

TAPESTRY CHARTER SCHOOL

FINAL CHARTERED AGREEMENT

Sec. 2852(5) Submission to the Board of Regents

VOLUME 3 OF 6

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Using Work Sampling in Multi-Age Classrooms

The Work Sampling System is very appropriate for multi-age class-rooms. We define multi-age classrooms as those that have students from at least two age or grade levels. Many of these classrooms use Work Sampling as an assessment tool because of its emphasis on the continuum of children's development. By examining the six levels of an indicator presented in the Omnibus Guidelines, teachers can see what comes before and what comes after each indicator.

One of the challenges teachers in multi-age classrooms face is creating curricular and instructional plans for a wide developmental range of students. Multi-age teachers using Work Sampling report that the Omnibus Guidelines help them understand how to modify curricular and instructional plans to accommodate differences in expectations for children at different ages. For example, knowing conventions of print is an important aspect of writing for all grade levels, but the Omnibus Guidelines show how expectations for this skill gradually change as children mature.

Completing Checklists

Although the Omnibus Guidelines present several levels of development at once, the Checklists do not. Teachers in multi-age groups use different Checklists to cover the ages or grade levels represented by their students. Because all of the domains, most of the components, and many of the indicators are the same across several grade levels, the Checklists for different ages or grade levels are very similar. By reading the rationales and examples described in the Omnibus Guidelines, however, teachers of multi-age groups can learn the differences that exist between children of different ages.

Using Portfolios

The structure of Work Sampling Portfolios lends itself easily to multiage classrooms. Because the areas of learning for Core Item collection are defined broadly rather than in terms of grade-specific skills or concepts, multi-age teachers can select the same areas of learning for all of the grades represented in their classroom. Although Portfolio collection is structured in the same way for all students, children are free to represent their learning in ways that reflect their own levels of development.

Assessing Children with Special Needs

The Work Sampling System has been used successfully to assess children with special needs who are included in regular education class-rooms. In fact, several features of the Work Sampling System make it particularly appropriate for the assessment of children with special needs. First, Work Sampling takes an individualized approach to learning and assessment. Children are not compared to one another, but are compared to standards of performance identified in the Developmental Guidelines. Moreover, because Work Sampling evaluates progress as well as performance, it allows children with special needs to demonstrate growth even in areas where their performance is delayed.

The Work Sampling System's emphasis on ongoing assessment embedded within the classroom curriculum is also particularly relevant for children with special needs, many of whom have difficulty performing "on demand." In order to obtain an accurate picture of their strengths and weaknesses, it is critical to observe them over time and in a variety of circumstances. The emphasis Work Sampling places on repeated observation of learning within the classroom context ensures a comprehensive picture of each child's typical behavior.

Work Sampling's focus on classroom-based assessment and the use of assessment information to inform instruction makes it very compatible with the Individual Educational Plans (IEPs) required for children with special needs. IEPs provide detailed assessments of the child's needs and equally detailed plans for instruction, which are updated regularly. Work Sampling's individualized profile of each child's development, created through extensive collection and observation of student work and behavior in seven domains, is a very powerful method for informing the IEP. In addition, Work Sampling assists teachers in planning appropriate and meaningful curricula that promote the movement of children toward their greatest potential.

Many teachers have successfully linked Work Sampling with IEPs. Figure 1 shows how one preschool teacher linked IEP language goals to Work Sampling performance indicators.

Just as curricular adaptation may be necessary for a child with special needs to participate fully in learning activities, adaptations may also be needed in the Work Sampling System. The severity of a child's handicapping condition will be a major determinant of the necessary adaptations.

123

Amendment to Response to Items 14 and 15.e.

Given the application describes a variety of philosophies of learning to be employed, please describe how those philosophies, in particular the Theory of Multiple Intelligences, will influence day-to-day teaching techniques. Again, provide concrete examples (e.g. math journals, etc.)

Multiple Intelligence functions as a framework for teachers to think, plan and assess their students individually. It will guide their lesson planning to include all the intelligences in their thinking about how they are presenting materials both to the group and in individualized learning resource centers. Teachers will be trained to observe their students and understand each child's individual learning style. Understanding Howard Gardner's Theory of Multiple Intelligence will will help each teacher provide developmentally appropriate, hands-on, real life activities for her students. By training teachers in Multiple Intelligence and the Work Sampling System of assessment, the training will transform assessment material into instructional solutions. Teaching is valued, and the focus is on individual learning. The Work Sampling System is aligned with the Multiple Intelligences and forces the teacher to think about multiple intelligences among her students.

All children have potential and the ability to become strong independent learners. It is the job of good teachers to maximize that potential.

The strength of a multi-age classroom is that it forces the teacher to look at children individually. Therefore, it allows children to learn at their approprias: developmental level. Centers are set up in the classroom with activities for children to learn in many ways. Children are guided by the teacher. Before the children leave Morning Meeting, they are very clear about what is in the centers and are aware of what they need to do for the day and throughout the week. Each center has a set of criteria that the child must meet on a daily and weekly basis. Planning the centers involves a tremendous amount of organizing on the part of the teacher. Her job is to make sure that there are sufficient materials and activities in each center that address the academic needs and learning style of each child in the class. Throughout the day the teacher spends a great deal of time observing the way children are working and completes daily assessments of their work habits and needs. The teacher will facilitate the movement around the room and the learning that is taking place in each center. Through class meetings, conferences, and teacher and peer modeling, students learn how to manage their time in order to complete their tasks. Strong verbal linguistic learners, for example, may be paired or grouped with mathematical/logical learners. Children over time naturally gravitate to children whose strengths are different than their own.

The centers constantly evolve. Materials are added and deleted as topics and themes change. For example, the following materials will be included in each center. The centers are not limited to these materials and will constantly evolve as themes change and children grow and develop. A classroom diagram is attached. It depicts the placement of activity centers in relation to other components of the classroom/program.

Math journals, folders with work, manipulatives, logic puzzles, construction materials, modeling materials, unifex cubes, calculators, tangrams, teacher made resources, personal math books, objects for sorting, sequencing, weight, measurement, graphing, etc..

Reading Center:

Books (for children to read to themselves or to others), magazines, studentmade books, and books of all genres which are stored in bookcases and plastic tubs.

Writing and Publishing Center:

Book jackets, shape books, paper in all sizes, colors - lined and unlined, dictionaries, copies of class word banks, alphabet stamps and stamp pads, picture file, writing folders, journals, buddy journals, never-ending storybooks, published stories and books by classroom authors, publishing forms, typist folder (edited stories with publishing forms ready to be typed, opportunities for self and peer editing, etc.

Science Center:

Basic commercial materials and collected items, microscopes, prepared slides, rock samples, shells, scales and balances, materials from nature, scales,

Listening Center:

Tapeplayer with stories/music

Construction Center:

Large and small blocks, legos, lincoln logs, and other materials to build and create structures, appliances to take apart, etc.

Art Center:

Used to store materials for students' independent projects, literature extension activities (illustrating books, poetry, etc.), art supplies (markers, crayons, paint, etc.), wallpaper samples, templates, cloth scraps, various types of paper, etc.

For example, the teacher may choose to read the book The Legend of Bluebonnet by Tomie

DePaola to her class of K-2 students. She will design several activities for children based on the multiple intelligences and how her children learn. To meet the needs of verbal/linguistic learners, she may ask them to write or talk about their favorite possession. Would they be willing to give it up to help other people? Prolific writers would write their responses (possibly in the writing center or as a partnered or group activity) while the emergent writers would work with the teacher/prolific writer on their responses, maybe shared as a class book. To meet the needs of the mathematical/logical learner, she may conduct a class survey about "My Favorite Flower" and graph the results. Again, children could be paired or grouped according to learning strengths (strong mathematical logical learner with a strong verbal/linguistic learner, for example). For the visual/spatial learners, she may create a three dimensional Native American village. For the musical intelligence, she may use words and/or rhythm instruments for each student to make up his own rain chant. For the bodily/kinesthetic learner, she may ask children to create a puppet show about the story. For the interpersonal learner, she may partner children and have them discuss and write about ten things that could be done if there was a drought in our country. For the intrapersonal learner, she may ask the children to use words and/or pictures to show things you do during the week that make you feel good about themselves, and so on. Some of the work would be completed in centers (individual, paired and groups), the rest may be completed with the teacher, etc.

The Tapestry Charter School creates additional opportunities for children to learn in a variety of different ways and to reinforce what is being taught in the main classroom by incorporating physical education, music, art and dance into a child's daily and weekly schedule.

At monthly parent meetings, parents will be trained in how their children all learn differently. Parents will understand what kinds of learners their children are which will help them in understanding their child's academic needs.

Amendment to Response to Items 14 and 15.f.

Please note that the application appears to list as the primary curriculum for the study of reading and writing a program designed by the Developmental Studies Center that by its own description is not effective for increasing competency at core, measurable elements of literacy. Please clarify the use of this program and of any other approaches intended to address literacy such as "phonics, whole language and literature based programs," (51) with particular attention to the extent and means of their day-to-day use and implementation in the classroom.

The Developmental Studies Center's reading and writing program is only one piece of the Tapestry Charter School's language and literacy program. The DSC's excellent multi-cultural literature materials provide an overtone for social and ethical development.

The DSC has designed an instructional program in decoding called SIPPS (Systematic Instruction in Phoneme Awareness, Phonics and Sight Words) which develops the word recognition strategies and skills that enable students to become independent, confident, and fluent readers. This program is aligned with the DSC's Reading for Real materials as well as Scholastic's phonic readers.

Scholastic materials provide for literacy in the following ways:

Phonics Reading:

Decodable Books
Alphabet Phonics Cards
Phonics Booster Books
Guided Reading
Reading Skills Kits:
Intervention Materials
Leveled Reading Kits

Literacy and language arts are part of everything that the Tapestry School will teach. (Independent Learning Opportunities - math and reading skills are reinforced, Morning Meeting - math and language/reading skills are reinforced, Daily Read-Aloud, Math Journals - writing and language skills are reinforced, Science Journals - writing/sequencing/math/language skills are reinforced)

Included with the amendments is the Teacher's program manual (Reading, Thinking & Caring - RTC) from the Developmental Studies Center for Grades K - 3 which includes all the parts of a balanced, comprehensive English/Language Arts program. The pages are coded to mark the following information for reference:

What is RCT's role in emerging and early reading instruction?

- Across the curriculum how RTC's teachers' guides integrate reading, oral language and writing with other curriculum areas.
- Assessment
- Components of a Balanced, Comprehensive English/ L/A program

Please also refer to the attachment which provides an overview of the kinds of hands-on materials that the Tapestry Charter School will utilize.

Please refer to <u>Responses to Item 12.b</u> for further discussion of the day to day implementation of phonics, whole language and literature in the classroom.

Amendment to Response to Items 14 and 15.g.

Please clarify how, when and in what areas of the school's program "student learning will be enhanced by computer technology."

Computer technology will be used in the classroom several times a week to enhance prior knowledge and not to introduce or instruct new concepts. Computer technology will reinforce subject matter being taught in the classroom. The software that the Tapestry Charter School will use will promote problem solving skills and deeper thinking skills rather than rote learning. For example, in Language Arts, students will be using the computer to type stories, work with partners on editing, choosing font, etc. Computers may be used in a math class to enhance math skills. The programs will have self-guided instructions, creative problem solving skills, and critical thinking and logic skills. Each classroom would have approximately two to four computers set up in a writing center for students to be able to utilize for all subjects. The library will have computers with internet access for research in all subject areas. The librarian/media specialist will be responsible for creating and implementing programs to teach children computer technology.

We have met with the director of "Computers for Children." Computers for Children is a local organization that donates computers to schools. We expect to be able to meet some of our computer needs with donations, from this organization.

Amendment to Response to Item 21.a.

Please provide further information on the school's plans meet the needs of Special Education students, particularly, given its size and resources, the extent of services it intends to offer onsite.

The Tapestry Charter School will meet the diverse needs of its students, including those with disabilities, through the multi-age programming allowing for cross grouping according to ability/skill development. Students with academic delays will receive intervention geared toward remediation through a structured phonics/reading program, exposure to literature and mathematics presented in consistent developmental units of instruction. Students' individual styles of learning will be identified as each child's unique cognitive profile is defined and is taught through areas of strength. Tapestry is dedicated to the use of a preventative model to the greatest extent possible. The school will offer pre-referral (i.e. Committee on Special Education) intervention via informal services: peer tutors, community volunteers, parents and staff members. A school psychologist/special educator will assist the school's Child Study Team to develop an Academic Intervention Support Plan (AISP) for students who are not meeting benchmarks and are at risk for failure. These identified students will receive assessment, frequent monitoring and additional academic support based on the results of the assessment within the school day as well as on-going communication with and support for the family, as needed. The Tapestry Charter School is committed to meeting the needs of its students through the provision of alternatives to special education rather than through a refer-test-place model.

If the needs of a Tapestry Charter School student warrant referral to the Committee on Special Education (CSE), the Tapestry Charter School will refer the child to the Buffalo Board of Education CSE pursuant to all requirements of Part 200 of the Regulations of the Commissioner of Education (summarized on the attached Model rules and regulations for Charter Schools "Special Needs Students-A: Special Education" as photocopied from The New York Charter Charter School Resource Guide.) A multidisciplinary evaluation will be conducted by Buffalo Board of Education CSE with significant input and participation from Tapestry Charter School staff. Tapestry will ensure that the referring classroom teacher and other appropriate staff members will attend CSE meetings. Parents will be encouraged to participate in every phase of the process, including prereferral intervention planning and support. Once a student has an IEP in place, the classroom teacher will receive a copy of the IEP and assurance will be made that the teacher (and every teacher who works with the child) will comply with the provisions of the IEP. The staff School Psychologist along with the School Director will be responsible for the implementation of the IEP for each identified student, thereby ensuring that the IEP is implemented as directed by the CSE and that any 504 Plans are complied with, as well. These individuals will as well be responsible for ensuring compliance with IDEA reporting requirements, Child Find Provisions and maintenance of confidential records according to FERPA and IDEA. and ensuring that parents are kept informed of their child's progress in meeting his IEP goals via progress reports that will go home no less frequently than report cards.

The Tapestry Charter School will provide services to special education students within the Least Restrictive Environment through an Inclusive Program. To the extent possible, Tapestry will provide instruction to special needs students within the context of the regular classroom. This approach to curriculum development and implementation is based on the philosophy that all students benefit from learning with a diverse student population. It is further based on the philosophy that isolating children with special needs stigmatizes them and is also harmful to their fellow students. Students will be taught according to their IEPs by an on-staff Special Educator. Classroom teachers and specialists will be trained to address specific learning needs in areas such as basic reading skills, written expression, mathematics, and oral expression. Curricula for special needs students, whether implemented inside or outside the classroom, will be integrated with the regular classroom curricula and delivered in a manner consistent with the AISP or IEP. If required by the IEP, counseling will be provided by the staff School Psychologist. The Tapestry Charter School will employ at least one teacher who is certified in the area of special education. The Buffalo Board of Education will provide speech, language therapy, occupational therapy as well as other related services. The Tapestry Charter School will be handicapped accessible as required by Federal and State law.

Tapestry will employ a preventative model to the greatest extent possible. Early assessment of all students will be a primary means of accomplishing this goal. Employing a variety of methods, both formal and informal, Tapestry will seek to identify potential difficulties early (see page 219, attachment 18 and pages 220-250, attachment 19). Assessment results will shape classroom instruction designed to meet the needs of individual students, including those with disabilities. Tapestry Charter School is prepared to provide services to students with diverse needs, including those with the following handicapping conditions: Learning Disabled, Speech and Language Impaired, Mentally Retarded, Hearing Impaired, Visually Impaired, Orthopedically Impaired, Traumatic Brain Injured, Emotional Disturbance, and Autistic. As it becomes clear that certain services are needed to support the educational programs of a number of students at the school, these services will be incorporated into the regular school program and included in the annual budget.

Candace Caprow, a Tapestry Charter School founder is New York State certified as both a special education teacher and as a school psychologist. She also holds a Masters Degree in Counselor Education. Ms. Caprow will be available as a consultant to ensure that all applicable federal laws and regulations pertaining to the education of students with disabilities are adhered to. Further, she will work in a team with the school administration, staff and the child's family to develop and implement a plan to address the needs of these students.

Amendment to Response to Item 23.a.

Please note that the term "at-risk," while perhaps legitimately applied to all children, refers, in this context, to a specific body of students who face barriers to learning that include poverty, minimal exposure to written language, insufficient prior educational experiences, and other social obstacles sometimes including neglect. Given the degree of correlation between at-risk status and poverty, and acknowledging that 70% of the children eligible for admission priority to the Tapestry Charter School live in poverty, please describe the school's plans to assess and meet the needs of this more targeted definition of at-risk children. In particular, describe any plans to use diagnostic materials to identify pre-existing learning deficits and any plans or programs in place to remediate those deficits and to provide on-going support.

Diagnostic tools that may be used to identify pre-existing learning deficits may include but are not limited to:

Weschler Individual Achievement Test
Test of Kindergarten/First Grade Readiness
Woodcock Johnson III Test of Achievement
Woodcock Johnson Psycho-Educational Battery
Beery Test of Visual Motor Integration
Kaufman Brief Intelligence Test
Peabody Picture Vocabulary Test
Test of Written Language

Ongoing assessment is critical in determining where children stand relative to educational standards that are appropriate for their age and grade level, and in determining the kind of instruction needed to meet Tapestry Charter School's high academic standards. Special attention will be given to the skill areas of proficiency in oral and printed language and reading since these skills form the basis for academic achievement. Tapestry Charter School's curriculum and staff development will be focused on ensuring that teachers have the skills and the knowledge required to support children's needs in developing strong language and reading skills.

The Work Sampling System will provide for ongoing assessment.

Amendment to Response to Item 28.a.

Please indicate whether any member of the proposed Board of Trustees (or any member of the such member's family) holds any ownership interest, direct or indirect, in any entity with which the school intends to contract for services. If any such relationship exists, please state the precise nature of the member's ownership interest in the relevant entity.

Two of the Tapestry Charter School founders, Amy Friedman and Steven H. Polowitz, intend to become members of the proposed Board of Trustees. The founders have received legal services, much of it being in-kind, from the law firm of Hodgson, Russ, Andrews, Woods & Goodyear, LLP, of which Kenneth Friedman, husband of Amy Friedman, is a partner. The founders have also received legal services, much of it also being in-kind, from the law firm of Gradl Polowitz & Schwach, LLP, of which Steven H. Polowitz is a partner. It is likely that both of these law firms will provide legal services to the Tapestry Charter School. To the extent that this may be so, full disclosure of the relationships will be made to the other members of the board and Amy Friedman will recuse herself from any board involvement in issues/decisions concerning services rendered by her husband's law firm, and Steven H. Polowitz will recuse himself from any board involvement in issues/decisions concerning services rendered by his law firm.

Candace L. Caprow, also a founder, and Steven H. Polowitz are husband and wife. It is possible that Ms. Caprow will be providing some services to the Tapestry Charter School as a school psychologist and possible that she may be asked to provide some consulting teacher services in the area of special education. To the extent that this may be so, Mr. Polowitz, in accordance with the Code of Ethics, will recuse himself from any board involvement in issues/decisions concerning Ms. Caprow's employment with the school.

Attached are the resumes of two additional board members:

Dartaganan L. Jackson Barbara Babji

DARTAGANAN L. JACKSUN

677 West Ferry, upper back • Buffalo, New York 14222 • Phone: 716.885.5137

LEGAL EXPERIENCE

422

1996 - Present

Hodgson, Russ, Andrews, Woods & Goodyear, LLP

Buffalo, NY

Associate

Summer Associate, May 1995 - August 1995.

- Negotiated settlements on behalf of Fortune 500 clients.
- Managed and developed litigation strategy for over 30 files from inception of litigation through and including trial.
- Researched, drafted, and argued numerous summary judgment motions.
- Researched, drafted, and argued several appellate briefs before New York's intermediate appellate court.
- Managed, organized, and conducted several trials in New York courts.
- Drafted and analyzed employment contracts, including non-compete clauses.
- Assisted in drafting and revising new provisions of contract of insurance for insurance company clients.
- Researched and analyzed coverage issues in connection with the Love Canal litigation.
- Researched and analyzed a variety of issues under federal and various states' employment discrimination laws; drafted related memoranda for submission to various federal district and state courts.
- Litigated several breach of contract disputes on behalf of the firm's corporate clients.
- Drafted opinion correspondence to corporate clients regarding all aspects of anticipated or active litigation.
- Appointed interim Recruiting Coordinator for the firm while continuing my full-time practice. Managed, organized and conducted the firm's 1999 summer associate program and the firm's fall recruiting program: May 1999 September 1999.

1994 - 1995

College of William and Mary, School of Law

Williamsburg, VA

Research Assistant

 Coordinated legal research involving employment discrimination, employment law and racial inequality in public education. Edited articles for publication in national periodicals and journals.

EDUCATION

1993 - 1996

College of William and Mary, School of Law

Williamsburg, VA

Juris Doctor, May 1996

Honors and Activities

- Alumni Scholarship Award
- Teaching Assistant, Legal Skills Program
- Business Editor, Journal of Women and the Law
- Features Writer, Amicus Curiae (weekly student newspaper)

1989 - 1993

Duke University

Durham, NC

Bachelor of Arts, May 1993

Honors and Activities

- Regginaldo Howard Scholar
- General Mills Foundation Scholar
- Dean's List
- Director, Union Galleries (Managed two professional galleries located on campus, including the selection of artists and managing a staff of thirty employees.)
- Chair, Gift Administration, Senior Class Gift Committee
- Member, Board of Directors, Duke University Union
- Vice-President, Dukes and Duchesses (student ambassador group, selected by Duke's President to assist President)
- Treasurer, Board of Directors, Freshman Advisory Counselor Board
- Assistant Editor and Features Writer, Swing Magazine (a national publication)
- Coordinator, Duke University Devil's Advocates (campus tour guides)

Admitted to Practice in New York State

Go where there is no path and leave a trail.

423

VISION: To nurture the creativity and leadership potential in others.

PROFESSIONAL EXPERIENCE

BARBARA J. BABIJ Independent Consultant

1992 to present

I am an independent consultant dedicated to helping others harness their creativity and develop leadership as a means of effecting systemic change in the workplace. Using the Creative Problem Solving process, I conducted strategic planning, leadership training and change programs. Selected accomplishments include:

The Office of College Relations at Buffalo State College to develop an ad for the new Buffalo airport.

A religious membership organization to develop a professional growth and development tool for the professional staff.

A long-term health care facility in the process of decentralizing its operations and empowering its employees at every level to control their own work.

The New York State Board of Regents to gather information on campus climates with respect to racial/ethnic diversity, integration, cultural awareness, and racial/ethnic conflict.

The Lead Weekend, a leadership development program for college students, linking Creativity with Leadership.

FEDERAL DEPOSIT INSURANCE CORPORATION Manager

1990 to 1992

The Federal Deposit Insurance Corporation (FDIC) is the organization responsible for insuring deposits and regulating state chartered banks, as well as liquidating the assets of failed financial institutions. During my tenure at the FDIC I:

Served on a national task force addressing existing and emerging issues with regard to the subsidiaries of failed banks.

Managed two departments, subsidiaries and the financial services unit, supervising and training a staff of 15-20, and performed treasury functions for approximately 145 subsidiaries, advising subsidiary management on the financial impact of alternative liquidation strategies.

424

Gerber Alley was a software manufacturer positioned to provide turnkey systems for long-term health care facilities.

I trained end users in accounts payable, budget management, fixed assets and materials management applications.

I developed an operating structure for the Response Centre to more effectively provide customer service and improve customer satisfaction.

KMG MAIN HURDMAN/KPMG PEAT MARWICK Senior Consultant

1984 to 1988

KPMG is the largest accountancy/consultancy organization in the world. I primarily consulted to service organizations and Fortune 500 manufacturers. Selected accomplishments include:

An accounts receivable controls review resulting in stronger internal controls, better data capture and an improved computer system for a family owned publishing company.

Design of the testing script used in the software certification of a decision support product produced by a Fortune 500 chemical manufacturer.

An operations review of the domestic and international accounting systems of a large German medical electronics manufacturer to determine compliance with the parent company's international reporting requirements.

A pc-based staffing and hardware requirements planning model to facilitate the annual budget approval process for the Computer Service Center of the City of New York.

PUBLICATIONS/ EDUCATION

My academic credentials include published articles in **The Communiqué**, and **Creative Learning Today**, newsletters in the field of Creativity. In addition, 14 tools, written in rhyme and associated with the Creative Problem Solving process were published on laminated cards by Coopers and Lybrand in the U.K.

I completed the course work for a Masters of Science in Creativity and Leadership at Buffalo State College; target completion date is December, 2000. My thesis seeks to link Creativity and Leadership through the literature of the two fields. Professional designations include a CPA in the state of New York and until recently, a CA in the province of Ontario. I hold an MBA in Accountancy granted by Baruch College, City University of New York. I hold a BA in English Literature and a BS in International Relations granted by the Hebrew University in Jerusalem. I am a dual national – US and Canada.

Amendment to Response to Item 32.a.

Please provide an overview of administrative roles or titled position to be filled by faculty members and include an organization chart explaining the alignment of professional staff within the school.

Attached is an organizational chart outlining the alignment of professional staff within the school. Please note that Item 43 of Tapestry Charter School application includes the job description for the School Director. The job description specifically states (at page 405 of the application) that the School Director reports directly to the Board of Directors. The School Director will be the only staff member, professional or otherwise, who will report directly to the Board of Directors. As indicated on the attached organizational chart, all other school staff will report directly to the School Director.

Faculty

Faculty

Faculty

Administrative Assistant

Clerical & Support Staff

Psychologist/Counselor

Amendment to Response to Item 32.b.

Please provide a description of the specific roles of the officers of the Board of Trustees and a description of any Board committees or subcommittees.

Each of the prospective Tapestry Charter School Board members agree that the Board shall speak with one voice through its president, that Board decisions shall be policy decisions formulated by determining broader values before progressing to more narrow ones and that the Board shall define and delegate, and within that context, will rigorously monitor the performance of the School Director, but only as against well developed policy and performance criteria.

A specific description of the roles of the officers of the Board of Trustees is as follows:

<u>President:</u> The President shall be the chief executive officer of the Tapestry Charter School, shall preside at all meetings of the Tapestry Charter School Board of Trustees; and shall, in general, perform such other duties incident to the office of the President 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.

<u>Vice President:</u> In the absence of the President, the Vice-President shall perform all of the duties pertaining to the office of the President. The Vice President shall have such other duties as may be assigned to him or her by the Board of Trustees. In case of a vacancy in the office of the President, the Vice-President shall assume the office of the President.

<u>Secretary</u>: The Secretary shall keep the minutes of all meetings of the Board of Trustees, and, unless otherwise directed, the minutes of all meetings of committees of the Board of Trustees; shall give, or cause to be given, notice of all meetings of the Board; and all other notices required by law or by the Tapestry Charter School By-laws; shall have custody of the corporate books and records; shall affix the Corporate Seal to all instruments requiring it when authorized by the Board or the President.

Treasurer: The Treasurer shall have care and custody of all monies of the Tapestry Charter School and deposit same in the name of the Tapestry Charter School in the depository or depositories selected by the Board of Trustees from time to time; shall disburse said funds as ordered or authorized by the Board of Trustees; shall keep accurate records of receipts and disbursements, submit his or her books and records to the President and give an itemized statement of his or her accounts at each annual meeting of the Board; and shall, in general, perform all other duties incident to the office of Treasurer and shall do and perform such other duties as may be assigned to him or her from time to time by the Board or President. The Treasurer shall have oversight of all financial systems of the Tapestry Charter School and shall be responsible for reviewing the work of the accounting firm and auditing firm engaged by the Tapestry Charter School.

Initially, the Board Committees will be as follows:

- 1) The Audit and Finance Committee will be responsible for the fiscal health and well being of the Tapestry Charter School. This committee will monitor finances, review budgets and financial statements and make financial recommendations to the Board of Trustees as necessary. The Treasurer shall chair this Committee.
- 2) The Human Resources/Personnel Committee will be responsible for all human resource issues including final decisions as to staffing in concurrence with the school director, compensation and benefits, personnel policies and work place safety.

Please see attached letter from Lisa Kirisits, CPA, which gives overview of financials.





December 11, 2000

Mr. Steven Polowitz, Esq. and Board of Directors Friends of Tapestry, Inc. 518 Statler Towers Buffalo, New York 14202

Dear Mr. Polowitz and Board of Directors:

This letter is in response to Mr. Polowitz's request of written procedures regarding the proposed charter school's (Tapestry Charter School) management and internal controls.

Consistent with the Charter School Institute which provides that:

The School Corporation shall at all times maintain appropriate governance and managerial procedures and financial controls. The School Corporation shall retain an independent certified public accountant or independent certified public accounting firm licensed in New York State which shall perform a review of the School Corporation's management and financial controls and who shall provide a statement to the School Board..., concerning the status of such controls (the "Initial Statement"). The Initial Statement must address whether the School Corporation has the following in place: (A) generally accepted accounting procedures; (B) adequate payroll procedures; and (C) procedures for the creation and review of quarterly financial statements, which procedures shall specifically identify the individual who will be responsible for preparing such financial statements...

Initial Statement

The Tapestry Charter School, an organization yet to be formed, is anticipated to be incorporated early 2001. A checking account will be opened with one of the local banks.

The Board of Directors for the Friends of Tapestry, Inc. has retained my firm, Lisa M. Kirisits, Certified Public Accountant, to provide accounting services in connection with the Tapestry Charter School application and to the school. I am a sole practitioner

429

I will provide all accounting services to Tapestry Charter School. This includes the following:

- Assist the School Director and Board in establishing an internal accounting system;
- Oversee the accounting functions related to cash receipts, cash disbursements, payroll, and all other fiscal functions;
- Reconcile the checkbook on a monthly basis;
- Prepare monthly compiled financial statements for the Treasurer and Board of Directors;
- Make a presentation to the Board of Directors on an as needed basis;
- Meet with the Executive Committee as needed;
- · Help with preparation of reports to grantors and annual budget;

Cash Disbursements

My firm will process and pay all of the invoices. Invoices will be paid in 30 days subject to approval from the school director, Joy Stanli Pepper. Checks, along with copies of the invoices for inspection, will be returned to Ms. Pepper for signatures. The checks will need to be signed by Ms. Pepper and one Board Member. The paid invoices will be cancelled, the second copy of the check voucher will be attached, and the entire package will be filed alphabetically.

Cash Receipts

Ms. Pepper will notify my office when monies are received. All checks received by Tapestry Charter School will be stamped "Tapestry Charter School – For Deposit Only" on the back of the check. A prelisting of the checks received is made and retained by Tapestry Charter School. The checks will be filed in a locked filing cabinet until pickup. Once the checks are picked up, the deposit is made and recorded by my office.

Bank Reconciliations

Bank reconciliations will be performed on all bank accounts on a monthly basis. All supporting documentation will be filed with the completed bank reconciliation.

Ms. Pepper will call in payroll on a bi-weekly basis to ADP. ADP will provide payroll service to Tapestry Charter School including filing all required quarterly and annual payroll tax reports. Ms. Pepper will fax a list of the employees to be paid and their hours. This list will later be compared with the actual payroll. The payroll will be set up so that all employees have their paycheck directly deposited into their bank account. The check vouchers and payroll journals and reports will be sent directly to the office of Lisa M. Kirisits, CPA. The payroll is then recorded and the appropriate journals are filed. The employee's check vouchers will be mailed directly to them.

Financial Statements

Monthly compiled financial statements will be prepared for submission to the School Director and the Board of Directors. The statements will be prepared on the accrual basis of accounting in accordance with generally accepted accounting principles. Tapestry Charter School will have a fiscal year beginning July 1st and ending June 30th. The monthly financial statements will first be submitted to the School Director and Treasurer for their review. A comprehensive package will be given to the Treasurer, which will include a copy of the trial balance and copies of bank statements and bank reconciliations for all of the accounts.

I trust that the above will satisfy the your request. This is not meant to be a comprehensive report of accounting procedures and internal controls, but simply an overview. If I can be of further service, please do not hesitate to call.

Very truly yours,

Lisa M. Kirisits, CPA

First M. Firmits

Amendment to Response to Item 34.a.

The application policy correctly grants a preference to siblings of pupils "already enrolled in the Tapestry Charter School" and any "pupil returning to Tapestry Charter School." However, in the first year, there will be no such children until the lottery has begun. Please provide a set of precise lottery procedures for the first year.

The Tapestry Charter School will hold an open public lottery and will ask all applicants to attend. Each child who is applying to the school will have an application that goes into the lottery. If a child who is applying to the school also has a sibling who is applying to the school those names will be asked to be provided on the application. There will be grade level lists for the number of slots available for each classroom (maximum of twenty children per grade, grades kindergarten through four). As the person who is conducting the lottery draws an application, that child's name goes onto the grade level sheet. For example, if a child's application is drawn who is eligible for first grade, his name goes on that first grade list. If his brother or sister's name is on his application as a fourth grader, that child's name goes on the fourth grade list and so on. When the last applicant's name is pulled, and if by chance that applicant has a sibling and there is no space for the sibling, his name will be the first name on the waiting list. If there are more applicants than available slots, those names will be put into a waiting pool by grade level.

We will hold the lottery until all names are pulled so that there is an organized fashion to the waiting list. Admission to the school will not be limited on the basis of intellectual ability, measures of achievement or aptitude, athletic ability, disability, race, creed, gender, national origin, religion, or ancestry.

Under no circumstances will any member of the Tapestry Charter School, including its founders, Board of Directors, parents and staff, be connected with the lottery in any way, including the procedure of drawing applicants.

Amendment to Response to Item 34.b.

Please indicate who will conduct the lottery and the precise manner in which the lottery will be conducted.

The "Kids Voting" organization or the League of Women Voters will oversee the lottery. The lottery will be conducted in an open public space and all applicants' families will be invited to attend. The applications will be pulled until all slots are filled. The precise manner in which the lottery will be conducted is outlined in part (a).

In each subsequent year after year one, a new grade level will be added until the charter school reaches grade six. In year two, the charter school will hold a lottery for kindergarten (20 applicants) and any openings in grades one through five. In year three, the charter school will hold a lottery for kindergarten (20 applicants) and any openings in grades one through six. The sibling policy would be the same in subsequent years as in year one as outlined in part (a).

Amendment to Response to Item 35.a.

The application describes "an emergent rule system which will come from the children for the purpose of setting morals and values." (380) Please clarify whether this system will provide the primary basis for setting daily behavioral expectations and describe any additional methods the school will use to set parameter for an orderly learning environment. further, describe any additional techniques to be used for behavioral intervention. Please explain how the "emergent rule system" will be integrated with the proposed discipline policy described on pages 381-391. Further, please clarify that the "Model Discipline code" described on pages 381-391 is indeed the proposed discipline code for the Tapestry Charter School. Finally please describe in detail the "standard code of conduct" to be included in parent and student handbooks.

Tapestry Charter School students will develop their own rule systems in their classrooms with the help of their teachers. These emergent rule systems will provide the primary basis for setting daily behavioral expectations and norms.

"When students participate in the establishment of class rules and norms, they are naturally more committed to abiding by them and holding themselves accountable. Since the students are the ones who deliberated on the issues involved, the norms make sense to them, they believe in them, and they are invested in them." (from Ways We Want Our Class To Be, published by the Developmental Studies Center - page 57)

This is an integral component of the discipline code of the Tapestry Charter School as it reflects our approach to teaching and learning. The emergent rule systems will represent the evolution of each class as it works toward developing the skills and awareness needed to provide a safe and supportive learning environment. The rules will be added to or changed as the school year progresses making students responsible for addressing new issues that effect the classroom dynamic. Through this process students will learn skills in communicating issues and in problem solving. They will experience the importance of accountability, self discipline, and working collaboratively. They will understand that the rules are a reflection of their needs and are evolving as they develop individually and as a group.

Each class will make a display of the rules providing all students with a place to revisit and discuss them when needed. The class display of the rules will include pictures/drawings for students not yet reading. A class photograph will be taken and posted with the rules. Parents will receive a copy of the rules so they are aware of the behavioral norms, morals, and values expected of each child. Teachers will also inform parents of the process the children go through to create the rules and language used to reinforce them.

In addition, teachers will provide students with clear and structured guidelines for behavior in the classroom regarding implementation of curriculum and basic expectations for the routines of the school day. For example: how to use the materials at the learning centers, how to circulate through the learning centers, clean up procedures, and transitioning between activities.

Teachers will also teach the rules for the school community encompassing appropriate behavior for participating in field trips, community service projects, attending performances, and dealing with conflict. School wide rules will echo similar standards valued in the classroom.

This approach to classroom management is reflected in the Tapestry Charter School's mission, curriculum and teaching methods. Teachers need to devote time to understanding and valuing the differences of their students and they must help the children understand and value one another. Weekly Class meetings are built into the schedule. Class meetings are a structured forum for students and teachers to gather as a class to reflect, discuss issues, or make decisions about ways they want their class to be. Both academic and social issues are appropriate topics for considerations. Class meetings can help children acquire independent problem-solving and conflict resolution skills. Skills they can use in resolving the daily conflict that arise in the classroom, in the cafeteria, on the bus, on the playground, and outside of school, too.

It is imperative to build a strong classroom community that extends to the school community. A feeling of membership provides children with the motivation to acquire and practice skills for maintaining community.

"When children feel that their classrooms are friendly places-that their teachers and classmates care about them and that their ideas and concerns have importance-those children

- * trust and respect their teachers more,
- * like school more.
- * enjoy challenging learning activities more.
- * are concerned about others and more willing to help, and
- * are better able to resolve conflicts fairly and without force.

In short, when children feel that they are among friends in their schools and classrooms, they make the school community their own.

And in committing to the school community's values, they become more engaged in learning and more thoughtful and caring in their behavior."

(from: Among Friends- Classrooms Where Caring and Learning Prevail by Joan Dalton & Marilyn Watson, pg., 4-5)

The importance of social and ethical values that children experience in the classroom cannot be overemphasized. Children need to experience fairness, respect, helpfulness, responsibility, kindness, and consideration in order to reciprocate such behavior. Children need guidance in talking about why these values are important, understanding how these values relate to specific behaviors, and recognizing how to apply

these values broadly. Children with a strong sense of community are more successful both academically and socially.

Additional techniques to be used for creating an orderly learning environment in the classroom may include a peace place. This would be a place in the classroom where children go to reflect on behavior before returning to the group. It would provide the student having difficulty following rules with an opportunity to decompress, reflect, and rejoin the class. The teacher would assess the immediate needs of the child and take time to discuss issues and problem solve. The teacher would communicate with the parent(s)/guardian if the child continually exhibits behaviors counter to the rule system of the classroom and schedule a conference with the parent(s)/guardian.

Students with significant behavioral concerns will have a psychologist/counselor meet with the teachers, parents and/or child to develop a behavior program or a more formal Functional Behavior Plan, if necessary. This plan shall include principles of behavior modification. These strategies may include but are not limited to: identifying frequency, intensity and duration of target behaviors; determining antecedents, concurrent events and consequences that support problem behaviors; identifying skill deficits that contribute to the behavior(s) and putting in place a set of strategies that may include: developing a contract with the student, implementing an individual behaviors management plan using reinforcers, devising a home-school communication system; teaching anger management skills; assigning a peer or adult mentor.

The emergent rule systems established by each classroom are the barometers for behavior. If a student consistently does not adhere to the rules, a series of consequences will follow. Teacher intervention, parent conference, psychologist/counselor conference with an individual behavior management plan. If these actions prove ineffective the school will then follow procedure outlined in the Tapestry Charter School Discipline Code.

After reviewing the "Model Student Disciplinary Code" (pages 381 - 391) outlined in the Tapestry Charter School application dated August 1, 2000, revisions to the disciplinary code have been written.

The "standard code of conduct" to be included in the parent and student handbooks is on page 3 in the Tapestry Charter School Disciplinary Code.

TAPESTRY CHARTER SCHOOL DISCIPLINARY CODE

436

This Code sets forth the Tapestry Charter School's policy regarding how students are expected to behave when participating in school activities, on and off school grounds, and how the school will respond when students fail to behave in accordance with these rules.

In all disciplinary matters students will be given notice and will have the opportunity to present their version of the facts and circumstances leading to the imposition of disciplinary sanctions to the staff member imposing such sanctions. Depending on the severity of the infraction, disciplinary responses include suspension (short or long term), and exclusion from extracurricular activities. Where appropriate, school officials also will contact law enforcement agencies.

CONTENTS

I.	INTRODUCTORY STATEMENTpage 2	
II.	CLASSROOM CONDUCTpage 3	3
	A. Standard Code of Conductpage	3
	B. Emergent Rule Systemspage	3
III.	DISCIPLINE AND CONSEQUENCESpage	4
	A. Strategies for Chron c Problemspage	: 4
	B. Short-Term Suspensionspage	4
	Disciplinary Infractionspage	4
	Procedures for Short-Term Suspensionspage	
	C. Long-Term Suspensionspage	
	Disciplinary Infractionspage	
	Procedures for Long-Term Suspensionspage	
IV.	ADDITIONAL DISCIPLINARY MEASURESpage	9
	A. Behavioral Contract page	
	B. Loss of School Privileges page	
	C. In-School Short -Term Suspensionpage	e 9
	D. Suspension for School Transportation pag	
V.	DISCIPLINARY MEASURES FOR STUDENTSpage	10
	WITH DISABILITIES	
VI.	DEFINITIONSpage	11

The Tapestry Charter School is a learning center providing challenging educational opportunities in a multi-age setting. It provides an environment where students are encouraged to become self-directed, independent learners. The curriculum is designed to engender the security and self-confidence that are essential for lifelong critical and creative learning. Inherent in the school design, curriculum, and teaching methods are a commitment to values fostering a strong sense of community.

The Tapestry Charter School is founded on the belief that when children feel their ideas and concerns are valued and when they are taught skills for communicating and for resolving conflicts, they will be more trusting and respectful. They will also be more willing to accept challenges and more open to helping others. It is essential that all members of the school community, adults and students, daily relate to each other in a caring and just way.

The most fundamental code of behavior is found in the classroom.

Teachers will help students take responsibility for their own behavior, enabling them to work effectively in the classroom. Multi-age grouping provides for less pressure to perform tasks needing more development, which in turn could defuse a child's growing frustrations and anger. Teaching methods attending to different learning styles and strengths adds to opportunities for experiencing more successes. The schedule affords much needed time to address issues effecting the dynamic of the classroom and the curriculum promotes fostering a caring community that gives the student a valued voice. These are integral components of preventing discipline problems from interrupting learning.

A. Standard Code of Conduct

Creating a positive and safe learning environment is a critical factor in student and school success. This responsibility is shared by students, parents, staff and administration. When everyone works cooperatively to prevent problems and promote success, the need for disciplinary action is reduced.

Students at the **Tapestry Charter School** must adhere to the following standard code of conduct.

Students Must:

- obey rules established in individual classes, and in the school at large
- demonstrate respect for each other
- demonstrate respect for faculty, staff, and administrators
- ask for help politely and at appropriate times
- act in a way that is safe and non-threatening
- use language that is appropriate
- · behave in ways that assist others in their learning
- keep the classroom and school clean
- come to school regularly, on time, ready to learn
- take responsibility for their own learning
- dress appropriately
- honor the code of conduct when participating in field trips, community service projects, and attending performances

B. Emergent Rule System

Tapestry Charter School students will develop their own rule systems in their classrooms with the help of their teachers. These emergent rule systems will provide the primary basis for setting daily behavioral expectations and norms. In addition, teachers will provide students with clear and structured guidelines for behavior in the classroom regarding implementation of curriculum and expectations for the routines of the school day.

Teachers will also teach the rules for the school community encompassing appropriate behavior for participating in field trips, community service projects, attending performances, and dealing with conflict.

School wide rules echo similar standards valued in the classroom. Rules and guidelines are intended to be age appropriate and to help students learn to control themselves correctly. Students are held accountable to their responsibility to follow the standard code of conduct and the school's rules and policies. For a student to succeed he must be able to accept responsibility for his actions and be prepared to accept the consequences for those actions.

Consequences of inappropriate behavior will be determined on an individual basis based on the professional judgement of the faculty and administration. The teacher/student relationship is at the center of discipline and consequences. Prompt, fair action by the teacher in partnership with parents is best practice.

A. Chronic Problems

Chronic problems will be brought to the attention of the administrator after parents have been contacted by the teacher and some initial intervention has taken place. In-school or out-of-school suspension may be required when a student's attitude and conduct result in the need to temporarily remove the student from the community. Following a suspension, the student's behavior will be closely monitored for at least the full duration of the academic year.

Students with significant behaviorial concerns will have a psychologist/counselor meet with the teachers, parents and/or child to develop a behavior program or a more formal Functional Behavior Plan, if necessary. This plan shall include principles of behavior modification. These strategies may include but are not limited to: identifying frequency, intensity and duration of target behaviors; determining antecedents, concurrent events and consequences that support problem behaviors; identifying skill deficits that contribute to the behavior(s) and putting in place a set of strategies that may include: developing a contract with the student, implementing an individual behaviors management plan using reinforcers, devising a home-school communication system; teaching anger management skills; assigning a peer or adult mentor.

B. Short - Term Suspensions

A student who is determined to have committed any of the infractions listed below shall be subject minimally to a short term suspension, unless the principal or committee of teachers determines that an exception should be made based on the individual circumstances of the incident and the student's disciplinary record. Such student also may be subject to any of the disciplinary measures set forth in Part IV of the Code, and, depending on the severity of the infraction, a long-term suspension also may be imposed and referrals to law enforcement authorities may be made.

Disciplinary Infractions

- Attempt to assault any student or staff member.
- Vandalize school property causing minor damage.
- Endanger the physical safety of another by the use of force or threats of force which reasonably places the victim in fear of imminent bodily injury.

- Engage in conduct which disrupts school or classroom activity or endanger or threaten to endanger the health, safety, welfare, or morals of others.
- Engage in insubordination.
- Fail to complete assignments, carry out directions, or comply with disciplinary sanctions.
- Cheat on exams or quizzes, or commit plagiary.
- Use forged notes or excuses.
- Steal, attempt to steal, or possess property known by the student to be stolen.
- Trespass on school property.
- Abuse school property or equipment.
- Use obscene or abusive language or gestures.
- Engage in acts of sexual harassment, including but not limited to sexually related physical contact or offensive sexual comments.
- Make a false bomb threat or pull a false emergency alarm.
- Possess tobacco or alcohol.
- Possess radios, "walkman," pagers, beepers or portable/cellular telephones not being used for instructional purposes.
- Wear inappropriate, insufficient, or disruptive clothing or attire, and/or violate the student dress code, if one exists.
- Refuse to identify himself or herself to school personnel.
- Repeatedly commit minor behavioral infractions which, in the aggregate, may be considered an infraction subject to formal disciplinary action.
- Commit any other act which school officials reasonably conclude warrants a disciplinary response.

Procedures for Short Term Suspensions

The principal or committee of teachers may impose a short-term

suspension. Before imposing a short term suspension, the principal or committee of teachers shall verbally inform the student of the suspension, the reason or reasons for it, and whether it will be served in school or out of school. The student shall be given an opportunity to deny or explain the charges.

The principal or committee of teachers also shall immediately notify the parents(s) or guardian(s) in writing that the student has been suspended from school. Written notice shall be provided by personal delivery, express mail delivery, or equivalent means reasonably calculated to assure receipt of such notice within 24 hours of suspension at the last known address. Where possible, notification also shall be provided by telephone if the school has been provided with a contact telephone number for the parent(s) or guardian(s). Such notice shall provide a description of the incident or incidents which resulted in the suspension and shall offer the opportunity for an immediate informal conference with whoever has imposed the suspension. The notification and informal conference shall be in the dominant language used by the parent(s) or guardian(s).

C. Long-Term Suspensions

A student who is determined to have committed any of the infractions listed below shall be subject minimally to a long-term suspension, unless the principal or committee of teachers determines that an exception should be made based on the circumstances of the incident and the student's disciplinary record. Such student may also be subject to any of the disciplinary measures set forth in Part IV, to referral to law enforcement author ties.

Disciplinary Infractions

- Possess, use, attempt to use, or transfer any firearm, knife, razor blade, explosive, mace, tear gas, or other dangerous object of no reasonable use to the student at school.*
- Commit or attempt to commit arson on school property.
- Possess, sell, distribute or use any alcoholic beverage, controlled substance, imitation controlled substance, or marijuana on school property or at school sponsored events.
- Assault any other student or staff member.
- Intentionally causes physical injury to another person, except when the student's actions are reasonably necessary to protect himself or herself from injury.
- Vandalize school property causing major damage.
- Commit any act which school officials reasonably conclude warrants a long-term suspension.

In addition, a student who commits any of the acts listed in Part III.B. which would ordinarily result in a short-term suspension may, instead or in addition, be subject to a long-term suspension at the principal's or committee of teachers discretion.

* The federal Gun-Free Schools Act of 1994, which applies to public schools, states that a student who is determined to have brought a weapon to school must be suspended for at least one calendar year. This suspension requirement may be modified by school administrators, however, on a case-by-case basis. Weapon as used in this law means a "firearm," as defined by 18 USC 8921, and includes firearms and explosives. New York Education Law 3214(3)(d) effectuates this federal law.

Procedures for Long-Term Suspensions

The principal and/or committee of teachers may impose a long-term suspension. Such a suspension may be imposed only after the student has been found guilty at a formal suspension hearing. Upon determining that a student's action warrants a possible long-term suspension, the principal and/or committee of teachers shall verbally inform the student that he or she is being suspended and is being considered for a long-term suspension and state the reasons for such actions.

The principal or committee of teachers also shall immediately notify the student's parent(s) or guardian(s) in writing. Written notice shall be provided by personal delivery, express mail delivery, or equivalent means reasonably calculated to assure receipt of such notice within 24 hours of suspension at the last known address. Where possible, notification also shall be provided by telephone if the school has been provided with a contact telephone number for the parent(s) or guardian(s). Such notice shall provide a description of the incident or incidents which resulted in the suspension and shall indicate that a formal hearing will be held on the matter which may result in a long-term suspension. the notification provided shall be in the dominant language used by the parent(s) or guardian(s). At the formal hearing, the student shall have the right to be represented by counsel, question witnesses, and present evidence.

If the suspension proceeding has been initiated by the principal, the principal shall personally hear and determine the proceeding or may, in his/her discretion, designate a hearing officer to conduct the hearing. The hearing officer's report shall be advisory only and the principal may accept or reject all or part of it. The principal's decision after the formal hearing to impose a long-term suspension may be appealed first to the committee of teachers, next to the Board of Directors, next to the chartering entity, and finally to the State Commission on Charter Schools. If the proceeding has been initiated by the committee of teachers, the committee of teachers shall hear and determine the proceeding. The committee's decision after the formal hearing to impose a

long-term suspension may be appealed to the Board, to the chartering entity and finally to the State Commission on Charter Schools.

The disciplinary measures listed below may be imposed in addition to short-term or long-term suspensions or, if an exception has been made by the principal or committee of teachers to the imposition of a minimum suspension, in place of such suspension. Behavior not listed in Part III. of this Code but determined by appropriate school staff to warrant disciplinary action, including but not limited to missing classes without permission and arriving late to class without reasonable excuse, also may be subject to the additional disciplinary measures noted below.

In-school suspensions and suspensions of transportation will be imposed only by the principal. All other disciplinary measures may be imposed by the principal, the committee of teachers, or a teacher. The principal must be informed of such action within a reasonable time.

A. Behavioral Contract

School staff may design written agreements with students subject to sanctions under this code to identify target behaviors, define expectations, and describe consequences, provided that the affected student and his or her parent(s) or guardian(s) are informed that the decision to enter into such a contract is voluntary.

B. Loss of School Privileges

After notice to the student and parent(s) or guardian(s), a student may be suspended from participation in extracurricular activities, including athletics. The student and parent(s) or guardian(s) shall be given an opportunity to meet informally with the principal or teacher involved. If possible, the principal or teacher involved shall hold any requested meeting prior to imposing the suspension from participation in extracurricular activities.

C. In-School Short Term Suspension

Students may be temporarily removed from the classroom and placed in another area of the school where the student will receive substantially equivalent education. The student and his or her parent(s) or guardian(s) must be given a reasonable opportunity for an informal conference regarding such suspension with whomever was involved in imposing the suspension.

D. Suspension From School Transportation

As the result of misconduct occurring on a bus or other means of student transportation and after notice to the student and his or her parent(s) or guardian(s), a student may be suspended from school transportation. When such suspension amounts to a suspension from attending school because of the distance between home and school and the absence of alternative public or private means of transportation, the school must make appropriate arrangement to provide for the student's education.

V. DISCIPLINARY MEASURES FOR STUDENTS WITH DISABILITIES

Students with disabilities have the same rights and responsibilities as other students, and may be disciplined for the same behavioral offenses. Discipline of a student identified as having a disability, however, will be in accordance with the following:

- 1. Students for whom the Individualized Education Plan ("IEP") includes specific disciplinary guidelines will be disciplined in accordance with those guidelines. If the disciplinary guidelines appear not to be effective or if there is concern for the health and safety of the student or others if those guidelines are followed with respect to a specific infraction, the matter will be immediately referred to the Committee on Special Education ("CSE") for consideration of a change in the guidelines.
- 2. Students for whom the IEP does not include specific disciplinary guidelines may be disciplined in accordance with standard school policy relating to each infraction. The CSE must be notified immediately of any suspension from classes, and will arrange appropriate alternate instruction.

If there is any reason to believe that the infraction is a result of the student's disability, the student must be immediately referred to the CSE. If a connection is found, no penalty may be imposed. The CSE will consider a possible program modification.

If a student identified as having a disability is suspended during the course of the s school year for a total of eight days, such student must be immediately referred to the CSE for reconsideration of the student's educational placement. Such a student may not be suspended for a total of more than 10 days during the school year without the specific involvement of the CSE prior to the 11th day of suspension since such suspensions are considered to be a change in placement.

In considering the placement of students referred because of disciplinary problems, the CSE will follow its ordinary policies with respect to parental notification and involvement.

- 3. The CSE shall meet within seven school days of notification of any of the following, for the purpose of considering a change in placement for the student involved:
 - a. The commission of an infraction by a student with a disability who has previously been suspended for the maximum allowable number of days.
 - **b.** The commission of any infraction which is a result of the student's disability.
 - c. The commission of any infraction by a disabled student, regardless of

446

VI. DEFINITIONS

For purposes of this Code:

- "short-term suspension" shall refer to the removal of a student from school for disciplinary reasons for a period of five or fewer days;
- "long-term suspension" shall refer to the removal of a student from school for disciplinary reasons for a period of more than five days; and
- "committee of teachers" shall refer to a group of teachers chosen to represent the staff regarding serious disciplinary issues and determining appropriate consequences.

I. <u>Participation in School Activities</u>

All students have the following rights:

- A. To have the opportunity to take part in all school activities on an equal basis regardless of race, sex, national origin, creed, or disability.
- B. To address the school on the same terms as any citizen.

Similarly, all students are bound by the same rules for exclusion from school activities and public address.

II. Records

The Family Education Rights and Privacy Act of 1974 (FERPA) requires a school to protect a student's privacy. The school will not disclose any information from the student's permanent records except as authorized pursuant to FERPA, or in response to a subpoena, as required by law. The parent(s) or guardian(s) of a student under 18 years of age, or a student 18 years of age or older, is entitled to access to the student's school records by submitting a written request to the principal. Further information concerning the disclosure of student information and limitations on such disclosure may be found in FERPA.

III. Freedom of Expression

- A. Students are entitled to express their personal opinions verbally, in writing, or by symbolic speech. The expression of such opinions, however, shall not interfere with the freedom of others to express themselves, and written expression of opinion must be signed by the author. Any form of expression that involves libel, slander, the use of obscenity, or personal attacks, or that otherwise disrupts the educational process, is prohibited. All forms of expression also must be in compliance with the Student Discipline Code, violations of which are punishable as stated in such Code.
- B. Student participation in the publication of school sponsored student newsletters, yearbooks, literary magazines and similar publications is encouraged as a learning and educational experience. These publications shall be supervised by qualified faculty advisors and shall strive to meet high standards of journalism. In order to maintain consistency with the school's basic educational mission, the content of such publications is

controlled by school authorities. No person shall distribute any printed or written materials on school property without the prior permission of the principal. The principal may regulate the content of materials to be distributed on school property to the extent necessary to avoid material and substantial interference with the requirements of appropriate discipline in the operation of the school. The principal may also regulate the time, place, manner and duration of such distribution.

IV. Search and Seizure

- A. A student and/or the student's belongings may be searched by a school official if the official has a reasonable suspicion to believe that a search of that student will result in evidence that the student violated the law or a school rule. Items which are prohibited on school property, or which may be used to disrupt or interfere with the educational process, may be removed from the student by school authorities.
- B. Student lockers and desks remain the property of the school. However, the school is not responsible for books, clothing or valuables left in lockers or desks. A student shall not place, keep or maintain in a locker or desk any article or material which is of a non-school nature and may cause or tend to cause the disruption of the lawful mission of the school.
- C. The following rules shall apply to the search of school property assigned to a specific student and the seizure of illegal items found therein:
 - 1. School authorities will make an individual search of a student's locker or desk only when there is reasonable suspicion to believe that a student is in the possession of an item which is prohibited on school property or which may be used to disrupt or interfere with the educational process.
 - 2. Searches shall be conducted under the authorization of the school principal or his/her designee.
 - 3. Items which are prohibited on school property, or which may be used to disrupt or interfere with the educational process, may be removed from student lockers or desks by school authorities.

V. Sexual Harassment

If a student feels that he/she is being harassed because of his/her gender or sexual orientation, the student should speak to their teacher, school counselor/psychologist, principal, or another trusted adult in the school community immediately. The Tapestry Charter School has a Sexual Harassment Policy and acts of harassment will not be tolerated.

The following response procedures are recommended by the school in order to help stop the inappropriate behavior so that each person can operate freely within the school and feel unencumbered by unwelcome comments or gestures.

A. Informal Response

- 1. Any student who believes that he/she has been sexually harassed should tell the offending party to stop. If this is not possible, if the behavior does not end, or if the offending behavior is sufficiently troubling, the student should bring his/her concern to a trusted adult member of the Tapestry Charter School community who will listen, act as a sounding board and explore possible choices to resolve the situation quickly.
- 2. The adult will consult with the principal to determine what response, if any, is appropriate. The response will generally include meeting with both parties, counseling, mediation, or any other measure which appropriately addresses the compainant's concerns. Normally, the school counselor/psychologist, parent(s)/guardian(s) of the students, and teacher(s) involved will be contacted.
- 3. The principal will follow up with all appropriate parties to make sure that the situation has been corrected, to prevent reoccurrence, and to ensure that neither student is subjected to acts of retaliation.

B. Formal Response

- 1. If an informal resolution cannot be reached, if the alleged harassment has not stopped, or if the alleged incident is sufficiently serious to warrant formal proceedings in the first instance, the student or an adult acting on the student's behalf will initiate formal proceedings by submitting to the principal a written, signed, confidential complaint.
- 2. The accused will be notified as soon as possible and given a copy of the report. The accused will be required to provide a written, signed, confidential response to the director within 48 hours.
- 3. Both the complainant and the accused will be offered psychological support by the school counselor/psychologist.
- 4. The principal will gather facts, and conduct confidential interviews with the complainant, the accused, and all other individuals with information relevant to the charge. The principal will attempt to resolve the matter after the investigation and, if it cannot be resolved, will refer the matter to fact finding.
- 5. After the matter is resolved, the principal will follow up to make certain that the situation has been corrected and make sure that neither student is suffering any retaliation.
- 6. Parent(s) or guardian(s) of both students will be kept informed.
- 7. Confidential records of this process will be kept by the principal.

Students at school sponsored off-campus events shall be governed by all the rules and regulations of the school and are subject to authority of school officials. Failure to obey the lawful instructions of school officials shall result in a loss of eligibility to attend school sponsored off-campus events and may result in additional disciplinary measures in accordance with the Tapestry Charter School Student Disciplinary Code.

VII. <u>Discipline</u>

- A. Prohibited conduct and acceptable school responses to such conduct are set forth in the Tapestry Charter School Student Disciplinary Code. In all disciplinary matters, students shall have the opportunity to present their version of the facts and circumstances leading to the imposition of disciplinary sanctions to the professional staff member imposing such sanctions.
- B. A student may be suspended from instruction only after his or her rights to due process have been observed.

TAPESTRY CHARTER SCHOOL POLICY OF MAINTENANCE OF PUBLIC ORDER ON SCHOOL PROPERTY

The following rules shall govern the conduct of students, teachers, staff, licensees, invitees, and other persons, whether or not their presence is authorized, on all property or facilities operated under the auspices of the Tapestry Charter School.

These rules and penalties are not to be considered exclusive or to preclude in any way the prosecution and conviction of any person for the violation of any federal, State or local law, rule, regulation or ordinance, or the imposition of a fine or penalty provided for therein. Additionally, these rules and regulations should not be construed to limit, but rather to exist in conjunction with, any other codes of conduct established for the Tapestry Charter School, such as the disciplinary code and/or the bill of student rights and responsibilities.

I. Prohibited Conduct

No person, either singly or in concert shall:

- A. Willfully cause physical injury to any other person, or threaten to force which would result in such injury.
- B. Physically restrain or detain any other person, nor remove such person from any place where he or she is authorized to remain, except as necessary to maintain the established educational process.
- C. Willfully damage or destroy school property, nor remove or use such property without authorization.
- D. Without permission, express or implied, enter into any private office or classroom of an administrative officer, teacher, or staff member.
- E. Enter or remain in any building or facility for any purpose other than its authorized use or in such a manner as to obstruct is authorized use by others.
- F. Without authorization, remain in any building or facility after it is normally closed, nor without permission enter any building or facility prior to its normal opening.
- G. Refuse to leave any building or facility after being required to do so by the principal or an authorized administrative officer or his or her designee.

- H. Willfully obstruct or interfere with the free movement of persons and vehicles.
- I. Deliberately disrupt or prevent the peaceful and orderly conduct of classes, lectures, and meetings or deliberately interfere with the freedom of any person to express his or her views, unless such disruption is necessary to maintain order of the educational process.
- J. Possess on school property any rifle, shotgun, pistol, revolver, knife, chain, club or other weapon, whether or not the person has a license to possess such weapon. Further, it is the duty of the principal to inform the police of the presence or use of any such weapon or implements used as weapons on school property.
- K. Commit acts which threaten the safety and welfare of persons on school property.
- L. Violate any federal or State statute or regulation, local ordinance or school policy.
- M. Possess, use or distribute alcohol, drugs or drug paraphernalia.
- N. Harass or coerce any person.
- O. Sexually harass any person.
- P. Refuse or fail to comply with a lawful order or direction of a school official in the performance of his or her duty.
- Q. Distribute or post on school property any written material, pamphlets or posters without the prior approval of the principal.

II. Penalties and Enforcement

Penalties for violations of these rules include, but are not limited to:

- the withdrawal of authorization to remain upon school property;
- ejection;
- arrest:
- for students, suspension or other disciplinary action; and
- for school employees, dismissal or other disciplinary action.

Staff members are required to report known violations of these rules to the principal and to make reasonable efforts to stop the prohibited conduct. The principal is responsible for the enforcement of these rules.

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

453

Amendment to Response to Item 35.b.

The attached discipline code includes provision for the "involuntary transfer" of students. This term refers to a principal's assignment of a student to another school within the same district. Given the Tapestry Charter School's status as an independent "stand alone" charter school, please delete this section.

We have rewritten the Discipline Code and have removed this provision. Please refer to Response to Item 35.a for a complete description of the Discipline Code.

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

454

Amendment to Response to Item 35.c.

Please set forth in detail how alternative instruction will be provided to suspended or expelled students, to the extent required by law. It is not sufficient to simply state "the school will provide an alternative education to suspended and expelled students to the extent required by law."

The Tapestry Charter School will first ask the student's teacher if she will do a home tutorial with the student after the regular school day. If she is unavailable, we will ask other teachers in the school to do home tutorial. A certified teacher will be hired on a per diem basis if necessary to home school the student until the student can return to school.

455

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment of December 15, 2000

Amendment to Response to Item 38.a.

Please provide a copy of the memorandum dated 7/8/99 from Erie County Health Dept. School Health Services Division referred to on page 393 of the application.

A copy of the memorandum of 7/8/99 from the Erie County Health Department School Health Services Division is attached.

TO: AMY FRIEDMAN

FROM: NANCY KELLY, COORDINATOR ERIE COUNTY HEALTH DEPT. SCHOOL HEALTH SVCS.

DATE: 7/8/99

I spoke with Joy Pepper and she informed me you may be starting up a charter school, grades K-4 (70)students in September 2000.

I have attached a list of our current priorities that we follow in the schools that we service.

As your enrollment is very small, and I have limited staff, a nurse, if assigned, would be there on a very limited basis.

Please contact our office if you have any questions..

Sincerely yours

Nancy Kelly

Attachment

	7	f	1	SCH							~				
ning vity	Pre K	K	GR 1	GR 2	GR 3	GR 4	GR 5	GR 6	GR 7	GR 8	GR 9	GR 10	GR 11	GR 12	REMARKS
ilcal ms	Gr	ering ade (x .			·		Entering Grade Transfers-in suspected health problem, Teacher referrals Athletic Physicals
itee on Jucation Icals	ALL GRADES								Tri-Annuals Inklals						
on ning	Entering Grade X X X X X X							New enterers within six months of admission to school							
or orion ning	Entering Grade X														New enterers within six months of admission to school
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llo ning	х	х	x	х	x										Schools with grades Pre K/K to be done first. Children referred with suspected problems. Special Education students.
lecord nance		ALL GRADES													
nicable outbreak rol	ALL GRADES														

(<u></u>	/			SCH	OOL	HŁA	LIH) EKY	'ILE3	ZU	עט -	ZUU	l				
Screening Activity	458	arre K	K	GR 1	GR 2	GR 3	GR 4	GR 5	GR 6	GR 7	GR 8	GR 9	GR 10	GR 11	GR 12	REMARKS		
Physical Exams		Ente Gra	ıde						X							Entering Grade Transfers-in suspected health problem, Teacher referrals Athletic Physicals		
Committee of Special Educate Physicals														Tri-Annuals initials				
Vision Screening	Vision Entering Grade X X X X X X X X X X X X X X					New enterers within six months of admission to school												
Color Perception Screening		Gr	ering ade X													New enterers within six months of admission to school		
Scottosis Screening X X X					II.													
Immunization Screening							A	LL G	RADI	ES			4-44	······································		PROGRAM		
immunizatk Audit	on	x	x				NE	W EN	ITRA	NTS						i c		
Audio Screening	3	G	ering rade X		x		x				i					Schools with grades Pre K/K to be done first. Children referred with suspected problems. Special Education students.		
Health Record Maintenance			ALL GRADES															
Communicable Disease Outbreak Control		,			ALL GRADES									•				
										•			APPR	OVED 8	De	\$ 31-00 E		
1)				•)		

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

459

Amendment to Response to Item 41.a.

Please amend the complaints policy to provide for the proper appeals process in accordance with 2855(4) of the New York Education Law, which provides a right of appeal to the Board of Trustees of the State University of New York and, thereafter, to the Board of Regents.

Parents /guardians are encouraged to first discuss any concerns they may have with their child's teacher. If further attention is needed, they are encouraged to consult with the school director.

If the situation remains unresolved, the parent/guardian can report his concerns to the Board of Trustees.

The board will establish a committee to resolve complaints fairly and objectively.

If the parent is still not satisfied, he may appeal to the Board of Trustees of the State University of New York and ,thereafter, to the Board of Regents in accordance with 2855(4) of the New York Education Law.

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment of December 15, 2000

Amendment to Response to Item 46.a.

The Charter Schools Act permits a charter school to hire a limited number of teachers who are uncertified (30% or five, whichever is less) provided that each such uncertified teacher meets the specific criteria set forth at 2854(3)(a-1). Please provide assurances that no more than the allowable number of uncertified teachers will be hired.

Every Tapestry Charter School classroom teacher will be New York State certified in at least one certification area (ex: Elementary Education, Special Education, etc.) Our goal is to hire as many dually certified teachers as possible (ex: B.A. English Literature/ Ms.Ed. Elementary Education) The Tapestry Charter School will keep in every teacher's personnel file:

- a copy of each teacher's New York State Certification,
- three letters of recommendation,
- college/graduate school transcripts.

Art, music, physical education, dance, and foreign language teachers must have a college degree In adherence to the Charter Schools Act, and to the greatest extent possible, these teachers will be New York State certified.

'/e have already identified several potential teachers who are dually certified. Our goal is to hire like-minded individuals who share our philosophy of teaching children.

461

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

Amendment to Response to Item 50.a.

Benefits are estimated at 18% of salaries in the school's proposed annual budget. This figure appears low in comparison to other schools. Please provide further rationale for this assumption.

Attached is correspondence from Lisa Kirisits, CPA, that justifies the rationale for this assumption.



December 11, 2000

Mr. Steven Polowitz, Esq. and Board of Directors Friends of Tapestry, Inc. 518 Statler Towers Buffalo. New York 14202

Re: Tapestry Charter School budget

Dear Mr. Polowitz and Board of Directors:

This letter is in response to Mr. Polowitz's request that I review and comment on the benefits calculated in the Tapestry Charter School – Five Year Budget.

I have attached a schedule in which I have per:ormed a calculation of payroll taxes and benefits using actual rates for the various payroll taxes and benefits as follows:

FICA & Medicare

Specifically, I calculated the employer's portion of FICA and Medicare as 7.65% of gross wages. The FICA maximum base for 2000 is \$76,200. There is no maximum base for Medicare. Consequently, FICA & Medicare will be charged on the total gross wages because there are no employees whose gross wage exceeds \$76,200.

New York State Unemployment Insurance

Non-for-profit organizations have the ability to elect the way they participate in New York State Unemployment Insurance. A not-for-profit organization can elect to make contributions to New York State Unemployment Insurance on gross wages or they can elect to be "self-insured". That is, they can pay into a fund on gross wages of their employees subject to a maximum of \$8,500, just the way for-profit corporations are required to do. The wages are then multiplied by their New York State Unemployment rate. For new employers in 2000, the rate was 4%. The rate changes annually based on the number of former employees that collected unemployment.

Alternatively, non-profits can elect to be "self-insured". That is, they can elect to not contribute, but will pay 100% of unemployment payments that are due to eligible former employees.

Tapestry Charter School has elected to participate in the system and make contributions based on employee payroll. This is a more conservative approach, but more concrete in calculation. A rate of 4% was used.

Federal Unemployment Insurance (FUTA)

463

Federal Unemployment Insurance, or FUTA, is .8% calculated on the first \$7,000 in gross wages. This is a federal, mandatory payroll tax for all employers.

Health Insurance

Health insurance was calculated using \$250 in fiscal year ending June 2002, and increasing 7% thereafter. Health insurance is available to all full-time employees.

Retirement

The employer's retirement expense was calculated using 2% of instructional (including librarian) gross wages. Business managers, school nurses, and teacher aides are not eligible to participate in the New York State Teacher's Retirement System (TRS). A retirement contribution has not been budgeted for teacher aides.

A figure of 2% was used to project the employer's TRS pension contribution. This was used based on the percentages used in the past as follows:

00/01	.43%
99/00	1.43%
98/99	1.42%
97/98	1.25%

Although the pension contribution is calculated by an actuarial and changes from year to year, the number used in the budget to estimate the future contribution is within a reasonable range of the past amounts.

I trust that the above will satisfy the your request. If I can be of further service, please do not hesitate to call.

Very truly yours,

Lisa M. Kirisits, CPA

June Mr. Kinsel

64		•	y Charter Sch efit Reasonab				
4.	START-UP 2/1/01 - 6/30/01	YEAR 1 07/01/2001 - 8/30/02	YEAR 2 07/01/2002 - 6/30/03	YEAR 3 07/01/2003 - 8/30/04	YEAR 4 07/01/2004 - 6/30/05	YEAR 5 07/01/2005 - 6/30/06	TOTAL
FICA - 7.65% of wages & health ins		24,786.00	31,060.53	38,703.16	45,382.46	52,417.01	192,349.16
YSUI - new co. rate = 4% of 1st \$8,500 # of individuals reaching \$8,500		14	16	18	20	22	
Ceiling - NYSUI		8,500	8,500	8,500	8,500	8.500	
NYSUI - rate		4%	4%	4%	4%	•	
		4,760.00	5,440.00	6,120.00		4%	
Total NYSUI		4,760.00	5,440.00	0,120.00	6,800.00	7,480.00	30,600.00
FUTA8% of 1st \$7,000			•				
# of individuals reaching \$7,000		14	16	18	20	22	
Ceiling - FUTA	•	7,000	7,000	7,000	7,000	7,000	
FUTA - rate		0.80%	0.80%	0.80%	0.80%	0.80%	
Total FUTA		784.00	896.00	1,008.00	1,120.00	1,232.00	5,040.00
Health Insurance							
# of individuals utilizing health ins		8	10	13	15	17	
Health ins contribution	,	250.00	268.00	287.00	307.00	328.00	
Total Health Insurance		24,000.00	32,160.00	44,772.00	55,260.00	66,912.00	223,104.00
Retirement		3,600.00	4,380.00	5,199.00	6,098.95	7,043.90	26,321.85
Retirement - Instructional (estimated at 2.09	% of full-time i	nstructional)				1,010,00	20,021.03
al Instructional Payroll Taxes & Benefits		57,930.00	73,936.53	95,802.16	114,661.41	135,084.91	477,415.01
		- 630.00 -	1,453.77	403.85	- 1,309.88		
Recap (rounded):							
vroll taxes		30,330.00	37,400.00	45,830.00	53,300.00	64 420 00	007.000.00
,		•	•	•	•	61,130.00	227,990.00
alth Insurance	•	24,000.00	32,160.00	44,770.00	55,260.00	66,910.00	223,100.00
tirement		3,600.00	4,380.00	5,200.00	6,100.00	7,040.00	26,320.00
		57,930.00	73,940.00	95,800.00	114,660.00	135,080.00	477,410.00
			· · · · · · · · · · · · · · · · · · ·				

Tapestry Charter School
Fringe Benefit Reasonableness

START-UP YEAR 2 YEAR

4	START-UP	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 8	
1	2/1/01 -	07/01/2001 -	07/01/2002 -	07/01/2003 -	07/01/2004 -	07/01/2005 -	TOTAL
	6/30/01	6/30/02	6/30/03	6/30/04	6/30/05	6/30/06	
tructional salaries:							
Feacher 1		42,000.00	44,100.00	46,305.00	48,620.25	51,051.26	232,076.51
Feacher 2		42,000.00	44,100.00	46,305.00	48,620.25	51,051.26	232,076.51
Teacher 3		34,000.00	35,700.00	37,485.00	39,359.25	41,327.21	187,871.46
Teacher 4		32,000.00	33,600.00	35,280.00	37,044.00	38,896.20	176,820.20
Teacher 5		30,000.00	31,500.00	33,075.00	34,728.75	36,465.19	165,768.94
Teacher 6		-	30,000.00	31,500.00	33,075.00	34,728.75	129,303.75
Teacher 7		-	•	30,000.00	31,500.00	33,075.00	94,575.00
Feacher 8		-	-	-	32,000.00	33,600.00	65,600.00
Feacher 9		-	-	-	•	32,000.00	32,000.00
Total Teacher Salaries		180,000.00	219,000.00	259,950.00	304,947.50	352,194.88	1,316,092.38
achers' Aldes Salaries:	······································						
Aide 1		18,000.00	18,540.00	19,096.20	19,669.09	20,259.16	95,564.44
Aide 2		18,000.00	18,540.00	19,096.20	19,669.09	20,259.16	95,564.44
Aide 3		18,000.00	18,540.00	19,096.20	19,669.09	20,259.16	95,564.44
Aide 4		-	18,000.00	18,540.00	19,096.20	19,669.09	75,305.29
Aide 5		-	-	18,000.00	18,540.00	19,096.20	55,636.20
Aide 6		•	•	-	18,000.00	18,540.00	36,540.00
Aide 7		-		<u> </u>	-	18,000.00	18,000.00
Total Teacher's Aide Salaries		54,000.00	73,620.00	93,828.60	114,643.46	136,082.76	472,174.82
ubject- specific Teachers:					•		
iubject-specific teachers: \$30/hr (increasing at 5%	6 per year), 12	2hrs per wk, 40 wk:	s; Yr 2: 14 hours p	er wk; Yr3: 16 hou	rs per wk; Yr 4: 18	hours per wk; Yr 5	: 20 hours per wk.
Visual Art		14,400.00	17,640.00	21,168.00	25,004.70	29,172.15	107,384.85
Music		14,400.00	17,640.00	21,168.00	25,004.70	29,172.15	107,384.85
Dance		14,400.00	17,640.00	21,168.00	25,004.70	29,172.15	107,384.85
Spanish		14,400.00	17,640.00	21,168.00	25,004.70	29,172.15	107,384.85
Physical Education		14,400.00	17,640.00	21,168.00	25,004.70	29,172.15	107,384.85
Total Subject-specific Teacher Salar	ries	72,000.00	88,200.00	105,840.00	125,023.50	145,860.75	536,924.25
Library/Media Specialist	(15 hrs∧	rk, \$30/hour incre	asing at 5% per	vear: 20 hrs/wk	2nd vr: full time	in vears 3.5)	
Jimadia Opoolalia	(.5 /// 5//	18,000.00	25,200.00	46,305.00	48,620.25	51,051.26	189,176.51
Total Instructional Salaries		324,000.00	406,020.00	505,923.60	593,234.71	685,189.65	2,514,367.96
structional Benefits (provided for full-time fac-	culty only)						

Employee Benefits

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

466

Amendment to Response to Item 50.b.

A line of credit in the amount of \$75,000 is included in the proposed 5-year-budget, drawn down in the start-up phase and paid back in the first three years of the charter. Documentation that such a line of credit would be available to the school is lacking (A letter describing the request for the line of credit is included (449) but gives no indication of the likelihood of approval). Given the difficulty of securing credit as a charter school, further documentation should be supplied.

Please see attachment.



louis sidoni executive vice president & coo 716-961-0886 e-mail: isidoni@pbsb.com

VIA FAX and Regular Mail

November 30, 2000

Tapestry Charter School c/o Ms. Joy Pepper 94 St. James Place Buffalo, New York 14222

Dear Ms. Pepper:

Greater Buffalo Savings Bank ("GBSB") is pleased to offer the Tapestry Charter School ("Tapestry") the following loan facilities:

- 1. \$60,000 line of credit to be used for part of Tapestry's start up costs.
- 2. \$100,000 line of credit to be used for operations pending receipt of funds from New York State.

The granting of each line shall be conditioned on the receipt, by Tapestry, of a charter from the State of New York Education Department to operate a school in the Buffalo area, as well as a commitment from the State of New York to provide sufficient funding to Tapestry, as set forth in the Tapestry budget which was part of the Tapestry Charter School application.

The rate and terms to be applied to each line shall be agreed to by GBSB and Tapestry once the aforementioned conditions are satisfied.

Youravery truly

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

Amendment to Response to Item 50.c.

Regarding the proposed afer-school program, under Education Law § 2854(2)(a), a charter school may charge fees for activities to the same extent as other public schools but may not charge tuition. Please explain.

In order to avoid any possible conflict with the provisions of education law section 2854 (2)(a), the Tapestry Charter School will not run the after-school program. Instead, the after-school program will be run by Friends of Tapestry, Inc. as a private operator. Children attending Tapestry Charter School and their siblings will be given first preference. To the extent there is available capacity, children from schools other than Tapestry Charter School will also be accepted into the after-school program on a first come first serve basis. Friends of Tapestry, Inc. will not look to make a profit from the program and instead will pay over to Tapestry Charter School all income after expenses for rent. A revised budget containing a rental income line is attached hereto.

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET

4	START-UP	YEAR 1	YEAR 2	YEAR 3	YEAR 4	VEADE
	2/1/01 -	07/01/2001 -	07/01/2002 -	07/01/2003 -	07/01/2004 -	YEAR 5 07/01/2005 -
	06/30/2001	06/30/2002	06/30/2003	06/30/2004	06/30/2005	06/30/2006
REVENUE			h			
State 1	\$ -	\$ 689,035	\$ 851,647	\$ 1,023,396	\$ 1,204,683	\$ 1,395,927
Donations ²	0	25,000	30,000	30,000	30,000	30,000
Grants ³	50,000	45,000	60,000	65,000	65,000	65,000
CSI Funding	100,000	50,000	50,000	50,000	0	0
Other Income ⁴	0	44,516	51,195	57,854	59,962	64,170
Cafeteria Revenue - Reimbursement from State 5	0	58,140	69,768	81,396	93,024	104,652
TOTAL REVENUE	150,000	911,691	1,112,610	1,307,646	1,452,670	1,659,749
EXPENSES						
Instructional						
Total instructional salaries ⁶	0	324,000	406,020	505,924	593,235	685,190
Payroll Taxes & Benefits 7	0	58,560	75,390	96,206	115,971	137,321
Staff Development ⁸	10,750	12,500	17,400	19,050	20,700	22,350
Travel ⁸	5,000	5,000	5,000	5,000	5,000	5,000
Special Needs Students ⁹	0	0	0	0	0	0
Health Service ¹⁰	0	15,000	15,750	16,540	17,370	18,240
Student Testing 11	0	2,850	3,420	3,990	4,560	5,130
Cafeteria Expense 12	0	53,172	63,828	74,484	85,140	95,796
Classroom Supplies 13	5,000	9,500	11,970	14,663	17,596	20,785
Textbooks & Materials 14	28,500	23,750	29,925	36,658	43,990	51,963
Library Supplies 15	10,000	10,000	12,000	13,000	14,000	15,000
Field Trips ¹⁶	0	4,750	5,700	6,650	7,600	8,550
Field Trip Transportation 17	. 0	4,750	5,700	6,650	7,600	8,550
Total Instructional expense	59,250	523,832	652,103	798,815	932,762	1,073,875

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET

	START-UP 2/1/01 - 06/30/2001	YEAR 1 07/01/2001 - 06/30/2002	YEAR 2 07/01/2002 - 06/30/2003	YEAR 3 07/01/2003 - 06/30/2004	YEAR 4 07/01/2004 - 06/30/2005	YEAR 5 07/01/2005 - 06/30/2006
Administrative						
Administrative Salaries 18	24,167	153,000	160,650	168,683	177,117	185,972
Payroll Taxes & Benefits 19	4,029	25,515	26,971	28,508	30,148	31,874
Office Supplies 20	5,000	0,000	6,300	6,620	6,950	7,300
Postage ²¹	1,000	2,400	2,520	2,650	2,780	2,920
Printing & Reproduction ²²	4,000	1,800	1,890	1,980	2,080	2,180
Advertising & Promotion ²³	1,000	600	630	660	690	720
Rental Equipment ²⁴	0	4,200	4,200	4,200	4,200	4,200
Utilities ²⁵	3,000	12,000	12,600	13,230	13,890	14,580
Phone ²⁶	1,000	18,000	18,900	19,850	20,840	21,880
Rent 27	35,000	84,000	96,000	106,000	116,000	116,000
Custodial ²⁸	0	6,000	18,900	19,850	20,840	21,880
Repair & Maintenance 29	0	4,200	12,600	13,230	13,890	14,580
Security 30	0	. 0	2,520	2,650	2,780	2,920
Insurance 31	4,420	9,270	9,730	10,220	10,730	11,270
Legal ³²	7,000	4,800	5,040	5,290	5,550	5,830
Accounting/Audit 33	1,500	11,000	12,100	13,310	14,640	16,100
Consulting 34	5,500	0	. 0	. 0	0	0
Depreciation ³⁵	6,020	14,040	16,040	18,040	22,240	20,020
Bank Charges ³⁶	90	90	90	90	90	90
Interest Expense 37	2,970	6,410	4,040	1,140		
Total Administrative expense	105,696	363,325	411,721	436,200	465,455	480,317
TOTAL EXPENSES	164,946	887,157	1,063,824	1,235,015	1,398,216	1,554,191
Total revenue over expenses	(14,946)	24,534	48,786	72,630	54,453	105,557

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET

	START-UP	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
Ì	2/1/01 -	07/01/2001 -	07/01/2002 -	07/01/2003 -	07/01/2004 -	07/01/2005 -
	06/30/2001	06/30/2002	06/30/2003	06/30/2004	06/30/2005	06/30/2006

CASH FLOW PROJECTION

Inflows:							
Line of credit 41	75,000	0	0	0		0	0
Non-cash expense - depreciation	6,020	 14,040	16,040	 18,040	22,2	40	 20,020
Total cash inflows	81,020	 14,040	16,040	 18,040	22,2	40	 20,020
Outflows:							
Payments on line of credit 41	0	15,000	35,000	25,000		0	0
Capital expenditures 42	60,200	10,000	10,000	. 10,000	21,0	00	19,000
Total cash outflows	60,200	25,000	45,000	35,000	21,0	00	 19,000
Net cash inflows (outflows)	5,874	13,574	19,826	55,670	55,6	93	106,577
Cash - Beginning of year	0	 5,874	19,448	 39,274	94,9	945	 150,638
Cash - End of year \$	5,874	\$ 19,448	\$ 39,274	\$ 94,945	\$ 150,6	38	\$ 257,215

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET NOTES AND ASSUMPTIONS

YEAR 2

YEAR 3

YEAR 4

YEAR 1

2/1/01 - 06/30/2001	07/01/2001 - 06/30/2002	07/01/2002 - 06/30/2003	07/01/2003 - 06/30/2004	07/01/2004 - 06/30/2005	07/01/2005 - 06/30/2006
General Assumptions:					
Reimbursement per Student	\$ 7,253	\$ 7,471	\$ 7,695	\$ 7,926	\$ 8,163
Target enrollment / budgeted enrollment	100 / 95	120 / 114	140 / 133	160 / 152	180 / 171
Number of Teachers	5	6	. 7	8	9
Number of Aides	3	4	5	6	7
Number of Weeks in School Year	40	40	40	40	40
Number of Days in School Year	180	180	180	180	180
Number of Hours per Week per Special SubjectTeacher	12	14	16	18	20
Number of Extended Day Care workers	5	6	7	8	9
Number of Extended Day Care hours	2.5	2.5	2.5	2.5	2.5
Extended Day Care Number of Students	40	47	54	61	69

¹ Based on a per pupil charter school aid amount of \$7,253 for the 1st year with a 3% projected increase for subsequent years.

NOTE:\$7,253 is the preliminary aid figure for the 2000/01 school year. This amount was used to estimate revenue for school year 2001/02.

All budget figures are based on an enrollment of 5% below our target enrollment numbers.

START-UP

² Fund raising will be a major focus for the Tapestry school. We plan to hire a professional fund raiser who will be compensated based on a percentage of proceeds collected.

³ We believe that the estimate for grants and CSI funding represents a reasonable assumption based upon known funds for which which we will be eligible upon receipt of the charter. NOTE: We have received a planning grant from the Walton Family Foundation

⁴ Rental income anticipated from other related organization providing extended day services

⁵ Cafeteria revenue reflects the reimbursement from the state at the reduced price for breakfast and lunch plus allowable fees. Reimbursement rates are held constant over the five years.

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET NOTES AND ASSUMPTIONS

. •	START-UP 2/1/01 - 06/30/2001	YEAR 1 07/01/2001 - 06/30/2002	YEAR 2 07/01/2002 - 06/30/2003	YEAR 3 07/01/2003 - 06/30/2004	YEAR 4 07/01/2004 - 06/30/2005	YEAR 5 07/01/2005 - 06/30/2006
⁶ Instructional salaries						
Teachers salaries:						
Teacher 1		42,000	44,100	46,305	48,620	51,05°
Teacher 2		42,000	44,100	46,305	48,620	51,05°
Teacher 3		34,000	35,700	37,485	39,359	41,327
Teacher 4		32,000	33,600	35,280	37,044	38,896
Teacher 5		30,000	31,500	33,075	34,729	36,465
Teacher 6			30,000	31,500	33,075	34,729
Teacher 7				30,000	31,500	33,075
Teacher 8					32,000	33,600
Teacher 9						32,000
Total Teacher Salaries	0	180,000	219,000	259,950	304,948	352,19
Teachers' Aides Salaries:						•
Aide 1		18,000	18,540	19,096	19,669	20,259
Aide 2		18,000	18,540	19,096	19,669	20,259
Aide 3		18,000	18,540	19,096	19,669	20,259
Aide 4			18,000	18,540	19,096	19,669
Aide 5				18,000	18,540	19,096
Aide 6					18,000	18,540
Aide 7						18,000
Total Teacher's Aide Salaries	0	54,000	73,620	93,829	114,643	136,08
Subject- specific Teachers:						
Subject-specific teachers: \$30/hr (increasing at 5% pe	er year), 12hrs per wi	c, 40 wks; Yr 2: 14	hours per wk; Yr3: 1	6 hours per wk; Yr 4:	18 hours per wk; Yr	5: 20 hours per wk.
Visual Art		14,400	17,640	21,168	25,005	29,17
Music		14,400	17,640	21,168	25,005	29,17
Dance		14,400	17,640	21,168	25,005	29,17
Spanish		14,400	17,640	21,168	25,005	29,17
Physical Education		14,400	17,640	21,168	25,005	29,17
Total Subject-specific Teacher Salaries	0	72,000	88,200	105,840	125,024	145,86
Library/Media Specialist	(15 hrs/wk, \$3	30/hour increasing	at 5% per year; 20 h	rs/wk, 2nd yr; full tim	e in years 3-5)	
		18,000	25,200	46,305	48,620	51,05
Total Instructional Salaries	0	324,000	406.020	505,924	593,235	685,19

474

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET NOTES AND ASSUMPTIONS

	START-UP 2/1/01 - 06/30/2001	YEAR 1 07/01/2001 - 06/30/2002	YEAR 2 07/01/2002 - 06/30/2003	YEAR 3 07/01/2003 - 06/30/2004	YEAR 4 07/01/2004 - 06/30/2005	YEAR 5 07/01/2005 - 06/30/2006
⁷ Instructional Benefits (provided for full-time faculty only)					•	
Payroll Taxes - Instructional (approx. 8.5% of payroll)	0	27,540	34,512	43,004	50,425	58,241
Health Ins(est @ \$250/person/month w 7% incr beg 7/02	0	24,000	32,100	41,200	51,500	62,900
Retirement - Instructional (3% of full-time instructional)	0	7,020	8,779	12,003	14,046	16,180
Total Instructional Payroll Taxes & Benefits	0	58,560	75,390	96,206	115,971	137,321

⁸ Based on estimated costs of training as provided by the Developmental Studies Center - travel costs separately stated

¹⁶ Based on \$50/child. (Combined with field trips in original budget.)

17 Administrative Salaries						
Director *	24,167	60,000	63,000	66,150	69,458	72,930
Administrative Assistant	-	35,000	36,750	38,588	40,517	42,543
Clerical	•	22,000	23,100	24,255	25,468	26,741
Development & Special Projects	•	•	•	-	-	-
Psychologist/Counsellor - half time position	•	36,000	37,800	• 39,690	41,675	43,758
Total Administrative Salaries	24,167	153,000	160,650	168,683	177,117	185,972
18 Administrative Payroll Taxes & Benefits						
Payroll Taxes - Administrative (approx. 8.5% of salaries)	2;054	13,005	13,655	14,338	15,055	15,808
Health Ins(est @ \$250/person/month w 7% incr beg 7/02	1,250	9,000	9,630	10,300	11,030	11,800
Retirement - 3% of full-time admin staff	725	3,510	3,686	3,870	4,063	4,266
Total Administrative Payroll Taxes & Benefits	4,029	25,515	26,971	28,508	30,148	31,874

^{*} Although shown for Director, the start up salary is expected to be sufficient to cover all other positions as well during the start-up phase.

⁹ Based on discussion with the Assistant Superintendent of Special Education, special education needs will be met by the district through a revenue neutral contract agreement. Therefore, neither expenses nor revenue are shown.

¹⁰ Health Service is a school nurse budgeted at \$15/hour X 5 hrs/day X 5 days/week X 40 weeks; subsequent years project a 5% increase

¹¹ Testing is estimated at \$30/child.

¹² Classroom supplies are estimated at \$100/child with 5% increases in years 2-5.

¹³ Textbooks and materials are estimated at \$250/child with 5% increases in years 2-5.

¹⁴ The library is a critical component of the TCS. Start-up costs shown estimate what will not be covered by foundation grants that are applied for. Ongoing costs shown in budget estimate what is required to maintain the library.

¹⁵ Based on \$50 per child, meant to defray the cost of field trips.

181

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET NOTES AND ASSUMPTIONS

	START-UP	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
i	2/1/01 -	07/01/2001 -	07/01/2002 -	07/01/2003 -	07/01/2004 -	07/01/2005 -
H	06/30/2001	06/30/2002	06/30/2003	06/30/2004	06/30/2005	06/30/2006

19 Based on \$500 per month, increasing by 5% in years 2-5.

³² Based on estimated cost of audit and accounting services.

33 Consulting - Start-up costs only	
Consultant to develop CSE/IEP policies	4,000
Consultant to ensure adequate student assessment	
plans are in place	1,500
Total Consulting Fees	5,500

³⁴ Depreciation is estimated using straight-line depreciation over 5 years.

² Based on \$200/month, increasing 5% in years 2-5.

²¹ Based on \$150/month, increasing 5% in years 2-5.

²² Based on \$50/month, increasing 5% in years 2-5.

²³ Based on \$350/month for the copier rental.

²⁴ Start-up represents 3 months of expense.

²⁵ Start-up phone usage is expected to be minimal. The large increase is due to expected usage of modems and the internet upon school commencement.

²⁶ The \$35,000 shown in start up includes 3 months rental & 2 months pre-paid rent. NOTE: pre-paid rental covers 1st month's for 2001/02 fiscal year.

²⁷ Yr 1: \$500/mo; Yr 2-5: \$1,500/mo + 5%

²⁸ Yr 1: \$350/mo; Yr 2-5: \$1,000/mo + 5%

²⁹ Yr 1: \$0/mo; Yr 2-5: \$200/mo + 5%

³⁰ Per the quote in our proposal, increasing 5% in years 2-5. NOTE: Insurance payment during start-up phase actually covers 2001/02 fiscal year. (See attachment #54)

³¹ Based on \$400/month, increasing 5% in years 2-5.

^{35 \$7.50/} month based on actual bank charges of similar accounts.

³⁶ Interest expense is estimated at prime + 1% for borrowings from a line-of-credit. Will be used in the event that reimbursements from the Board of Education are delayed.

³⁷ Compensation for Aides is based on 2.5 hours per day, at \$7.00/hour, 180 days per year. The number of workers is 5, 6, 7, 8, & 9 in years 1 - 5 respectively.

³⁸ Payroll taxes are estimated at 8.5% of gross wages. Health insurance and pension benefits are not provided for part-time personnel.

³⁹ Material & supplies are estimated at \$.15 per student.

⁴⁰ Total amount borrowed from the Line-of-credit is \$75,000. It is paid black in school year 2001/02 through 2003/04.

TAPESTRY CHARTER SCHOOL - FIVE YEAR BUDGET NOTES AND ASSUMPTIONS

	START-UP 2/1/01 - 06/30/2001	YEAR 1 07/01/2001 - 06/30/2002	YEAR 2 07/01/2002 - 06/30/2003	YEAR 3 07/01/2003 - 06/30/2004	YEAR 4 07/01/2004 - 06/30/2005	YEAR 5 07/01/2005 - 06/30/2006
Capital Expenditures 41						
Classroom Equipment	19,000	4,000	4,000	4,000	8,000	8,000
Office Equipment	11,000	2,000	2,000	2,000	5,000	3,000
Computers	16,500	3,000	3,000	3,000	6,000	6,000
Printers	5,500	. 1,000	1,000	1,000	2,000	2,000
Networking & Cabling for computers	3,000	-	-	-	-	-
Accounting Software	200	-	•	•	-	-
Office Software	1,500	-	-	•	-	•
Telephone System	3,500	-		-	<u> </u>	-
Total Capital Expenditures	60,200	10,000	10,000	10,000	21,000	19,000

Classroom Equipment - Based on an estimate of \$200/child; years 2-5 increase by the increase in the number of children.

Office Equipment - Based on an estimate of \$1,000/staff person; years 2-5 increase by the increase in the number of staff.

Computers & Printers - Based on 2 computers per classroom and 1 for the office, at approximately \$1,500 per computer.

Networking & Cabling for Computers - Based on 2 printers per classroom and 1 for the office at approximately \$500 per printer.

Accounting Software - Cost of Quickbooks

Office Software - Microsoft Office (2 workstations @ \$750 ea.)

Telephone System - estimated based on knowledge of a new phone system recently installed for a cost of \$7,500 for 7 lines and 10 phones. Two lines and 3 phones are anticipated to be purchased for the school.

TAPESTRY CHARTER SCHOOL Responses to Request for Amendment due December 15, 2000

Amendment to Response to Item 56.a.

Please provide an update on the applicants' efforts to locate a facility, including a list of all sites under consideration and the status of negotiations regarding same.

Please see attachment.

November 27, 2000



To Whom it May Concern:

As the exclusive real estate agent for The Tapestry Charter School, I am providing information on the property opportunities currently under consideration.

After a thorough review of all available properties in the northwest quadrant of the City of Buffalo, we have narrowed the list to the following three. Each of these properties possess the characteristics necessary for public assembly use. They are listed in order of interest.

Address: 40 North Street (Bryant & Stratton Building)

Buffalo, New York

Location: On the edge of the historic Allentown District, one block west of

Main Street

Building Size: 32,445 square foot building over 3 floors

Features: Architecturally significant property. Set up as a proprietary school and

administrative offices. Handicap accessible. All new mechanical systems.

High quality finish.

Address: 310 Delaware Avenue

Buffalo, New York

Location: On the fringes of the "Chippewa District"

Building Size: 30,000 square feet of office/educational space

Features: 20 indoor parking spaces, 25 outdoor parking spaces, currently set up as a

school.

Address: 506 Delaware Avenue

Buffalo, New York

Building Size: 24,000 square feet of office/educational space with an additional

10,000 square feet of undeveloped space.

Features: Training rooms, ADA compliance with elevator, 45 car parking, open

floor plan and private office areas, full health club.



We are also currently working with local real estate developer Ron Alsheimer. Mr. Alsheimer is fully prepared, if required, to step in and purchase either one of these properties and lease it back to Tapestry. In fact, Mr. Alsheimer has already submitted a Letter of Intent to Purchase the Bryant & Stratton building. We expect a response this week.

Respectfully,

WATERBOURNE

REAL ASTATE ADVISORS, LLC

Anthony M. D'Auria

Executive Vice President

Licensed Real Estate Broker

AMD/kjl

SCHOOL/PROGRAM	-		FALL
TEACHER	·	DATE	WINTER : SPRING :
ATTENDANCE: DAYS PRESENT	DAY	'S ABSENT	
DOMAINS & COMPONENTS	PERFORMANCE Live Live Live Live Live Live Live Live	PROGRESS	480 CHILD'S DEVELOPMENT: Note special strengths and talents; explain how Partially Proficient and Needs Development areas will be addressed. Comment on Progress.
Personal & Social Development Self concept Self control Approach to learning Interaction with others Conflict resolution			Proficent and Needs Development aleas will be addressed. Comment on Progress.
Language & Literacy Listening Speaking Literature & reading Writing Spelling (1–3)			
Mathematical Thinking Approach to mathematical thinking Patterns & relationships Number concept Geometry & spatial relations Measurement Probability & statistics (K-5)			
Observing Ouestioning & predicting Explaining & forming conclusions (K-5)		000	
V Social Studies Human similarities & differences Human interdependence Rights & responsibilities People & where they live People & the past (1~3)			
VI The Arts Expression & representation Artistic appreciation			
Gross motor development Fine motor development Personal health & safety) OOO	· · · · · · · · · · · · · · · · · · ·

About the Developmental Checklist

This Checklist assists teachers in observing, recording, and evaluating an individual child's skills, knowledge, behaviors, and accomplishments. It is intended to help teachers monitor what children know and can do, and to assist teachers in planning learning experiences throughout the year. The behaviors and skills described here are those considered to be developmentally appropriate for most children in this grade.

The Checklist reflects common experiences and expectations in classrooms that are structured around activities appropriate for most children of this age. Teachers should be able to complete the Checklist without actually testing their children, although some items may require teachers to set up specific opportunities or activities that enable their students to demonstrate specific skills. We recommend that these activities be integrated into typical classroom routines as much as possible.

The Checklist is completed three times per year, each time following a period of ongoing observation that corresponds to one of the Work Sampling System's three collection periods. The process of observing and rating the indicators on the Checklist provides information which teachers may use to assist in their planning. In the fall, after becoming acquainted with the child, the teacher can use observations and Checklist ratings to begin to plan activities and experiences to promote growth and development of skills. In the winter, the teacher can assess the child's growth and development and make additional modifications to

existing curriculum plans. In the spring, the Checklist provides a detailed summary of the child's development and accomplishments over the course of the year.

Developmental Guidelines

The Checklist presents each specific skill, behavior, or accomplishment in the form of a one-sentence performance indicator. The Checklist for each age or grade level is accompanied by a set of detailed Developmental Guidelines that explain and elaborate on each performance indicator by providing a rationale and examples. The rationale provides a context that explains the meaning and importance of the indicator and briefly outlines reasonable expectations for children of this age. The examples show several ways children might demonstrate the skill or accomplishment represented by the indicator. Since teachers might otherwise interpret the same indicator in different ways, the Guidelines promote consistency of interpretation and evaluation across children, teachers, and schools. The Guidelines incorporate information from a wide array of resources, including local, state, and national standards for curriculum development. The Guidelines are essential for correct and effective use of the Checklist. Each performance indicator on the Checklist includes a reference to the page in the grade-level Guidelines where the indicator is described.

Checklist Ratings

These categories reflect the degree to which children have acquired the skill, behavior, and/or demonstrated the

accomplishments required by each of the performance indicators listed in the Checklist and described in the Guidelines. Three types of ratings are possible:

Not Yet — indicates that this child cannot perform this indicator, i.e., that this performance indicator represents a skill, an area of knowledge, or a specific set of behaviors or accomplishments that the child has not acquired.

In Process — implies that the skills, knowledge, behaviors, or accomplishments represented by this indicator are intermittent or emergent, and are not demonstrated reliably or consistently.

Proficient — means that this child can reliably demonstrate the skills, knowledge, behaviors, or accomplishments represented by this performance indicator. Although the child may have advanced beyond the level of difficulty of the indicator, and may no longer participate in activities that are described by the indicator, if the teacher has observed the child perform such tasks, and if the tasks are clearly within the child's range or repertoire, the indicator should be marked "Proficient."

If a particular indicator covers an area of the curriculum that is not included in this classroom, or that has not yet been introduced to this student, write "NA" for "Not Applicable." Space is also available on the front of the Checklist for brief comments.

For more information, see the Work Sampling System Teacher's Manual.





OBSERVATION

E	Measurement	FV	ws C	Rights and responsibilities	F W S	2	F	
4	Shows understanding of and uses comparative words (p. 12)	Not Yet In Process Proficient	. 1	Recognizes the reasons for rules (p.18)	Not Yet In Process Proficient 48	3		
2	Estimates and measures using non-standard units (p 13)	Not Yet In Process Proficient	2	Recognizes reasons for leadership (p. 19)	Not Yet In Process Proficient	1 Se Retur	TEACH	DATE
3	Shows interest in common instruments for	Not Yet	D	People and where they live	f W S	X A		OF E
	measuring (p. 13)	In Process ===	1	Shows interest in how people affect the	Not Yet In Process	age of		OF BIRTH
4	Shows a beginning understanding of time	Not Yet ===	- 	environment (p 19)	Proficient	3		
	(p 13)	Proficient	2	Expresses beginning geographic thinking (p.19	Not Yet	7 5		17
F	Probability and statistics	F V	w s		Proficient	3		
1	Collects data and makes records using lists or graphs (p. 14)	Not Yet In Process Proficient				rplang System is a i	•	
			VI	The Arts		egstered tr		
			A	Expression and representation	F W S		SCHOOL:	
A	Scientific Thinking Observing and investigating	F V	1 v s	Uses a variety of art materials to explore and express ideas and emotions (p.20)	Not Yet In Process Proficient	t of Rebus in	00 "	
1	Uses senses to observe characteristics and behaviors of living and non-living things (p.15)	Not Yet In Process Proficient	- == 2 	Participates in group music experiences (p.20)	Not Yet In Process Proficient	ř		FEMALE
2	Uses tools to gather information (p. 15)	Not Yet In Process Proficient	3 =	Participates in and enjoys creative movement, dance, and drama (p.20)	Not Yet In Process Proficient		5	
3	Makes comparisons among objects that have	Not Yet In Process	B	Artistic appreciation	F W S			3
	been observed (p.15)	Proficient	1	Shows interest in the work of others (p.21)	Not Yet			MALE[
4	Seeks answers to questions through active investigation (p.16)	Not Yet In Process Proficient	= = .:		Proficient	ı		
3	Questioning and predicting		v s					PER
1	Expresses wonder and seeks information	Not Yet in Process	:					PERIODS
	about the natural world (p.16)	Proficient	VI	Physical Development		•	2	•
C	Explaining and forming conclusions	F W	v s A	Gross motor development	F W S		žina G	WINTER
1	Forms explanations based on observations and explorations (p.16)	Not Yet	=== 1 ===	Uses balance and control to perform large motor tasks (p.22)	Not Yet	ĺ	ភ	نخ ا
	and explorations (p. to)	Proficient			Proficient Not Yet			
		,	2	Coordinates movements to perform tasks (p.22)	In Process			}
	•				Proficient			
V	Social Studies		B 1	Fine motor development Uses strength and control to accomplish fine	F W S Not Yet) 	ı	<u> </u>
Δ	Human similarities and differences		v s	motor tasks (p.22)	In Process Proficient			
1	Begins to recognize self and others as having	Not Yet		Uses eye-hand coordination to perform fine	Not Yet			
	shared and different characteristics (p.17)	In Process Proficient		motor tasks (p.22)	In Process Proficient			}
2	Identifies similarities and differences in habits, patterns of living, and culture (p.17)	Not Yet In Process Proficient	3	Uses writing and drawing tools with some confidence and control (p.23)	Not Yet	† •	Ş	1
В	Human interdependence	F W	, s C	Personal health and safety	F W S		<u> </u>	
1	Begins to understand family structures and roles (p 17)	Not Yet In Process Proficient	1	Performs self-care tasks competently (p.23)	Not Yet In Process Proficient			
2	Describes some people's jobs and what is required to perform them (p.18)	Not Yet === In Process Proficient	2	Shows interest in health and safety issues (p.23)	Not Yet	opinemai cireckiis	505	<u> </u>
3	Begins to be aware of technology and how it affects their lives (p. 18)	Not Yet In Process	. Not	Yet-child cannot demonstrate indicator	F=FALL	5	<u>ن</u> <u>۲</u>	Kindergarte
	arrects trien rives (p. 18)	Proficient	In Pr Profi	rocess—child demonstrates indicator intermittently ident—child can reliably demonstrate indicator Work Sampling System Kindergarten Developmental Gu	W=WINTER S=SPRING	ğ	֓֞֞֜֜֜֜֝֓֓֓֓֓֜֜֜֜֓֓֓֓֓֓֓֜֜֜֓֓֓֓֡֓֓֡֓֜֜֓֓֡֓֡֓֡֓֡	rga

CHILD

OBSERVATION FALL_
PERIODS

The Work Sampling Systemi

A	Self concept	F W S	1	Listens with interest to stories and other text	Not Yet In Process				
1	Shows comfort and confidence with self (p 1)	Not Yet In Process		read aloud (p.6)	Proficient				
		Proficient	2	Shows independent interest in reading-	Not Yet In Process	1 4	87		
2	Shows initiative and self-direction in actions	Not Yet		related activities (p.6)	Proficient		A		CHILD
	(p 1)	In Process Proficient	3	Uses strategies to construct meaning from	Not Yet In Process		HER	유	
В	Self control	F W S		print (p.6)	Proficient		Ĩ	BIRTH	
1	Follows classroom rules and routines (p. 1)	Not Yet In Process	4	Understands and interprets a story or other	Not Yet In Process		i	Ū	
		Proficient	_	text (p.7)	Proficient				' -
2	Uses materials purposefully and respectfully (p.2)	In Process Proficient	D 1	Writing Writes words, phrases, and sentences to	Not Yet	F W S		1	
3	Manages transitions and adapts to changes in routine (p.2)	Not Yet In Process Proficient	2	convey meaning (p.7) Recognizes conventions of print (p.7)	In Process Proficient Not Yet				
_	Approach to learning		-	· · · · · · · · · · · · · · · · · · ·	In Process Proficient		ij		I
4		F W S Not Yet	2	Generates ideas for simple stories and	Not Yet		'		
j	Shows eagerness and curiosity as a learner (p.2)	In Process Proficient	3	composes drafts (p.7)	In Process Proficient	:	CHOO	+	
2	Begins to make independent choices of materials, activities, and work/play partners (p.2)	Not Yet In Process	4	Makes a change in the content of a story for clarity or elaboration (p.7)	Not Yet In Process				
_	, ,,	Proficient Not Yet	_	·	Proficient	:		E E	
3	Approaches tasks with flexibility and inventiveness (p.3)	In Process	E	Spelling	Not Yet	F W S			Pi
		Proficient	ı	Uses strategies to create invented spellings (p.8)	In Process	===			J ■
4	Sustains attention to work over a period of time (p 3)	In Process	_		Proficient Not Yet	==::			
	,	Proficient	2	Attempts to use closer approximations of conventional spellings (p.8)	In Process	===		MALE	
D	Interactions with others	Not Yet S		Conventional Spellings (p.a)	Proficient			Ē	
ז	Interacts easily with peers when playing or working cooperatively (p.3)	In Process Proficient	111	Mathematical Thinking			i		1 082
2	Interacts easily with adults (p.3)	Not Yet	A	Approach to mathematical thinking		F W S		·	PR S
		Proficient	1	Uses strategies to solve mathematical	Not Yet In Process				OBSERVATION
3	Participates in the group life of the class (p.3)	Not Yet In Process		problems (p.9)	Proficient				
		Proficient	2	Describes and explains mathematical thinking	Not Yet In Process		SPRIN	¥N1	FALL
4	Plays cooperatively in group games (p.4)	Not Yet ===		through drawings and words (p.9)	Proficient		NO.	TER	
		Proficient	В	Patterns and relationships		F W S			
5	Shows empathy and caring for others (p.4)	Not Yet In Process Proficient	1	Makes, copies, and extends patterns with actions, objects, and words (p.9)	Not Yet In Process Proficient				
F	Conflict resolution	F W S	2	Sorts, classifies, and compares objects,	Not Yet				
1			_	•	I O		1	; 1	1
	Begins to use discussion and compromise to	Not Yet		recognizing attributes of subgroups (p. 10)	In Process Proficient		1	-	
	Begins to use discussion and compromise to resolve conflicts (p.4)	In Process Proficient	c			F W S		-	Į.
2		In Process Proficient Not Yet	C 1		Proficient Not Yet	F W S			
2	resolve conflicts (p.4)	In Process Proficient	C 1	Number concept and operations	Proficient	F W S			
2	resolve conflicts (p.4) Seeks help when unable to resolve conflicts	In Process Proficient Not Yet In Process	C 1	Number concept and operations Shows understanding of quantity (p.10)	Proficient Not Yet In Process Proficient Not Yet	F W S			
2	resolve conflicts (p.4) Seeks help when unable to resolve conflicts	In Process Proficient Not Yet In Process	1	Number concept and operations Shows understanding of quantity (p.10)	Proficient Not Yet In Process Proficient	F W S	D		7
2 III A	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4)	In Process Proficient Not Yet In Process	1	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10)	Not Yet In Process Proficient Not Yet In Process Proficient Not Yet	F W S	Dev		The
III A	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy	In Process Proficient Not Yet In Process Proficient F W S Not Yet	2	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and	Not Yet In Process Proficient Not Yet In Process Proficient	F W S	Develo		The Wo
III A	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening	In Process Proficient Not Yet In Process Proficient F W S	2	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10) Begins to understand place value (p.10)	Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet Not Yet Not Yet	F W S	Develop		The Work
II A 1	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening Listens for meaning in discussions and	In Process Proficient Not Yet In Process Proficient F W S Not Yet In Process Proficient Not Yet	2	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10)	Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient	F W S	<u></u>		Work
II A 1	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening Listens for meaning in discussions and conversations (p.5)	In Process Proficient Not Yet In Process Proficient F W S Not Yet In Process Proficient	2	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10) Begins to understand place value (p.10) Makes reasonable estimates of quantities	Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process		<u></u>		Work
1 2	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening Listens for meaning in discussions and conversations (p.5) Follows directions that involve a series of	In Process Proficient Not Yet In Process Proficient F W S Not Yet In Process Proficient Not Yet In Process	2	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10) Begins to understand place value (p.10) Makes reasonable estimates of quantities (p.11)	Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient		<u></u>		Work
11 A 1 2 B	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening Listens for meaning in discussions and conversations (p.5) Follows directions that involve a series of actions (p.5)	In Process Proficient Not Yet In Process Proficient F W S Not Yet In Process Proficient Not Yet In Process Proficient F W S Not Yet Not Yet Not Yet Not Yet	1 2 3 4	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10) Begins to understand place value (p.10) Makes reasonable estimates of quantities (p.11) Geometry and spatial relations	Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Not Yet In Process Proficient Process Proficient		<u></u>	Firs	Work
11 A 1 2 B 1	resolve conflicts (p.4) Seeks help when unable to resolve conflicts independently (p.4) Language & Literacy Listening Listens for meaning in discussions and conversations (p.5) Follows directions that involve a series of actions (p.5) Speaking	In Process Proficient Not Yet In Process Proficient F W S Not Yet In Process Proficient Not Yet In Process Proficient F W S	1 2 3 4	Number concept and operations Shows understanding of quantity (p.10) Uses strategies to add and subtract one- and two-digit numbers (p.10) Begins to understand place value (p.10) Makes reasonable estimates of quantities (p.11) Geometry and spatial relations Recognizes properties of shapes and relationships among shapes (p.11) Explores and solves simple spatial problems	Not Yet In Process Proficient		<u></u>		The Work Sampling Syst

Proficient

wiawic aiw icaully

E	Measurement		FW S	C	Rights and responsibilities continued		FWS			
1	Describes, estimates and measures using non standard units (p.11)	Not Yet In Process Proficient		2	Recognizes the qualities of good leadership (p 19)	Not Yet in Process Proficient	V38) 0 1994			
2	Uses simple, common instruments for	Not Yet In Process		D	People and where they live		F WATE	<u>γ</u>	D/	5
	measuring (p 12)	Proficient		1	Begins to recognize how people affect their	Not Yet In Process	-/485	À	ATE (
3		Not Yet In Process			environment (p.19)	Proficient _	ن ا		OF BIRTH	١
	uses some time-related words (p 12)	Proficient		2	Begins to identify ways the environment	Not Yet In Process	}		프	
F	Probability and statistics		F.W.S		affects how people live and work (p. 19)	Proficient	d			A
1	Collects and records data using simple tallies, lists, charts, and graphs (p.12)	Not Yet In Process Proficient		3	Shows beginning understanding that maps represent actual places (p.19)	Not Yet In Process Proficient	Work Sa		I	
2	Reads a simple graph or chart and bases	Not Yet		E	People and the past		FWS &		L	
	conclusions on it (p.12)	In Process Proficient		1	Shows beginning understanding of time and	Not Yet in Process	y year			
					how the past influences people's lives (p.20)	Proficient	ener 🖁			7
V	Scientific Thinking									4
Ą	Observing and investigating		F W S	VI	The Arts		ademai	Ç		Ι
1	Observes characteristics and behavior of living	Not Yet	= - 4.	A	Expression and representation		FWS 3	Õ	T	J
	and non-living things (p 14)	Proficient		1	Uses the arts to express and represent ideas,	Not Yet In Process	S	Γ		7
2	Recognizes some ways tools can be used to	Not Yet In Process			experiences, and emotions (p.21)	Proficient			FEX	T
	gather scientific information (p 14)	Proficient	====	2	Experiments with new ideas, materials, and	Not Yet _ In Process		Ì		
3	Classifies and compares living and non-living	Not Yet In Process			activities in the arts (p.21)	Proficient				
	things in different ways (p.14)	Proficient		В	Artistic appreciation	.	F W S			
4	Seeks information by active investigation (p. 15	Not Yet In Process Proficient		1	Shows interest in the work of others (p.21)	Not Yet In Process Proficient	. ·		MALE	
В	Questioning and predicting		F W S	2	Interprets and extracts meaning from artistic	Not Yet		1		1
1	Asks questions about the natural and physica world (p.15)	Not Yet In Process Proficient	• •	•	products and experiences (p.21)	In Process Proficient			2	0856K
2	Makes logical predictions when pursuing	Not Yet		VII	Physical Development				Š	
_	scientific investigations (p. 15)	In Process Proficient		A	Gross motor development		EW S		S	7 2
C	Explaining and forming conclusions		F W S	1	Moves with balance and control (p.23)	Not Yet		SPRI	¥	FALL
1	Forms explanations and conclusions based or	Not Yet	===		•	In Process Proficient		RING	NTER.	İ
	observation and experimentation (p.15)	In Process Proficient		2	Coordinates movements to perform tasks	Not Yet	<u></u>			1
2	Communicates scientific information in	Not Yet in Process			(p.23) 6	Proficient				
	various ways (p 16)	Proficient		В	Fine motor development		F W S			
_				1	Uses strength and control to accomplish tasks	Not Yet In Process	· ·•			1
7	Social Studies				(p.23)	Proficient	• •	İ	İ	ĺ
4	Human similarities and differences	Nac Vac	F W S	2	Uses eye-hand coordination to perform tasks	Not Yet In Process				
1	Recognizes self and others as having shared and different characteristics (p. 17)	Not Yet In Process	en en en en en en en en en en en en en e		(p.23)	Proficient Not Yet				
	·	Proficient Not Yet		3	Uses writing and drawing tools with some control (p.23)	In Process	um que 1.			
2	Identifies similarities and differences in group habits and living patterns (p 17)	In Process	•	_		Proficient		O		=
1	Human interdependence	Proficient	F W S	1	Personal health and safety Shows beginning understanding of how to	Not Yet	F W S	ev		G
1	Recognizes some ways people rely on each	Not Yet	r w s	•	maintain physical health and well-being (p.24)	In Process Proficient		<u>e</u>		X
•	other for goods and services (p.17)	In Process Proficient			-	, , , , , , , , , , , , , , , , , , , ,		ğ		Z
1	Begins to understand what people need to accomplish their jobs (p. 18)	Not Yet " In Process						Developmental		100
>	•	Proficient Not Yet						ā	71	P
,	Identifies some ways technology influences people's lives (p. 18)	In Process Proficient		Not	Yet-child cannot demonstrate indicator	F=FALL		_	First	ğ
-	Rights and responsibilities		: w s	In P	rocess—child demonstrates indicator intermittently icient—child can reliably demonstrate indicator	W=WINTER S=SPRING	₹	Checklis		
Ī	Shows beginning understanding of why rules	Not Yet "		The 1	Work Sampling System First Grade Developmental Guide	elines conta	ins full	Ž	Grade	bysi
	exist (p. 18)	In Process Proficient		desc	riptions of each performance indicator. (Number in parent page in the Guidelines where the indicator is described.)	heses indica	tes	lis	ğ	en

In Process

Proficient

relationships among shapes (p.12)

Not Yet

In Process

2 Uses language for a variety of purposes (p.6)

In Process

Proficient __

people's lives (p 19)

DATE OF BIRT

MALE

WINTER

OBSERVATION

Work Sampling

Second

Grad

full descriptions of each performance indicator. (Number in parentheses indicates

the page in the Guidelines where the indicator is described.)

n Process

Proficient _____

purposes (p 6)

.

the page in the Guidelines where the indicator is described.)

Proficient

OBSERVATION

Proficient

from text (p.7)

Not Yet-child cannot demonstrate indicator

In Process-child demonstrates indicator intermittently

the page in the Guidelines where the indicator is described.)

The Work Sampling System Fourth Grade Developmental Guidelines contains full descriptions of each performance indicator. (Number in parentheses indicates

Proficient-child can reliably demonstrate indicator

F=FALL

W=WINTER

teraction between people and technology (p. 19) Proficient

	Personal and Social Development		C	Literature and reading continued	492-	1		
A	Self concept	F W S	3	Analyzes and interprets information from	In Process			
1	Shows comfort and confidence with self (p.1)	Not Yet In Process	7	various texts (p.6)	Proficient			
		Proficient .	4	Locates and uses a variety of texts to gain	Not Yet In Process	=	۵	
2	Shows initiative and self-direction in actions	Not Yet In Process	7	information (p.7)	Proficient	Ş	ATE	<u> </u>
	(p.1)	Proficient	j D	Writing	F W S	TTR	웃	Γ
В	Self control	F W S	. 1	Uses different forms of writing to	Not Yet		DATE OF BIRTH	
1	Acts with responsibility and independence	Not Yet		communicate (p.7)	Proficient			ő i
	(p.1)	Proficient	2	Uses the conventions of written language	Not Yet		Vi	y 1
2	Uses coping strategies to manage a range of	Not Yet In Process	=	with increasing accuracy (p.7)	Proficient		3	
	feelings and situations (p.2)	Proficient [3	Writes in an organized and coherent manner	Not Yet		e 3	<i>j.</i>
C	Approach to learning	f W S	5	(p.7)	Proficient			P 5
1	Shows initiative and personal investment as a	Not Yet	4	Rereads, reflects, and makes revisions (p.8)	Not Yet		5 3	3
	learner (p.2)	Proficient]		Proficient [1	X
2	Sets personal goals and is self-reflective (p.2)	Not Yet	5	Proofreads a rough draft and makes	Not Yet	3	E	
		Proficient	j	corrections in its mechanics (p.8)	Proficient	Ş	Z	
3	Approaches tasks with flexibility and	Not Yet	6	Shows control of standard spellings (p.8)	Not Yet [] [2	1	E
	inventiveness (p.3)	Proficient	≓. -		Proficient		N THE V	S].
4	Chooses to use time constructively and works	Not Yet	7	Demonstrates research-writing skills (p.8)	Not Yet		az D≥:	a
	in a focused manner (p.3)	Proficient	7		Proficient			
D	Interactions with others	F W	s				41L_F	
1	Maintains close friendships without excluding	Not Yet I	<u> </u>				Z	
	others (p.3)	Profident		Mathematical Thinking			MALE	
2	Interacts easily with adults (p.3)	Not Yet	_ · A	Approach to mathematical thinking	F W S			1
		Proficient	. 1	Approaches mathematical problems with	Not Yet			580
3	Works cooperatively and collaboratively in	Not Yet		curiosity and flexibility (p.10)	Proficient [į	28
	group activities (p.3)	Proficient	2	Communicates mathematical thinking using	Not Yet		Ę	OBSERVATION
4	Considers others' viewpoints and feelings (p.4)	Not Yet	_	oral and written language (p.10)	Proficient [ı	<	7 Z
		Proficient] B	Patterns and relationships	F W S	1	INTE	Ě
E	Conflict resolution	F W :	s . 1	Applies an understanding of patterns to make	In Process		\$	
1	Uses discussion and compromise to resolve conflicts (p.4)	In Process	۲ ۲	predictions and draw conclusions (p.10)	Proficient		1	
_	•	Proficient Not Yet	_j Z	Uses sorting, classifying, and comparing to analyze data (p.11)	In Process			
2	Seeks help and uses suggestions when unable to resolve conflicts independently (p.4)	In Process		•	Proficient			
	to resolve connicts independently (p.4)	Proficient] C	Number concept and operations	F W S		,	١,
			7	Shows understanding of number quantities and their relationships (p.11)	In Process			
	Language & Literacy		2	Uses appropriate strategies for addition,	Proficient			
<u> </u>	Listening	F W S		subtraction, multiplication, and division (p.11)	In Process Proficient			
1	Listens to acquire information and	Not Yet	- -		Not Yet [1	
•	understanding (p.5)	In Process Proficient		checks answers (p.12)	In Process	1		=
В	Speaking	F W S	4	Shows an understanding of fractions,	Not Yet [į.		The
1	Conveys ideas confidently and coherently (p.5)	Not Yet	_ _	decimals, and percents (p.12)	In Process Proficient	•		≶
	•	In Process Proficient	D	Geometry and spatial relations	F W S			Work
2	Uses language flexibly for a variety of	Not Yet	- 1	Identifies, classifies, and compares 2-D and 3-	Not Yet			
	DUEDOCOC (- E)	In Process Proficient	÷ -	Dichanos (n. 13)	In Process Proficient			
C	Literature and reading	F W S	2	Uses strategies to solve problems involving	Not Yet		Ţ! '	Ĕ
1		Not Yet In Process Proficient		Derimeter area and volume (5.12)	Proficient	1	₹ (Sampling S
2	manning trans tout (= c)	Not Yet In Process Proficient					irad	vste

E	Measurement		F W S	C	Rights and responsibilities	f W S
1	Describes, estimates, and measures using standard units (p.13)	Not Yet In Process Proficient		1	Recognizes the ways individuals participate in society (p.19)	Not Yet 9 9 In Process 9 Proficient 9
2	Uses common instruments for accurate measuring (p.13)	Not Yet In Process Proficient	===	2	Shows understanding of the purposes and structures of governments (p.19)	Not Yet In Process Proficient IA Q 2
F	Probability and statistics		F W S	D	People and where they live	(4 5 5
1	Uses tables, charts, and graphs to collect, record, and analyze data (p.13)	Not Yet In Process Proficient		1	Recognizes positive and negative ways that people affect their environment (p.20)	Not Yet 3
2	Shows an understanding of probability (p. 13)	Not Yet In Process Proficient		2	Shows an understanding of how environmental factors shape people's lives (p.20)	Not Yet
				3	Reads, interprets, and constructs a variety of maps (p.20)	Not Yet In Process Proficient In Process
V	Scientific Thinking					photo s
A	Observing and investigating		F W S			Siem e
1	Observes objectively, notices details, and orders observations (p. 15)	Not Yet In Process Proficient		VI	The Arts Expression and representation	F W S
_	Uses tools with some accuracy to gather	Not Yet		1	•	Not Yet
4	scientific information (p.15)	In Process Proficient		•	Uses the arts to express and represent ideas, experiences, and emotions (p.21)	In Process Proficient
3	Classifies, categorizes and compares living and non-living things in different ways (p. 15)	Not Yet In Process Proficient	=\- =\- -	2	Experiments with new ideas, materials, and activities in the arts (p.21)	Not Yet 5
4	Shows some understanding of how to use the	Not Yet	===	В	Artistic appreciation	FWS E
В	scientific method (p.15) Questioning and predicting	Proficient	FWS	1	Shows interest in the work of others (p.21)	Not Yet
	Formulates scientific questions about the	Not Yet		2	Interprets and extracts meaning from artistic	Not Yet
	physical and natural world (p.16)	In Process Proficient Not Yet			products and experiences (p.22)	In Process Proficient
2	Uses evidence and prior knowledge to make logical scientific predictions (p.16)	In Process Proficient		_		
C	Explaining and forming condusions		F W S	VII	Physical Development	
1	Draws conclusions based on observation and experimentation (p. 16)	Not Yet In Process Proficient	= - - - - - -	A 1	Gross motor development Moves with increasing agility, speed, and coor-	F W S
2	Describes, records, and explains findings (p.17)	Not Yet In Process Proficient		2	dination while performing complex tasks (p.23) Applies gross motor skills in games, sports,	Proficient Not Yet
3	Forms explanations that acknowledge inter-	Not Yet In Process			and other physical activities (p.23)	In Process Proficient
	active relationships between systems (p.17)	Proficient .	_LJ	В	Fine motor development	F W 5
				1	Combines and organizes several fine motor skills to produce a product independently (p.23)	Not Yet
V	Social Studies			2	Uses tools and materials with confidence and	Not Yet
A	Self, family, and community		F W S		control (p.24)	Proficient
1	anne in bour annels annels et thair lister (40)	Not Yet In Process Proficient			Personal health and safety Shows familiarity and knowledge of current	F W S
2	differences can result in conflict (= 10)	Not Yet In Process Proficient	 	_	issues related to health and safety (p.24) Uses problem-solving methods and makes de-	In Process Proficient Not Yet
3	Human interdependence	-	FW S		cisions that promote personal well-being (p.24)	In Process Proficient
1	Shows understanding of how all people rely	Not Yet _ In Process _ Proficient _				ل پیانی
	action between neonle and technology (e.)	Not Yet = In Process Proficient		In Profic	fet-child cannot demonstrate indicator ocess-child demonstrates indicator intermittently sient-child can reliably demonstrate indicator	F=FALL W=WINTER S=SPRING
				descri	Vork Sampling System Fifth Grade Developmental Guid iptions of each performance indicator. (Number in parent in the Guidelines where the indicator is described.)	lelines contains full heses indicates the

The Work Sampling System Fifth Grade Developmental Checklist

DATE OF BIRTH

- SCHOOL

MALE

WINTER.
SPRING_

OBSERVATION FALL.
PERIODS

Young Audiences of Western New York, Inc.



Recipient of the National Medal of Arts

Mission

"...to make the arts a part of young people's education in order to enhance their development as creative and productive human beings."

From the Executive Director:



Executive Director Helga MacKinnon with Yo-Yo Ma at Young Audiences reception.

"Participation in and knowledge of the arts are measurements of how well we are doing as a society. By providing a comprehensive roster of artists, children and their families can participate as audience members at performances, or as hands-on learners in long term residen-

cies. We strive to fulfill varied needs, from arts integration into school curriculum, to after school residencies and performances in a great variety of community venues. Our goal is to make the arts accessible to all."

🖈 Showcase 2000 ★

Preview new artists and programs at Showcase 2000. The event includes a drawing for a free performance.

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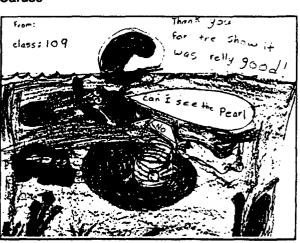
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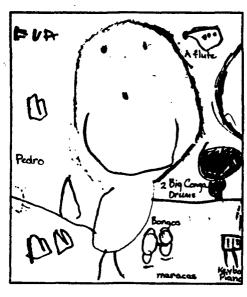
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^{*} Artwork created by students in response to Young Audiences programs.

Table of Contents

introductory information		Figure 3	
Scheduling Form	4	Jill Buerk	
Scheduling Information		Los Caribes	
Learning Standards		Joyce Grant	
Louis III go o la la la la la la la la la la la la la		Maelström Percussion Ensemble	
Callabarations		McClure Artist Guild	
Collaborations		Beats Me!	
just buffalo literary center, inc	8	April K. & Co	
Buffalo Philharmonic Orchestra	8	Glenn Colton	
The Albright-Knox Art Gallery	9	Bart & Kevin	2
Hallwalis Contemporary Art Center			
Shakespeare in Delaware Park		Theater & Dance	
Buffalo Contemporary Dance		- · · · -	
		theatreFigüren	3
Residencies		Jeanne Vuich	
		Open Hand Theater	
Joyce Grant		Shakespeare in Delaware Park	
Jeanne Vuich		Story Soup	36
Jerry Raven & Kip Ralabate: The Phonics Program		Let's Make a Mystery	
Mime Internationale		The Wondermakers	
Chinese Folkdance Company	14	Gretchen Murray Sepik	
Mark Jones		Mime Internationale	
Grace Note Music Production Company		Jill Buerk	
Bart & Kevin		National Circus Project	
The McClure Artist Guild	15	Larry Moss	
Michael Colqhoun	15	Doug Rougeux	
Poetic Voices	15	IN JEST Productions	
Barbara Frackiewicz	16	Buffalo Contemporary Dance	30
Cindy Hanna	16	Cindy Hanna	
Susan Peters	16	Chinese Folkdance Company	
Open Hand Theater	17	Afro-Brazilian Dance & Music	
Adam English	17	Daphne Finnegan	
Maureen Milligan		Folkloric Productions	
After-School and Summer Residencies		Cathy Skora	
Music		Visual & Literary Arts	
Buffalo Woodwind Quintet	18	Gayle Danley	3
Galliard Brass Quintet		Susan Peters	3
Larry Trott and Betsy Reeds		Poetic Voices	
Brien Engel		Lorna Czarnota	
Voci d'Amore		Susan Dix-Hannen	4
David Darling	19	Celes Tisdale	
The Stringmen	20	Kenneth Glover	4
Stuart Fuchs		Jon Pearson	
Poetic Voices		Adam English	
Amherst Saxophone Quartet		Colin Coots	
Reynold Scott		Nancy Spector	
Buffalo Buzzards		Barbara Frackiewicz	
The Tommie Rizzo Duo		Erie Canal Traveling Museum	
The Hill Brothers			***************************************
Jerry Raven		Our Eupdors	
		Our Funders	4
•		Photo Cradite	

Alphabetical Listing of Artists

	Afro-Brazilian Dance & Music	
Λ	After-School and Summer Residencies 17	
H	Albright-Knox Art Gallery 9	
	Amherst Saxophone Quartet 22	
	April K. & Co	
	Bart & Kevin	
	Beats Me!	
_		
R	Buffalo Contemporary Dance	
	Buffalo Philharmonic Orchestra	
	Buffalo Woodwind Quintet	
	Buffalo Buzzards	
	Chinese Folk Dance Company 14, 37	
	Michael Colqhoun 15	
\mathbf{C}	Glenn Colton	
	Colin Coots	
	Lorna Czarnota	
	Gayle Danley	
D	David Darling	
	Susan Dix-Hannen 40	
	Brien Engel	
F	Adam English42	
	Erie Canal Traveling Museum 43	
	Fiddleticks 25	
_	Fiddlesticks	
F	Folkloric Productions	
•	Barbara Frackiewicz 16.43	
	Stuart Fuchs	
	oldari i dolo	
	Galliard Brass Quintet 18	
G	Ken Glover 41	
Y	Grace Note Music Production Company 14	
	Joyce Grant	
	Haliwalis Contemporary Art Center 10	
H	Cindy Hanna	
• •	The Hill Brothers	

	IN DEST Floddottons	-
1	Mark Jones	14
1	just buffalo literary center, inc	. 8
	Los Caribes	26
L	Let's Make a Mystery	32
	Maelström Percussion Ensemble	
R A	McClure Artist Guild	
M	Maureen Milligan	17
	Mime Internationale 13,	34
	Larry Moss	35
N	National Circus Project	35
0	Open Hand Theater 17,	31
_	Jon Pearson	42
Р	Susan Peters	39
•	Poetic Voices 15, 21,	39
D	Kip Ralabate	13
П	Jerry Raven 13,	25
	Doug Rougeux	35
	Reynold Scott	22
	Gretchen Murray Sepik	33
	Shakespeare in Delaware Park 10,	31
	Cathy Skora	
C	Nancy Spector	43
J	Story Soup	32
	The Stringmen	20
	theatreFigüren	30
	Celes Tisdale	41
	Tommie Rizzo	
	Larry Trott & Betsy Reeds	18
\/	Voci d'Amore	19
V	Jeanne Vuich 13,	
W	The Wondermakers	33

Scheduling Information

For scheduling information, call the Young Audiences office at (716) 881-0917, Monday through Friday, between 9:00 a.m. and 5:00 p.m. or fax (716) 885-4483.

So we may better assist you in scheduling your program(s), please complete the following information before you call.

School/Organization Name:			·
School/Org. Address:			· · · · · · · · · · · · · · · · · · ·
School District (if applicable):		_School/Org. Phone:_	·
Your Name:	_Title:	Phone:	·
Address for contracts/billing:			•
Funding source (PTO, BOCES, etc.):	.		······································
We are interested in the following programs			
1. Artist/Ensemble		Program	Date
Time(s)		_2 Alternate Dates	<u>.</u>
Grade Levels:		_Number of Students A	Attending
2.Artist/Ensemble		_Program Date	
Time(s)		_2 Alternate Dates	
Grade Levels:		_Number of Students A	Attending
3.Artist/Ensemble		_Program Date	
Time(s)		_2 Alternate Dates	
Grade Levels:		_Number of Students A	attending

All programs are 40-45 minutes unless otherwise stated or arranged

You can fax a copy of this form to (716) 885-4483 or mail to:
Young Audiences of Western New York Inc. 16 Linwood Ave. Buffalo, NY 14209

Types of Programs

Curriculum guides with artist biographies and coordinating Learning Standards for each program are forwarded to the school upon confirmation of your program date and time

Back-to-Back Performance: Commonly termed "assembly program," a performance is usually a presentation of the art form to a large group of students. A back-to-back performance consists of **two** performances of the **same program** with a fifteen minute interval for audience change.

Length: 40 - 45 minutes per individual performance

Size: 100 - 300 students per individual performance, as indicated.

Single performances may be scheduled, however, some restrictions may apply. Contact the office for prices.

Workshops: Most artists are available for student workshops. Workshops expand on the material presented in a performance in a classroom setting. These workshops can be tailored to meet each school's individual requirements.

Some workshops stand on their own and are not preceded by a performance.

Length: 40 - 45 minutes unless otherwise indicated

Residencies: Residencies explore the arts intensively through a combination of auditorium performances and multiple classroom workshops. Students learn about the arts directly from the artist and are actively involved in creating art over a longer period of time than a workshop. See the Residencies section of this catalog for examples of artists' offerings. Young Audiences will also work with you to custom design a residency to meet your school's needs and to define curriculum goals and plan activities.

<u>Teacher Workshops</u>: Artists and staff are available to work with teachers prior to a performance, workshop or residency to integrate the program into the curriculum using New York State Learning Standards.

Scheduling

Some artists have limited availability due to rehearsal and touring schedules. Reserve your programs early to secure the artists and dates of your choice. For questions, program information or to schedule a program, please call the YA office at (716) 881-0917, Monday through Friday from 9:00 a.m. to 5:00 p.m.

Should inclement weather or illness prohibit the artists from performing a scheduled program, Young Audiences reserves the right to reschedule. Ensemble members may be subject to change.

Pricing

The program prices published in this catalog reflect the cost of one back-to-back performance unless otherwise indicated.

Travel fees and cartage costs are included in the price of all **non-union** and traveling performers.

Where noted, Musician Union Local 92 fee guidelines are used to calculate travel fees for union groups traveling outside of the Local's jurisdiction (i.e., immediate Buffalo area). This fee will be added to the regular program price.

Funding may be available to subsidize Young Audiences Programs. Please contact our office for details.

^{*} Contact Young Audiences at (716) 881-0917 or fax (716) 885 4483 for special program needs.

New York State Department of Education

Young Audiences of Western New York, Inc.'s artists have incorporated many of the Standards' goals into their performances and workshops. Please look at the Curriculum Materials for clarification.

The Arts

Creating, Performing, and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

3. Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts connecting the individual work to other works and to aspects of human endeavor and thought.

Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

English Language Arts

1. Language for Information and Understanding

Students will listen, speak, read, and write for information and understanding. As listeners and readers, students will collect data, facts and ideas; discover relationships, concepts and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to acquire, interpret, apply, and transmit information.

2. Language for Literary Response and Expression

Students will read and listen to oral, written, and electronically produced texts and performances from American and world literature; relate texts and performances to their own lives; and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral

and written language that follows the accepted conventions of the English language for self-expression and artistic creation.

3. Language for Critical Analysis and Evaluation

Students will listen, speak, read and write for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will use oral and written language that follows the accepted conventions of the English language to present, from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

4. Language for Social Interaction

Students will listen, speak read and write for social interaction. Students will use oral and written language that follows the accepted conventions of the English language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

Languages other than English

1. Communication Skills

Students will be able to use a language other than English for communication.

2. Cultural **Understanding**

Students will develop cross-cultural skills and understandings.

Health Education, Physical Education & Home Economics

1. Personal Health and Fitness

Students will acquire the necessary knowledge and skills to establish and maintain physical fitness, participate in physical activity, and maintain personal health.

Social Studies

1. History of the United States and New York

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments and turning points in the history of the United States and New York.

2. World History

Students will use a variety of intellectual skills to demonstrate their un

Learning Standards

derstanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

3. Geography

Students will use a variety of intellectual skills to demonstrate their understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, and environments over the Earth's surface.

4. Economics

Students will use a variety of intellectual skills to demonstrate their understanding of how the United States and other societies develop economic systems and associated institutions to allocate scarce resources, how major decision-making units function in the United States and other national economies, and how an economy solves the scarcity problem through market and non-market mechanisms.

5. Civics, Citizenship, and Government

Students will use a variety of intellectual skills to demonstrate their understanding of the necessity for establishing governments; the governmental system of the United States and other nations; the United States Constitution; the basic civic values of American constitutional democracy; and the roles, rights, and responsibilities of citizenship, including avenues of participation.

Mathematics, Science, & Technology

1. Analysis, Inquiry, and Design

Students will use mathematical analysis, scientific inquiry and engineering design, as appropriate, to pose questions, seek answers, and develop solutions.

2. Information Systems

Students will access, generate, process, and transfer information using appropriate technologies.

Mathematics

Students will understand mathematics and become mathematically confident by communicating and reasoning mathematically, by applying mathematics in real-world settings, and by solving problems through the integrated study of number systems, geometry, algebra, data analysis, probability, and trigonometry.

4. Science

Students will understand and apply scientific concepts, principles, and theories pertaining to the physical setting and living environ-

ment and recognize the historical development of ideas in science.

5. Technology

Students will apply technological knowledge and skills to design, construct, use, and evaluate products and systems to satisfy human environmental needs.

6. Interconnectedness: Common Themes

Students will understand the relationship and common themes that connect mathematics, science and technology and apply the themes to these and other areas of learning.

7. Interdisciplinary Problem Solving

Students will apply the knowledge and thinking skills of mathematics, science, and technology to address real-life problems and make informed decisions.

Career Development and Occupational Studies

1. Career Development

Students will be knowledgeable about the world of work, explore career options, and relate personal skills, aptitudes, and abilities to future career decisions.

2. Integrated Learning

Students will demonstrate how academic knowledge and skills are applied in the workplace and other settings.

Collaborations

just buffalo literary center, inc.

Introduction to Creative Writing

By special arrangement with just buffalo literary center, inc. and Young Audiences of Western New York, Inc., we offer Introduction to Creative Writing workshops with Susan Dix-Hannen. Susan has taught creative writing and the visual arts for nearly 20 years, many of them with just buffalo. The workshops introduce students to new ways of expressing and communicating their own experiences through creative writing.

Now in its twenty-fifth year, just buffalo literary center, inc. values writing as an individual act of discovery and recognizes the contemporary writer as a cultural bridge among peoples. just buffalo's educational program, Writers-in-Education, was founded in 1982; the program focuses on stimulating literacy, multi-cultural awareness, and the self-esteem that comes with being able to express oneself with ease and imagination. Educational programming includes mini-residencies, full residencies, and auditorium performances by area writers at schools and community sites throughout Western New York, as well as evening creative writing workshops for adults.

Artist: Susan Dix-Hannen

Fee: \$180 per set of back-to-back workshops

Grades: K - 12

Limit: 30 students per workshop

Buffalo Philharmonic Orchestra

Learning to Listen

Through "Learning to Listen," the Buf falo Philharmonic Orchestra continues to bring a part of the orchestra to school children throughout Western New York. "Learning to Listen" is designed to introduce children to the language and tools of music. A Philharmonic musician will visit your classroom to discuss with students how music is created, how it communicates to the listener and how the musician's instrument works. This 30-45 minute program can stand on its own or serve as an introduction to a visit to a Buffalo

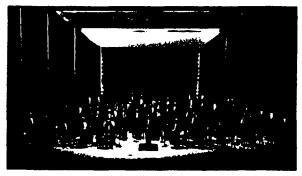
Philharmonic Youth Concert.

Artists: Philharmonic musicians

Fee: \$180 for one set of back-to-back workshops

Grades: K - 12

Limit: 30 students per workshop



Albright-Knox Art Gallery

Learning to Look

Through a special arrangement with the Albright-Knox Art Gallery, we continue to present "Learning to Look at Modern Art." The workshops will help to demystify the visit to an art museum, while helping students to develop skills for looking at art. For many people a visit to an art museum is an intimidating experience. One is not sure how to look at a work of art or indeed why one should look at it. One picture after another, room after room ... Where do I begin? Should I stop in front of all the pictures?



Should I nod wisely? Should I squint my eyes? Should I try to listen in on what the person next to me is saying? How long should I look at one thing?

The purpose of this program is to provide students with the skills for looking at and enjoying works of art in any setting; make a visit to the Albright-Knox Art Gallery a comfortable experience by helping students understand how to act, what to expect and why, and to make students want to look at art works with a little more understanding and empathy and a lot more joy!

Each session of 30 – 45 minutes will include a variety of looking activities specifically designed to be appropriate to the grade/age level of the students and to meet curriculum needs as required. The Albright-Knox Art Gallery holds treasures that should be enjoyed by all Western New Yorkers. This program is designed to make the Gallery's collection more accessible, and at the same time to develop student art appreciation and museum audiences for the future.



Educator: Ellen Stanford

Fee: \$180 for one set of back-to-back workshops

Grades: K - 12

Limit:: 30 students per workshop

Collaborations

Hallwalls Contemporary Arts Center

For 25 years, Hallwalls Contemporary Arts Center has been presenting cutting edge contemporary visual art, film, video, jazz, new music, performing art, new fiction, experimental theater and just about every other medium of contemporary expression. Hallwalls has earned national recognition as one of the country's foremost artist-run alternative exhibition spaces, media arts centers and performing arts presenters.

Educational programs include guided gallery tours and one day presentations by celebrated visiting artists, writers and musicians.

In-school visits with a contemporary artist will teach art students how to analyze contemporary works of art, explore a variety of materials and career opportunities in the arts. This program is best suited for middle and high school art students.

Please call the Young Audiences office for arrangements.

Artist: Visiting Hallwalls artist

Fee: varies
Grades: 7 - 12
Limit: 30 students

Shakespeare in Delaware Park



Scenes from Shakespeare

New! One of the premier theatre organizations in the area, Shakespeare In Delaware Park is one of the largest free public theatre presenters in the United States.

Scenes from Shakespeare offers high school students an opportunity to have Shakespeare come to life. The show features selected scenes from the Bard's best known plays and demonstrates how the use of certain words, phrases, and meter leads to a clearer understanding of how and why Shakespeare wrote the way he did. Since the study of the works of Shakespeare is such an important component of the English curriculum, offering students an opportunity to see professional actors presenting scenes from his plays is something that every student should experience.

Artists: Shakespeare in Delaware Park Company members

Grades: 7 - 12

Fee: \$995 for two performances, back-to-back

Limit: 300 students

Buffalo Contemporary Dance

New! Buffalo Contemporary Dance takes students on a journey through the history of modern dance. A recurrent theme running through the program is that modern dance was founded upon the idea of rebellion. Although the original rebellion was against ballet, even today each generation of choreographers borrows from and then abandons the ideas and styles of the previous generation. Modern dance was and still is about an honest portrayal of humanity's relation to it's surroundings including the expression of human emotions and commentary on social issues.

The dancers will perform brief studies which illustrate the styles of some of the great names of modern dance. The audience will help to construct a dange using Merce Cunningham's philosophy of 'chance' or randomness in choreography. As an illustration of the exploration of social issues in modern dance, The Rainbow Etude, a work by Donald McKayle to one of the songs of the chain gangs, will be performed. The company will present works by Buffalo Contemporary Dance co-directors Amy Taravella and Leslie Wexler to such diverse styles of music as Bach, Chopin and jazz. Again, these dances show both the linkage to the traditions of the past and the disassociation with the old that leads to new trends and styles.

Artists: Amy Taravella, Leslie Wexler and two Company dancers

Fee: \$865 for two performances, back-to-back

Grades: 5 - 12 Limit: 300 students



Gaining the Arts Advantage

As the benefits of arts education become more important in ensuring academic success, Young Audiences of Western New York, Inc. artists and staff have developed longer term Residencies which use performances and workshops to integrate the arts into all manner of curriculum.

Below are listed some examples. Young Audiences staff and artists will gladly work with you to develop unique programs to meet the needs of your school. Programs may be developed for single class, grade-wide or whole school projects. Contact the office to set up an appointment with Young Audiences Staff to create a program which best fits your school's requirements.



Joyce Grant

An award-winning and accomplished composer, teacher, workshop facilitator and certified Music Practitioner, Ms. Grant has earned high praise from teachers, administrators, and students for the transformational effects of her program. A variety of formats are available to address all grade and age levels.

Music/Poetry/Performance 5 Week Residency

Music, poetry, and performance are used to develop positive and responsible options for self-expression and self-empowerment. The program fully integrates a whole language music and performance arts development approach into core curricula. Students write poetry incorporating classroom theme units suitable to be lyrics for an original song. Five poetry lyrics will be selected for songs to be performed by the entire class. The composer/artist will write the music.

Musical Folktales 6 to 8 Week Residency

New!

Students create, develop and perform an original illustrated folk tale which is told with songs, music and movement. Students make from recyclable materials simple

percussion instruments to accompany the performance. The composer/artist will write the music.

Create Percussion Instruments 2 Week Residency

New!

Students create in art class simple percussion instruments from recyclable materials to play at "LET'S GET TO-GETHER," a totally participatory "celebration of life"

performance. (see entry in Music section)

Music in the Classroom 2 to 4 Session Residency

New!

Ms. Grant will demonstrate to both teachers and students how background music works subliminally to enhance learning environments in classrooms. Using any kind of

classroom situation, she will show how music in the background facilitates language development, including foreign language, reading readiness, mathematics, and overall academic achievement. In addition she will demonstrate how effective music can be in testing and accelerated learning situations. This workshop is designed to be done in the classroom with the classroom teacher's participation.

Artist: Joyce Grant

Fee: \$180 per set of back-to-back workshops, contact the office for

details

Grades: K - 12

Limit: 30 students per workshop

Jeanne Vuich



New! Vuich is an accomplished professional actress who has studied extensively in New York City and has performed both locally and nationally. Her performing experience is matched with ten years of substitute teaching for the Buffalo Board of Education.

Jeanne

Understanding History through Creative **Dram**atics

This two day residency will delight and educate children while enabling them to gain a deeper understanding of the historical period that they are studying. The first day will be spent playing theatre games and learning the basics of improvisation. On the second day, the children will use improvisation to explore the struggles and dilemmas of the people who lived during the time period being studied. As they begin to feel what the historical characters feel, facts and dates become personal, and are easier to remember. Costume suggestions and props add to the enjoyment of these workshops which are developed with the teacher's input at a separate meeting.

Grades: 3 - 12

Theaterworks Residency

This multi-session residency will result in the creation of an original play which will be performed at the last session. We will begin by creating several original stories together. After choosing the one most suitable for dramatizing, we develop this story into a play through the use of improvisation. Children learn theater terms and develop acting skills. Their ability to concentrate is increased. We work as an ensemble and emphasize respecting each other's ideas. The play will be curriculum related and involve teacher input.

Jerry Raven and Kip Ralabate The Phonics Program: Alphabet Awareness

This innovative program uses multiple stimuli to teach phonics to Pre-Kindergarten through first grade. Using song, dance, signing and visual arts, each consonant is attached to a variety of activities which establish and reinforce the connection of the letter to its corresponding sounds. By acknowledging that all children do not learn in the same way or at the same rate, the alphabet program addresses the needs of those children who struggle with the traditional approach to reading.

Musician Jerry Raven and dancer Kip Ralabate will work with a small group of students from each class or an entire class, teaching four or five songs and dances relating to the letters of the alphabet at each session. The songs are reinforced by the classroom teacher who leads the entire class in the corresponding craft activity described in the accompanying Curriculum Book. Students listen to the accompanying tape and sing along while working on the craft project. The project culminates in a performance by all participating students.

Artists: Jerry Raven, Kip Ralabate

Fee: \$2,700 for 8 two-hour sessions and one teacher workshop prior to program inception.

Grades: Pre K - 1

Mime Internationale

Inspiring one to five day programs include an introductory assembly and up to five workshops per day. Workshop topics include illusion techniques, use of simple props and how to create and perform your own mime vignette! What better way can there be to show students that art really does play an integral part in their lives?

Artist: Carlton Van Pyrz

Residencies



The Chinese Folk Dance Company

China Patterns Residency

The members of the Chinese Folk Dance Company will design a long or short term residency to study the many aspects of Chinese folk dance. Dances include the Harvest Dance, Sword Demonstration and Dance, Rainbow Ribbon, Long Sleeve Dance, Peacock, Red Ribbon, and demonstrations of Chinese music. Each residency can be tailored to suit your specific needs.

Mark Jones

Music - Let's Do It Together!

Musician Mark Jones will focus on the elements of music and the development of musical instruments, especially those in the brass family. Videos and slides will enhance the program by showing musical instruments and musical groups from the 19th Century right up to the present time. Participation by the children will be included. This residency includes a performance by the Galliard Brass Quintet.

Grace Note Music Production company

Making Music Plus...

This residency consists of a series of cross-cultural workshops. It presents an opportunity for students to complete a multitasked, multi-media residency with a tangible end product: a compact disc - completely of their own making.

The participants work closely with experienced, professional musicians (guitarbased), area composers, artists, graphic designers, recording engineers and project managers. The project encompasses the Music, Art, Economics, Computer Science, Mathematics, English and Technology New York State Learning Standards. The participating students can work on a variety of aspects which go into the production of a compact disc, from original music scores and the making of the music, to the design, writing and layout of the liner notes and cover, and finally the marketing of the end product.

The residency is broken into three phases and will be custom-designed to meet the needs of all participants.

Founders and Directors: Greg Moran, Charlie O'Neil

Bart & Kevin

Music For a New Century: Composing with Computers

In this hour-long workshop, composers Bart Dentino and Kevin Huber will demonstrate how sound synthesizers and computer technology are being used in song writing and arranging. Workshops will include teaching students the composing process from inspiration to simple song to fully arranged, studio-ready composition by the use of conventional instruments together with digital keyboard. They will then create their own instrumental arrangements to the composer's original works. Students will also be instructed in lyric writing, composition of music beds, and how to musically color songs to most effectively communicate the message and feeling required. The workshop will enlighten students as to how state-of-the-art technology is involved in producing much of today's music. They will reinforce and refine students' creative writing skills and will also make students aware of the access they have to total music composition and arranging made available by today's technology.

Grades: 4 - 12

"The arts have an incredible way of changing the hierarchy in a classroom. The child who struggles and is never shown any kind of leadership skills often emerges with talent during the residency and finds himself/herself in a leadership role."

- Amy Williams, Rennselaer County Council on the Arts.



The McClure Artist Guild World Music Residencies & Workshops

McClure Artist Guild's residencies of fer students a hands-on, intensive experience of music and storytelling from any of our assembly presentations - tailored to your school! The artists offer extensive experience in integrating the arts into existing school curricula through careful planning with teachers, administrators, and community scholars. Students will explore expression of culture and history through various media, including songs, storytelling, instrument building, musical games, drumming sessions, and dramatic arts. Residencies culminate in a performance for the entire community. The artists can also coordinate with all-county festivals and regular concerts, offering world music performance with your students in these venues. These residencies create a unique arts experience that strengthens cognitive and expressive skills, and fosters increased value of diverse peoples and cultures. Residencies are open to all students and, last from one to ten days, and can involve either one or two Guild artists. Our residencies are designed to fulfill the requirements of the NYS Standards for the Arts.

Some examples of previous residencies:

- Steel Drum Band We can make a Steel band with your students!
- The Rain Forest Turn your school into a living rainforest!
- New York State History through Music and Dance Explore local history through songs, diaries, and square dances!
- The Language of Music and the Music of Language -Discover how languages and music styles grow together around the world!

Grades: K - 12 Limit: 25 students

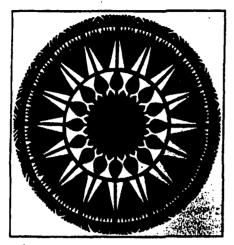
Michael Colquhoun Ethnic Music Residency

Musician and composer Michael Colquhoun, of Los Caribes, uses history as a background against which he examines the music of many countries, especially those of South America and the Caribbean. The artist uses his flute and percussion instruments to demonstrate the elements of music. This residency can run from one to five days, and the five day residency is divided as follows: Day 1 – African Musical Traditions; Day 2 – The Afro-Caribbean Experience; Day 3 – Heading East (music as part of meditation, ritual and religious pageantry); Day 4 – The Far East; Day 5 – Bringing it all Back Home. A detailed description of this residency is available by calling our office.

Poetic Voices Residency

This residency brings the extraordinary talent and spirit of the members of Poetic Voices into your classroom. Individually the members of Poetic Voices have a vast amount of experience in writers' workshops and other areas of the performing arts. All of the members of the group have classroom experience and look forward to dealing with students in a slightly more casual, but still educational, atmosphere. The residency offers students the opportunity to work closely with professional poets and performers to develop their own poems, prose and/or short stories. Poetic Voices encourages education as the key to success and that message comes through without ensemble members being "preachy" about it. The group has thrived in many different setting and relishes the chance to spread their message of peace, perseverance and self-respect.

Residencies



Barbara Frackiewicz Polish Papercuts Residency

This multi-session residency begins with an introduction to Polish papercutting as a folk art of the 19th century, including demonstrations. The next step is the production of individual cards using layered papercutting techniques. Frackiewicz then leads the class in a group papercutting project whose end product will be a garden mural to be displayed in the classroom or school. This project will include discussions about garden biology, ecology, beauty and fantasy. The garden mural will include fanciful flowers, insects, animals, and whatever other images and ideas the students wish to include.

"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990's- creativity, perseverence, a sense of standards, and above all, a striving for excellence." -U.S. Secretary of Education, Richard Riley, 1995.

Cindy Hanna

Curriculum Based Dance Residencies

New! Dancer and choreographer Cindy Hanna offers residencies in which dance is integrated into academic lessons to reinforce students' understanding through creative movement. New York State Dance Standards are addressed in conjunction with whichever Standards apply to the academic lessons being taught. A recent example is the "Life Cycle of the Butterfly Dance," with music by Mozart, movement by Hanna, and danced by the students, which demonstrated the entire life cycle of the butterfly. Numerous studies have demonstrated that the kinesthetic approach of learning by doing is an irreplaceable method of reinforcing learning. In her 1992 article connection: Arts, Academics, and Productive Citizens, author J. L. Hanna notes: "Learning about dance elements, technique and choreography can stimulate mental alertness, it. ideling, sequencing, attention to detail and memorization skills." Cindy will meet with teachers in advance to define curriculum goals and implementation as well as evaluation and assessment strategies.

Susan Peters

A Fish for Witt. Fiction-Writing Residency

New! This residency combines the immediacy of a story-in-progress with practical instruction about the real parts of a story, to give students solid experience with the elements necessary to produce satisfying original fiction. A Fish for Witt concerns two inner-city boys who are dealing with the violent death of a man the two fatherless boys knew as both friend and mentor.

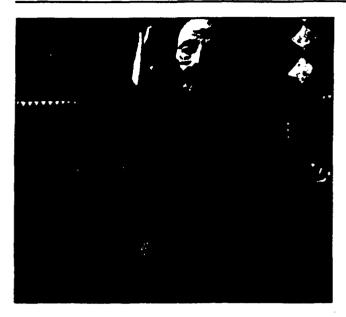
Each session begins with a dramatic reading of a section or chapter, after which the students are invited to improvise the action and dialogue occurring in the story. Discussion about a specific story element is followed by a 10 - 15 minute writing task. Volunteers are asked to share their work for comments and constructive criticism. The students are encouraged to continue work between sessions, with the desired outcome being a complete, or nearly complete, story.

Grades: 4 - 8

Poetry and Percussion

New! This highly interactive residency emphasizes the rhythmic aspect of poetry by combining poetry with drumming. Poet and percussionist Susan Peters leads students through a series of activities that focus students' attention on the form and structure of rhythm and rhyme in poems. Activities include using percussion instruments and hand-clapping to accompany group performances of poems as well as explorations of rhyming techniques that culminate in the creation of original poems. A single workshop version of this program is also available - see the Visual & Literary Arts section.

Grades: 2 - 6



Open Hand Theater

Touring Mask and Puppet Museum Residency

Newl Open Hand Theater artists bring your curriculum to life with interactive demonstrations and lively performances featuring our collection of masks, puppets and stories from around the world. Our museum travels with seventy-five masks and puppets, with special collections from Africa, Mexico, Indonesia, Russia and Europe. Focus on one part of the world, or on the amazing diversity of our cultural heritage. A full day residency for up to six classes includes an opening assembly performance for all students, 40 minute educational tours for each class, mini performances and workshops about each individual culture, up to three hands-on puppetry stations, and a study guide for class preparation and follow-up. Other residency variations are available to suit your specific needs.

Fee: \$950 for the full day residency including one performance Limit: 200 students per performance, 30 students per workshop

After-School and Summer Residencies

Young Audiences of Western New York, Inc. will work with any organization to custom create after-school and summer residency programs which will intellectually and creatively challenge all participants.



Adam English

YAWNY Comics Presents

New! In the YAWNY Comics Presents residency, participants write and draw their own comic book! With the help of professional artist Adam English, a group of students work together to create a full-gloss, newsstand edition, eight-page color comic! And best of all...the comic stars the students themselves! And as with Adam's other presentations, every student gets a caricature of herself/himself by Adam to take home.

Maureen Milligan

Computer Art Residency

New! This residency teaches focuses on beginner level practical applications of computer art. Student projects include the creation of business cards, letterhead and resumes for real or fictitious businesses. The class also allows students to compare creating art on the computer to creating art by the "pencil and paper" technique. Many of their projects are first sketched our on paper and then transferred to the computer. Therefore, students directly expereince the advantages and disadvantages of using a computer to create art, while gaining knowledge of the types of art that are uniquely suited to computer application. Most of the art is created in MSPaint, which is available on almost all computers that students have access to.



Buffalo Woodwind Quintet

Organized in 1962, the Buffalo Woodwind Quintet, all members of the Buffalo Philharmonic Orchestra, has performed several thousand concerts throughout New York State. This program introduces students to the instruments of the woodwind family and the French horn. Through a series of practical demonstrations with such everyday items as drinking straws, soda bottles and a garden hose, members of the Quintet effectively demonstrate how each instrument produces sound.

Artists: Lawrence Trott - flute, Colin Smith - oboe, John Fullam clarinet, Duane Saetveit - French horn, Ronald Daniel - bassoon

Fee: \$586 for two performances, back-to-back (plus union travel)

Grades: K - 12 Limit: 300 students

Galliard Brass Quintet

The History and Development of Brass Instruments

The Galliard Brass presents a program tracing the origins and development of brass instruments. Included in this presentation is an assortment of odd and unusual musical instruments that must be seen to be believed!

Uses of Music

The Quintet demonstrates how music enhances every day life. The artists draw examples from medieval times to modern jazz and blues, highlighting the versatility of each instrument.

Special Holiday Program

Music of the season to suit your taste and needs. Available on request.

Artists: Philip Christner, Lon Gormley, Mark Jones, Lowell Shaw, Rich Riederer, Jr.

Fee: \$586 for two performances, back-toback (plus union travel)

Grades: Pre K – 12 **Limit:** 300 students





Larry Trott and Betsy Reeds

Nice Things Come in Small Packages

Originally sponsored by Carnegie Hall in 1984, this program is a refreshing look at how small ideas become grand and how with gentle deeds and insightfulness, small people can have a big impact on the world around them. A variety of instruments are used, ranging from flutes and piccolos to percussion, whistles and bottles. Trott and Reeds use examples from literature, folklore and nature to illustrate their concepts and center it all around the best in flute playing.

In their workshops, Larry Trott and Betsy Reeds help children expand their concept of sound by exploring how vibration creates and changes it, and how different components of sound can be combined to create music. Each workshop will be taught in two sections: the artists will change classrooms. (2 simultaneous workshops)

Artists: Larry Trott and Betsy Reeds

Fee: \$415 for two performances, back-toback (plus union travel)

Workshop Fee: \$180 for two simultaneous workshops (plus union travel)

Grades: 4 - 12

Limit: 200 students, 30 students per workshop



Brien Engel

Glass Harp Music

New! This program explores the science of sound and elementary physics, using a delightful and truly unusual musical instrument. Brien Engel is one of very few people in the country helping to revive and promote the enchanting art of glass music. His instrument is a glass harp, consisting of 50 glasses of different sizes, which he plays by carefully rubbing the rims with his moistened fingers.

A Georgia resident for 20 years, Brien has performed in hundreds of schools across the nation, as well as for libraries, nightclubs, senior centers, festivals, and college campuses. Recently he toured Germany and performed in Dresden, Munich, Koln, and Bonn. He has also composed original musical scores for puppet shows, live theatre, and film documentaries. From 1997 to 2000, he served as president of Glass Music International, an organization devoted to the promotion of glass music.

Artist: Brien Engel

Fee: please contact the office

Grades: K - 12 Limit: 300

> **LIMITED AVAILABILITY - CALL THE** OFFICE FOR DETAILS

Voci d'Amore The Further Adventures of Choo Choo Cello

Choo Choo Cello continues his travels with the "Soprano from Milano," encountering memorable characters, fascinating people and unusual animals along the way. They find themselves involved in adventures in some scary places and exotic locations, all the while having fun in different styles, languages and genres of music. This year, Choo Choo visits Scotland and gets to hear for himself how the bagpines sound! Soprano Cristen Gregory, cellist and bagpiper Bryan Eckenrode, and pianist Dorothy Linzey create a wonderful combination of sound and personalities that has delighted audiences both young and old. The dialogue is lively and witty, with audience participation heartily encouraged. This presentation.can be adapted for older grades under the name "Sing and String."

Artists: Cristen Gregory, Bryan Eckenrode, Dorothy Linzey

Fee: \$495 for two performances, back-to-

Workshops: \$90 per artist per classroom

Grades: 1 - 6

Limit: 250 students



David Darling Music For People

Maverick cellist David Darling is a classically trained and eclectically oriented musician who has achieved international acclaim. David is accomplished record-



ing artist, composer, educator, conductor and solo performer. He brings unique, scintillating energy to his concerts, recordings and workshops. Musical colleague Paul Winter calls David Darling "the greatest improvising cellist on the planet and the finest spontaneous educator." David Dar ling was the 1994/95 recipient of the National Young Audiences' Artist of the Year

Always presented with a sense of humor, David's program combines traditional cello with 4 and 8 string electric cello. manipulating their voices with his voice to create music with diverse colors, textures and sounds. The program includes: an introduction to the beauty of classical string playing and classical music; how composers use strings, specifically the cello, in movie and television scores: an introduction to transforming the cello into an electronic instrument; demonstrating the cello's facility with popular music; samples of ethnic music from Brazil, Spain, Africa and India.

Artist: David Darling

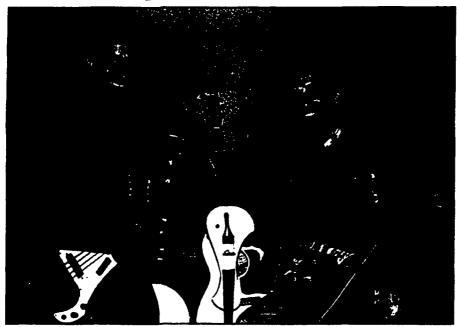
Fee: \$617 for one performance; \$695 for

two performances

Grades: K - 12 Limit: 300 students

> LIMITED AVAILABILITY -**CALL THE OFFICE FOR DETAILS**

The Stringmen



Musicians Doug Yeomans and Geoffrey Fitzhugh Perry are both accomplished performers who have over 20 years experience teaching music both privately and in schools. Geoffrey Fitzhugh Perry currently holds the position of string director at the Aurora Waldorf School and Doug Yeomans is producing an album of children's lullabies.

Artists: Doug Yeomans and Geoffrey Fitzhugh Perry

Fee: \$425 for two performances, back-to-back

Workshop Fee: \$180 for two workshops, back-to-back

Limit: 300 students per performance, 30 students per workshop

The Stringmen Show

The Stringmen adapt this interactive performance to suit the grade level of your students. During performances for the youngest children, students will sing along to familiar tunes as age appropriate concepts like counting, recognition of shapes, sounds and function help the class to learn and experience the fun of music firsthand.

For middle grades, each instrument's use and musical role is demonstrated in more depth with the possibility of trying one themselves.

Intermediate and high school audiences are exposed to the rhythmic and harmonic structure of different musical styles and are introduced to the concept of improvisation.

Grades: K - 12

Real World Rock & Roll Workshop

Doug and Geoff talk to upper grades about what it takes to have a career in music and demonstrate various styles of music. Subjects include the business of music, equipment, music theory, recording and live performance.

Grades: 6 - 12

String Talkin' Workshop

Doug scales down the Stringmen Show to an intimate setting and demonstrates each instrument and its uses through familiar songs. Students will have the opportunity to see, hear and even touch the instruments up close for a real hands-on experience.

Grades: K- 3

Fiddler Jam for String Students

Get your string kids excited! Let fiddle master and author Geoffrey Fitzhugh Perry come to your school to introduce students to the joys of string instrument improvisation. Students learn simple blues songs and take turns improvising using "EZ Zone" fingerings designs so that even a first year student can participate. This program supports Music Educator's National Conference (MENC) Standards for improvisation.

A Fiddler Jam workshop is also available for teachers.

Grades: 4 - 12

Stuart Fuchs

A History of the Guitar

Stuart Fuchs has been devoted student of the guitar for over half of his life. Through stories and historical information, he will take children of all ages on a journey through the history of the guitar. Demonstrating how this humble instrument rose from near obscurity to being the most popular instrument in the world is the goal of this program. By playing a wide variety of guitar music, Stuart Fuchs will lead



the audience on a journey through time and across cultures. Beginning with an explanation of some of the acoustical properties of string instruments, Stuart will guide his listeners from Baroque and Spanish Classical music, through the folk styles of Flamenco and Latin America, and right up to the Neo-Romantic and Contemporary Classical music for the guitar.

This is followed by a demonstration of how an electric guitar

works and the many different styles of music that feature the guitar. From the Blues and Heavy Metal/Grunge to the more Avant Garde applications of electronic "stomp boxes" and tape recorders, Stuart will give the audience an idea of some of the many styles that have evolved for the electric guitar. Children are encouraged to use their imagination and to sharpen their listening skills, in addition to learning how world history can affect the development of an art form.

Artist: Stuart Fuchs

Fee: \$325 for two performances, back-to-back

Grades: K - 12 Limit: 300 students

Plugged-in Workshop: The Unlimited Possibilities of the Electric Guitar

If students are beginning to learn to play the guitar from recordings and watching MTV, this hands-on workshop will teach them about stomp boxes, feedback, and ways to get their guitars to express a unique and original voice. Topics will include: what is feedback and how can it be manipulated musically, the origins of tape delay and how to use effects pedals, developing a style and an original voice.

Artist: Stuart Fuchs

Fee: \$180 per set of back-to-back workshops

Grades: 6 - 12 Limit: 30 students

Poetic Voices

In Translation...

Poetic Voices offers a unique blend of spoken word, jazz and hip-hop which blurs the lines between musical and literary performance. Drawing on the rich musical and oral traditions of African-American culture, In Translation ... weaves storytelling into poetry and music to offer insight into both the lives of the artists and the history of the African Diaspora, as well as a powerful musical/literary experience of the highest quality. Those from an inner-city environment will find many of the realities of their own lives both celebrated and critically examined. Audience members from other backgrounds will experience an honest alternative to the glamorization of inner-city life usually associated with hip-hop music and media portrayals. A discussion period follows the performance.

Artists: N'Tare Ali Gault, Rodney Appleby, Dr. Anthony Neal, and

Stacie Alexis Turner

Fee: \$650 for two performances, back-to-back

Grades: 5 - 12 Limit: 200

Also see this ensemble's entry in the Residencies and Visual & Literary Arts sections





Amherst Saxophone Quartet

The Amherst Saxophone Quartet (ASQ) is a full time professional ensemble that splits its time between touring and its residency at the University at Buffalo, and in Buffalo and Erie County. The ASQ was formed in 1978, and has performed in the United States from Maine to Hawaii, Japan, Bermuda, and the British Virgin Islands. Concert highlights include appearances in Carnegie Hall, Kennedy Center, Lincoln Center, and NBC-TV's "Tonight Show," among others. The ASQ has won numerous awards and recorded several albums. When not on national tour, ASQ artists are available to give school performances and workshops that explore sound production, formal musical structures and how to be a good listener. Their repertoire includes classical music and jazz, performing music composed especially for saxophone quartets.

Artists: Susan Fancher, Russ Carere, Steve Rosenthal, Harry Fackleman

Fee: \$558 for two performances, back-to-back (plus union travel)

Workshops: \$90 per classroom, per artist

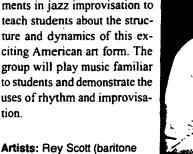
Grades: Pre K - 12

Limit: 300 students per performance, 30 students per workshop

Reynold Scott Jazz It Up!

This program uses the elements in jazz improvisation to teach students about the structure and dynamics of this exciting American art form. The group will play music familiar to students and demonstrate the uses of rhythm and improvisa-

sax and flutes) and three



accompanying artists Fee: \$594 for two performances, back-to-back (plus union travel)

Workshop Fee: \$90 per artist, per classroom

Grades: 3 - 12

Limit: 300 students performance, 30 students per workshop



Hands On Jazz

This workshop will incorporate musical instruments such as recorders, bells, tambourines, clapping hands, voice and regular instruments which are used in lower grades. Flute, saxophone, trumpets and drums will be employed for the older students in the fifth through twelfth grades. The workshop sessions may culminate with a concert composed of selected students and the Jazz Group.

Artist: Reynold Scott

Workshop Fee: \$180 per set of back-to-back workshops (plus union

travel)

Grades: 1 - 12

Limit: 30 students per workshop

What's That Thing You're Playing?

Reynold Scott presents a performance that incorporates many different types of unusual instruments — some that students may have heard about, but have never seen or used. From woodwinds to brass, Reynold will present an engaging program of sound and instrumental history.

Artists: Reynold Scott

Fee: \$334 for two performances, back-to-back (plus union travel)

Workshop Fee: \$90 per classroom

Grades: 3 - 12

Limit: 300 students per performance, 30 students per workshop



Buffalo Buzzards

The Complete Spectrum of Jazz

Music from pre-1900 through the present is performed and its evolution discussed by this highly popular group of talented musicians. Students gain an understanding of the meaning of jazz, its development, and its place within the framework of the arts.

The presentation features a demonstration of the various instruments played by the group members, and includes an opportunity for student participation. A popular lullaby is played in jazz style, providing students with insight into jazz performance. Also featured are selections illustrating how jazz has influenced blues and rock music, and highlighting the African-American component of this truly American art form. This unique program can be tailored to any age group.

Special Holiday Program

The Buzzards also offer a special holiday or Christmas program that involves total audience participation and sing-along. This program has been used as a popular send-off to the holiday vacation.

Artists: James Koteras, Paul Preston, Paul Zapalowski, Warren Stirtzinger

Fee: \$594 for two performances, back-to-back (plus union travel)

Workshops: \$90 per artist, per classroom Grades: 3 – 12

Limit: 300 students per performance, 30 students per workshop

The Tommie Rizzo Duo

Tommie Rizzo began performing at the age of 16. In the 1940's and 1950's he sang and played acoustic bass at most of the popular entertainment places in Western New York. The Tommie Rizzo Duo, using an electric piano and acoustic bass, will present a concert of music from the 1920's through the 1950's with an emphasis on the Swing era of the late 1930's and 1940's. The music will also be related to the era of the Crystal Beach Boat and Ballroom with historical information about those places.

Artists: Tommie Rizzo and guest keyboard player

Fee: \$415 for two performances, back-toback, plus union travel (there may be an additional charge for extra musicians)

Grades: 6-12 Limit: 300 students



The Hill Brothers



Across New York State

Enrich your social studies curriculum through song and story. This interactive program focuses on the music and folklore of New York State with special emphasis on the Erie Canal and Western New York. The Hill Brothers play an assortment of traditional and stringed instruments.

American Folk Music, Bluegrass & Appalachian Mountain Music

The Hill Brothers sing the folk songs of rural America which form the roots of modern popular music and old-time American values. The Brothers invite their audiences to experience another side of our heritage by singing along and laughing at the gentle humor of another time. Using acoustic guitars, bass, dulcimer, penny whistle, spoons, washboards and washtubs, the music is brought to the audience on a platter of home-spun joy!

The American Gumbo

This show takes students on an entertaining musical trip through the multicultural landscape of our country, highlighting the richness that each group brings to the whole. This show contains lots of audience participation and is the perfect complement to multicultural and diversity programs, immigration studies and American and music themes.

Early Childhood Show

Songs, stories, and skits for the youngest audiences form the basis of the 30-minute program. Children are encouraged to sing along and actively participate in the songs and stories with simple body movements and hand gestures, providing a welcome opportunity to interact with music.

Grades: Pre K - 1

Winter Holiday Singalong

Fill your school with song and celebration this holiday season. The Hill Brothers bring their favorite stringed instruments, their humor, and of course their love for group singing along for this one - a song and story celebration of the many holidays taking place during this magical time of year. A special holiday treat for students and faculty - early reservations are recommended!

Reading Show

This show is part pep-rally, part imaginative journey and part singalong, and is designed to get students EXCITED about reading. The messages here are clear: reading is FUN, we can all do it, reading gives us access to exotic places and fascinating adventures, and reading allows us to follow our dreams and become anything we want to be. As with all Hill Brothers performances, first-rate sing and playing, humor, and loads of audience participation help to "wrap" these important messages in a bundle of fun. This concert is the perfect kickoff or finale to your PARP program or other reading programs and initiatives throughout the year.

Grades: K - 6

Artists: Judd Sunshine with Jerry Raven and/or Dave Ruch

Fee: \$700 for two performances, back-to-back (plus union travel)

Grades: K - 12, or as indicated

Limit: 300 students

Evening Family Concert

A collage of great folk songs mixed with foot-stompin' funstrummin' blue grass music and singalongs makes for a warm evening get-together for parents, teachers, administrators, students and siblings to share.

Artists: Judd Sunshine with Jerry Raven and/or Dave Ruch

Fee: \$700 for one 60 minute single performance (plus union travel)

Limit: 600

Jerry Raven

Americana

Folk singer and guitarist Jerry Raven explores United States history through folk song and story, with a special emphasis on the Western New York area including the Erie Canal, lake shipping and railroads. This workshop complements the New York State curriculum guidelines for Grade Levels 2, 4 and 7.

Artist: Jerry Raven

Fee: \$180 per set of back-to-back workshops (plus union travel)

Grades: K - 12 Limit: 30 students

Singing with Pre-K to First Grade

Jerry gets down on the floor with children to sing, play musical games and act out stories and songs in simple mime fashion. This musical get-together can be booked as a single workshop or as an expanded residency.

Artist: Jerry Raven

Fee: \$180 per set of back-to-back workshops (plus union travel)

Grades: Pre-K - 1 Limit: 30 students

Auditorium Sing-Along

Few experiences connect a group of people as strongly as singing together. Jerry has been leading sing-alongs auditorium style for many years, and his latest repertoire of songs includes not only folk favorites, but new and different ways to sing these songs. Accompanying himself on 12-string guitar, Jerry leads these songs which unite us in a common culture.

Artist: Jerry Raven

Fee: \$325 for two performances, back-to-

back (plus union travel)

Grades: K - 4 Limit: 200 students



Fiddlesticks

The fiddling Monaco family brings old time fiddle music to life in this fascinating and lively program. Different fiddle styles, cross tuning, limberjacks, washboards, spoons, and bowing techniques are all demonstrated as fiddle tunes from Sweden, Germany, Spain, and America are presented to the students. Fiddlesticks encourages audience participation through singing and inviting students on stage to try out the rhythm sticks during the show. If your school has a string program, arrangements can be made in advance for string students to play with the Fiddlesticks on stage. Programs can be tailored to your individual classroom needs. A square dance program is also available.

Artists: Carol Monaco, Paul Monaco

Fee: \$415 for two performances, back-toback (plus union travel)

Workshops: \$90 per artist per classroom

Grades: K - 12

Limit: 250 students per performance, 30 students per workshop

Jill Buerk Images of Women in Traditional Music

From the 16th Century to the everchanging present, the mirror of traditional music reflects woman's fate. From poeti: Madrigal texts, to songs of love and work, struggle and accomplishment, women's lives come to us, vibrant and full, lonely and desolate, triumphant and inspiring. Ms. Buerk sings, with guitar accompaniment, songs that will enlighten and entertain, and presents stories of women that will be remembered for their thought-provoking content.

Artist: Jill Buerk

Fee: \$325 for two performances, back-to-

back

Grades: 6 - 12 Limit: 200 students





Los Caribes

A Caribbean Festival

This program explores African, European and American contributions to the culture and music of the Caribbean. Songs of Afro-Latin origin are accompanied by an array of Latin percussion instruments. Students participate by singing and clapping along.

Artists: Ricardo Ferrer, Anibal Hernandez, Hector Diaz, Michael Colquhoun, Kevin Doyle

Fee: \$594 for two performances, back-to-back (plus union travel)

Workshops: \$90 per artist, per classroom

Grades: Pre K - 12

Limit: 300 students per performance, 30 students per workshop

"Cultural studies and the arts challenge people to respond to the world, to look beyond themselves and see the connectedness of human society. The arts foster understanding of other cultures, their histories, symbols, myths, values and beliefs." -Eloquent Evidence: Arts at the Core of Learning, 1996.

Joyce Grant

Let's Get Together

New! A totally participatory "celebration of life" performance/class to share rhythmical spirit, generate dialogue, and create the power of unity and expression through DRUMMING. This is an ongoing, in-the-moment, ever changing, bringing-together musical event facilitated by Joyce Velma Grant. Drums and other percussion instruments provided by Ms. Grant, the students and the school.

Artist: Joyce Velma Grant Fee: \$180 for one session

Grades: K - 12 Limit: students

Also see this artist's entry in the Residencies section

Maelström Percussion Ensemble World of Percussion

In a "W orld of Percussion," Maelström presents a whirlpool of sounds and colors. Maelström showcases music and instruments from Asia, Africa and Latin America and the latest in modern percussion. During the performance, students will create an original musical score using every-day objects.

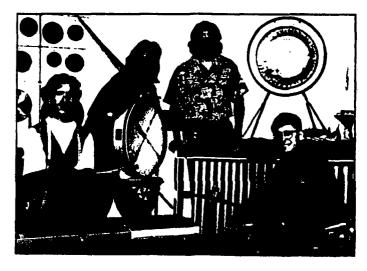
Artists: Gary Rutkowski, Robert Accurso, Kirk Brundage, John Bacon, Jr.

Fee: \$594 for two performances, back-to-back (plus union travel)

Workshop Fee: \$90 per classroom, per artist

Grades: K - 12

Limit: 300 students per performance, 30 students per workshop



The McClure Artist Guild

The McClure Artist Guild provides over 1000 concerts and residencies in Western New York Schools. The Guild's master artists, Glenn McClure (Composing, World Music, Arts Integration), Ted Canning (Percussion, Steel Drumming) and Chris Mannelli (Singing, Dramatic Arts) and their apprentices have been integrating the arts into learning for the past eleven years. Along with additional members lan Gendreau (Percussion, West African Drumming), Elissa Quinn (Singer) and members of the Panloco Steel



Drum Band, the Guild offers a variety of world music programs and residencies for students K - 12. Glenn McClure offers staff development workshops for educators interested in gaining the skills needed to make the arts a daily part of learning.

Talking Drums

This program explores all the ways in which rhythms communicate in several cultures around the world. Three Guild Members share the musical/linguistic world of Ghana with traditional songs and instruments as they sing the songs and even play the instruments on stage. Starting with the rich sounds of West African Drums, the artsits explore their use in sending messages across long distances and then follow the interaction of these drums with other musical traditions in the New World. Did you know that the modern drum set is an outgrowth of West African drumming? Learn the answer to this question and more with this lively program of language and drumming.

Artists: Three Guild Artists

Global Music

Children take a trip around the world through music, songs and stories. Students of all ages learn songs in Russian, Ewe, Spanish, Italian, and Vietnamese, as well as here and play instruments from many cultures around the world. Legends and anecdotes from Europe, Asia and the Americas enlighten and enrich students' understanding of the music and cultures of many peoples. Global Music is an excellent addition to the curriculum, offering a unique musical collage from around the world.

Artists: Two Guild Artists

Steel Drum Paradise

Follow the creation of the steel drum from its beginnings as a discarded oil barrel to a high-tech musical instrument. Through the story of th. Trinidadian steel drum, two Guild anists demonstrate how music grows and changes as it flows between different cultures. Learn how peoples of African and Caribbean cultures celebrate their heritage through music, following their history from hand drumming, through "T amboo-Bamboo" bands, and

into the modern steel band. Students will hear old and new sounds on congas, claves, brake drums, guiros - and even trash cans, and the artists will create a steel drum band with your students on stage!

Artists: Two Guild Artists

The Great Garbage Concert

Take environmental education to its silliest! This musical recycling show is overflowing with bumps, bangs, whooshes, whirls, and, yes, even some sweet melodies on the 7 foot long pile of musical trash called the Garbaphone! This show has been a favorite among environmental educators across the country, teaching students how recycling can be fun. Students will experience new musical sounds and textures, while gaining valuable insight on managing our world's resources in a creative and thoughtful way. Take the gloom and doom out of environmental education with this fun-filled, fast-paced, Earth-friendly show.

Artist: Two Guild Artists

Grades: K-6

Fee: \$650 for two Two Artist performances, back-to-back

\$800 for two Three Artist performances, back-to-back

Grades: K - 12 Limit: 300 students

*Also see this ensemble's entry in the **Residencies** section*

Music



Beats Me!

"Beats Me!" is a percussion ensemble comprised of program participants and staff from People, Inc. This lively program of multicultural rhythms and songs demonstrates the talents and capabilities of people with developmental disabilities. Utilizing a combination of drumming, singing, dancing and sign language, "Beats Me!" teaches while it performs.

The group's performances have been enthusiastically received by a variety of audiences. Since it was founded in the summer of '95, "Beats Me!" has performed in the Buffalo schools, summer camps, early childhood centers and the Buffalo Zoo. The programs quickly move from performance to participation. Audiences sing, dance, drum and have a wonderful time. This group of talented individuals broadens our expectations of the developmentally disabled and celebrates the joy and vitality that resides within us all.

A portion of the proceeds from each performance is donated to People, Inc. for the cultivation of the "Beats Me!" program.

Artists: Staff and Clients of People, Inc.

Fee: \$558 for two performances, back-to-back

Grades: Pre K – 3 Limit: 300 students

April K. & Company

Cultural Mosaic

This captivating, fast-paced, interactive concert opens with a celebratory song about the U.S.A. Multiculturalism, living in harmony, race relations, self-esteem and respect for others are themes which run throughout this lively performance. A trilingual game, colorful hats, songs about ethnic foods, fables and instruments from around the world illustrate the many ways cultural variety enriches our daily lives.

Grades: K-6

Celebrate!

This dynamic, light-hearted concert is a highly participatory and visually delightful introduction to the multiculturally themed songs of this dynamic ensemble. This program teaches students about the language arts, social studies and performing arts through a variety of original and folk songs.

Grades: Pre K-3

Artists: April K. and guest keyboard player Fee: \$545 for two performances, back-to-

back

Limit: 300 students



Glenn Colton Millennium Show



New!

Welcome the millennium to your school with a concert that takes your students on a whirlwind musical jour-

ney. Beginning with the big band swing era of the 1940's, travel toward the millennium with Glenn at the "speed of sound" as he highlights each decade with songs, musical props, humor, and surprises! Your voyage with Glenn continues into the future with a musical exploration into the next millennium, and the wonderful possibilities it holds for all of us! The show concludes with a powerful message on personal responsibility as it relates to: 1) always doing your best; and 2) treating your neighbor with respect.

Readers are Winners

Celebrate your school's reading program with this upbeat and exciting concert. Readers Are Winners features several original songs that teach students that reading is fun. Through the use of live music, positive messages, humor, props and visual aids, Glenn involves every student in this fun and thought provoking program. Readers are Winners is a great way to kick off or conclude your Parents as Reading Partners Program.

A Glenn Colton CD, along with promotional material, will be sent to your school prior to your concert by the artist.

Artist: Glenn Colton

Fee: \$570 for single or \$765 for two performances, back-to-back

Grades: K - 6 Limit: 300 students

Bart & Kevin



Songs for Children

Children imagine they are dinosaurs and other childhood fantasies when Bart & Kevin and their audience sing and clap along, and play-act to original compositions from Bart & Kevin's awardwinning recordings "I Wish I Was a Dinosaur" and "Chuckin'." A sincere and fresh approach to child's play and entertainment.

Grades: K-3

What A Wonderful World It Would Be

Every school is a community where, like all communities, the behavior of each member effects all other members. What a Wonderful World teaches students, faculty and staff the importance of respect for others and personal responsibility. By empowering students, Bart and Kevin help students develop the social skills necessary to improve the quality of their school by creating an atmosphere of kindness, growth and support for one another.

Grades: 3 - 6

Just Say Why

Through the power of the musical message, Bart & Kevin inspire students to question and understand the driving forces in people's lives that may lead them to substance abuse and other destructive behaviors. The program helps children find the self-awareness and develop the self-esteem necessary to make good choices. Songs include: "End of the Innocence," "Lean on Me," and "Y ou've Got a Friend."

Grades: 4 - 12

The History of Popular Music 1950's to 1980's

Using pop music from the 50's through the 80's, the artists show how political, cultural and social events influence music composition. Children learn history lessons about these very different decades through some of our most popular and influential songs including: "That'll be the Day ," "Ohio," and "American Pie."

Grades: 4 - 12

Artists: Bart Dentino, Kevin Huber

Fees: \$650 for two performances, back-to-back

Limit: 300 students

Family Works

In this energetic, entertaining and touching one-hour evening performance of music for all ages, Bart & Kevin perform songs that address an array of family matters. The program includes original children's music from the performer's award-winning albums "I Wish I Was A Dinosaur" and "Chuckin'" and "Family Works," along with some of the most popular and significant music from the 50's through the 90's. Parents are not limited to watching their children participate. "Family Works" will have everyone singing, laughing, hugging and sometimes crying while sharing and reflecting upon some of life's meaningful moments.

Artists: Bart Dentino, Kevin Huber

Fees: \$650 for one sixty minute performance

Limit: 600 people

Also see this ensemble's entry in the Residencies section

theatreFigüren: Theatre of Puppetry, Mime, and Mask

Ferdinand

Ferdinand is adapted from *The Story of Ferdinand* by Munro Leaf. It is the classic tale of the little bull "who would rather sit and smell the flowers than fight." Through the whimsical adventures of Ferdinand, children learn to be an "individual" as Ferdinand demonstrates when he chooses his own way. This charming tale is told by the puppeteer who utilizes various types of puppets including string, rod and wooden toy figures. An original music score further enhances this visually appealing performance.

Fee: \$310 for two performances, back-to-back

Rootabagas: American Fairy Tales by Carl Sandburg

(with Emanuel "Manny" Fried as the voice of the Potato Face Blind Man)

Join the Potato Face Blind Man as theatreFigüren explores puppetry, mime and mask on a journey to Rootabaga Country. There you'll hear a love story about Henry and Susan; the tale of "The Village of Pick Ups" where nobody was left who had either a long or a short . ose; "T wo Skyscrapers Who Decided To Have a Child" and "The Five Whispering Sky Blue Cats."

The Pearl of the World

A family of whales discovers a priceless pearl. They embark on an adventure which exposes them to greed, loss and other human follies. Eventually, The Pearl of the World helps the whales regain lost love. This parable on the foibles of humanity is set deep under the sea – a place crowded with beautifully crafted sea creatures. The show is enhanced by music by Jeffrey Mikulski and the story by Raya Then was inspired by John Steinbeck's *The Pearl*.

A Fairy Tale

In this delicate Victorian fantasy, inspired by Sir Arthur Conan Doyles' The Coming of the Fairies, Robert Louis Stevenson's A Child's Garden of Verse, Charles Kingsley's The Water Babies and most notably, Sir James M. Barrie's Peter Pan, we are given a first glimpse of the impish sprite, Peter Pan. Only seven days old, Peter escapes through the nursery window and flies into Kensington Gardens. Here, Peter learns from the birds and dances with the fairies.

Star Mother's Youngest Child

On Christmas day a cranky old woman encounters a strange child and together they share one unforgettable day.

Leo's Notebook*

A fantasy inspired by the pages of Leonardo da Vinci's notebook, this is the story of a young boy named Leo. Leo's curiosity and imagination compell him to eagerly sketch and write (backwards) in his notebook - endlessly searching for the grand plan of the universe and man's place in it. The notebook pages contain thoughts and observations on wind, botany, dragons, and the nature of beauty, but most importantly, his greatest dream - flight. But the pages also illustrate other dreams, or perhaps nightmares, of war machines and destruction. How will Leo realize his greatest dream?

Grades: 4 - 9

*note: this show last approximately 60 minutes

Artist: Michele Costa

Fee: \$425 for two performances, back-to-back, unless indicated

otherwise

Grades: K - 9, unless indicated otherwise

Limit: 300 students





Jeanne Vuich

New! Jeanne Vuich is an accomplished professional actress who has studied extensively in New York City and has performed both locally and nationally. Her performing experience is matched with ten years of substitute teaching for the Buffalo Board of Education.

Creative Dramatics Workshop

This delightful introduction to the theatre world encourages children to explore their creativity while developing their self confidence, imagination, and ability to concentrate. In this fun workshop the children will play theatre games, create stories, and pursue the objectives of fictional characters. Through learning to be a polite audience and respecting each other's ideas, social skills are also developed.

Artist: Jeanne Vuich

Fee: \$180 per set of back-to-back

workshops Grades: 1 - 12

Limit: 30 students per workshop

*Also see this artist's entry in the **Residencies** section*

Open Hand Theater "The Stonecutter"

...a Japanese Folktale

New! Open Hand Theater creates original performances using traditional and improvisational acting, blended with puppetry, masks, original music, and dance theater. Drawing on the traditions of mythology and folk arts of many cultures, Open Hand Theater's productions are visually unique, merging live actors and musicians, puppets, and shadow imagery together on stage. This unique approach has sparked an ongoing collaboration and artist exchange with Skomorokh Puppet Theater of Russia, and a cooperative bilingual theater program, exploring native language and stories, with the Onondaga Nation School in Central New York. Principal actors Leslie Archer and Andrea Martin along with artistic director Geoffrey Navias bring a wide range of experience in education and performance to the theater.

This story is about ambition, integriy, and caring for one's world, told with a variety of puppetry syles, induding Japanese Bonraque and a few inventions of our own. The program includes a demonstration of puppets and how they are made.

Artists: Three Open Hand Theater puppeteers

Fee: \$650 for two performances, back-to-

back

Grades: K - 4 Limit: 200

*Also see this ensemble's entry in the **Residencies** section*

Shakespeare in Delaware Park Scenes from Shakespeare

New! This truly inspired and educational program is presented by an ensemble of professional actors from Shakespeare in Delaware Park Company. The performance features select scenes from the Bard's best known plays and demonstrates how the use of certain words, phrases, and meter (iambic pentameter) leads to a clearer understanding of how and why Shakespeare wrote the way he did. The 40 minute performance also offers students a question and answer period with the actors.

Workshops are also available in conjunction with the performance to give small groups of students greater insight into various aspects of Shakespeare's plays, individually or as a whole and how they are performed.

Artists: Company Actors

Grades: 7 - 12

Fee: \$780 for two performances, back-to-

back, \$90 per workshop

Limit: 300 students per performance, 30

students per workshop

Also see this ensemble's entry in the Collaborations section

Theater & Dance

Story Soup

Through the use of theater games, creative dramatics, comedy improvisation techniques and audience participation, students will learn the "ingredients" that go into a good story and will be inspired to create their own stories, poems and plays. This highly interactive program features actors professionally trained in comedy improv at Comedysportz and Second City Toronto and Chicago City Limits in N.Y.C.

For older grades (6-12), scenes and stories are created on-thespot, based on suggestions from the audiences. Mime, historical events, literary styles, theater and film styles and famous people from history are all called upon as players and audiences use their imaginations and create scenes, poems, songs and stories together.

Company Members: Gail Golden, Peter Cumbo, Bryan Hayes, Todd Benzin, Richard Satterwhite, Sarah Nowak, Don Gervasi

Artists: Four Company Members

Fees: \$558 for two performances, back-to-back

Grades: K - 12 Limit: 300 students

Let's Make a Mystery!

New! The actors/improvisers in LET'S MAKE A MYSTERY! have studied at Second City Toronto and Chicago City Limits and have performed professionally with Comedysportz and the Eclectic Company. The program was created by Gail Golden who is a NYS certified teacher and has a BFA in Theater from Ithaca College and an MA in Humanities from SUNY at Buffalo.

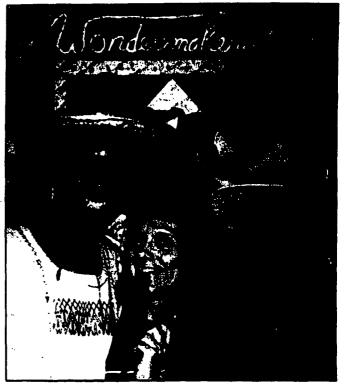
Through comedy improv and theater games (like the ones on Whose Line is This Anyway?) mystery stories are created on the spot through audience suggestions. Detectives, witnesses, suspects and plot twists are created right before your eyes with the help of the audience! This highly interactive program is designed to encourage students to read mystery stories and write mysteries of their own.

Company Members: Gail Golden, Peter Cumbo, Todd Benzin, Bryan Hayes, Richard Satterwhite, Sarah Nowak, and Don Gervasi.

Artists: Four Company Members

Fee: \$558 for two performances, back-to-back

Grades: K - 6 Limit: 300 students



The Wondermakers

The Wondermakers perform story theater and have given over 2500 performances to over a third of a million children. Now in its 16th season, the Wondermakers have performed in Rochester, Cleveland, Tampa, Sarasota, Fort Myers, and Orlando - as well as in Western New York.

The Company includes Gail Golden, Bryan Hayes, Peter Cumbo, Richard Satterwhite, Todd Benzin, Mary Stephens and Tony White.

Winter Wonderland

Celebrate snow with stories of the season! Travel with us to England, Puerto Rico and Rumania. Winter time holiday stories may be included upon request.

Gardens of the Earth

Springtme and gardening are celebrated all over the world with stories from Kenya, Mexico and the United States.

Artists: Two Company members

Fee: \$415 for two performances, back-to-back

Grades: Pre K – 5 **Limit:** 300 students

Gretchen Murray Sepik

Acclaimed for her characterizations of memorable historical figures, actress/storyteller Gretchen Murray Sepik brings a new dimension to storytelling. Gretchen studied dance and theater at Point Park College, apprenticed with Garth Fagan and has performed with Flash in the Pan. She receives rave reviews from educators and students alike as she brings history to life. As one young fourth grader wrote: "I think someone finally got me to like history."

Suriy Sal McMurray

A fictitious character based, in part, on Old Black Nel, a cook on the Erie Canal. Traveling on board a packet boat in 1840, she talks of life on the Canal and tells Irish folk tales. The audience participates as Sal shows them just what the word "surly" means!

Grades: 4 - 12

Mary Jemison

Well-known Western New York historical figure Mary Jemison talks about her life, from the time she was captured by the Indians to years later when she was offered freedom but chose to remain with her Iroquois family and friends. This comprehensive program includes discussion on historical research and character development.

Grades: 4 - 12

Susan B. Anthony

Nineteenth century women's rights leader Susan B. Anthony fought for women's suf frage, emancipation of the slaves and the promotion of temperance. In this performance, she talks of her life and the obstacles she had to overcome in her quest for equal rights for all people.

Grades: 4 - 12

Naomi Brown

Naomi Brown is a fictitious character who speaks of her life in the foothills of the Blue Ridge Mountains in the early 1800's. The audience is encouraged to participate as she tells stories about Br'er Rabbit, Br'er Bear and the rest of the gang from Joel Chandler Harris' "Uncle Remus."

Grades: K-6



Beatrix Potter

Beatrix Potter narrates, with the help of her audience, the tales of Peter Rabbit and Mrs. Tittlemouse.

Grades: K - 3

Artist: Gretchen Murray Sepik

Fee: \$500 for two performances, back-to-back

Grades: as indicated above Limit: 25 - 100 students

Theater & Dance

Mime Internationale

Picasso People

Using mime, music, dance, puppetry, masks, novel costuming and a very clever script, the creative world of Picasso comes alive. This highly effective, innovative program ties vignettes from Picasso's life to his art. The audience sees art come alive through ingenious use of color, space and movement. This program premiered at the International Children's Showcase in Washington D. C. and has delighted audiences throughout the Eastern United States.

Artist: Carlton Van Pyrz

Fee: \$690 for one performance, \$875 for two

performances, back-to-back

Grades: K - 8
Limit: 300 students

"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge." -Albert Einstein



Magic Carpet Ride

Through this exciting and innovative program, man becomes mime before the students' eyes. During this transformation, Carlton Van Pyrz conducts a lively and educational dialogue with the audience in which he outlines the history and cultural development of mime theater. Once his transformation is complete, Carlton uses mime, dance and music to take you you on a magic carpet ride through the world of make-believe, and leaves young imaginations soaring! Students participate throughout the presentation, performing a mime vignette in the finale.

Artists: Carlton Van Pyrz

Fee: \$750 for two performances, back-to-

back Grades: K -- 8

Limit: 300 students

Also see this artist's entry in the Residencies section

Jill Buerk

Scenes from Medieval Life

Singer/musician/actress Jill Buerk relates in poetry and song, and in translations from Medieval manuscripts, the accomplishments, duties, and concerns of a Medieval voman's life: her place in society with its privileges and constraints. She gives an intriguing glimpse into an English manor house, just after the Third Crusade (1195), where the Lord and Lady manage and enrich their family's fortunes, nurture and educate their children, and provide support and security to all who depend upon them. An entertaining program rich in historical background, including details of social and political climate, courtly manners, fashion, feasting and diversions. Ms. Buerk performs using period costumes and instruments, including a twelfth century harp.

Artist: Jill Buerk

Fee: \$180 per set of back-to-back work-

shops

Grades: 4 - 12 Limit: 35 students





National Circus Project

The National Circus Project introduces children to a variety of circus arts, the disciplines which formed America's first indigenous form of "theatre" and which continue today as America's most enduring type of popular entertainment. Solo artist performances include circus and variety acts, magic, clowning/mime, and more. Workshop components, including juggling, devil stick manipulation and plate spinning, assist students in better appreciating various circus arts, while improving their grossbody and fine-motor coordination.

The Center Ring Mini Circus (2 artists)

Fees: One show \$725; two shows \$885

First of May Program (2 artists)

Basic Program: one day: one show, five workshops

Fee: \$800

Extra Show: one day: two shows, four workshops

Fee: \$900

Limit: 300 students per performance; 30 students per workshop

LIMITED AVAILABILITY - CALL THE OFFICE FOR DETAILS

Larry Moss

How to Catch a Mouse: Simple Machines at Work

Accomplished balloon artist and educator Larry Moss introduces concepts about the nature and structure of simple machines by constructing a Rube Goldberg-style mousetrap intended to solve the problem of a mouse on the loose. Many student volunteers are used to aid in the construction of this working machine. Student knowledge of how machines work and their eagerness to set their trap in motion make this an enjoyable show for everyone involved.

Artist: Larry Moss

Fee: \$625 for two performances, back-toback

Grades: K-6 . Limit: 250





Doug Rougeux Bubble Mania

Doug Rougeux, also known as The Bubble Man, is a graduate of Ringling Brothers & Barnum & Bailey's Clown College and has been performing professionally since 1984. As The Bubble Man, Doug captivates his audiences with bubble sculptures of every shape and size. Throughout his performance, The Bubble Man explains some of the scientific principles behind the making of soap bubbles, including the three reasons bubbles pop.

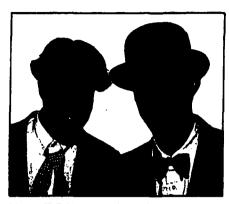
Artist: Doug Rougeux

Fee: \$670 for two performances, back-to-

back

Grades: K - 7 · Limit: 250 students

Theater & Dance



IN JEST Productions

Nels Cremean and is co-founder, with Andrew Barden, and director of IN JEST Productions, a company that specializes in entertainment, arts in education, and humor therapy. Working solo and with others, his eccentric yet endearing character has won the hearts of audiences both in the United States and abroad. With degrees in theatre and education, Nels skillfully blends acting, juggling, humor, and education to create an unforgettable experience.

Possibilities

Based on the essential truth that everyone has value and potential, this character education program illustrates the importance of having a positive attitude, giving your best, and having courage to follow your heart. In addition to juggling unusual objects, Nels also juggles words and ideas, adding to the fun of this entertaining program.

Grades: K - 8

Artist: Nels Cremean or Andrew Barden Fee: \$550 for two performances, back-to-

back

Limit: 300 students

High on Life

With an emphasis on wellness, High on Life encourages students to make healthy choices that lead to "life, liberty, and happiness." At the elementary level this program focuses on developing body, mind, and character. At the middle and high school levels it incorporates a powerful message targeting drug abuse.

Grades: K - 12

Artist: Nels Cremean or Andrew Barden
Fee: \$550 for two performances, back-to-

back

Limit: 300 students

Juggling for Success Workshop

This physical activity program promotes excellence and making healthy choices. Juggling can help improve coordination, concentration, self-confidence, and self-discipline. Juggling also develops tracking, fine motor, and sequencing skills used in reading, handwriting, math and science. And it's fun!

Artist: Nels Cremean or Andrew Barden
Fee: \$180 per set of back-to-back workshops

Grades: K-8 Limit: 30 students



Buffalo Contemporary Dance

Buffalo Contemporary Dance takes students on a journey through the history of modern dance. The dancers will perform brief studies which illustrate the styles of some of the great names of modern dance. The audience will help to construct a dance using Merce Cunningham's philosophy of "chance" or randomness in choreography. As an illustration of the exploration of social issues in modern dance, The Rainbow Etude, a work by Donald McKayle to one of the songs of the chain gangs, will be performed. The company will present works by Buffalo Contemporary Dance co-directors Amy Taravella and Lealie Wexler to such diverse styles of music as Bach, Chopin and

Artists: Amy Taravella, Leslie Wexler and two Company dancers

Fee: \$865 for two performances, back-to-back

Grades: 5 - 12 Limit: 300 students

San San Carlo

Also see this ensemble's entry in the Collaborations section

Cindy Hannah Dance Workshop

Self-esteem and awareness are achieved through a series of fun and exciting dance movements to contemporary music. Movements which enhance body coordination, memorization skills and cooperation are all explored in this energetic workshop. Themes are based on age-appropriate repertory and can include special education classes and multi-cultural dances (i.e., Chinese ribbon dance).

Classical Ballet Workshop

Basic skills, dance appreciation and focused discipline are all explored in this fun and educational workshop.

Artist: Cindy Hanna

Fee: \$180 per set of back-to-back

workshops
Grades: K - 6
Limit: 25 students





Interactive Dance Party

New!

This fun filled interactive dance-along with dancer/choreographer Cindy Hannah in-

cludes movin' and groovin' to exciting upbeat tempos with movements that everyone can do. The students participate in every dance during the entire performance workshop. Together Cindy and the students will exercise their bodies and at the same time exercise their brains - the neurons in the brain used for cross-over body movements are the same as those used in critical problem solving. So move your bodies to think, learn and solve more successfully in the classroom and in life!

Artist: Cindy Hannah

Fee: \$300 for two performances, back-to-

back

Grades: K - 6 Limit: 200 students

Also see this artist's entry in the Residencies section

The Chinese Folk Dance Company

China Patterns

This talented dance company from New York City presents "China Patterns," an educational performance program introducing children to the variety and diversity of Chinese life through dance. Weaving together language lessons, historical details, onstage demonstrations and audience dialogue, "China Patterns" involves the audience in identifying traits, customs and patterns of life that are illustrated in Chinese dances. The program aims to make "familiar" what can easily be perceived as "strange" and "foreign" by placing it within the context of more familiar terrain. The narrator draws the audience into viewing the dances as a language of movement clues that relate what people do, see and feel. This teaches children and adults to view the "exotic" through a lens of the "everyday." Hands-on audience participation segments include adults as well as children and demonstrate that the dances, though Chinese in native origin, can be universal. The program mixes dances of different genres ranging from the raucous folk dances of China's farming villages to the gentle, classical dances of China's Imperial Palaces, to the dramatic sword dances derived from China's long history of warfare. Costume changes are made between dances and present a wide variety of color, design and style.

Artists: Amy Chin, Beibei Gu, Tongshan

Xu. Xiaoling Yang

Fee: \$643 single, \$1261 two performances, back-to-back

Grades: Pre K - 12 Limit: 300 students

*Also see this ensemble's entry in the **Residencies** section*

Theater & Dance

Afro-Brazilian Dance and Music

These two electrifying performers come to us from Rochester, New York and Brazil. Clyde Morgan is an assistant professor of African Dance at SUNY Brockport. He was the first artist to be honored with the National Young Audiences Artist of the Year award. Afro-Brazilian Dance & Music presents a fast-paced, beautifully choreographed array of dance and music reflecting the multi-cultural traditions of Brazil.

Artists: Clyde Morgan, Clyde Morgan, Jr. Fee: \$647 for two performances, back-to-

Grades: K - 12 Limit: 300 students

back



Folkloric Productions

Dancer Cathy Skora takes your class on a journey through geography and time with the dances of the Middle East and North Africa. Costumes, cultures and history will be explored through the warm-up and dance portions of the program. Heavy audience involvement helps to create a "marketplace" atmosphere. In smaller groups, all children become a part of the performance. Each performance culminates with a presentation of the Egyptian Cane dance.

Ernest Delt performs African Drum accompaniment for part of the presentation. He demonstrates several rhythms for students, on stage and in the audience.

Artists: Cathy Skora, Ernest Delt

Fee: \$495 for two performances, back-to-

Grades: 2 – 6
Limit: 300 students

Daphne Finnegan Concept to Creation Workshop

Daphne leads lively and fun dance workshops for students from Pre K through 6th grade. Through easy-to-follow instructions, Ms. Finnegan encourages individual creativity while maintaining structure and a sense of group cooperation. Younger ages explore movement with Daphne's "body alphabet" and "animal friends" while older groups will "dance their initials across the floor" or dance abstracted sports movements. Learning can be creative and fun for everyone!

Artist: Daphne Finnegan

Fee: \$180 per set of back-to-back work-

shops

Grades: Pre K - 6 **Limit:** 25 students



Cathy Scora Middle Eastern/North African Dance & Music

Cathy explores costuming and culture in this 45 minute workshop designed to introduce children to the universal concepts of dance and expression. Students will experience Middle Eastern dances, dress, traditions, and music and will have an opportunity to be part of a "marketplace" as Ms. Skora dances the Egyptian Cane Dance and the students participate as dancers, musicians and "marketplace audience."

Artist: Cathy Skora Fee: \$90 per workshop

Grades: 2 – 6
Limit: 30 students

Gayle Danley - Slam Poet

Soul Portraits: Poetry of the Heart, Mind, and Body

Gayle's performances include 45 minutes of original slam poetry. Each program is designed to be audience appropriate, dealing with subjects such as grief and healing, urban life and the undying love between two friends. Gayle tells these stories through poetry, movement and song. The performance is followed by four workshops for individual classes that same day. During the workshops, students focus on the structure and language of the poems, discover new ways to use language, review performance techniques and perform original poems.

Artist: Gayle Danley

Fee: \$900 for one day which includes one performance and four workshops

Grades: 4 - 12

Limit: 200 students for performance, 30 students per workshop

LIMITED AVAILABILITY - CALL THE OFFICE FOR DETAILS.





Susan Peters Poetry and Percussion Workshop

This one-session version of the Poetry and Percussion program focuses primarily on the rhythmic aspect of poetry by combining poetry reading with percussion instrumentation. While the Poetry and Percussion Residency emphasizes original poetry writing, the single workshop primarily focuses on rhythm and rhyme through performance. Students use percussion instruments and hand-clapping exercises during group performances of poems provided by the artist. See this artists' entry in the Residencies section.

Artist: Susan Peters

Fee: \$180 per set of back-to-back

workshops Grades: 2 - 6

Limit: 30 students

Also see this artist's entry in the Residencies section

Poetic Voices Workshop

Poetic Voices into your class-room. Students will have the opportunity to discuss the writing process more directly with Poetic Voices members, with the focus being on students' original works. Poetic Voices members all have extensive classroom and performance experience, and look forward to the opportunity to work closely with students to spread their message of peace, perseverance and self-respect.

Artists: N'Tare Ali Gault, Rodney Appleby, Dr. Anthony Neal or Staci Alexis

Fee: \$180 per set of back-to-back

workshops Grades: 5 - 12

Limit: 30 students per workshop

*Also see this ensemble's entries in the **Residencies** and **Music** sections*

Visual & Literary Arts

Lorna Czarnota

Wild and Wooly Tales

Before there were people, there were plants and animals. Many cultures use animal stories to teach and inform their young people about the way to live and the results of their actions. In these stories, animals personify human behavior. This program includes props, music and audience participation. Listeners are exposed to the animal tales from a variety of cultures, including Native American, African and Russian peoples.

Artist: Loma Czarnota

Fee: \$325 for two performances, back-to-

back

Grades: Pre K – 4
Limit: 200 students

"Students of the arts continue to outperform their non-arts peers of the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who studied the arts for more than four years scored 59 points higher on the verbal and 44 points higher on the math portion than students with no course work or experience in the arts." -The College Board, Profile of SAT and Achievement Test Takers, 1995.



Storytelling

Lorna Czarnota encourages students to create their own stories, retell a story they have heard, or tell stories from their own lives. She explores a variety of story telling techniques and helps students to use these techniques in dramatic presentations of their work. Lorna has worked with students from kindergarten to grade 12. Teacher workshops are also available.

Artist: Lorna Czarnota

Fee: \$180 per set of back-to-back work-

shops

Grades: Pre K – 4 **Limit:** 35 students

Susan Dix-Hannen

Writer and visual artist Susan Dix-Hannen has been teaching creative writing and journal making in Western New York for nearly twenty years. Her workshops encourage students to express themselves with both words and images. Using photographs, drawings, found objects, family stories, poems and personal memorabilia, students create a portrait of themselves and their place in the world. Using a variety of bookmaking techniques, students can make scrapbooks, nature journals, storybooks and albums from simple materials and found objects.

Artist: Susan Dix-Hannen

Fee: \$180 per set of back-to-back work-

shops

Grades: K - 12

Limit: 30 students per workshop



Celes Tisdale: Folk Tales and Tall Stories

From Africa to America

From Africa to America is a performance of poems and historical information related to the African and African-American experience. The literature presented includes selections from ancient Africa as well as modern compositions.

Yet Do I Marvel

Celes Tisdale holds his audience spellbound with a fanciful collection of stories and poems presented in the oral tradition. He emphasizes the commonality of the human experience in cultures around the world.

Artist: Celes Tisdale

Fee: \$325 for two performances, back-to-

back

Grades: Pre K - 12 **Limit:** 200 students

Poetry & Storytelling Workshop

Poet and actor Celes Tisdale concentrates on the oral presentation of traditional and original poems and stories. Through his skills as an actor, he makes poetry come alive and stimulates the students' own creative potential.

Artist: Celes Tisdale

Fee: \$180 per set of back-to-back

workshops

Grades: Pre K - 12

Limit: 30 students



Folklore Workshop

Mr. Tisdale uses stories and poems from many lands to help children accept and feel comfortable with others whose ethnic backgrounds are different from their own.

Artist: Celes Tisdale

Fee: \$180 per set of back-to-back

workshops Grades: Pre K - 12

Limit: 30 students

Kenneth Glover

King Okoye: Stories of Adventure, Knowledge and Folly

Dressed in traditional African attire, Kenneth becomes the humorous griot King Okoye. Using African, Caribbean and Arab artifacts, King Okoye spins tales of insight and knowledge. These stories include The Sage's Gift, The Village Where Snoring Was Not Allowed, What is the Most Important Part of the Body? and The Knee High Man.

Artist: Kenneth Glover

Fee: \$375 for two performances, back-to-

back

Grades: 1 – 5
Limit: 200 students



Visual & Literary Arts



Jon Pearson

Jon takes what students like to dodraw-and shows how drawing motivates reading, writing, thinking and self-esteem. His programs are a fast-paced blend of drawing, dramatization, storytelling and audience participation that turns the often frustrating drawing process into a unique interactive learning technique. Using a large projection screen or easel, Jon speaks to any size audience. He draws and doodles rapidly and demonstrates fun and easy ways to integrate reading, writing and drawing throughout curriculum. Jon is an internationally known speaker, thinking skills consultant and author. He has performed on stage and television and in the schools for over sixteen years and has worked with over 1,000,000 people across the United States, Canada and Asia.

Artist: Jon Pearson

Fee: \$860 per day, includes two performances and three workshops or three performances. Additional parent and/or teacher workshop \$325

Grades: K - 12

Limit: 300 students per performance, 30 students per workshop

LIMITED AVAILABILITY - PLEASE CALL THE OFFICE

Adam English The Caricature Guy

Participants learn to draw cartoon caricatures just like Darien Lake Caricature Guy Adam English! Adam introduces his audience to Mr. Normal, a hypothetical



person who is exactly average in every way. In this hands-on presentation, students will learn how to exaggerate the differences between a classmate and Mr. Normal, creating a cartoon likeness which celebrates each student's uniqueness.

Artist: Adam English

Fee: \$180 per set of back-to-back workshops

Grades: 5 - 12 Limit: 25 students

The Art of the Quicksketch

Ever notice how the first answer you think of is often correct? Our tendency to second guess ourselves, to distrust our ideas and abilities, places limits on our creativity. When you have to draw 40 cartoon caricatures an hour like Adam, there is no time to worry about "mistakes!" The creative process is jump-started in this fast paced, hands-on workshop.

Artist: Adam English

Fee: \$180 per set of back-to-back work-

shops
Grades: 5 - 12
Limit: 25 students

*Also see this artist's entry in the **Residencies** section*



Colin Coots

With extraordinary virtuosity, Colin Coots demonstrates a variety of styles, materials and techniques as he creates portraits, figure drawings and caricatures of student models. With his high-energy and engaging approach to art, Colin shows students that the "process" of creating art is more important than the "product." Teachers can determine the focus of the workshops from a range of offerings: watercolor painting; printmaking; and animal, portrait, figure, landscape and ink drawing. In conjunction with each demonstration, Colin exhibits framed artwork and drawing pads. With high school students he discusses portfolio preparation art-related careers. Colin is a graduate of the Cleveland Institute of Art and is a world-renowned painter of thoroughbred race horses. His work has been exhibited at the Memorial Art Gallery, the Cleveland Museum of Art and the Richard Green Gallery of London.

Artist: Colin Coots

Light widge in

Fee: \$670 full-day (six workshops)

Grades: K - 12

Limit: 60 students per workshop



Nancy Spector

The last century has seen the border between life and art blur and sometimes completely disappear. With recycling artist Nancy Spector, students explore the history of art made from found objects, from the first collage to the Dada ready-mades (one was a snow shovel; another a bicycle wheel) to modern junk sculpture and postmodern earthworks and installations. Ms. Spector helps students to understand the ideas behind these works with an emphasis on seeing everyday life and objects with new eyes. In addition, connections are made between these types of art and the study of language and the sciences. The artist will discuss the focus of the workshop(s) with teachers — from collection trips to creation from readily collectible materials. Ms. Spector is a working artist and graduate of the Art Institute of Chicago and Cornell University.

Artist: Nancy Spector

Fee: \$180 per set of back-to-back

workshops **Grades:** K – 12 **Limit:** 35 students

Barbara Frackiewicz Polish Style Papercuts and More

Join local artist Barbara Frackiewicz on a fascinating worldwide survey of papercutting traditions and styles including those of the Chinese, Pennsylvania Dutch, Hans Christian Anderson and French artist Henri Matisse. Barbara then focuses on wycinanki (vih-chee-NAHNkee), the vividly hued, intricate papercuts developed by rural 19th century Polish folk artists to decorate their cottages. In a handson project students gain a working knowledge of the papercutting medium by creating an original, layered, Polish-style papercut to ornament a card. Topics of discussion during the session include folk art, culture, and recycling as well as artistic and math concepts.

All materials for the workshop are provided by the artist.

Artist: Barbara Frackiewicz
Fee: \$180 per set of back-to-back
workshops

Grades: 3-12 Limit: 30 students





Erie Canal Traveling Museum

Make Your Own Museum

The Young Audiences Erie Canal Traveling Museum consists of artifacts from the mid to late 1800's through the turn of the century. Children will hear about the history and function of the Erie Canal and will be exposed to a wide variety of vocabulary.

Artifacts will be shown and explained by the artist, and students will be encouraged to handle all items. While presenting the artifacts, the artist will also describe the importance and function of museums. After the presentation, the children will take part in a project of their choice to be displayed with the artifacts in the school in order to create their very own museum. Projects will include categorization of artifacts, individual research, drawings, poems and stories relating to the artifacts, and the creation of labels for items to be displayed.

Artist: Young Audiences Staff
Fee: \$180 per set of back-to-back
workshops

Grades: 3-8 Limit: 30 students

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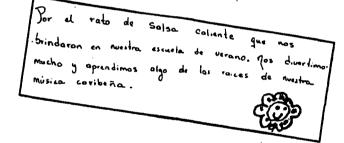
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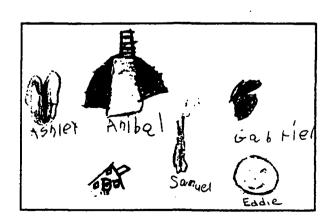




ENDOWMENT FOR THE ARTS







^{*} Artwork created by students in response to Young Audiences programs.

"Development of artistic talents can positively effect the personal qualities critical to becoming psychologically healthy productive and adults...resilience, selfregulation, identity and ability to experience flow [a state of total absorption]." - Oreck, Baum and McCarthy, p. 69

"On the highest levels of literacy, in the realms of social and personal growth and development, and in the development of higher-order thinking skills, the arts provide an ideal setting for multi-faceted and profound learning experiences." - Seidel, p. 90

"When young people are involved in the arts, something changes in their lives." - Champions of Change, p. iv.

"Arts learning calls upon a constellation of capacities and dispositions which are layered and unified in the construction of forms we call paintings, poems, musical compositions, and dances. Many of these same competensies and dispositions extend to other subject domains where they coalesce in equally distinctive forms - mathematical, scientific, linguistic - as pupils organize different kinds of meaning, insight and understanding." - Burton, Horowitz and Abeles. D. 45

"If young Americans are to succeed and to contribute to what Federal Reserve Chairman Alan Greenspan describes as our 'economy of ideas.' they will need an education that develops imaginative, flexible and toughminded thinking. The arts powerfully nurture the ability to think in this manner."

- Riley, p. vi

541

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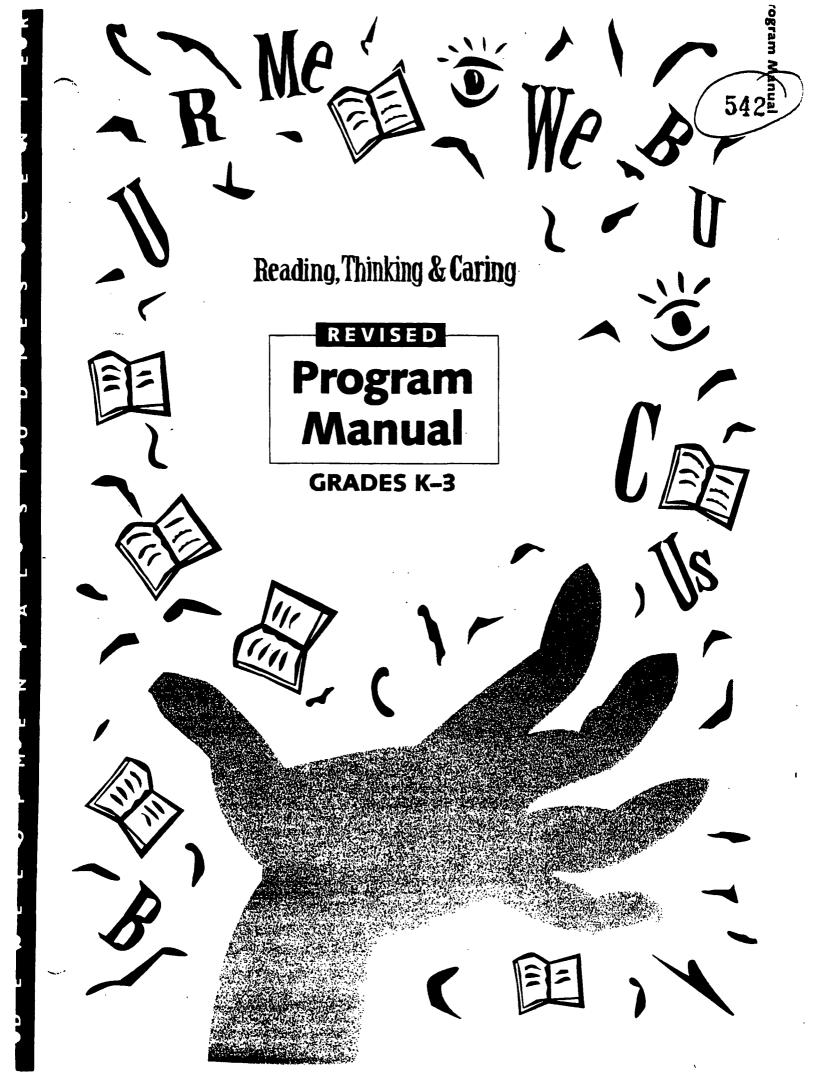
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Program Manual

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Ruus School, Hayward, CA

A.L. Lewis School, Homestead, FL

Claude Pepper Elementary School, Miami, FL

Fremont Older School, Cupertino, CA

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544



Program Manual

CONTENTS

Program Overview	1
Program Approaches	11
Using the Teacher's Guides	19
Writing	43
Across the Curriculum	55
Assessment	61
Literacy Resources	70
Components of a Balanced, Comprehensive English-Language Arts Program	71

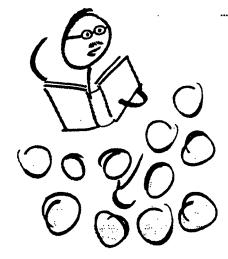
READ

Do you remember
learning to read?
That book full of squiggles
like ants escaped,
the teacher's big thumb
on the page,
your heart beating inside
afraid that all you'd ever see
was ants—

Then a word popped out,
"See," and another, "Cat,"
and my finger on teacher's,
we read, "I see cat."
I ran around the room
so happy I saw words
instead of ants.

-Ann Turner¹

Program Overview



Reading, Thinking & Caring is a literature-based language arts program that represents years of research by the Developmental Studies Center and many others into how children learn—to be academically able,

socially and emotionally healthy, and committed to a compassionate and ethical society.

In Reading, Thinking & Caring, every book selected, question asked, and activity suggested springs from a basic, unwavering goal—to help you promote children's full development as the kind of people anyone would want for a neighbor, doctor, senator, or friend.

Reading, Thinking & Caring (RTC) is built around books that introduce important ideas about growing up and making choices, ways people are the same and different, and why we must all be concerned about the world and our contribution to it. The instructional materials that accompany the RTC literature selections have been piloted, revised, piloted, and revised again so that teachers can accomplish much of the language arts instruction that goes on in any good classroom—but with a difference. At the same time that RTC promotes language arts skills of reading comprehension, writing, speaking, and listening, it also engages children in thinking critically about important ideas, helps children understand more about themselves and others, gives them concrete practice getting along with their peers, helps them rehearse for the choices they make every day about the kind of people they want to be, and invites parents to participate in their children's life at school with simple literacy-based home activities.

Reading, Thinking & Caring is a program that lets teachers teach in the truest way they can—to their best hopes for all their students' academic, social, and ethical development.*

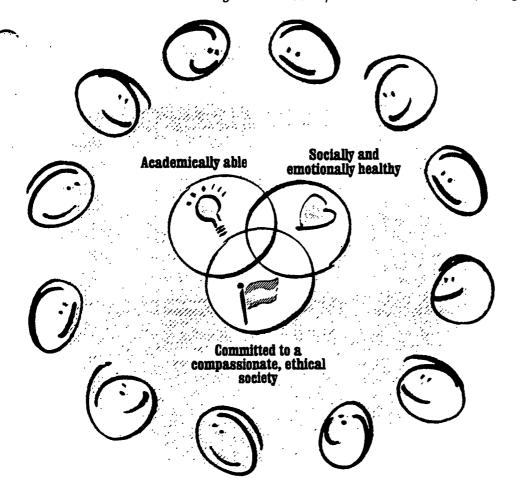
In the classroom, RTC structures two kinds of literature-based reading: teacher read-alouds and paired student reading. Both structures have students participate in discussions about the big ideas in stories, write about these ideas, and bring some aspect of the stories home to share with a parent or other adult; both structures provide opportunities for whole-class, small-group, partner, and individual work; and both always include poetry activities. In addition to their work with RTC, children should also be reading independently in books of their own choosing and receiving systematic instruction in the word recognition skills necessary for emerging and early readers. (A detailed description of the program structure begins on page 23.)

How does RTC promote children's overall development?

Reading, Thinking & Caring helps children develop as people as well as learners. Even though this is an implicit, if not explicit, goal in every classroom in the country, most curriculum is not designed specifically to help teachers accomplish it—but RTC is. Figure 1 shows RTC's goals for children's development—academically, socially, and ethically.

These goals, of course, are best achieved in the context of caring classroom relationships—between you and the children, and among the children
themselves. The warm, responsive relationships you are able to establish
contribute to children's own intrinsic motivation to become literate.
Reading aloud, talking with children about the ideas in books, listening
to their thinking, and responding to their written words are ways to communicate to children that literacy is valuable. In addition, using language

^{*} Reading, Thinking & Caring is for grades K-3; a companion program for grades 4-8 is called Reading for Real.



activities that build on the knowledge and experiences each child brings to school lets each child know that he or she is a capable literacy learner and a member of your learning community.

As children come to know more about each other by sharing their thinking, and as they practice the negotiations built into the partner and group work that are a regular feature of RTC, they are working at building the relationships that translate into a caring classroom. Experiencing a safe classroom environment translates, in turn, into children's increased academic risk-taking and growth.

What are the strengths of RTC as a language arts program?

Language arts instruction is about communication and comprehension—helping children learn how to express themselves through speaking and writing, and helping them understand the world around them through listening and reading. It is generally agreed that each language process contributes to the development of the others, and that oral language is the foundation for children's reading and writing development. RTC incorporates instruction and practice in all these areas of the language arts.

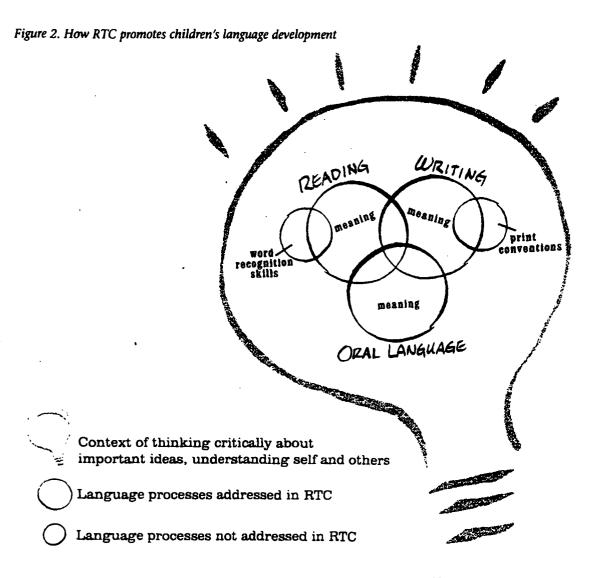
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Reading. The literature in RTC introduces children to a rich variety of language and ideas. Through the read-alouds, the teacher exposes children to the academic language of books—introducing knowledge of the world, vocabulary, and syntax that can be considerably more challenging than students might tackle on their own. With partner reading, students practice and help each other read at or slightly above their independent reading level.

Oral language. Discussions with a partner, small group, or the whole class are part of every RTC experience. Not only do students benefit from articulating their own thinking, but they also benefit from hearing the thinking of others—whether it challenges, confirms, or adds to their own. In such discussions, all students, regardless of reading ability, can experience themselves as people with ideas. In RTC, oral language can assume its proper role in promoting reading and writing development.

Writing. The writing component of RTC gives students opportunities to use what they are learning. They apply data from their reading and discussions to write narrative accounts, essays, and responses to literature—for example,



to write in the voice of a character, explain a choice a character made, or compare situations in different books. As with the discussions in RTC, the writing activities challenge children to think—to see relationships, make inferences, understand different perspectives, and make new connections between ideas and their own experiences.

Figure 2 shows how RTC promotes reading, writing, and oral language—within a context that is always focused on helping children think critically about important ideas and understand more about themselves and others. Two areas of language arts instruction are not incorporated in RTC: the word recognition skills to decode print, and the writing conventions that make print standard, should be addressed with specially targeted materials or approaches, whether systematic mini-lessons or lessons such as those found in most skills programs.

What is RTC's role in emerging and early reading instruction?

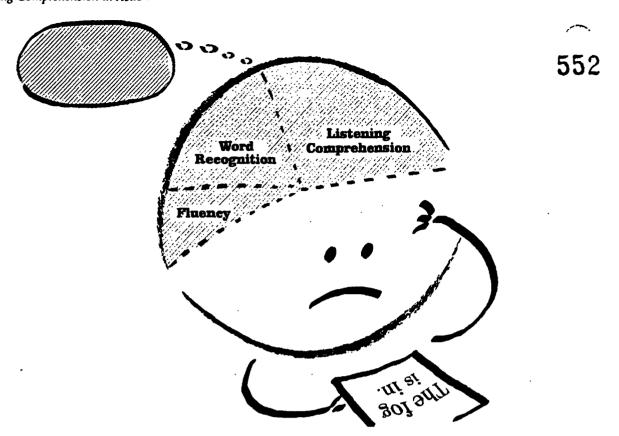
Providing emerging and early readers with a print-rich environment and the time to investigate books—with you, with classmates, and independently—is the baseline from which to initiate literacy instruction. Children must first feel that reading and writing are important and available to them.

Then, beginning reading instruction should help children in three separate and interrelated aspects of reading comprehension: the print-related elements of word recognition and fluency, and the meaning-based elements of listening comprehension* (see Figure 3).

Figure 3. The Elements of Reading Comprehension The second secon KNOWLEDGE THAT KNOWLEDGE ABOUT PRINT **BUILDS MEANING** des manifestrations and all all and experience of the same of the same of the same of the same of the same of the same LISTENING WORD RECOGNITION COMPREHENSION phonemic awareness letter knowledge knowledge of the world print concepts vocabulary decoding/encoding syntax FLUENCY speed accuracy

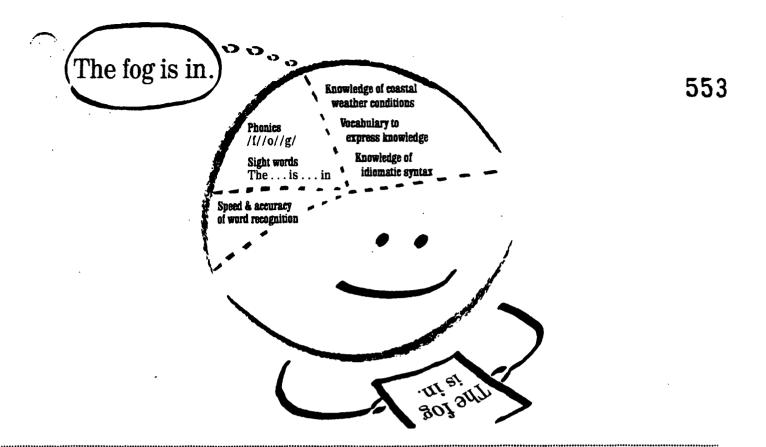
^{*} If you're unfamiliar with the term "listening comprehension" as it is used in the field of literacy learning, then at face value it can seem a bit misleading—it would seem we're just referring to the ability to understand what you hear. Instead, "listening comprehension" refers to the kinds of knowledge that enable people to make sense of what they have read once they have decoded the words. This includes a reader's knowledge of the world, of syntax, and of vocabulary—all of which you do in some part acquire through listening (how you hear people use language and what you learn from what you hear), but also through what you see, touch, feel, experience—and read!

Figure 4. Reading Comprehension in Action



Research into the development of emerging and early literacy shows that most children need systematic instruction in word recognition when they are first learning to read, in addition to instruction that helps them build meaning. If you can't decode, you can't read, because you can't identify the words in front of you—but *identifying* words isn't the same thing as understanding what they mean when they're grouped in a particular configuration of a sentence. Figure 4 above and to the right shows that to understand, for example, the simple sentence "The fog is in," readers need to know something about coastal weather conditions, as well as the vocabulary and syntax to express what they know (i.e., listening comprehension), regardless of whether they are able to sound out /f//o//g/ or recognize the sight words The, is, and in. In addition, the whole process of putting the words together must not be so painstaking that meaning is lost from the beginning of the sentence to the end!

If students are to produce an *aha!* at the end of a sentence, most teachers will want to combine instruction that promotes each aspect of reading comprehension—building children's knowledge base through teacher read-alouds, building their word recognition skills through direct instruction and practice, and building their fluency through massive practice putting print and meaning together. Such practice is most efficiently provided through easy-to-read text that complements what beginning readers are learning in direct instruction.



Word recognition skills. For young children, word recognition is the mysterious aspect of learning to read—learning how to break the code of the symbols on the page. Code breaking is like learning to ride a bicycle—a lot of false starts, some time to get steady, a short period of practice and getting skillful, and then no attention at all to what has become automatic.

The word recognition aspect of literacy includes skills such as hearing the sounds made by phonemes, knowing the alphabet and understanding the alphabetic principle, recognizing sight words, and using phonics and spelling patterns to decode and encode.

Specially designed "learning-to-read" materials and approaches address these skills. For example, little books with controlled vocabulary that focuses on a few letter-sound correspondences at a time are like training wheels that help children feel confident venturing off on their own; activities to manipulate the onsets and rimes in phonetically regular words can incorporate basic learning-to-read instructional strategies in ways that treat children as problem solvers. Such word recognition materials and approaches fit easily with the materials and approaches in RTC. (On pages 72–76, we describe the skills that contribute to word recognition and suggest approaches and sample activities that help children acquire these skills.)

PROGRAM OVERVIEW 7

Listening comprehension. Where RTC helps children shine is with listening comprehension. Unlike the code breaking associated with word recognition, listening comprehension is not a new skill but a developmental progression of the language learning that children have been doing all their lives and continue to do through adulthood: What does that word mean? Why do the words in that phrase go together? What am I learning? What is significant about this idea?

Where RTC helps children shine is with listening comprehension

Reading aloud to children is a powerful way to build their listening comprehension since a skilled reader can read words students would not be able to decode themselves, answer questions, effortlessly communicate standard syntax or give meaning to unusual syntax, and make reading demonstrably pleasurable and valuable. Reading aloud, even to middle and

high school students, has been shown to contribute to better reading comprehension and increased independent reading.

RTC is designed specifically to promote the following aspects of listening comprehension (on pages 77–79 we describe in more detail the elements of listening comprehension and suggest approaches and sample activities that promote them):

Knowledge of the world. As students are exposed to and learn new knowledge and ideas, they are more likely and able to learn more new knowledge. It's simply the "Matthew effect" (the rich get richer) in relation to what makes it easy to learn. If you know about seals, it's easier to learn about other things in seals' environment. If you've read about a character's regret at having hurt a classmate's feelings, you can better understand a story about the value to the transgressor of making reparations.

Vocabulary. Students are exposed to and learn new words that in turn open them to new knowledge, more new words, and more new knowledge—recursively and exponentially. Again, the more students know, the more they can learn. Whether students encounter new words from read-alouds or in their own reading, vocabulary knowledge contributes to their ability to understand connected prose; lack of vocabulary knowledge limits comprehension.

Syntax. Students read and hear language forms and structures that inform their own understanding and use of language. The more familiar students become with the syntax in books, the more they can make use of syntax in their efforts to comprehend difficult text, and the more they can produce syntax that is standard—and standard syntax that is varied.

Literacy for what purpose? Beyond the development of children's listening comprehension, there is the crucial question of what children do with what they comprehend. In RTC, children always develop their listening comprehension in the context of thinking critically and understanding human motivation (on pages 80 and 81 we describe in more detail the goals of thinking critically

and understanding oneself and others, and suggest approaches and sample activities that promote them).

Thinking critically. With RTC, students learn to ask important questions because they have so much practice thinking about and discussing important ideas. They learn how to see relationships and make connections, to compare and evaluate ideas, and to apply their conclusions beyond the immediate text and generalize to new situations. In a story about a girl left to tend a lighthouse lamp, for example, reading that "The fog is in" may lead students to question whether an adult should have given the girl so much responsibility, or to decide that children need many opportunities to accept responsibility.

Understanding oneself and others. The choices story characters make, the values they embody or fail to embody, the understandings they come to—all these throw into high relief issues of principled, compassionate behavior for students to consider in the context of their reading and in the context of their lives. In doing so, students rehearse choices they have to make in growing up, affirm the core values that they want to adhere to, and recognize the importance of these values in maintaining a world they want to be part of. Young readers would probably hope to emulate the girl who kept the lighthouse lamp burning.

It is our hope that with RTC, children are always aware of the connection between print and meaning and between meaning and action.

What theories about learning guide this program?

Several related theories about how children learn have guided the development of *Reading, Thinking & Caring*. You will encounter evidence of these basic theories in all the program materials and approaches.

THEORY	APPLICATION
Children learn best when they are members of a caring classroom community.	Learning experiences in RTC help build a classroom in which diverse backgrounds, experiences, and abilities are honored and everyone works toward shared goals.
Children develop in multiple, mutually supportive ways.	Single learning experiences in RTC address multiple goals—recognizing that children's intellectual development, social and emotional development, and ethical development all build on and contribute to each other.
Children are theory builders who construct their understanding.	Activities in RTC give students plenty of experiences investigating academic, social, and ethical concepts and practicing academic skills, social interactions, and ethical behavior—and reflecting on all these experiences.
Children are intrinsically motivated—to figure out and to fit in.	RTC helps children experience themselves as people who can learn and help others learn, and as people who are worthy of care and able to care about others.

555

Teacher's role as instructional leader

Your role in this program is crucial. You model for students the reading, thinking, and caring behaviors that the program materials are designed to promote. In addition, you make the instructional decisions that capitalize on the social, ethical, and intellectual growth the materials prime children to achieve. As instructional leader, you bring these materials to life by building children's love of learning and academic competence, by building their critical thinking skills, and by building their understanding of themselves and others.

Build children's love of learning and academic competence

Any learner feels good about working hard if he or she feels competent at the learning task, has some measure of control over the conditions of the task, and finds the task meets a personal need—either an immediate interest or a projected goal.

Tap intrinsic motivation and a learning orientation. This program builds on children's intrinsic motivation to be competent language users, because only if children experience the pleasures and intrinsic rewards of thoughtful reading will they learn to value reading for its own sake, rather than as a means of winning approval through high grades or some tangible reward. Several aspects of this program address this motivational concern:

- Teachers frequently read aloud so that even students with poor reading skills can experience and enjoy good literature.
- The units are organized around well-written stories that directly connect to children's lives or concerns.
- Activities are designed to engage students in discussions about compelling issues raised in the stories.
- A variety of concrete activities are used to help children better understand the stories or relate the stories to other aspects of the curriculum.
- A variety of open-ended activities are used that allow each student to be optimally challenged and to achieve success as defined by his or her own abilities.
- Most of the activities allow for student choice and peer interaction.

PROGRAM APPROACHES 11

We encourage you to challenge each student to be responsible for his or her own learning, to set individual learning goals, and to try as hard as he or she can. Encouragement and feedback can then be individualized. The combination of this encouragement and open-ended learning activities allows each student to be optimally challenged, and allows each student to be successful who tries.

At the same time that this approach meets the needs of individual students, it also supports standards-based assessment that holds high standards for all students. Strategies that contribute to lifelong learning can be the same strategies that help students read at least twenty-five books a year or write to develop and maintain a controlling idea. The key is to incorporate standards into your goals for students without letting the standards narrow your vision of how you can teach and what your students can create within a caring classroom community. (For a discussion of standards and other assessment methods, see "Assessment" on page 61.)

Build students' critical thinking skills

In this program you help students become better thinkers by modeling what an active learner does and by structuring ways for students to practice these active thinking behaviors.

Show students how you learn. It is difficult for children to understand that all of us—even adults—are learning all the time. An important part of the teacher's role in this program is to help students understand that learning is a do-it-yourself job, and one that requires thoughtful decision making.

Over time, by revealing to the class what goes on in your mind when making decisions, you can demonstrate for students that people are able to act with purpose, not just randomly. For example, you might let students

Take students on a "walk through your mind"

know why you don't ask them yes/no questions about the reading. Similarly, you might explain why you are asking students a question that causes them to speculate about the reasons for an event in a story, when you could simply ask them to recall the event. You will find repeated opportunities to let students "in"—to explain why you use wait time

(see page 29), why you ask for different opinions, why you chose a certain story. By showing students how you use reasoned judgment, you can help them develop reasoned judgment as well.

As you use these materials, we suggest that over and over again you model what you are thinking, act out what a student discussion might sound like, role-play partner collaboration, or reveal your own curiosity about an idea. Over and over again, you will take your students on a "walk through your mind." Your goal is to let students in on interesting information—specific examples of how reasoning and practicing and self-monitoring lead to learning.

Students should also see teachers as people who use writing for various purposes. If you keep a notebook in which you record ideas and make note of issues, questions, and items for future reference, you demonstrate for students how to keep similar notebooks. From time to time, you might read aloud from your notebook and invite student volunteers to do the same. Through this strategy you will be making visible another part of your own learning, and students will see writing as having an honored place in the classroom.

Facilitate thought-provoking discussions. One of RTC's principal methods for teaching comprehension is the teacher-facilitated discussion after reading a story aloud. These discussions are opportunities for the teacher to use a wide variety of cognitive strategies to deepen students' understanding of the story, strategies that students also practice in the introductory and follow-up activities suggested in each teacher's guide (these strategies are described on page 28).

Because the program asks students to be active thinkers all the time, it will be very important to help them develop good listening skills—to attend both to oral readings and to the comments of their classmates. (See "Help Students Listen and Respond to One Another," page 36.) During any oral reading, stress that listening, like reading, takes a great deal of concentration and discourage any activity other than listening. During class, group, or partner discussions, help students learn to respond to one another rather than simply state their own position. When, through experience, students learn the pleasures of thoughtful participation, they will also begin to value the skill of careful listening.

Build students' understanding of themselves and others

Children's ethical and socio-emotional development are promoted when they can explore their own developmental concerns and when they can practice taking the perspective of others. In this program, both the books read and the suggested activities help children recognize in themselves and others what makes us all human, what makes us each special, and what it takes to get along.

Recognize developmental abilities. The books selected for RTC focus on themes and issues that are of central concern to children during the primary grades. They explore the expanding world of childhood, including such developmental tasks as turning from the family to the outside world, mastering new skills and competencies, refining one's understanding of how the social world works, developing a social identity and a sense of belonging, developing standards and expectations for oneself, and developing strategies for controlling and managing one's behavior.

Cognitively, primary-grade children are entering the stage of concrete operations, during which they become capable of logical thinking,

PROGRAM APPROACHES

reasoning, and problem solving. Although they slip back and forth between the preoperational thinking of early childhood and their new reasoning abilities, their emerging cognitive capabilities enable children to understand objects and events in new ways and have profound implications for social and emotional development. Children can deal with the complexity of taking others' perspectives, understand social roles and how they intersect (understanding, for example, that a person can simultaneously be somebody's parent and somebody's child), and understand that a person might feel two conflicting emotions about a single situation or event. These changes prime children for a greater awareness of others and for responsiveness to others' views.

While developmental research has typically focused on characteristics that same-age children have in common, there is increasing recognition that agemates display considerable developmental variation. In a typical primary-grade classroom, the developmental tasks of middle childhood are met with different levels of student interest and readiness. In fact, the most predictable thing about the students in a given classroom may be the wide range of their physical, socio-emotional, and cognitive development.

The ability of primary-grade children to use their emerging skills may also change from day to day and even moment to moment. The same students who participate in the lunchtime teasing of a peer may come to class and empathize with Crow Boy, a story character who is teased by his classmates for being different.

Despite the difficulties inherent in meeting varying individual needs within a classroom, we urge you to view the diversity of middle childhood as an asset rather than an obstacle to achieving the cognitive and social goals of the program. As children interact with others who do not share their own views of the world, they gain an appreciation of the strengths and limitations of their own thinking and the thinking of others.

Encourage empathy. These new and expanding cognitive capacities of middle childhood are ideally suited to literature that exposes children to the world of ideas, multiple perspectives, and concern for others. The program's selection of literature materials and the focus of its discussion questions and activities will help children build empathy and examine key values of an ethical, democratic society—friendship, trust, helpfulness, concern for others, respect for self and others, cooperation, responsibility, and participation.

As students explore these ideas and values through discussion, writing, poetry, drama, and art, our hope is that the classroom will provide a comfortable environment in which newborn notions can be discussed and multiple possibilities accepted. Each book in the program allows for several levels of interpretation, based on a particular student's developmental maturity, and the RTC materials are designed to allow for these differences.

Honor diversity. The literature selections and the approaches of the accompanying guides demonstrate our conviction that students' educational experiences should honor the diversity of their cultures, experiences, and abilities. Accordingly, the program books and stories present diverse characters and take place in a variety of cultures.

561

When all or some of your students are meeting characters different from themselves in some significant way, or through the literature are entering cultures that are unfamiliar to them, you may want to keep in mind some of the considerations below in guiding class discussions or selecting additional literature for your classroom:

RTC books allow children to meet characters who expand their ideas about how we all live

Avoid (or address) generalizations. Be alert to generalizations about peoples or cultures, either in the literature or in class discussions. Cultures and the individuals within them are invariably complex, contradictory, and dynamic. Encourage students to consider characters as individuals who have traits that both reflect and differ from the characters' culture or environment.

Avoid (or address) distancing. Descriptions of characters, cultures, or settings that feel somewhat distant or even condescending create a "we-they" perspective. Such bias often takes an apparently positive form—for example, describing a culture as "quaint," "colorful," "exotic," or "mysterious." Steer students away from this kind of stereotyping.

Avoid demeaning "rescues." It is important to provide examples of intergroup helpfulness and caring, but avoid books in which a person from a culturally dominant group rescues someone not of that group in a manner that suggests that the "rescued" person has no personal or community resources. Many educators are alert to such stereotyping when it involves gender or race; keep an eye open for similar bias with regard to age, cultural background, and social class.

Don't equate cultural membership with cultural "expertise" or advocacy.

Never assume that because a student in your class happens to be of a particular ethnic or cultural heritage, he or she is willing or able to speak as an expert on that heritage.

Whether your classroom is diverse or relatively homogeneous, the books in this program allow your children to see themselves reflected in the characters and to meet other characters who expand their ideas about how we all live.

Use writing to support the program

Just as this program promotes children's love of learning, critical thinking, and socio-emotional understanding, so can writing. And because writing is a skill that develops within a social context as well as individually, the strong social context created in RTC makes a comfortable place for children's writing to bloom. (See"Writing" on page 43.)

Let writing be motivating. When children record what they know and remember, they literally "see" their accomplishments—a powerful strategy for helping them discover the intrinsic pleasures in learning and language. Writing is also motivating if children are able to see their growth over time, for example, in a portfolio collection. Finally, being a published author can be very satisfying for children; they should always have ways to "go public" with pieces of their writing—whether for a bulletin board, a class book, a newsletter, a dramatic production, or any other number of ways.

Use writing to help students think and learn. Writing is especially powerful in the process of learning—to make transparent to children what they understand and may not understand about what they are learning. Through writing about what they've read—situations in stories, characters they've met, their opinions of such—children not only uncover problems but may also solve puzzles, making connections between what is spoken and read and discovering their own personal understanding of what those "texts" might be. Using writing in this way helps children establish a principle of how learning works—that having questions and encountering ambiguities is a natural part of learning. Writing, and sharing that writing with others, can become the cement or glue that makes knowledge stick and makes information coherent and ordered in a child's mind.

Use writing to help students understand themselves and others. As children mature, writing can help them understand what it means to be compassionate and ethical. Writing assignments in which children evaluate a character's actions or compare themselves with a character help them examine their own beliefs, and assignments that ask children to write from a character's point of view cause them to consider what a character's various motivations might be—the kind of perspective taking that leads to understanding and even empathizing with others. These kinds of writing experiences help children extract principles of kind and responsible behavior—which in turn help them develop a strong moral base for making decisions in their own lives.

Managing the Program

Some basic steps in deciding how to implement and manage *Reading*, *Thinking & Caring* are outlined below. They begin with taking stock of your current reading and language arts instruction.

Review the big picture. What does your reading and language arts program look like now? Survey what you currently teach in the areas of reading, writing, speaking, and listening; use a simple form such as Figure 5 to list reading and language arts content and skills.

What can RTC add to what you teach? Continue the list of content and skills with the motivational, critical thinking, ethical, and community-building aspects of learning that are built into RTC.

After each item in the list, put a check mark to indicate those items that can be taught using RTC. After the remaining items, list the additional materials and approaches you will use.

Looking at this big picture, determine how much of your language arts time can be structured around RTC books and activities.

READING/LANGUAGE ARTS CONTENT AND SKILLS What I need to teach	MATERIALS & APPROACHES What I can teach with RTC What else I will use
Comprehension	✓ RTC
Word recognition	X Ready Readers?
Spelling	X McCrackens?
Writing in response to literature	✓ RTC
Varrative writing	✓ RTC
Vriting persuasively	✓ RTC

Review the books you might want to use. To begin choosing the books you'll use, refer to the RTC Annotated Bibliography of books included in the program; both the matrix in the back and the book synopses (arranged by grade level) will give you important information about books with which you may be unfamiliar. Kindergarten and grade one teachers will probably use all the read-alouds in their grade levels but perhaps only some of the partner books; in grades two and three, teachers typically achieve more of a balance between the number of read-alouds and partner books they do over the year.

PROGRAM APPROACHES 17

You will always start the year with a read-aloud of a book or short story that is highly engaging for students. Read well in advance any book you plan to use—you may change your mind once you read it, and you surely want to be aware of any issues that need special attention.

Let parents and students know what to expect. In a letter you send home at the beginning of the year explaining your reading and language arts program, let parents know about their role in completing with their children the Home Activities that are part of each teacher's guide.

Both before you begin your first read-aloud and again before you begin your first partner book, help children discuss the benefits and anticipate the challenges of the relevant format.

A sample schedule. Look over the schedule below. It is one example of how you might want to plan for and implement RTC.

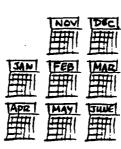
July-August: Review your language arts program. Review and make preliminary decisions about a set of RTC books to use. Read all the books you are considering and narrow your selections (you will not be able to make final selections of partner books until you know more about your class). Decide which read-aloud to use first.



September: Introduce the program to parents and students. Do the first read-aloud and associated language activities. Do a second read-aloud and associated language activities. Order partner books for your first partner unit. Do a third read-aloud and associated language activities. Teach word recognition skills as needed by your students. Have students read independently in books of their own choosing.



October: Introduce a partner book. Order a set of partner books for another title. Continue using the RTC read-aloud and partner books and activities as the core of your comprehension, language, and community-building efforts. Continue to teach word recognition skills as needed by your students. Continue to have students read independently in books of their own choosing.



November-June: Continue read-aloud and partner books and associated language activities. Continue to teach word recognition skills as needed by your students. Continue to have students read independently.

Using the Teacher's Guides

Anatomy of a guide

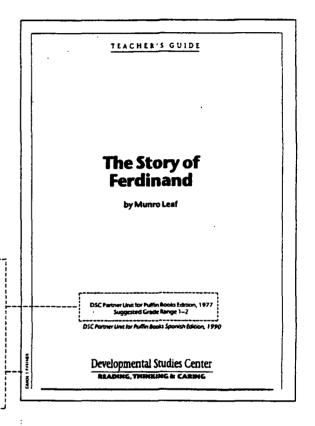
All teacher's guides, whether for teacher read-alouds or for partner reading, follow the same structure: basic title-page information, background information for the teacher, a choice of suggestions for introducing the story, a suggested reading and discussion structure, a range of connection activities, and a Home Activity. Below are brief descriptions of these components, with examples from teacher's guides beside the corresponding text.

Book edition. The title page of every guide indicates the edition of the book used in writing the unit. In rare cases, the pagination varies from edition to edition.

Grade range. The title page also indicates a suggested grade range for the most appropriate use of the book and the RTC grade-level set in which the teacher's guide is included.

Synopsis. The story synopsis is written for the teacher. It is to alert you to the important themes in the story and to indicate the focus of the prepared discussion questions. It is not intended for students.

Whenever appropriate, the guide focuses on issues with special significance for primary-grade children, even when other equally significant issues could have been the focus. For example, *The Story of Ferdinand* is about a young bull who prefers sitting and smelling the flowers to joining his more boisterous peers in preparing for the bullfights in Madrid. While the book lends itself to discussion of a number of topics—for example, animal rights and nonviolence—the synopsis makes it clear that the instructional materials focus on the psychological issue of social identity, which is of central importance to school-age children.



Background for the Teacher

Synopsis

While all of the other bulls delight in fighting and butting heads, Ferdinand loves just to sit and smell the flowers. His wise and understanding mother recognizes and supports his individuality. Ferdinand's tranquility is threatened when he is chosen for a bullfight—but his disinterest in fighting proves unshakable, and he retires, happily, to pasture.

Things students need to know

Spain and Madrid. Help students locate Spain on a map or globe. Tell students this is where *The Story of Ferdinand* takes place. Then help them locate Madrid, where the bullfight in the story occurs, and tell them that this is the biggest city in Spain.

Builfighting. Tell students that builfighting is a sport in some countries. People come to a big arena to watch a buil and a man try to kill each other.

Cork Trees. Tell students that the bark from cork trees is used to make corks (you might bring a few corks as examples). The bark of a cork tree feels just like a finished cork, making a cork tree quite comfortable to sit against.

Vocabulary development

Write the builtight-related words (banderillens, picadores, matador) on the board and pronounce them a few times with the students (each is explained in the book as soon as it appears).

Other words students may need help pronouncing include pasture, roughest, fierce, and sword.

Ideas suggested by the story

- 1 It is okay to be different.
- Different things are pleasing to different people (and to different bulls).
- Deing by yourself is not the same as being lonesome.
- It is important for children to have a parent or other adult who understands what makes them special.
- O Sometimes It takes strength of character not to fight.
- O First impressions can be wrong.

Related books

Lionni, Leo

Frederick Pantheon, 1966

Pantheon, 1966
Unlike the other mice, Frederick is a dreamer. Not until the dark days of winter do the other mice stop taunting Frederick and learn to appreciate his ability to dream.

Zolotow, Charlotte

William's Doll
Harper & Row, 1972
William wants a doll of his own to
cuddle and care for, in spite of his
brother's and a neighbor boy's
ridicule. His father keeps giving him
other things, which are fine but
"have nothing to do with the doll."
Finally William's grandmother fulfills
his wish and convinces his father of
its importance.

Things students need to know. This is limited to essential background information (if there is any) for students' understanding of the story. At your discretion, introduce any additional information that you anticipate will be essential for your particular students, but also anticipate that successful books do a good job of drawing the reader into their frame in a painless and immediately meaningful way.

Vocabulary development. You will be alerted to any words that should be introduced before or during the reading to ensure students' understanding of crucial ideas. Some guides also suggest specific vocabulary activities to address new and important words found in the text.

Ideas suggested by the story. It is impossible (and very unwise!) to discuss every issue provoked by a good book. The discussion questions and connecting activities are designed to focus on selected issues, but students may well end up focusing on other issues. This list alerts you to issues that may come up during a class or partner discussion; it includes relatively simple, concrete ideas as well as more subtle and abstract ones, reflecting the diverse cognitive and socio-emotional abilities of primary-grade students. You may often decide to move in the direction of a student-initiated issue instead of sticking to the prepared questions, since encouraging independent thinking is exactly what a good book is designed to do.

Related books. This annotated list suggests books for further reading about themes raised in the unit book; it also sometimes includes books that provide additional background for the teacher. Some guides suggest relevant videotapes and recordings, too, in which case the section is titled "Related resources."

Suggestions for introducing the story. This section reflects our intention to send powerful invitations to each student. Each guide includes several suggestions to choose from or adapt when introducing the story. Your choice will depend on your style and your class.

Read-aloud and discussion. This section appears in read-aloud units but not in partner units. It suggests how you might sequence the reading aloud and includes whole-class discussion questions designed to make students think about a story's important ideas. (The example to the right is not from *The Story of Ferdinand* since that is a partner, not read-aloud, unit.)

Partner pages. This section appears in the partner units but not in the read-aloud units. These reproducible partner pages include questions for student pairs to discuss, as well as related partner activities. Partner pages give students the opportunity to try out with a classmate the reading and discussion skills the teacher has modeled in the read-alouds.

Introductory Activities

From the activities below, select one or two that are best suited to your class.

Suggestions for introducing the story

A Special Place. Tell the students that the main character in this story, Ferdinand, has a special place he likes to go where he is happy being alone (you might show them the picture of young Ferdinand sitting under the cork tree). Have partners interview each other about a special place they like to go and how they feel there. Then have partners draw each other's special place. (A variation of this might be to have students interview each other about their favorite spots on the playground.)

Ferdinand's Bouquet. Bring a fragrant bunch of flowers to class. In the morning ask that each child smell the flowers sometime during that day. The next day have them discuss how they felt about smelling the flowers. (They won't all enjoy it. Not everyone is a Ferdinand!) Discuss how we often like different things. Why is the world more interesting because of diversity?

Read-Aloud and Discussion

Reading 1 Read the story aloud all the way through. Then invite students' questions and comments.

Read the whole story aloud again. Then structure a class discussion using the following questions.

Why do you think Grandfather told Thomas the story about how afraid he and his dog were of storms?

What are some of the things Thomas might have been thinking while listening to his grandfather's story?

Do you think Thomas was a little bit afraid of the storm? Why do you think so?

Why would Grandfather admit that he was alraid?

Why do people sometimes pretend not to be alraid when they really one?

Partner Pages

Reading 2 Take turns reading the story to each other again.

This time read different pages than you read before.

Partner Activity. After you have read the story to each other, talk with your partner about what you might like or not like about Ferdinand. Then complete the following chart:

Like about Ferdinand	Don't Like about Ferdinand
_	
	1
	Like about Ferdinand

Connection Activities

When students have completed the book and partner activities, bring the class back together for one or two of the activities below.

Connections—for the whole class

Getting to Know Me. Write the poem below on the board. Read it aloud once, and then have partners read it together. Have partners, and then the whole class, discuss the following question:

How might this poem make Ferdinand feel?

Getting to Know Me

Sometimes

I sit under that old tree

On the variant list

Connection activities. Connection activities follow the class discussion questions in the read-aloud units and the partner pages in the partner units. They are intended to consolidate or extend students' understanding of significant ideas in the story—through writing, art, drama, music, discussion, poetry, and social studies—and are categorized according to whether students do them as a whole class, in small groups or partnerships, or individually.

Home Activity

Dear Family Member or Family Friend,

In class we have been reading The Story of Ferdinand, by Munro Leaf, a tale of a buil who likes to "sit just quietly and smell the flowers" rather than run and play with the other bulls. Ferdinand doesn't mind that he is different, because he does what makes him happy.

For this activity, please tell your child about some of the favorite (and perhaps unusual) things that you liked to do as a child. On the back of this sheet have your child draw a picture of you doing this favorite thing as a child. Then help your child write a caption for this picture.

Thanks for your time, and have fun!

Activity Starters

in the space below, list some of your favorite childhood activities. From this list choose one to talk about in greater detail with your child.

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Home activity. Each guide includes a Home Activity, in English and Spanish, that engages students with a parent or other adult in a brief, fifteen- to twenty-minute conversation and activity related to the book students have just read. The Home Activity establishes a link between children's lives in the classroom and the important adults in their lives at home.

Actividad Familiar

Estimados padres, familiares o emigos:

En la clase estamos leyendo The Story of Ferdinand (El cuento de Ferdinando), por Munro Leal. Este cuento trata de un toro que prefiere "sentarse tranquilo a oler las flores" en lugar de correr y jugar con los otros toros. A Ferdinando no le importa ser distinto, porque hace lo que le trae satisfacción y felicidad.

Para esta actividad, haga el favor de contarle a su hijo o hija sobre algunas de las actividades favoritas (y quizá poco comunes) que le entretenian cuando era menor. En el revés de la página, invite a su hijo o hija a hacer un dibujo de usted llevando a cabo esa actividad cuando era menor. Luego ayúdele a escribir un titular para su dibujo.

Gracias por su atención, y ¡diviértanse!

Indicaciones para comenzar la actividad

En el espacio que sigue, escriba una lista de algunas de sus actividades favoritas de cuando era niño o niña. Luego escoja una de estas actividades para hablar sobre ella más detalladamente con su hijo o hija.

Introducing students to the program

Before introducing the book you have chosen to begin the program with—which will be a read-aloud—introduce students to the program itself. Talk about why you are doing it and the kind of conversations and student interactions you hope to generate.

569

Introduce the concept of read-alouds and instructional

conversations. If your students are used to having you read aloud, ask them what they like about having you read aloud and what they think they are learning. Also ask them what can be hard for them when you read aloud. Have students set class norms for their listening behavior during read-alouds.

Also spend some time on making sure students understand that the discussions that follow the read-alouds are conversations, not testing sessions. Talk about the difference between a testing question and a conversation question, and give some examples (the section about instructional conversations on page 26 may give you some ideas). With a few volunteers, model asking an open question and facilitating a conversation about it; it may also be helpful to model counter-examples, such as closed questions with right or wrong answers and lack of student-to-student interaction.

Help students agree on ground rules for safe, respectful conversations. Have them consider ways they can disagree without hurting one another's feelings, behaviors they want to avoid that are disrespectful of the person who is speaking, and how they will request and share the floor. These conversation or discussion norms should be revisited periodically during the year to see what is working well and what needs more attention.

Introduce the concept of partner reading and related

partner work. You will want to do at least two read-alouds with the class before you have students attempt a partner unit. The read-aloud and partner units have the same structure except that in the partner units the reading is done by students in pairs, and questions are presented for discussion by the pairs rather than by the whole class. Before students begin work in their partnerships, spend some time preparing them for this kind of collaboration. (See "Partner Reading" on page 37.)

Introducing a story

Introductions serve two purposes—to provide important background information and to draw students into some aspect of the story. Your familiarity with the story and with your own class are necessary ingredients in choosing or designing an inviting introduction to a book.

Introduce "Things students need to know" and selected vocabulary.

Before the reading of a story, students should be introduced to only the background information and vocabulary that are essential to their understanding of important concepts in the story. While any such information is collected for you at the beginning of each guide, it need not all be presented

Often students will become interested in a story if they are helped to visualize or experience something concrete about it

at once. For example, it may be more effective to delay introducing a specific piece of information until it becomes immediately relevant. (See below for ideas about introducing new information, and also see "Vocabulary" on page 55.)

Do an introductory activity. The introductory activities typically help you build on children's prior knowledge, recognizing that children (and all of us) learn best when new information is linked to a familiar context. In helping enlarge upon what is familiar, introductory activities can increase children's interest in the story and their ability to understand and enjoy it. Be aware of two considerations when introducing a book: introductory activities should not give the story away, and they should not go on too long.

Most of the introductory activities use one of the strategies below—in order to find out what students already know, introduce new information, or investigate a story theme.

Make a list of student ideas. Make a class list on the chalkboard or chart paper of everything students know about a significant topic suggested by the story. These ideas can be generated in a class brainstorm, in partner or or small-group brainstorms, or in personal lists students each make in their notebooks. Save the class list to add to or revise after completing the reading of the story.

Show photographs, maps, illustrations, artifacts, videos; play music; serve food. Often students will become interested in a story if they can visualize or experience something concrete about it. However, be aware that showing any dramatization of the story (such as a film version) should only be done after students read or listen to the story, unless the reading is challenging and student reading skills or motivation are particularly low.

When a book takes place in a culture that is unfamiliar to students, cultural artifacts, music, and food provide a concrete connection that is invariably interesting to them. Be careful, however, not to isolate these representations as students' only source of information about a culture. By the time students have completed a book that takes place in an unfamiliar culture, additional discussions and activities should have moved their understanding of the culture well beyond its surface features.

Invite student questions. Choose an interesting topic or idea from the story and tell a little about it. For example, The Story of Ferdinand involves bullfighting, so tell a little about bullfighting and invite students'

questions about it; before you answer, invite other students to answer first, and add to or correct the volunteer's information as necessary. Reflect the conversation back to the students by asking, "What does someone else know about that?"

Some things you just have to tell students. If students don't have some needed information, present it in as engaging a manner as possible. Then ask them what it reminds them of, or makes them think about, or what they find interesting or surprising about it—in other words, prompt them to take it into their own experience.

Relate personal stories. Tell a short personal story about something in your life that relates to events, ideas, problems, or places in the story; you might also invite students to tell their own such stories to a partner or the whole class. For example, in introducing Miss Maggie you might tell the class about a neighbor who was scary to you as a child, and students will be sure to have some "scary neighbor" stories of their own. You might also have students take a few minutes to write their stories before sharing them.

Read related poems or short texts. Read aloud a poem or other short piece of text that introduces a theme that students will encounter in the story. Use the discussion of the theme to activate students' prior knowledge and prepare them to make new connections later as the story unfolds.

Discuss a provocative question. Sometimes a story introduction is simply the discussion of a question that introduces a story theme.

Reading aloud

As you read aloud, you are inviting *all* students, regardless of reading ability, to experience the pleasures of a good story well told. With a read-aloud, all students—regardless of their reading ability—are exposed to new vocabulary and knowledge of the world and are challenged to consider and discuss a story's significant ideas.

As you read aloud, <u>all</u> students are challenged to consider a story's significant ideas

Read each book more than once. You need to read each book aloud at least two times: the first reading is primarily to let students hear the story and respond to whatever interests them; the second and any subsequent readings are to help students deepen their understanding of selected aspects of the story.

Model skillful reading and self-monitoring. The skill with which you read a story to the class significantly affects students' attention and understanding. Give some time and practice to your style as an oral reader: your dramatic flair, movement around the classroom, choice of times to pause, and willingness to stop reading at appropriate points will enhance your overall presentation. Although the units suggest places to stop reading and

begin a discussion or an activity, you will want to modify these suggestions as necessary to reflect the particular needs and interests of your students.

One of your roles in reading aloud is to model for students in a public way the kinds of private monitoring a reader does as he or she reads—checking for comprehension, expressing personal reactions, noting questions that arise. In this way, you show students that a thoughtful reader is always in mental conversation with the text. (Use such "asides" sparingly, however, so that they do not distract students from the reading itself.)

Initiating an instructional conversation

The purpose of RTC's conversations is to deepen children's understanding of significant ideas and to help them learn more about one another as they consider and build on their classmates' thinking.

After you read a book aloud for the first time, close the covers and wait

Open the discussion. After you read the book for the first time, close the covers and wait. Children will use this time to reflect on the story. If you continue to wait, some of them will want to offer their reflections or questions to the group.

After students' initial comments and questions, introduce a question from the teacher's guide. As necessary, remind students to include evidence from the story, other resources, or their own experience in their answers.

Ask questions. Students who have been trained to answer data recall questions may initially be frustrated by the kind of questions in RTC, which require exploratory thinking rather than retrieval of details. But with repeated practice in considering and discussing a story's thought-provoking ideas, students become readers who actively process ideas rather than details.

The success or failure of a "lesson" is critically dependent on a teacher's ability to ask students questions that cause everyone involved to examine ideas in newer and deeper ways. The power of literature is not easily appreciated until each student has the opportunity to grapple with a story or a poem, either privately or in a group. Your role in guiding students' discussions is to ask questions that encourage them to rely on their own thinking and to provide them with a model for how they can interact with literature and ideas on their own during partner and independent reading.

Questions developed for this program rarely have a single right answer—especially not one that the teacher knows in advance. We have structured the program in this open-ended way so that students can come to view literature discussion as a time to examine, express, and listen to their own and others' ideas. Most other school activities ask students to find the "right" answer from an authority, usually the teacher or a text; the questions in this program, however, require students to rely on the authority of their own thinking, in a setting where it can be enhanced by the thinking of others.

Types of questions. Various researchers have introduced many hierarchical systems of questioning and thinking levels, all of which can be telescoped to three basic categories: recall, processing, and application (see below). The questions developed for this program either ask students to process or to apply information presented in the reading—asking, in other words, that students use higher-order thinking skills. But the fact that a question requires higher-order thinking skills does not mean necessarily that it is worth thinking about—we hope that in addition to promoting higher levels of thinking, the questions in this program are also relevant to students' lives and central to issues of human understanding and values.

Types of Questions

FUNCTION	EXAMPLES
Data Recall. These questions ask students to retrieve from memory previously experienced material or situations. The problem with data recall questions when students are reading narrative text is that they don't take a discussion anywhere and are perceived by students as "test" questions. However, there may be times when the story language is particularly difficult, the setting far removed from children's experience, or the plot especially complex, so that you decide to invite a quick story retelling to get everyone on the same page. Data recall becomes more important when reading expository text, and you may want to invite students to highlight information they found interesting.	 What song did Peg Leg Joe teach the slaves? What did Nat think he would find hanging from Miss Maggie's rafters? What did Evan put in his special corner? Who would like to summarize what happened yesterday in the story? What important things happened to Ahmed as he traveled around Cairo? What would you like to tell us about puffins and pufflings?
Data Processing. These questions ask students to use information to determine cause and effect, note similarities and differences, see a relationship between ideas or events in a sequence—in other words, to process data (the retrieval or recall of the data is assumed).	 Why was the song "Follow the Drinking Gourd" important? To the slaves? To Peg Leg Joe? To the history of our country? Why do you think people said there was a black snake in Miss Maggie's rafters? Why do you think Evan decided to help Adam make a special corner?
Data Application. These questions ask students to apply information to new situations, to speculate, to develop hypotheses, and to engage in divergent thinking.	 How do you think you might feel if your family had to "follow the drinking gourd"? What do you think about Nat's decision to bring a black snake to Miss Maggie? Why do people seem to need places like a special corner?

Questioning strategies. The activities in this program will rehearse several strategies for deepening students' understanding of characters and issues. These strategies explore (1) the idea that decisions carry both benefits and burdens, (2) the importance of relating structure to function, (3) an evaluation process that uses comparison and contrast, (4) the value of examining a situation from more than one point of view, and (5) the idea that events

Questions about the benefits and burdens of a choice help students learn that most choices have both generally have more than one cause and more than one effect. The systematic appearance of the various strategies in this program, described below, is designed to deepen students' understanding of particular stories and issues and to teach them how to use the strategies in analyses of their own.

Benefits and burdens. Questions that ask students about the benefits (advantages) and burdens (disadvantages) of choices made by story characters should help them learn that most choices in life include both benefits and burdens. As they examine choices in this light, students increase their understanding of how people make thoughtful decisions, adding to their expanding repertoire of decision-making strategies.

Structure and function. Looking at the relationship between structure and function is another way to help students learn how to make wise decisions and develop important values. Since it is important to know what you want to do before choosing how to do it, this type of question asks, in effect, "Did the structure suit the function?" or "What did the characters want to accomplish, and did they choose the best ways to do it?"

Compare and contrast. Our perceptions and understanding often grow sharper when we compare and contrast two or more things. To help students better understand themselves and the world around them (including fictional characters and their worlds), students are asked to compare and contrast many ideas, feelings, situations, and characters.

Point of view. Questions and activities that ask students to view a situation from different points of view help them learn that an action or event can have different consequences for different people. Looking at multiple viewpoints can help children develop understanding and empathy for why different characters (and different people) behave the way they do.

Multiple causality and multiple effects. Events involving human beings usually have many contributing factors and a variety of repercussions. We can help students recognize the many variables in a given event by, for example, asking them to list all the things that have caused a character to feel a certain way or by asking them to explain how one character's actions affect other characters. Because primary-grade children are just learning to understand causality and to coordinate multiple perspectives, their awareness of the factors that influence an event will be enhanced by hearing others' ideas.

Ways to respond to student answers

Your response to a student answer is as important as your initiating question: it is a valuable opportunity to encourage participation, to probe for more understanding, to clarify ideas, and to keep students involved and thinking. And your response to one student can affect everyone in the classroom, either in positive or negative ways.

A few particularly helpful strategies for responding to students are outlined below. In practice you will combine them in various ways each time your class has a discussion—or even each time you respond to a student.

Wait time #1 and #2. Wait time is used in two different circumstances during a discussion. The first wait time occurs immediately after you ask an initiating question and should last for five to fifteen or even twenty seconds. This allows time for students to assimilate the question and form a response. Extending the wait time will increase the number of responses, the number of students responding, and the depth of student responses.

A second wait time of at least five seconds occurs after a student responds and before you speak again. This allows you to think about the student's answer and to ponder your next move. The short pause also indicates to the students that you are carefully considering their answers; often it increases student-to-student interaction, as class members begin trying to clarify things for you or each other.

The ability to wait in this manner, as documented in carefully designed classroom research, has been shown to be a powerful tool—leading directly to increased numbers of students responding as well as more thoughtful responses. Even though the effectiveness of wait time is widely accepted, it can be hard to incorporate what at first may feel like "down time" to you and your students.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

Wait time #1: Teacher does not call on anyone for fifteen seconds.

TEACHER: Suzie, what is your idea?

SUZIE: He was scared.

Wait time #2: Teacher waits five seconds.

TEACHER: What are some other feelings?

Wait time #2: Teacher waits five seconds before calling on anyone.

USING THE TRACHER'S GUIDES 29

575

Acknowledgment. Acknowledging a student response indicates that you have heard the response; this acknowledgement should show interest and thereby be encouraging, but it should also be as neutral as possible. Use phrases such as "OK," "I see," "Humhh," "Thank you," or whatever other neutral words seem natural. The idea is to recognize a student's response but at the same time keep the discussion moving on to other students' responses; if you respond to a student's answer with "Terrific," or even "Good," other students may see little point in offering a different answer.

Neutral but interested acknowledgment is also important in these literature discussions if students are to be weaned from seeking your approval. Because literature is so valuable for encouraging students to struggle with their *own* thinking and to look into their *own* minds for answers, praising specific responses prolongs students' dependence on you and encourages them to guess what *you* think they *should* answer.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: Suzie, what is your idea?

SUZIE: He was scared.

Acknowledgment: I'll write that on our chart.

GAIL: He didn't like it when she rode in the truck with him.

Acknowledgment: Thank you, Gail. We'll put that on the chart, too.

SAMSON: He didn't trust her.

Acknowledgment: OK. Let's add that.

Questions that focus or simplify. The suggested questions in this program always require inference and are often quite broad; they have been designed to encourage maximum latitude in student response. Sometimes, however, most or all students will fail to understand a question. (This may happen frequently in the beginning of the program if students are used to answering recall questions or anticipating what the teacher will consider a "correct" answer.) If a question is met with silence or irrelevant answers, you may wish to ignore the question and go on to others, give students more experience with the story and then repeat the question, or ask a simpler, more focused question. Sometimes specific focusing questions are provided in indented, italic type; skip them, of course, if students have understood the initiating question.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

NO STUDENT RESPONSE: SILENCE

Focusing question: Why wouldn't Nat go into Miss Maggie's house when she invited him?

WAIT TIME #2: (Teacher waits five seconds.)

NO STUDENT RESPONSE: SILENCE

Focusing question: Why did Nat spy on Miss Maggie?

On the other hand, sometimes students respond but they haven't understood the question, or you may not understand their answer. As when students have no response to an initiating question, a focusing question can help them better organize and communicate their thoughts.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: Claire, what is your idea?

CLAIRE: Nat thought she had a snake.

Focusing question: Why did Nat spy on Miss Maggie?

Elaboration questions. The initiating question should be thought-provoking, so that it will elicit a variety of responses. Some students' ideas will be clear and well formed, but many will not be (especially in the beginning of the program); when students are expected to include evidence in their answers, though, they are forced to become clearer in their thinking.

Following are some common types of elaboration questions that also help students to clarify their answers:

Evidence. Asks students for the evidence or reasoning behind a statement: What makes you think he was scared of Miss Maggie?

Specificity. Asks students to describe a specific aspect or example to elucidate a more general statement: What was it about Miss Maggie that you think scared him?

Relating to personal experience. Asks students to relate the situation or topic to their own experience: How would you feel if . . . ?

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: Omar, what is your idea?

OMAR: Well, for one thing, she was really old and wrinkly.

WAIT TIME #2: (Teacher waits five seconds.)

Elaboration question: How do you feel when you see someone who is very old?

Follow-up questions. Many of the issues raised in this program's books are complex. Follow-up questions can help uncover some of those complexities and get students thinking about them. Below are some common categories of follow-up questions:

Another perspective. Asks students to view a situation from a different character's perspective than the one in your original question: Suppose you were Nat's grandmother. Why would you send Nat to Miss Maggie's with a gallon of buttermilk?

Consequences. Asks students to think about the consequences or results of an action or choice: How did seeing Miss Maggie with her bird cause Nat to lose his fear of her?

Enlarging the scope. Asks students to consider how an idea relates to a bigger or different idea: How is life more interesting when we know different kinds of people?

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: Suzie, what is your idea?

SUZIE: He was scared.

WAIT TIME #2: Teacher waits five seconds.)

ELABORATION QUESTION: Why would Nat be scared of Miss Maggie?

WAIT TIME #2: (Teacher waits five seconds.)

TEACHER: Omar, what is your idea?

OMAR: Well, for one thing, she was really old and wrinkly.

Follow-up question: What is scary about someone who is old and wrinkly?

WAIT TIME #2: (Teacher waits five seconds.)

TEACHER: Joe, what is your idea?

Adding information. Sometimes students need additional information in order to sustain them in complicated learning tasks such as those presented by these RTC lessons. Briefly including information as part of your response to a student can often keep a discussion moving ahead while helping to steer a truer course.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: James, what is your idea?

JAMES: He was peeking at her.

WAIT TIME #2: (Teacher does not respond for five seconds.)

Information: Yes, he was curious about her, but he didn't want her to see him.

Correcting wrong information. A delicate and important situation arises when a student gives inaccurate information that, if not corrected, may slant the discussion or thinking of the whole class. (We do not mean unimportant ideas or information that will be corrected naturally by further discussion.) If a student offers false or misleading information that is not likely to be corrected by other students, respond with accurate data in as graceful a manner as possible.

INITIATING QUESTION: How do you think Nat felt about Miss Maggie at the beginning of the story?

WAIT TIME #1: (Teacher does not call on anyone for fifteen seconds.)

TEACHER: Cornell, what is your idea?

CORNELL: He didn't like her because she smoked a pipe. Women who smoke are bad.

WAIT TIME #1: (Teacher does not respond for five seconds.)

Information: Smoking isn't good for men or women, but people didn't know that

when this story happened. In the place where Nat and Miss Maggie

lived a lot of the old women smoked pipes.

RESPONSE	DEFINITION	EXAMPLE	SOME POSSIBLE RESULTS
Wait time #1	After asking a question and before accepting student response, wait fifteen seconds	(Wait fifteen seconds) "OK—who would like to answer?" "Go ahead." Nod	More students respond; answers are longer, more thoughtful; students talk more to each other without teacher acting as director
Wait time #2	After accepting student response and before doing something with response, wait five seconds	(Wait five seconds) "So you agree with what Henry just said?" "How is that different from what Jackie said?"	More students respond; answers are longer, more thoughtful; students talk more to each other without teacher acting as director
Acknowledgment	Any indication that you heard student's response but are not evaluating	"Hmmm" "Okay." Restatement	More students respond; less fear of participation; more willingness to try unusual responses
Information or Correction	Directly adding better or additional information to what student has said	"Here's something I know" "Let me add some information here."	Adds more information or experience to the mix; allows for broader, more in-depth discussion; corrects misinformation
Honest question	A "real" question whose answer <i>you</i> don't know and do care about	"Why do you think that?" "How does that fit with ?" "What if ?"	Students know you are an active participant and open up; discussion moves in authentic directions; students become more reflective

Response Choices that Shut Down Discussion

RESPONSE	DEFINITION	RXAMPLE	SOME POSSIBLE RESULTS
Praise	Statement of approval	"Great! That's right!" "Ah!" "Good."	Cuts down on diversity of answers—may "worry" students who have differing ideas; students attempt to please teacher
Criticism	Statement of disapproval	"No, that's wrong!" "Were you listening?" "Think again!!"	Frightens students so that they don't participate; inhibits students from offering "less popular" or unusual ideas
Judgmental comments	Any statement that establishes "correctness" of answer	"I think that most people would agree with that." "I suppose you could look at it that way."	Students are less honest; there is more conformity of ideas and less individual thinking

Help students listen and respond to one another. The discussion skills that you model in class should encourage students to listen and respond to one another. Several factors contribute to the development of the optimal atmosphere for class discussion.

First, it will be necessary for you to believe that teaching listening is as important as teaching reading, writing, or speaking. This belief is easy to convey if your classroom is one where you and the students talk about ideas worthy of careful listening.

Let students see that they learn from one another and that the purpose of most discussions is learning rather than showing what they have learned For many students, the purpose of classroom discussion has been to let the teacher know how much they know—making class discussions simply an opportunity for students to

compete with one another to impress the teacher. Let students see that they learn from one another and that the purpose of most discussions is *learning* rather than showing what they have learned. If students understand the purpose of their discussions, they are more likely to say what they think and listen thoughtfully to one another.

Your own listening behavior is continuously instructive: listen carefully and thoughtfully to what your students say; respond to your students' ideas honestly and appropriately; show that you believe that your ideas are not the only "good" ideas; and encourage the students to "play" with ideas. Often children need to hear themselves say something in order to decide how they really feel about it! Over time, children listen well when repeatedly exposed to the strategies described below.

Talk with a partner. During whole-class discussions, ask students to express their ideas to a partner: "Lots of people have ideas about why Nat was afraid of Miss Maggie. Take a few minutes to talk about your ideas with a partner."

Bridge from another comment. Directly teach students a sentence starter that forces them to consider what their classmates say. Have the class practice using it: "I agree with Marty's saying that Peg Leg Joe was brave because . . ." or "I disagree with Marty's saying that Peg Leg Joe was brave because . . ."

Make a direct reference. Refer directly to what a student has said: "Yesterday Rex said he thought that 'nobody should be a slave.' Today Maria suggested that if Rex is correct, then it is sometimes okay to break the law. What do you think about Maria's idea?"

Group student responses. Remind students of the significance of their thinking by categorizing it and pointing out that their peers have stated positions that relate directly to their own: "Half the class thinks that people wouldn't risk their lives to help people they don't know, and the other half thinks they would. Let's try to find evidence to support or refute these two positions."

Array student responses. Suggest that the range of what other students say invites comparison: "We've heard five different ideas about why people might risk their lives to help someone they don't know. Which one most reflects your ideas? Why? Or which one do you disagree with most? Why?"

Don't manipulate. Use responses that are respectful of the students' ideas. Do not attempt to manipulate or lead students to "desired" responses.

Retire. Withdraw physically and verbally from center stage when the students are talking to one another. One way to do this is to sit at students' level or even move outside the conversation circle.

Prepare to be engaged. When students offer an idea, it is usually because they are interested in the discussion, are seeking involvement, or are particularly excited by what they've thought of. When you respect students' interest and excitement, the level of discussion will often rise simply because you are taking their thinking seriously.

Encouraging all students, valuing the worth of all reasoned opinions, and making it enjoyable to grapple with significant ideas may not always be easy, but it certainly should be exciting for you and productive for your students.

Partner Reading

The partner reading and other activities in the partner pages give students the chance to practice reading, discussing ideas, comparing points of view, polishing writing and editing skills, and con-

If students are not used to working with partners, give some thought to how to introduce partner work

necting stories to their own lives. Because the teacher is not always available to provide clarification and guidance to individual pairs of students, the questions and activities are slightly more focused than in the read-aloud units. On the other hand, because partners will be helping each other, the books they read can be slightly more challenging than if each were reading independently. (*Blueprints for a Collaborative Classroom*, listed in "Literacy Resources" on page 70, can be a help in structuring partner work.)

Introduce the partner work in partner pages. If students are not used to working with partners, give some thought to how to introduce partner work. For example, have a class discussion about the benefits and burdens of working with a partner, have students discuss and set norms for ways they want to be treated in their partnerships, and model with a volunteer some ways for partners to have a focused conversation about the questions in the partner pages (see "Prepare partners to discuss together" below for some examples).

Logistical considerations of partnering. Partner work is initially more difficult to manage than either whole-class or individual seat work. But once under way, it has the advantages of involving a higher percentage of

students than whole-class work, of reducing the number of individual students you are managing, and of providing the kind of meaningful interactions that help students appreciate one another—which in turn contributes to a classroom that feels like a community.

Assign partners. Students work with the same partner through the full set of partner pages, and partners' reading abilities should be somewhat equivalent. Therefore it's not a good idea to leave the partnering up to student choice or random selection—your aim is for partners to be able to help each other without either of them feeling frustrated or embarrassed.

Partners' reading abilities should be somewhat equivalent, so that they can help each other without either of them feeling frustrated or embarrassed Pre-read the book to the class. In addition to the help partners provide each other, you will contribute to their ability to read a partner book in a very direct way: by reading the whole book

aloud to the class before the partnerships begin. This first read-through by the teacher is an important help for beginning readers—not only do they hear new vocabulary, but they acquire a context for figuring out words when they encounter them reading with their partner.

When the partner book is wordless, however, don't "pre-read" it to your students unless they have very little experience with this type of "reading." Even then, read only a page or two to help children see the range of information about setting, characters' emotions and motivations, and other details they can include in their telling of the story.

Choose a format for directing student work. Depending on which is more appropriate for you and your students, either give each pair of students a copy of the partner pages or write the directions on the board for each day's assignment. With very young students, tell them their assignment each day.

Allow for pace and comprehension differences. Present partners with a realistic time schedule for the work expected of them. For the first few partner books, keep the whole class on the same schedule. Once you and students are comfortable with the partner process, you may choose to allow for differences in the pace at which students work; you may even move to "book clubs" in which different groups of partners read different books.

While partners are working, circulate and monitor their progress. Intervene to deepen thinking, to clarify information, or simply to join the conversation. Your visits to the different partnerships give you information about when it may be necessary or useful to bring the whole class (or several partnerships) together to discuss a topic that partners have explored on their own; such discussions are opportunities for students to hear a broader range of ideas than available in their partnership, while you make sure that certain important concepts are understood by everyone.

Prepare partners to read together. Partner reading is a powerful alternative to round-robin reading. Students get more direct practice reading when it's their turn fifty percent of the time instead of twenty percent of the time (or less). And working with just one other person, students are likely to experience peer support rather than judgment.

Noise considerations. Because many voices will be ringing forth simultaneously, give students latitude about where in the room to sit. A help in keeping the noise down, if you have a copy of the book for each student, is to have pairs sit side-by-side, but facing in *opposite* directions; this way they can use softer voices because they will be able to hear each other more easily.

Taking turns. Partners should read approximately equal amounts of text. Let students decide for themselves whether to trade sentences, paragraphs, pages, or double-page spreads.

Giving help. Have partners talk together about how they want the other to offer help. Each student should have a clear understanding of how long to wait before telling, or helping figure out, a word that has stymied the partner.

Prepare partners to discuss together. Students' understanding and enjoyment of a partner book will depend heavily on the conversations they are able to have with their partners about it. However, most students have had no experience in independent, instructionally-focused talk with peers. Initially it can be difficult for both you and the students to trust the process, but it is important that everyone appreciate that the ability to conduct a thoughtful, independent discussion is a valuable academic and life skill.

In addition to discussing the strategies below as a class, demonstrate each of them (but not all at once) with a student volunteer. Give your volunteer a general idea of what to expect during the "performance," but don't script it—and assume that one demonstration of a guideline will *not* be sufficient.

Listen and respond. The goal of the partner discussions is not for partners to search together for the "right" answer, nor do they have to agree on a response. The goal is for each person to express his or her thoughts about the questions, and to listen and respond to his or her partner's ideas.

Get clarification. If a student does not understand a partner's ideas, it is important that the student ask the partner for clarification. You might suggest the technique of paraphrasing a partner's ideas as one way for students to get feedback on the accuracy of their understanding. Students might begin by saying, "So, are you saying . . ." or, "Let me see if I understand what you are saying" This strategy allows the partner to correct or add information that has been misunderstood or unclearly stated, without feeling judged.

Give evidence. A discussion is more interesting if students support their ideas with evidence from the text or from personal experience. At the same time, partners should feel comfortable expressing reasonable thoughts and feelings without having to persuade their partner of their "correctness."

Agree to disagree. Before partners begin their reading, they should know that at any point in a discussion or activity they can agree to disagree with each other. This allows for a respectful airing of differences and reduces the chances that partners bog down trying to "win" such discussions. Sometimes it is useful simply to have each partner restate the other person's position and try to identify one aspect of that position with which he or she agrees.

Remember that discussions are "real work." Remind students periodically that thinking and discussing are "real work" and valuable skills, even when they don't result in a "right" answer or a tangible product. Also encourage partners to recognize each other's interesting or creative contributions.

Using Connection Activities

Each teacher's guide includes many connection activities, but you will never use more than a few of them. They are designed for use at the end of the story and allow you to extend or consolidate students' understanding of the story or story themes.

Communicate goals. The connection activities offer variety—in topic, group size, and curriculum connection. Your choice will depend on your purpose. Do students need deeper understanding of a theme in the story? Is this a good opportunity for them to practice writing in response to literature? Are you trying to structure more opportunities for small-group work? These and many other considerations will guide your choice of connection activities. (See "Across the Curriculum," page \$55, for more information about connection activities.)

When introducing a connection activity, help students understand its academic goals. If it is a group or partner activity, help students anticipate the demands of group work and the social goals they will be working on. When students complete an activity, help them reflect on how it went, academically and socially.

Adapt or create activities. Some of the most successful activities students do will be the ones you custom-designed for them—you know your students and what they need and respond to. Below are just a few general ideas for designing your own activities.

When students complete a connection activity, help them reflect on how it went—academically and socially

Add a role-play. If students seem to be having trouble understanding a character's motivation or perspective, pick a relevant scene in the story and let students role-play it.

Add a writing component. There will be times when you want to adapt a discussion activity to include

a writing component—either as a way for students to gather their thoughts before a class discussion or to consolidate their thoughts after a discussion. Dramatic role-playing can also easily be turned into opportunities for students to write dialogue or whole scenes.

Add an art component. Many writing, discussion, and role-playing activities can easily be adapted to incorporate illustrations or collages. Illustrating something about a story can be an important additional way for students to communicate about it.

Go public with ideas suggested by the story. After the reading of a story, you may choose to provide the list of "Ideas suggested by the story" from the teacher's guide and ask students to respond to one of the them from a particular character's point of view. Or, have the class make their own list and then compare it with the one provided. By playing with the "Ideas" in such ways, students become aware of the many different ways to think about a story.

Using Home Activities

The Home Activities structure a time for children to talk with a parent or other adult at home about important ideas in the books the class is reading. As a result of these home conversations, which typically produce a drawing to show or notes to talk from in class, students return to the classroom able to share something from their lives at home.

Prepare for parent involvement. Before you send the first activity home, role-play with students when and how to approach a parent or other adult about participating. Also send a note home with the first activity that explains that these book-related interviews and simple activities are a way for you and parents to keep in touch about the child's life in school and for parents to enrich the classroom by helping their child complete the activities to share in class.

Because these activities require the voluntary participation of busy people who are not on your class roster, be sure to give students several days to complete one. (Ask students to let you know privately if there is no one at home to do the activity with them, so that together you can come up with an alternative partner.)

with the Home Activities once children have completed them—even something as simple as having partners show each other a picture they made of the adult's story or a whole-class conversation about how it went and what they learned. By incorporating the completed activities in the life of the classroom, you not only encourage everyone to finish them, but everyone in the room gets to know more about one another—a basic ingredient in creating a caring classroom community.

Always <u>do</u> something with the home activities once children return them

Writing

Making language visible

Writing is a powerful and transforming activity for learning. By making language visible, writing highlights what the writer knows and understands, as well as what is unclear. Whether children are writing to capture information, to work out and reflect on their own thinking, or to create a text for another audience, writing helps them gain control—over information and over their world.

As we initiate children into the world of print, we can be purposeful in helping them gain this control. When we first ask them to write their names, for example, we can link the encoding and decoding process in a way that promotes both. If we read a story and ask children to make a Venn diagram comparing two characters, we enable them to "see" first and what they know. By asking them to draw a picture of their favorite story scene and dictate a caption, we help them learn the power of written words—that words are theirs to use for whatever they have to say.

Children's writing must first and foremost be of use to the child, the writer

For children in the emergent and early stages of literacy, writing has an additional dimension that must be controlled—the graphic encoding of letter sounds and sight words as letter strings. This aspect of writing is outside the scope of this program but, like other word recognition skills, should be a regular part of a beginning reading and writing program (see page 76 for a brief outline of recommended encoding/spelling instruction).

All of children's early forms of writing—from drawing to word squiggles to inventive spelling—involve play, experimentation, and error. Such experimentation is important for children; they not only learn from mistakes, but they also learn the difference between those early efforts and what is required when their writing becomes public—for example, as it does when they publish books for the classroom library.

But whether they are making private notes or writing to reach a public audience, children's writing must first and foremost be of use to the child, the writer. The varied writing activities in *Reading, Thinking & Caring* give children many ways to experience the value of writing—from helping them learn and record new information to launching them into the pleasure of developing new ideas, from engaging them in play with the elements of writing to having them write original narratives.

Writing

In addition, because RTC continually asks children to comment on the writing that they read—the literature in the program, the writing they do themselves, and the writing of their partners and classmates—they learn how to become careful observers of their own work and the work of others. With the teacher's guidance and the models they experience in children's literature, they begin to develop their own standards for writing.

In this program, specific activities in the teacher's guides direct children

Children learn how to become careful observers of their own writing and that of others

to use writing to capture information, to learn and reflect, and to communicate with others. We recommend that students also keep writing notebooks that they treat as dedicated learning "space" for capturing information and reflecting; likewise, we suggest that you keep a similar writing notebook, modeling times to use

the notebook and periodically sharing some of your writing with the class.

We also recommend that children have portfolios in which they keep selected pieces of writing, to demonstrate growth and accomplishment. These writing "exhibits" can be drawn from other areas of the curriculum as well as from the writing children do in RTC (see page 67 in the section on assessment).

WAYS TO USE WRITING IN THIS PROGRAM

Writing to capture information

eggs milk

Writing to learn and reflect

I think the reasons...

Writing to communicate



Writing to capture information

Children need lots of opportunities to see the utility of writing (and drawing). Of the RTC activities, those that ask children to derive lists from their reading, to complete graphic organizers, or to make notes about their partner discussions incorporate writing at its most utilitarian level. Children should also use their writing notebooks for utilitarian tasks, such as collecting favorite quotes and writing down assignments.

Drawings. For many children, drawing is an important way to capture information. Like writing, drawing helps children "see" what they know. In RTC, children often are asked to draw—their favorite scene, information from a partner interview, or a self-portrait in the story's historical setting, for example. As children mature, these drawing activities can evolve to include captions and explanatory paragraphs.

Lists. Lists are the simplest way for children to see what they know. Many RTC activities ask students to make lists—for example, of words that describe a character, of what the student would take on a journey such as will unfold in the story, of why they think a character's action was wise and unwise, and so on.

Graphic organizers. Graphic organizers are a way for children to impose some order on information they might otherwise simply list. With RTC, your students will become expert at Venn diagrams because so many are included in RTC activities. For example, children use Venn diagrams to compare their school with a school in a story, or to compare two characters, or to compare themselves with a character. Children also chart information in ways that graphically demonstrate characters' different points of view—for example, what the hardest part of a situation was for each character, or how each character felt about a given event. Benefits and burdens charts are also a regular feature in this program, helping children see the considerations that go into a decision or the good and bad of a situation.

Writing notebooks. A good use of writing notebooks is for children to collect in them evidence of what they know, what they are learning, and how they are going about it. For example, they may write down data they already know and learn about a story setting, concept, or issue; they may use their notebooks to record phrasing in the story that "sounds good" to them or ideas from the story that strike them; or they may list vocabulary they want to learn and things they need to do.

Portfolios. Since an important purpose of portfolios is to help children document growth, any of the above products—drawings, lists, graphic organizers—are candidates for inclusion in a portfolio, as long as enough examples are included to show change over time. For example, an early

WRITING

591

Venn diagram might show relatively few ideas and compare only surface or physical attributes; a midyear diagram might show longer lists that include conceptual as well as physical comparisons; at the end of the year the lists might be shorter than at midyear but much more conceptual.

592

Writing to learn and reflect

In RTC, "capturing information" often leads children directly into analyzing it. So for example, a Venn diagram comparing the students' school with one in a story could lead to an essay about what the student might like and dislike about being a student in the fictional school. Similarly, making a list of a character's actions could be followed by writing a sentence describing what each thing on the list tells about the kind of person this character is.

Since most RTC writing activities direct children not only to recognize and capture what they know but also to use it to create new understanding, children's misunderstandings or non-understandings are also likely to surface. For example, if students are to write a piece of advice to a character, they have to understand the character's situation and what kind of advice is realistic. If, after reading about a character who got her feelings hurt, students discuss a time they hurt someone's feelings and then list the kinds of things that hurt someone's feelings, some might need help seeing how to generalize from specific experiences.

Students should have regular opportunities to work with their own questions about a story

Below are some writing activities that help students learn and reflect. Of these, analyzing data, perspective taking, and responding to the story appear frequently in RTC; students also often write about the story's relevance or connection to their own lives. In addition to such activities embedded in the units, students should have regular opportunities to work with their own mus-

ings and questions about a story and to reflect in their writing notebooks at the end of each day.

Analyzing data. RTC activities often ask students to analyze data they have recorded in order to describe what it means. For example, partners might list all the things that went wrong for a character and then take the character's point of view and write about why each thing went wrong. Or partners might be directed to use data such as snatches of a conversation overheard by a character to create the full conversation, or to write the letter a character must have sent in order to get the reply that appears in the story.

Perspective taking. Children can't avoid taking characters' perspectives in the RTC writing activities. And as they do so, they can't help but deepen their understanding of how it is that people often see things differently. For example, an RTC activity might ask students to write all the burdens of a particular choice—but for two or three characters, not just one. Or children might write about the different reasons two characters had for wanting

.7

something, or how a number of characters each felt about a particular incident. In RTC students also frequently write (and perform) character roleplays, write letters to or from the characters, and write diary or journal entries in a character's voice.

Responding to the story. In many RTC writing activities, students not only record what a character does and what it shows about the character, but they also then write about their own response to what the character did. Other personal responses include writing advice to a character, comparing the character with oneself, extending from a character's experience to one's own, and interviewing an adult at home about a story theme and then writing or drawing about what the student learned in the interview.

Writing notebooks. Beyond the structured writing-to-learn activities in RTC, students can use their writing notebooks to regularly ask their own questions about a story or character, reflect on what they are learning from the story or character, make drawings or write poems inspired by the story, analyze their own learning process by writing notes about and evaluating the steps they take in completing an assignment, or keep a learning diary with periodic or daily reflections.

Portfolios. In addition to writing products that serve as growth markers in a portfolio, many of the RTC writing-to-learn activities result in products that can be taken through several drafts and serve as examples of public, finished work. Character role-plays, letters of advice or inquiry, and essays prompted by a story incident are all examples of products that might be chosen for a portfolio.

Writing to communicate

In addition to the private notes students make in their writing notebooks and the utilitarian written responses required in certain RTC activities, children will also find many opportunities

in this program to take their writing public—with essays, reports, original narratives, poems, family stories, how-to procedures, or letters, for example. Because such writing is intended for an audience, or "for publication," children must learn to revise and edit it to reflect their best thinking, most accomplished practice of the writing craft, and most skillful use of the conventions of writing.

As with private notes, the content of children's message is always fore-most when they write to communicate; in addition, however, the artfulness of the writing and the absence of distracting editing mistakes help audiences engage with the writer's message and take it seriously (see Figure 6). The portfolio pieces that are children's best examples of writing to communicate will be those in which content, craft, and conventions all come together.

Content, craft, and conventions all come together in children's best examples of writing to communicate







3. EDIT

Content. When children write in RTC, the content is always intended to reflect their understanding of ideas that matter—their understanding of the world, themselves, and the people around them. To prepare children to write with understanding about such content, many RTC activities serve as prewriting activities—helping students develop and organize their thinking in preparation for composing clear and interesting writing. For example, the RTC activities that introduce students to a story begin the process of building their conceptual understanding of story themes or issues; the story discussions that accompany every RTC book help children deepen their under-

Many RTC activities serve as prewriting activities—helping students develop and organize their thinking

standing of significant ideas; and connection activities following the reading extend these understandings. In addition, many of the writing assignments include specific data gathering and analysis activities before the composing process begins.

Craft. RTC's strength in initiating children into the craft of writing lies in helping them develop a powerful voice. The many RTC activities in which children write from a character's perspective help them hear and try on a variety of voices, and the many activities in which students give considered opinions or connect stories and their own experiences help them build an authentic, personal voice. More specific aspects of writing craft—such as sentence variation, word choice, and supporting detail—derive from the development of voice, but RTC does not target these with instruction or practice; likewise, paragraph structure needs explicit attention not built into RTC. These aspects of developing craft in writing should be addressed with minilessons and regular practice, as well as through your individual responses to children's writing and the revision help they get from their peers.

595

Conventions. You will want to provide students with mini-lessons, practice, and individual feedback to help them build skill using grammar and punctuation—especially when they are editing a piece of writing for publication. Spelling must of course be correct in a piece of published writing, but your spelling instruction program should be more systematic than, and in addition to, opportunistic mini-lessons or your editing notations on individual papers (see page 76 for an outline of encoding/spelling instruction that supports word recognition instruction).

In addition to the writing activities that students do in conjunction with RTC, they should have the opportunity to write their own books—both fiction and nonfiction—and to read the books written by their classmates. Even if these are simple four- or eight-page books with few words and many pictures, such authorship is a powerful way to build pleasure and motivation into your writing program.

Responding to writing

Students should be encouraged to write independently from the earliest stages of literacy, using whatever knowledge of writing they possess—but of course, their early attempts may have little resemblance to conventional writing. However, these attempts are crucially important to children's literacy development, allowing them to construct and test their own ideas about writing and print and providing you with a window into each child's current understanding. Often these early attempts need only your authentic interest by way of response—"Could you tell me about this?" or "Could you read this to me?"

In other instances, you can support beginning writers by assuming the role of scribe and writing down ideas generated by the students, either individually to create a picture caption, for example, or with larger groups to capture their ideas or to write a story about a class experience.

As children mature and are able to refine their own writing, many of their writing assignments may need to go through several revisions. Children should become comfortable revising their writing, especially since it is a necessary part of the process any time they are writing for publication. The revision process, which precedes the more technical editing process, focuses on content and can result from students taking a critical eye to their own papers, other students serving as a response group, or the teacher responding to a piece of writing.

Self-response

Sometimes you may simply ask children to reread what they have written and try to improve it. When children will be serving as their own "second" readers, it may help to let some time pass between drafts so they become less wedded to the way they first said something.

Response groups can be partnerships, or small groups of three or four, or even the whole class. They are an excellent way to promote the roles and responsibilities of student collaboration as well as to provide children with an audience for "work in progress." Don't assume, however, that students inherently understand how best to proceed in such collaborations. Most need help learning how to respond to each other's work.

Active listening. One approach is to teach students how to "actively listen" to each other's work. In this process, the author reads a piece of writing and the listeners try to say back to the writer in an inquiring manner what each believes the writer is trying to say: "Do I understand—blah, blah, blah is what you mean?" or "Is this right—are you saying blah, blah, blah?" This approach focuses on the content of the writer's piece, is non-

The tone for response groups to take is that of interested audience rather than "fixer" or judge

judgmental, and allows the writer to consider the listener's response without feeling defensive; the writer is more likely to feel helped than "corrected." Children can readily learn this process if you model it with a few volunteers and then have students practice it with a partner.

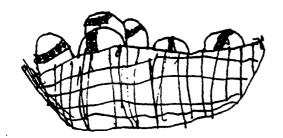
Tell me more. Another approach is to have the listening children complete any of the prompts below to help authors elaborate or clarify their writing. Again, the tone for responding children to take is that of interested audience rather than "fixer" or judge.

- I noticed that . . .
- I was surprised by . . .
- I wondered about . . .
- I was reminded of . . .
- I'd like to know more about . . .

Teacher responses

As the teacher, you of course are an important audience, supporting and extending the efforts of fledgling writers. Your feedback can take the form of a written or verbal response and you have many options when responding to a student's work. For example, here are several possible ways to respond to an entry in first-grader Ethan's journal about *Chicken Sunday*. Ethan has chosen his favorite illustration in the book, drawn a picture of what he liked about it, and dictated to a more skilled writer "I like this picture because I like the eggs."

In responding to Ethan, a teacher would choose one or two of the approaches described below, depending on Ethan's stage of development as an emerging writer.



I like this picture because I like the eggs.



Ask an honest question provoked by the writing.

"How did you feel when the children gave the eggs to Mr. Kodinski?" or "Does your family have a special tradition like painting eggs at Easter?"

Suggest a specific way of improving the writing.

"I'd like to hear more about what you like about the eggs. Let's write: 'I like the eggs because . . .'" or

"You might want to tell me more about what you like about the eggs. For example, 'I noticed that the eggs had patterns, like the patterns we studied in math.'"

Identify a specific strength of the writing (or drawing).

"The lines you used to draw the basket really make it look woven." or "I've noticed that you really notice beautiful things around you."

Give an honest and thoughtful reaction.

"I've read this story many times and I always want to cry when the children give Mr. Kodinski the pysanky eggs." or

"Decorating the eggs took the children a lot of time and work!"

Give some additional information.

"I've seen real pysanky eggs and they are even *more* beautiful than the eggs in the book!" or

"The eggs have a special meaning to people who live in the part of the world where Mr. Kodinski came from."

Suggest a source that might extend the student's idea.

"Our library has a book that tells about pysanky eggs and shows how to make them. You might want to check it out." or

"Martha also wrote about the eggs. I wonder if she liked them for the same reason you did. Why don't you ask her?"

WRITING

The last step in preparing a piece of writing for publication is editing—attending to the craft of the writing as well as fixing any technical errors of grammar, punctuation, or spelling. While children may be able to help each other with some of this, it is your role to act as the overseeing and final authority, both as you move around the classroom reading over children's shoulders and when you sit with a pile of student papers circling mistakes or making the corrections. As the ultimate editor, you will also be in the position to notice errors that occur widely among your students and that can be addressed with opportunistic mini-lessons.

The strategies below can all be used to help students apply the eye of an editor to their own writing.

Mini-lessons. When you notice that a number of students are making similar errors or are ready to learn a new strategy, it is an opportunity to conduct a mini-lesson on these topics for the whole group. You may notice, for example, that several students' sentences are poorly constructed or the meaning is obscured by inadequate punctuation. A mini-lesson on sentence structure might review the combining of simple sentences into compound and complex sentences, the use of connecting words and suitable subordinate phrases, and the placement of punctuation that keeps everything

WHOLE-CLASS FIX-UP

In the scenario below, Janet's second-grade class is writing a letter related to their study of patterns in math. Everyone has a chance to revise the content—and learn from fixing up the errors.

JANET: Yesterday, a team of girls did us a favor by giving us a head start on a letter we could send to teachers at the school to see if they could help us collect clothes with patterns in the fabric, clothes from around the world. When they wrote the letter, they knew it was not the final draft, they were simply getting us started so we could have something to work with. They knew that on a first draft, spelling is not important. First, you get your ideas down. The girls who worked on it have reason to be proud. They worked together, put heads together, and copied it neatly for us to read. They know if we change it, not to feel hurt. (Janet puts the letter on the overhead projector; it reads:)

Room 11

Plesse can you give us some stuff all rand the wlad We well thank you by giveing your stuff bcak and we can give predy for the school and we will thank you principal if you do that?

Love the school?

JANET: This letter is going to be signed by Room 11. All of you. So we need everybody's help. (She begins) There is something we need to start a letter, there is a tradition in this country, and they forgot to put it here.

YOLANDA: Dear Teachers.

599

Personal notes. Students' writing notebooks afford a convenient, ritual way for students to keep a personal dictionary in which they record the meaning and spelling of words that are causing them difficulty.

Teacher dictation. Dictation is an efficient way to help students train themselves to hear the normal pauses and emphases, the questions and exclamations, that are common in spoken language. After dictating a passage, show it on an overhead and have students correct their own papers.

Whole-class fix-up. Many teachers make whole-class fix-up of a writing passage part of every day. Rather than dictating a passage, you might display (on the board or with an overhead) a passage into which you have introduced errors and have the class fix them. Or you might use pieces of student writing as the fix-up focus—being clear that *everyone* is learning, not just the authors.

JANET: (Janet makes the edit and moves on to the next issue) One important thing is missing. We want the stuff to have what on it?

NELAB: Has patterns.

JANET: I'm going to add those words here. (She adds the words, then reads on) "Please can you give"—if we say "give," they might think we won't give it back. What is the word?

JOSE: Borrow.

JANET: What is the word about borrowing that we want to use here? (Waits a moment) Lend. (Reading on) "We will thank you by giving it back." This is an excellent thing. What else can we promise them while it's here?

NICHOLAS: We will keep it safe.

JANET: (Adds Nicholas' wording and reads on)
"We will give a party." I'm concerned. It's an
excellent idea to celebrate, but I'm worried we

can't do it. Money is tight at this school. What else could we do?

NELAB: Try?

JANET: Yes, but I'm afraid we won't be able to.

HANSON: Have a bake sale?
YOLANDA: Play games?
JANET: Anyone else?

BRANDON: Play a softball game.

LAYLA: How about relay games?

JANET: Maybe if we use the word "celebration," we could think of it later. (Reads on) I'm not sure what this means. Did you mean the principal will thank you? It's just word order. (She makes the correction on the overhead) Does

anyone have anything to add?