expenses**. Expenses incurred by a Trustee or Officer in connection with any action or proceeding as to which indemnification may be given under Section 5.2 may be paid by the Corporation in advance of the final disposition of such action or proceeding to the fullest extent permitted by the NCPL, as such law now exists or may hereafter be adopted or amended, subject to (a) the receipt by the Board of an undertaking by or on behalf of such Trustee or Officer to repay such advancement in case such Trustee or officer is ultimately found not to be entitled to indemnification as authorized by this Article V, and (b) approval by the Board consisting of Trustees who are not parties to such action or proceeding.

Section 5.4. **Availability and Interpretation**. To the extent permitted under the NCPL, the rights of indemnification and to the advancement of expenses provided in this Article V shall (a) be available with respect to events occurring prior to the adoption of this Article V, (b) continue to exist after any rescission or restrictive amendment of this Article V with respect to events occurring prior to such rescission or amendment, (c) be interpreted on the basis of applicable law in effect at the time of the occurrence of the event or events giving rise to the action or proceeding, and (d) be in the nature or contract rights that may be enforced in any court of competent jurisdiction as if the Corporation and the Trustee or Officer for whom such rights are sought were parties to a separate written agreement.

Section 5.5. **Other Rights**. The rights of indemnification and to the advancement of expenses provided in this Article V shall not be deemed exclusive of any other rights to which any Trustee or Officer or other person may now or hereafter be otherwise entitled, whether contained in these Bylaws, a resolution of the Board or an agreement providing for such indemnification, insurance coverage purchased by the Corporation, the creation of such other rights being hereby expressly authorized. Without limiting the generality of the foregoing, the rights of indemnification and to the advancement of expenses provided in this Article V shall not be deemed exclusive of any rights, pursuant to statute or otherwise, of any Trustee or Officer or other person in any action or proceeding to have assessed or allowed in his or her favor, against the Corporation or otherwise, his or her costs and expenses incurred therein or in connection therewith or any part thereof.

Section 5.6. **Severability**. If this Article V or any part hereof shall be held unenforceable in any respect by a court of competent jurisdiction, it shall be deemed modified to the minimum extent necessary to make it enforceable, and remainder of this Article V shall remain fully enforceable. Any payments made pursuant to this Article V shall be made only out of funds legally available therefor.

ARTICLE VI
AMENDMENTS

Section 6.1. **Amending Bylaws**. These Bylaws, or any part hereof, may be adopted, amended or repealed at any meeting of the Board by a vote of two-thirds (2/3) of the entire Board of Trustees. Notice of a meeting to vote on adoption, amendment or repeal of any bylaw(s) shall include details and specification of the proposed action. No amendment to these Bylaws may be made if such amendment is not in accordance with Laws and the Charter.

ARTICLE VII
MISCELLANEOUS

Section 7.1. **Interpretation of Charter**. In the event of a conflict between these Bylaws and the Charter, the provisions of the Charter shall control.

Section 7.2. **Gifts**. Except as otherwise provided by Laws, the Code or the Charter, the Board of Trustees, the executive committee or any authorized Officer, employee or agent of the Corporation may accept, on behalf of the Corporation, any contribution, gift, bequest or devise for any general or special purpose or purposes of the Corporation.

Section 7.3. **Corporate Funds**. The funds of the Corporation shall be deposited in its name with such banks, trust companies or other depositories as the Board may from time to time designate. All

checks, notes, drafts and other negotiable instruments of the Corporation shall be signed by such Officer or Officers, agent or agents, employee or employees as the Board from time to time may designate. No Officers, agents or employees of the Corporation, alone or with others, shall have the power to make any checks, notes, drafts or other negotiable instruments in the name of the Corporation or to bind the Corporation thereby, except as provided by this Section 7.3.

Section 7.4. **Duty of Confidentiality**. Every Trustee has a duty to maintain the confidentiality of all Board actions and activities, including discussions and votes. Any Trustee violating this confidence may be removed from the Board for cause pursuant to Section 3.6.

Section 7.5. **Construction and Definitions**. Unless the context otherwise requires, the general provisions, rules of construction and definitions contained in the NCPL shall govern the construction of these Bylaws. Without limiting the generality of the foregoing, words in these Bylaws shall be read as the masculine of female gender, and as both singular and plural, as the context requires. The captions and headings in the Bylaws are for convenience of reference only and are not intended to limit of define the scope or effect of any provision.

CODE OF ETHICS
and
POLICY ON CONFLICT OF INTERESTS
for
TRUSTEES, OFFICERS AND EMPLOYEES
of
NEW YORK CITY CHARTER SCHOOL OF THE ARTS

The Board of Trustees ("***Board***") of New York City Charter School of the Arts (the "***School***" or "***Corporation***") recognizes that sound, ethical standards of conduct will serve to increase the effectiveness of the Board, the Board's trustees ("***Trustees***") and officers ("***Officers***"), and the School's educational administrators, educational staff and employees (collectively, the "***School Employees***") as educational leaders in the School's community. Further, the public purpose and tax-exempt status of the School imposes a special obligation to maintain the public trust. Lastly, it is important to the School's mission that the Trustees, Officers and School Employees avoid at all times engaging in activities that would appear to be unduly influenced by persons who have a special interest in matters under consideration by the Board or relating to the School.

The Board recognizes its obligation under the New York State General Municipal Law §§ 800-806 (the "***Gen. Mu. Law***") to adopt a code of ethics and policy on conflicts of interest.

Therefore, the Trustees, Officers and School Employees shall adhere to the following Code of Ethics and Policy on Conflict of Interests:

1. *Self-Dealing Transactions and Self-Dealing Disclosures* : (A). No Trustee, Officer or School Employee shall engage in a "Self-Dealing Transaction" (as defined below), and the Board shall not permit the School to enter into a Self-Dealing Transaction, unless it has been approved by the Board in accordance with applicable law and the School's charter. A "***Self-Dealing Transaction***" means a transaction to which the School/Corporation is a party and in which one or more of the Trustees, Officers or School Employees has a 'material financial interest'. (B). A Trustee, Officer or School Employee has a '***material financial interest***' in a transaction with the School/Corporation if (I) the Trustee, Officer or School Employee or, (II) to the Trustee's, Officer's or School Employee's knowledge, the Trustee's, Officer's or School Employee's family member (including parent, grandparent, spouse, sibling, child, grandchild, niece, or nephew) or business associate or personal relation (such family members and business associate or personal relation are referred to as an "***Associate***") (i) is employed by or holds a fiduciary, significant owner, or senior

position with, any entity or person with which the School/Corporation is considering a transaction, or (ii) otherwise will receive compensation of any sort and whether directly or indirectly as a result of the transaction. A Trustee, Officer or School Employee has a 'material financial interest' in a transaction with the School/Corporation is called an "***Interested Party***". (C) As and when a Self-Dealing Transaction arises, each Interested Party has an obligation to promptly provide full and frank disclosure of his or her or his or her Associate's interest to the Board. Disclosure required under this shall protocol must include all relevant and material facts known to the Interested Party about the Self-Dealing Transaction, and shall be set forth in the minutes of the Board. Unless the Board requests otherwise, a Trustee that is an Interested Party shall recuse herself or himself from the Board's consideration of the Self-Dealing Transaction. In no event shall a Trustee vote on a Self-Dealing Transaction with respect to which he or she is an Interested Party.

2. *Gifts*: No Trustee, Officer or School Employee shall, directly or indirectly, (i) solicit any gift, or (ii) accept or receive any single gift having a value of $75 or more, or gifts from the same source having a cumulative value of $75 or more over a twelve-month period, whether in the form of money, services, loan, travel, entertainment, hospitality, thing or promise, or any other form, if it could reasonably be inferred that the gift was intended to influence him or her in the performance of his or her official duties for the School or was intended as a reward for any official action for the School on his or her part.

3. *Confidential Information*: No Trustee, Officer or School Employee shall disclose confidential information acquired by him or her in the course of his or her official duties for the School or use such information to further his or her own personal interest. Such information specifically includes, for purposes of highlighting the importance thereof, student academic and health records, School financial information, and personnel and payroll records. In addition, he/she shall not disclose information regarding any matters discussed in an executive session of the Board, whether such information is deemed confidential or not.

4. *Compensation for Services*: No Trustee, Officer or School Employee shall receive or enter into any agreement, express or implied, for compensation for services to be rendered in relation to any matter before the Board.

5. *Compensation for Services for a Contingent Fee*: No Trustee, Officer or School Employee shall receive or enter into any agreement, express or implied, for compensation for services to be rendered in relation to any matter before the

Board, whereby the compensation is to be dependent or contingent upon any action by the Board with respect to such matter, provided that this paragraph shall not prohibit the fixing at any time of fees based upon the reasonable value of the services rendered.

6. *Gen. Mu. Law*: Without limiting the specificity of these provisions, all Trustees, Officers and School Employees are subject to and shall at all times follow the Gen Mu. Law.

7. *Investments in Conflict with Official Duties*: No Trustee, Officer or School Employee shall invest or hold any investment directly in any financial, business, commercial or other private transaction that creates a conflict with his or her official duties for the School. All Trustees, Officers or School Employees must disclose any contract or other relationship with not-for-profit entities, such as charter management organizations, partners and founding organizations.

8. *Political Contributions*: No Trustee, Officer or School Employee shall ask a subordinate, a student or a parent of a student to work on or give anything of value to any political campaign.

9. *Rules of Behavior:* All Trustees, Officers and School Employees shall observe such rules of behavior and conduct as the Board, or the School with the approval of the Board, may from time to time adopt.

10. *Distribution of Code of Ethics*: Each Trustee, Officer and School Employee shall be furnished a copy of this Code of Ethics and Policy on Conflict of Interests before entering upon the duties of his or her office or employment. In addition, the Board shall cause a copy of this Code of Ethics and Policy on Conflict of Interests to be distributed annually to every Trustee, Officer and School Employee. Each Trustee, Officer and School Employee shall be required to sign a statement acknowledging receipt of and agreeing to comply with this this Code of Ethics and Policy on Conflict of Interests before entering upon the duties of his or her office or employment and as part of his or her continuing to hold such position on said annual basis.

11. *Penalties*: In addition to any penalty contained in any other provision of law, any person who shall knowingly, intentionally or grossly negligently violates any of the provisions of this Code of Ethics and Policy on Conflict of Interests may be suspended or removed from office or employment, as the case may be, in the manner provided by law.

Attachment 8a: Hiring and Personnel Policies and Procedures

Procedures for Recruitment, Hiring and Termination:

New York City Charter School of the Arts is committed to hiring the most qualified personnel without regard to race, color, religion, sex, sexual orientation, gender identity and expression, national origin, ethnicity, age, disability, marital status, military service status, or any other protected classification.

City School of the Arts will comply with the Americans with Disabilities Act, and all local and state laws prohibiting discrimination against qualified individuals with disabilities. Therefore, we are committed to:

- Hiring on the basis of qualifications, ensuring that people with disabilities are treated equally in all phases of the application and hiring process;
- Making necessary accommodations, within reason, to enable a person with a disability to fulfill the job requirements;
- Protect a disabled person's right to confidentiality; and
- Being in full compliance with all applicable laws, including those protecting employee benefits.

The leaders of New York City Charter School of the Arts are committed to finding a diverse and talented staff, in line with our mission, and our specific program. We will post for job openings on websites and in leading national publications, encourage all staff to network and be involved in securing the most qualified individuals, and attend hiring fairs in and around the New York area. We will also make a concerted effort to capitalize on the wealth of graduates in the arts and academics in New York City.

Our hiring process will consist of:

- Initial contact of letter, resume, or online application;
- Screening for qualifications, certification;
- Phone interview;
- Formal in-person interview;
- Teaching Staff: Demo lesson
- Reference check; and
- Making an offer.

All potential employees will be subject to fingerprinting and a criminal background check. Teachers will need to provide their certification of childhood, special education or content specific certification. We will have a teaching staff with no more than 30% or five uncertified teachers; whichever figure is less.

The leadership team will form the hiring committee, with all final decisions on personnel made by the Head of School. City School of the Arts employees are generally considered "at will," with the exception of certain employees with which the Board may decide to enter into a contract. "At will" employees may terminate their employment, or the school may terminate their employment with or without cause. Offenses, which could result in immediate termination, include:

- Possession, use, sale, purchase, or distribution on school property, or reporting to work under the influence of drugs and/or alcohol;
- Falsifying records;
- Theft;
- Sexual harassment;
- Willfully damaging any school equipment or employee property;
- Insubordination;
- Fighting or provoking a fight on school premises; and
- Absence for three consecutive days without notice, which will be considered a voluntary resignation.
- Carrying concealed weapons on school or property or any school event;
- Treating a student in an inappropriate or cruel manner; and
- Failure to perform job responsibilities and/or poor job performance.

Professional Expectations

City School of the Arts will be open Monday through Friday from 7 am to 6 pm, unless otherwise noted. Access to the building at any other time will need two weeks prior notice, approval from school leaders, and is subject to availability. City School of the Arts will have occasional programming on Saturdays, which will be scheduled by school leaders.

Full-time employees will work from 7:45 to 4:45. All teachers will have three prep periods per day, for grading, lesson planning, collaborating, lunch, etc. Any employee running late should contact the Office Manager. Any employee, who must be absent in an emergency, should phone the OM by 6 am. All staff members are expected to be on time for all professional responsibilities.

Additional hours and workdays may be required during the school year, in which case prior notice would have been given to ensure the employee could make the necessary arrangements. Additional compensation will be determined on a case-by- case basis.

City School of the Arts employees will receive ten personal days for one fiscal year. Any unused days will not roll over to the following year.

Please see *Attachments 3a and 3b* for daily schedules and school calendar.

Professional Evaluation Process

All employees will receive bi-annual evaluations by their instructional or operational leader, and the Head of School will receive an evaluation by the Board of Trustees.

Annual evaluations will be used to identify areas of strengths and weaknesses. The outcome of these evaluations will directly influence the decision to re-hire each employee, and whether a salary increases is warranted.

Evaluations of teaching staff will be conducted by school leaders, and will include both formal and informal observations. Informal observations will receive appropriate feedback, both verbally and in writing. Formal evaluations will be scheduled at least one week in advance, and will include a meeting before the observation to present lesson objectives, and a meeting after to debrief, receive positive feedback, and recognize areas where growth can be achieved. End of year evaluations will include evidence gathered throughout the year, including student performance data, planning and instruction, parental feedback, and attendance and punctuality.

Non-instructional staff will be evaluated by their respective manager or supervisor, and establish performance goals as necessary.

Evaluations of the performance of all employees at City School of the Arts will be based on their ability to fulfill the duties outlined in their job descriptions. The following is a list of key personnel required, along with the job description and qualifications for each position.

Key Staff Responsibilities and Qualifications

Head of School
Responsibilities: • Implement and oversee all policies as directed by the Board of Trustees • Oversee the recruitment, hiring, and evaluation of all staff • Implement the school's program with direct alignment to the mission and objectives of the charter • Provide leadership to all teachers and staff • Prepare formal reports for the Board and the State Education Department • Ensure proper budgeting and financial oversight • Respond to grievances of staff and/or parents • Make final recommendations for any serious discipline issue that could result in suspension or expulsion • Long-term strategic planning and growth • Plan and provide Professional Development • Oversee creation of effective schedules for students and staff • Effectively delegate responsibilities to Directors and Dean • Ensures compliance in all academic and operational areas • Represent the school effectively, in the building and at outside functions
Qualifications: • Master's Degree in administration or specialized curricular field (literacy, math, special education, etc.) • Demonstrated previous success in raising academic achievement in urban settings • Excellent interpersonal skills to relate to students, staff, administration, and the community • Minimum of four years teaching experience • Philosophical alignment to mission • Excellent written and verbal skills • Experience designing and implementing Professional Development • Superior listening skills • Experience hiring, managing, and evaluating employees • Demonstrates knowledge and understanding or curriculum development and program evaluation, effective instructional strategies, classroom management, assessment techniques, and pedagogical research

Artistic Director
Responsibilities: • Plan and execute an effective artistic vision, both short and long-term • Recruit, hire and develop a strong arts team representing multiple artistic disciplines • Assist the Head of School and Director of Integration and Culture to infuse the arts into all content areas • Evaluate progress of artistic program with respect to mission and objectives • Identify procurement needs for artistic department; oversee purchases for equipment, materials, supplies and books • Work closely with partner arts organizations to schedule Ensemble, Master Classes, field trips, etc. • Schedule and produce artistic showcases and fundraisers, both in and out of school • Perform other responsibilities as assigned by Head of School
Qualifications: • Master's Degree in a specific artistic discipline, arts administration, or arts education (differing degrees ie. Arts/Administration strongly preferred) • Possesses strong artistic vision in alignment with school's mission • Demonstrated success managing artistic departments or programs • Excellent interpersonal skills • Minimum of four years teaching experience in a specific artistic discipline or arts education • Experience implementing Professional Development in the arts • Experience hiring, managing, and evaluating employees • Demonstrates knowledge of artistic curricula, arts program development, and arts integration in academics • Experience with program development and evaluation, effective instructional strategies, classroom management, assessment techniques, and pedagogical research • Perform other responsibilities as assigned by Head of School

Director of Integration and Culture
Responsibilities: • Operationalize school culture by integrating academic and artistic studies • Support instructional staff in developing and delivering complex interdisciplinary lessons • Work closely with Head of School and Artistic Director to identify and implement cross-curricular themes • Work closely with the Dean of Student Life to design routines and rituals to celebrate school culture, including Circle (community meetings) • Envision and design school's physical environment to align with mission and vision • Communicate frequently with families and community stakeholders • Perform other responsibilities as assigned by Head of School
Qualifications: • Master's Degree • Strong academic, cultural, and artistic vision in alignment with school's mission • Minimum of four years teaching experience, demonstrated success teaching in urban environments • Excellent interpersonal skills • Experience sourcing and implementing high quality Professional Development • Experience hiring, managing, and evaluating employees • Demonstrates knowledge of artistic curricula, core content, arts program development, and arts integration • Strong skills in program evaluation, effective instructional strategies, classroom management, assessment techniques, and pedagogical research

Director of Operations
Responsibilities: • Manage and oversee the maintenance of student information records in state-required and school database in accordance with state law • Manage all aspects of student enrollment process, including application, lottery, waitlist, transfer, and withdrawal processes • Oversee the school's food service program, including managing food service vendor and insuring compliance with Department of Health standards • Manage student transportation for arrival, dismissal, and field trips • Oversee maintenance of the school facility, including repairs and maintaining adequate supplies • Schedule and coordinate coverages, track sick leave, vacation, and personal days • Coordinate Human Resources, including hiring, certification, benefits, and salaries • Work regularly with CSBM and support HOS to prepare reports • Oversee Special Education program to ensure that all appropriate services are being delivered • Direct the school's emergency exit procedures and schedule fire alarms in accordance with state law • Manage Operations Associate • Perform other responsibilities as assigned by Head of School
Qualifications: • Master's Degree • At least five years relevant work experience • Strong interpersonal skills • Strong communication, writing, and presentation skills • Ability to keep track of multiple tasks at once • Strong organizational skills • Philosophical alignment to mission • Ability to prioritize effectively and deliver for multiple stakeholders • Detail-oriented and creative problem-solver

Core Content Teacher
Responsibilities: • Plan and execute engaging lessons • Actively incorporate key design elements of school into lessons and classroom culture • Work with Director of Integration and Culture and colleagues to plan interdisciplinary lessons • Use a variety of assessment techniques to measure growth toward achievement goals • Identify student needs and differentiate instruction where necessary • Work closely with SPED and ELL coordinators • Maintain active and accurate student records • Provide regular feedback to parents through phone, email, or in person meetings • Actively participate in development of school-wide goals • Perform other duties or responsibilities as assigned
Qualifications: • Bachelor's Degree, Master's preferred, New York State Teacher Certification • Experience working with children with special needs preferred • Demonstrated success of raising achievement for urban students • Strong classroom management skills • Strong alignment with mission • Commitment to integrating the arts into academic curriculum • Robust pedagogical knowledge • Familiarity with a wide range of assessment techniques • Strong communication and collaborative skills • Strong written and verbal skills

Office Manager
Responsibilities: • Greet all students, families and visitors and direct them to the appropriate location • Answer main phone, transfer calls and take messages • Maintain records in accordance with all legal requirements • Receive and distribute mail • Maintain inventory of office supplies • Assist with ordering materials • Assist in scheduling • Maintain teaching supplies inventory • Send appropriate correspondence where necessary • Input student data and maintain accurate attendance log, tardiness, early dismissal • Update school calendar • Maintain confidentiality in record-keeping • Assist in enrollment procedures • Transfer records as needed • Manage uniform inventory and ordering
Qualifications: • A.A. preferred • Minimum one year of related experience • Oral and written proficiency in Spanish strongly preferred • Proficiency with the Microsoft Office Suite • Experience in proper office procedures such as filing, greeting visitors, and handing all information with confidentiality • Excellent communication skills • Strong oral and written skills • Strong organizational and interpersonal skills • Detail-oriented and self-starter

Operations Associate
Responsibilities: • Report directly to DoO to support all operational and logistical projects • Prepare student/family information packets and other essential school documents (staff handbooks, new student forms, food service forms, etc.) • Plan, organize, and coordinate school events • Help develop school-based marketing materials for visitors, teacher recruits, and families • Assist with report preparation • Oversee and assist with day-to-day operations of facilities and technology projects, react to student and faculty needs when appropriate
Qualifications: • Bachelor's Degree preferred • Strong interpersonal skills • Strong collaborative skills • Familiarity with systems • Fluency with technology and financial systems

Jamie S. Davidson

[redacted]

Experience

Bronx Preparatory Charter School **Bronx, NY**
Literacy Coach, Grade Level Leader for 5th and 6th Grade
2013-2014

- Managed 5th and 6th grade instructional teams around culture, family engagement, and grade-wide norms and systems
- Facilitated collaboration between artistic department and core content teachers, resulting in rich inter-disciplinary study on the 5th and 6th grade levels
- State testing results in ELA showed significant gains for 5th and 6th grade students; board of trustees attributed this to instructional leadership
- Developed and implemented a token economy based discipline system resulting in dramatic decrease in detention and suspension rates
- Revised 5th and 6th grade humanities curriculum to combine literature and social students curricula in an integrated program and oversaw implementation
- Collaborated with Achievement Network coach to analyze 5th and 6th grade ELA data and plan targeted, differentiated professional development sessions
- Worked with High School instructional coaches to restructure feedback and teacher evaluation systems school-wide

Uncommon Schools: Brownsville Collegiate Charter School **Brownsville, Brooklyn**
5th Grade, Reading Teacher
2010 – 2012

- Re-structured reading curriculum and sequence of standards taught to meet the recommendations of Doug Lemov's reading taxonomy team
- Coached new literacy teachers and worked with content instructors to support disciplinary literacy in social studies and science
- Initiated school-wide vocabulary program, uniting all four grade levels around learning words; program has since been adopted by many middle schools in network
- Planned and ran grade level Town Hall to promote positive culture across 5th grade cohorts
- 92% of 2011-2012 5th grade students grew 1+ grade levels in reading, 70% grew 2+ grade levels in reading

Democracy Prep Charter School **Harlem, New York**
6th Grade, Reading Teacher
2009 –2010

- Planned and taught rigorous, differentiated, NY State standards-based 6th Grade literacy curriculum
- Created grade-wide reading assessment that aligned to NYS standards and exceeded grade level standard for vocabulary and content
- Homeroom advisor, coordinated parent visits, individualized academic plans for struggling students

Mott Hall II
6th Grade, Humanities Teacher
2008-2009

- Offered full time position after receiving positive reviews during student teaching semester
- Initiated a collaborative effort with ELA dept. and Barnard to home-grow more rigorous interim assessments

Education

Harvard Graduate School of Education — **Cambridge, Massachusetts**
M.Ed., 2013 (GPA: 3.7)
Studied Language and Literacy in the school reform space

- Finalist in Student Research Conference
- Presented findings from vocabulary study to fellow graduate students and Boston Public School teachers
- Participated in Harvard Business School-sponsored consulting project to advise Boston Collegiate Charter School in strategic planning

Barnard College — **New York, New York**
A.B., English, 2008 (GPA: 3.5)
Concentrated in English and Comparative Literature, graduated with high honors on senior thesis and earned New York State teaching certification in ELA

- Completed the Barnard College Education Program for certification in secondary English Language Arts instruction
- Founded Bronx Prep Partners: a mentoring program that paired college students and young professionals with seniors to help guide them through the college application process

Colgate University — **Hamilton, New York**
2004-2006 (GPA: 3.6)
Transferred to Barnard College after my sophomore year to pursue studies in urban education in New York City.

The Spence School — **New York, NY**
1991 - 2004 (GPA: 92%)
Held various leadership positions including yearbook copy editor, volunteer at the Association to Benefit Children, and founded Spence Educational Community Service Club

Other Interests

The Association to Benefit Children
New York, NY
Member, Board of Directors: Fall 2011 – January 2015
Junior Committee, founder

- After-school program volunteer 1999 - 2007
- Founded the ABC Junior Committee in 2008, a group of 50 young professionals seeking opportunities to impact their communities through mentorship and philanthropy
- Raised $75,000 annually for unrestricted operating costs

***Outside interests*:** Reading, cycling, theater

Kate Quarfordt

[redacted]

Innovative and spirited theater teacher, writer, director, artist, performer and arts advocate with proven ability to inspire students, build community and guide young people to self-knowledge, social responsibility and success in college and beyond. Skilled in creating joyful, vibrant arts-based learning environments that nurture and challenge the whole child by helping students identify and maintain their own optimal balance between supportive structure and creative freedom.

Certification:

- **New York Initial Certificate: Theater**
- **New York Initial Certificate: ESOL**—requirements completed, documentation in process

Teaching Experience:

Bronx Preparatory Charter School: Bronx, NY **August 2003 - Present**

- Design and implement innovative curriculum for classes in **Theater, Speech, Musical Theater, and ESL** for 5th-12th grade students with focus on creative problem solving, contextual language development, interdisciplinary connections and intellectual, kinesthetic, aesthetic and social-emotional learning
- Founding director of the **Bronx Prep Performing Arts Academy,** a multifaceted arts program built on student leadership and multi-age mentoring relationships. Academy members perform in student-directed plays and full-length musicals, take top honors (and win college scholarships) at state and national speech tournaments, design costumes, build sets, serve as directors and stage managers, design and present interdisciplinary workshops for students and staff, and write and manage the Academy blog: www.bronxprepacademy.blogspot.com.
- Academy graduates have received full scholarships from prestigious colleges to study Acting, Technical Theater, and Arts Education. Colleges include: Ithaca, SUNY Purchase, Pace, Hobart and William Smith, Bradley and NYU.

Zoni Language Center: New York, NY **September 2001 - July 2003**

- Taught English to young adult international students using theater techniques to build listening, speaking, reading and writing skills. The community that developed in this playfully creative and intellectually rigorous environment gave rise to lasting friendships and professional creative collaborations. Nearly ten years later, most participants in the class I taught remain closely connected and gather together regularly.

Education:

Teachers College, Columbia: New York, New York **September 2003-May 2004**

- **MA in TESOL (Teaching English to Speakers of Other Languages)**
- **John Fanselow Award:** Awarded to one graduating member of the TESOL Masters program for outstanding dedication, creativity, spirit & playful iconoclasm in teaching

Northeastern University: Boston, Massachusetts September 1993-May 1997

- Double BS in Fine Arts and Theater
- Presidential Ell Scholar (Full Academic Scholarship): Awarded to a select group of freshman from the top 1% of Northeastern University's accepted applicants
- Sears B. Condit Award (President's Award for Outstanding Scholarship): Awarded to graduates in top 10% of graduation class
- Student Speaker: Northeastern University Graduation, May 1997

Skills & Interests:

Advocacy:

- **Capitol Hill, July 2010:** Joined a select group of advocates to present Consensus Recommendations for a Well-Rounded Education in response to Obama's Elementary and Secondary Education Act (ESEA) blueprint proposal
- **Whole Child Commission, July 2006:** In the company of Pedro Noguera, Jim Comer, Nel Noddings and others, served as the sole teacher on ASCD's **Whole Child Commission** to craft and support a nationwide initiative to ensure all children are healthy, safe, engaged, supported and challenged
- **Huffington Post, Gotham Schools, Ongoing:** My writing about my experiences teaching theater in the South Bronx can be found at www.huffingtonpost.com/kate-quarfordt and at gothamschools.org/author/kate-quarfordt/

Theater Directing:

- **Bronx Prep, Bronx New York—August 2003-Present:** Productions include: Once On This Island, Aida, The Wiz, Little Shop of Horrors, The King and I, Aladdin, Guys and Dolls, Les Misérables School Edition, In the Heights and various One Act Festivals, Shakespeare Performances and Performing Arts Showcases. Photo galleries and video: http://www.kateguarfordt.com/content/teaching.xpnd
- **The Vespa Azul, Salamanca, Spain & Merate, Italy—September 1998-December 1999:** Founding Director/Performer of multi-lingual theater troupe, The Vespa Azul. Productions include: An adaptation of Sam Shepard's *Motel Chronicals*, an evening of short plays by Harold Pinter performed by Commedia Dell'Arte characters, a presentation of short original works by students from The University of Salamanca and a culminating performance called *Mask* for a two-week community theater workshop for Italian children ages 5-95.
- **Northeatern University—May 1996-May 1997:** Directed undergraduate productions of *Brilliant Traces*, by Cindy Lou Johnson and an original multimedia monologue piece entitled *Deluge.*

Fine Art:

- A painted collage from my *Threshold* series was recently selected as cover art for Whitman Award-winning poetry book ***Eyes, Stones*** by Elana Bell: http://www.elanabell.com/eyes-stones
- Painted collages from my *Encanto* series were exhibited in 2010 at *Sun in Bloom*, Brooklyn: www.kateguarfordtartist.com

Performance: Recent appearances in NYC include:

- *Sol Rising:* multimedia performance at Manhattan Children's Museum of the Arts (Spanish singing, Afrocuban dance)
- *Ceznja: Born Longing* at The Kitchen (singing)
- The Moth (storytelling), The Speakeasy (storytelling)

Languages:

- 100% fluent in both academic and conversational Spanish, written and spoken
- Conversant in Italian

Geoffrey Kiorpes, DMA

[redacted]

Successful Artistic Director/Piano Teacher with experience creating a groundbreaking arts program in a charter school. Students have won numerous awards and scholarships, performing benefit concerts at noted venues such as Steinway Hall and in seminars at NYU. Many students have pursued music careers in college. Highly effective manager/motivator-staff of 11. Productive rapport with students, peers and administrators. Established distinguished arts programs that positively impacts the students. Doctor of Musical Arts from the Manhattan School of Music. Formidable pianist-awarded Carnegie Hall debut. Experienced Broadway keyboardist and arranger.

EXPERIENCE

Bronx Preparatory Charter School
2002-Present
Artistic Director (2007–Present) Piano Teacher (2002-Present)

Direct a 12 member artistic department with a departmental budget of $1.1M. Schedule artistic classes and set artistic curricula school-wide. Facilitate communication between staff and administration. Conduct weekly artistic meetings and perform peer observations. Prepare class lists placing over 500 students in various artistic disciplines. Oversee purchasing of instruments, books, materials, etc. Member of school cabinet and instructional leadership team. Teach class piano-beginners to advanced. Instruction in rudiments of theory and music history.

Significant Accomplishments

- Selected to present a seminar on establishing a successful piano program in a charter school to undergraduate Music Education majors at NYU Steinhardt School of Music, resulting in NYU Music Education Department placing student teachers in our school.
- Profiled in the Huffington Post: 'Is Piano Class the Key to Public School Music? Working Individually as a Group May Be the Answer.'
- 78 students received top scores at New York State School Music Association adjudication festival at NYU.
- Raised $33,000 by planning and executing a benefit at the prestigious Steinway Hall. 20 students performed piano solos.
- Nationally recognized Speech/Forensics team: 1st Place National Forensic League Duo Champions, 3rd Place National Forensic League Prose Interpretation, 3rd Place National Forensic League Storytelling, 7 New York State Champions, resulting in a full college scholarship awarded to Western Kentucky University in the amount of $120,000, and 2 full college scholarships awarded to Wiley College in the amount of $120,000 each.

- Selected to present a seminar about the growth of my program at the New York State School Music Association Winter Conference in Rochester, NY, with 13 students performing.

- Organized performances/master classes, such as the Phillips Exeter Orchestra, and guest speaker Lin-Manuel Miranda, Tony Award Winning composer of *In the Heights,* exposing students to potential career/college alternatives.

- Wrote grant proposals resulting in donations of a Yamaha Grand Piano and a MacBook Pro.

- Graduates of our program have been awarded arts scholarships at: Skidmore College (music), Holy Cross (music theory), Berklee College of Music, SUNY Purchase (drama), Pace College (drama), Ithaca College (set design), Utica College(drama) and Hobart and William Smith Colleges (Arts Education).

- 12 students received scholarships to Ithaca College Summer Music Camp; over 20 students received scholarships to Usdan Summer School of the Arts and six full scholarships awarded to students at Appel Farm in New Jersey.

- Created 'Bronx Prep Piano' Youtube Channel with over 70 solo performances.

- Planned and produced successful fundraising benefits at venues such as: The Rainbow Room, The Hotel Rivington, St. Peters Church, the Maritime Hotel, and Charter School Day in Albany.

- Producer/Musical Director on full length Broadway musical annually, with students involved at every level.

- Coordinate and produce bi-annual artistic showcases featuring student orchestra, Latin jazz band, piano solos, choir, speech/theater and dance.

- Arranged field trips to Carnegie Hall (Yuja Wang, Richard Goode, NY Pops), Museum of Modern Art, Steinway Hall, and Lincoln Center.

EDUCATION

Manhattan School of Music
Doctor of Musical Arts, May 2007
Manhattan School of Music
Master of Music, GPA 4.0
University of North Carolina
Master of Business Administration
North Carolina School of the Arts
Bachelor of Music
Eastman School of Music
Undergraduate scholarship student

New York State Education Department

Request for Proposals to Establish Charter Schoo Authorized by the Board of Regents

Budget and Cash Flow Templates for the 2015 New Charter Applications

General Instructions and Notes for New Application Budgets and Cash Flows Templates

1. - Complete ALL SIX tabs in BLUE
2. - Enter information into the GRAY cells
3. - Cells labeled in ORANGE contained guidance pertaining to that tab
4. - Cells containing RED triangles in the upper right corner in columns B thru G contain guidance on that particular line item
5. - Funding by School District information for all NYS School districts is located on the State Aid website at https://stateaid.nysed.gov/charter/ Refer to this website for per-pupil tuition funding for all school districts Rows may be inserted in the worksheet to accommodate additional districts if necessary.
6. - Assumptions column should be completed for all revenue and expense items unless the item is self-explanatory. Where applicable, please reference the page number or section in the application narrative that indicate the assumption being made. For instance, student enrollment would reference the applicable page number in Section I, C of the application narrative.

		TABLE 1: APPLICANT GROUP INFORMATION					
		*Minimum of 5 members must be designated as Trustees					
NAME OF APPLICANT GROUP MEMBER	**EMAIL ADDRESS**	**CURRENT EMPLOYMENT**	**RELEVANT EXPERIENCE, SKILLS, AND ROLE ON APPLICANT GROUP (Key Words)**	**PROPOSED ROLE (if any) (Trustee, Employee, Consultant, or None Continuing Role)**	**PROPOSED POSITION ON THE BOARD (e.g., officer, trustee, or constituent representative)**	**LENGTH OF INITIAL TERM**	**VOTING MEMBER (YES OR NO)**
Jamie Davidson	[redacted]	Freelance Literacy Specialist (former instructional leader at Bronx Prep; reading teacher at Uncommon Schools)	**Founding Head of School -** M.Ed. Language and Literacy.; instructional leader; classroom teacher; literacy specialist; instructional coach; designing and facilitating professional development; board and fundraising experience; frequent education reform panelist; noted by Achievement Network for effective use of data to improve student achievement levels; featured in Teach Like a Champion instructional videos	**Employee -** Founding Head of School	N/A	N/A	No
Geoffrey Kiorpes	[redacted]	Artistic Director, Bronx Prep/ Democracy Prep Charter Schools	**Founding Artistic Director; Piano Teacher -** D.M.A. Piano Performance and M.B.A.; artistic department chair; manages department budget; oversees hiring, staff development and operations for schoolwide artistic program; piano teacher; professional musician; composer; music director for musical theater productions (professional and school-based)	**Employee -** Founding Artistic Director; Piano Teacher	N/A	N/A	No
Kate Quarfordt	[redacted]	Freelance Arts Education Consultant, Writer and Speaker	**Founding Director of School Culture and Community Engagement; Theater Teacher-** M.A. Teaching English to Speakers of Other Languages; arts educator; theater director; youth leadership specialist; writer; speaker; arts education advocate; curriculum design; board and fundraising experience; professional development design and facilitation; teacher of mindfulness education	**Employee -** Founding Director of School Culture and Community Engagement; Theater Teacher	N/A	N/A	No
Sara Sheffer Corona	[redacted]	Special Education Coordinator, DC Prep - Bening Road Middle School	**Founding Director of Operations and Special Education -** M.Ed. Special Education; special education coordinator; expertise managing operations; special education teacher; math and science instructional coach; founding team of high performing charter school; experience enrolling and retaining students with IEPs; experience working with NYC CSE	**Employee -** Founding Director of Operations and Special Education	N/A	N/A	No
Chris Moncreif	[redacted]	Program Director, Apprentice Learning	**Founding Dean of Students and Camp Director -** B.A. Sociology and Policy Studies; program director at wilderness camp and apprenticeship learning programs; youth leadership development; youth advocacy; community activism; writer; oratory and speech/debate coach; mentor	**Employee -** Founding Dean of Students and Camp Director	N/A	N/A	No
Rebecca Lebowitz	[redacted]	Doctoral candidate, Harvard Graduate School of Education	**Founding Literacy Specialist and Professional Development Coordinator-** Ph.D. Candidate Developing Literacy; literacy development research; special education teacher, design and facilitation of professional development, bilingual education experience, language and literacy specialist, urban studies and Hispanic studies, curriculum and development expertise	**Consultant -** Founding Literacy Specialist and Professional Development Coordinator	N/A	N/A	No
Danal Abrams	[redacted]	Transaction Counsel, Moore Capital Management	**Board Chair -** decades of legal expertise; real estate knowledge; budgeting and accounting background; governance experience on Manhattan apartment co-op board; active on parent committees at The Brearly School; alumni interviewer for Carlton College; father	**Trustee**	Board Chair	2	YES
Laura Blankfein	[redacted]	Education reform advocate	**Board Vice-Chair -** extensive background and expertise in charter and independent school board governance; background in philanthropy and development; Laura and Lloyd Blankfein Foundation supports large-scale education reform and youth services in NYC; mother of three	**Trustee**	Vice-Chair	2	YES
Benjamin Gliklich	[redacted]	Vice President, Platform Specialty Products	**Board Secretary -** strong background in finance and accounting; extensive experience in business development and strategy; youth mentor; interest in the arts	**Trustee**	Secretary	2	YES
Matthias Ederer	[redacted]	Investment Analyst, Wingspan Investment Management	**Board Treasurer -** extensive experience in finance, accounting and fund management; amateur violinist; strong interest in public education	**Trustee**	Treasurer	2	YES
Jim Chu	[redacted]	Lower East Side restaurant owner and entrepreneur	**Board Community Liason -** lifelong LES resident; local business owner; strong ties to the community; deep knowledge of local real estate; native Cantonese speaker; trustee of local CBO; actor; activist; founder of innovative community arts space; youth advocate; mentor; volunteer	**Trustee**	Community Liaison	2	YES
Arthur Levine	[redacted]	President, Woodrow Wilson Foundation	**Board Trustee -** nationally acclaimed education scholar and leader; strong ties to dozens of local higher education institutions such as Columbia, NYU, and Harvard; former two-time college presidents; author of dozens of scholarly articles and books; father of two	**Trustee**	Trustee	2	YES
Betsy Burke	[redacted]	Attorney, Cravath, Swaine & Moore	**Board Trustee -** legal expertise; Teach for America Corps Member; taught 7th grade English in the Bronx; school reform advocate; mother of two	**Trustee**	Trustee	2	YES
Jose de Jesus	[redacted]	High School Principal, Packer Collegiate	**Board Trustee -** extensive school leadership experience; active and well-connected in NYC independent school community; diversity advocate; former dean and history teacher; active Prep for Prep alumni; father	**Trustee**	Trustee	2	YES
John Forte	[redacted]	Founder and CEO, LeCastle; Artist	**Board Trustee -** arts education and social justice advocate; award-winning performing artist; strong connections to the music community; proven fundraising capacity; passionate commitment to public education and widening access to high quality arts programming for all students	**Trustee**	Trustee	2	YES
Alejandro Duran	[redacted]	Founder and Executive Director, The Digital Project	**Board Trustee -** arts educator at MOMA and International Center of Photography; professional photographer; videographer producing documentaries, instructional videos and professional development materials for Expeditionary Learning, KIPP and other high-performing educational institutions	**Trustee**	Trustee	2	YES
Thomas McDermott	[redacted]	Director of School Support, Achievement Network, Boston	**Board Trustee -** professional expertise in Common Core assessment development; veteran math teacher and instructional leader; maintains extensive professional contacts in high-performing New York charter schools; participating in Boston-based oversight committees for charter schools	**Trustee**	Trustee	2	YES
Adam Falkner	[redacted]	Founder and Executive Director, Dialogue Arts Project; Instructor, Vassar College and Teacher`s College, Columbia	**Board Trustee -** arts educator; Ph.D. candidate, Teachers College, Columbia, designing and facilitating professional development; arts education advocate; award-winning poet; writer; performer	**Trustee**	Trustee	2	YES
Daniel Hew	[redacted]	AP English Teacher, KIPP NYC	**Board Trustee -** exceptional high school English teacher; youth advocate; committed to integrating academic and socio-emotional learning; strong ties to New York's Chinese immigrant community	**Trustee**	Trustee	2	YES
Denisse Polanco	[redacted]	Lead Bilingual Special Education Teacher, Children's Aid Society	**Board Trustee -** lead teacher in bilingual special education pre-K program; youth advocate; youth leadership development in creative learning environments; Latin American and women's studies; bilingual English/Spanish; actor; dancer; choreographer; theater director	**Trustee**	Trustee	2	YES

KEY:

- Founding Staff
- Board of Trustees, Executive Committee
- Board of Trustees