



Board Meeting Agenda

May 13, 2019

6:00 p.m.

Encore Education Corporation
Phone: (760) 949-2036
Fax (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA
92345 – CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street,
Riverside, CA 92501 – CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

The Order of Business may be changed without notice: Notice is hereby given that the order of consideration of matters on this agenda may be changed without prior notice.

Reasonable Limitations May be placed on public testimony: The Governing Board's presiding officer reserves the right to impose reasonable time limits on public testimony to ensure that the agenda is completed. For any person requiring a translator, this time will be doubled to account for translation time.

Special Presentation may be made: Notice is hereby given that, consistent with the requirements of the Bagley-Keene Open Meeting Act, special presentations not mentioned in the agenda may be made at this meeting. However, any such presentation will be for information only.

Reasonable Accommodation for any individual with a Disability: Pursuant to the Rehabilitation Act of 1973, any individual with a disability who requires reasonable accommodation to attend or to participate in this meeting of the Governing board may request assistance by contacting the EEC (760) 949-2036.

Public Documents relating to Open Session Agenda items are available for review by the public at the Reception Desk at Encore Education Corporation's Executive office or on the internet at www.encorehighschool.com. For more information concerning this agenda, please contact EEC (760) 949-2036.

1.0 CALL TO ORDER. The meeting was called to order at _____ (time).

2.0 OPEN GENERAL SESSION

ROLL CALL	Present	Absent
Lenny Esposito	_____	_____
Kelly Ahmed	_____	_____
Suzanne Cherry	_____	_____
Rob Gabler	_____	_____
Paula Gharib	_____	_____
Mari Miller	_____	_____
Kathy Nielsen	_____	_____

3.0 APPROVAL OF THE AGENDA

MOTION: _____ **Second:** _____ **Vote:** _____

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

4.0 INVITATION TO ADDRESS THE BOARD, OPEN SESSION ITEMS. This is the time and place for the general public to address the Board of Directors on any matter within jurisdiction of the Board. Comments should be limited to 3 minutes. Unless an item has been placed on the published agenda in accordance with the Brown Act, there shall be no action taken, nor should there be comments on, responses to, or discussion of a topic not on the agenda. The Board members may: (1) acknowledge receipt of information/report; (2) refer to staff with no direction as to action or priority; or (3) refer the matter to the next agenda.

5.0 CONSENT ITEMS. It is recommended that the board considers approving a number of agenda items as a consent list. These items are routine in nature and can be enacted in one motion without further discussion. Consent items may be called up by any member at the meeting for clarification, discussion, or change.

- 5.1** CEO Expense Report – Denise Griffin
- 5.2** DOJ Report – Ashlin Barkdull
- 5.3** 2019-2020 School Calendars – Riverside and Hesperia
- 5.4** Board Minutes
- 5.5** Board Minutes 3.14.19
- 5.6** Board Minutes 4.15.19

MOTION: _____ **Second:** _____ **Vote:** _____

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

6.0 INFORMATION ITEMS. There are no actions needed for any of these items. These items are presented for informational purposes.

- 6.1 ASB PRESIDENT REPORT** – Nathan Zini, ASB President Hesperia
- 6.2 ASB PRESIDENT REPORT** – Sophia Wolfe, ASB President Riverside
- 6.3 STAFF LIAISON REPORT** – Jamie Waggoner, Hesperia
- 6.4 STAFF LIAISON REPORT** – Ramsey Hassen, Riverside
- 6.5 DEAN OF ACADEMICS REPORT** – Cindy Roach and Jessica Meyer
- 6.6 DEAN OF STUDENTS REPORT** – Steve Nutter, Hesperia
- 6.7 DEAN OF STUDENTS REPORT** – John Griffin, Riverside
- 6.8 CEO Verbal Report** – Denise Griffin
- 6.9 Executive Manager Verbal Report** – Ashlin Barkdull
- 6.10 Enrollment** – Jenna Snowball, Riverside, Lin Ahmed, Hesperia
- 6.11 Approved A-G Courses** – Denise Griffin

7.0 ACTION ITEMS.

7.1 Vote for Approval – CTE CAPSTONES. (Exhibit 7.1)

MOTION: _____		Second: _____	Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

7.2 Vote for Approval –UPDATED ADOPTION OF ENCORE BOARD POLICY BOOK. (Exhibit 7.2)

MOTION: _____		Second: _____	Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

7.3 Vote for Approval –UPDATED ADOPTION OF ENCORE HANDBOOK. (Exhibit 7.3)

MOTION: _____		Second: _____	Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

7.4 Vote for Approval – Article VI. Board Governance, Section 1.09 Public Records Request (Exhibit 7.4)

MOTION: _____	Second: _____		Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

7.5 Vote for Approval – NON DISCRIMINATION EXTRA CURRICULAR ACTIVITIES (Exhibit 7.5)

MOTION: _____	Second: _____		Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

7.6 Vote for Approval – Performance Indicator Review (PIR) (Exhibit 7.6)

MOTION: _____	Second: _____		Vote: _____	
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

8.0 BOARD COMMENTS / REPORTS. The Governing Board will take comments/updates from fellow board members, and the EEC Executive Administration for future agenda issues.

9.0 ADJOURN TO CLOSED SESSION

Pursuant to Government code section 54957, the Board may adjourn to closed session at any time during the meeting to discuss staff/student personnel matters, negotiations, litigation, and/or acquisition of land or facilities. The board will adjourn to closed session in a private area for discussion and may take action on the following closed session items.

A. Student Discipline appeals. Due to the confidential nature of discipline appeals, all student discipline appeals take place in closed session.

- #10574 and parents**
- #5899 and parents**
- #6843 and parents**
- #9341 and parents**
- #9718 and parents**
- #8927 and parents**
- #10240 and parents**
- Letter from #5773 parents**

B. Pending Litigation. Due to the confidential nature of any litigation that may come against the corporation, issues relating specifically to pending legal issues are orders of closed session.

Update on Rodriguez vs Encore.

C. Real Estate Negotiation. In the intent of fair and legal bargaining power, issues related to real estate negotiations are discussed in closed session.

There are no updates at this time.

D. Employee Actions. Any actions that may take place in regards to employees including disciplinary and corrective actions are discussed within closed session.

There are no updates at this time.

10.0 RECONVENE AFTER CLOSED SESSION.

At the conclusion of closed session, the Board will reconvene in open session for the purposes of disclosing in public session any actions taken during closed session regarding the outlined scope of closed session.

11.0 ADJOURNMENT

MOTION: _____	Second: _____	Vote: _____		
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	___	___	___	___
Suzanne Cherry	___	___	___	___
Kelly Ahmed	___	___	___	___
Rob Gabler	___	___	___	___
Paula Gharib	___	___	___	___
Mari Miller*	___	___	___	___
Kathy Nielsen*	___	___	___	___

The meeting adjourned at _____ (time).

The next meeting will be held, Monday, June 10, 2019 at 6:00 pm



Exhibit
5.1

May 13, 2019

Encore Education Corporation

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www.encorehighschool.com

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Hesperia

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Riverside

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Suzanne Cherry, Board Vice President

Kelly Ahmed, Board Secretary/Treasurer

Rob Gabler, Board Member

Paula Gharib, Board Member

Mari Miller, Board Alternate*

Kathy Nielson, Board Alternate*

INFO:

CEO Expense Report – Riverside and Hesperia -

These are expenses paid by the CEO seeking reimbursement.

EXPENSE REPORT

Executive Name: Denise Griffin

Date: April 12, 2019

Date	Vendor	Expense	Amount
11/9/2018	Shop n Go	50/50 Transportation	\$ 90.00
12/14/2018	Conserv Fuel	50/50 Transportation	\$50.00
12/14/2018	Conserv Fuel	50/50 Transportation	\$ 50.00
11/8/2018	Extra Mile Chevron	50/50 Transportation	\$ 52.27
11/2/2018	Arco Gas	50/50 Transportation	\$ 54.64
11/2/2018	rps parking	50/50 Transportation	\$ 4.00
10/27/2018	Chevron Stores	Hesperia - Class Supplies	\$ 18.51
10/27/2018	smart n final	Hesperia - student incentive	\$ 8.53
11/1/2018	rps parking	50/50 Transportation	\$ 6.00
10/30/2018	rps parking	50/50 Transportation	\$ 8.00
1/22/2018	Shop n Go	50/50 Transportation	\$ 20.00
10/27/2018	smart n final	Hesperia - Class Supplies	\$ 107.66
2/19/2019	Marina Gas	50/50 Transportation	\$ 40.00
2/25/2019	Marina Gas	50/50 Transportation	\$ 50.00
10/27/2018	Home Depot	Hesperia - Maintenance	\$ 90.32
1/26/2019	Arco Gas	50/50 Transportation	\$ 48.74
1/28/2019	Maraina Gas	50/50 Transportation	\$ 30.50
2/5/2019	Arco Gas	50/50 Transportation	\$ 32.77
2/9/2019	Chevron Stores	50/50 Transportation	\$ 53.84
10/27/2018	smart n final	Hesperia - Class Supplies	\$ 17.22
3/2/2019	Chevron Stores	50/50 Transportation	\$ 54.25
12/18/2018	Arco Gas	50/50 Transportation	\$ 55.11
11/8/2018	Amazon.com	50/50 Class Supplies	\$ 299.90
10/8/2018	Amazon.com	Riverside - Safety	\$ 19.95
8/14/2018	Amazon.com	50/50 Class Supplies	\$ 26.65
		Total Expenses	\$ 1,288.86

All Chief Officer Expenses must be board approved in open session. This expense report signed by a member of Encore's Board of Directors certifies that this expense report, and accompanying backup has been reviewed by the Board and has been Approved by majority vote in a Board Meeting.

Date of Board Meeting

15-April 2019

Signed by:



Date:

4/15/19

EXPENSE REPORT

Executive Name: Denise Griffin

Date: April 12, 2019

Date	Vendor	Expense	Amount
8/8/2018	Islamadora Fish Co.	Professional Development	\$ 215.02
3/8/2019	El Torito	Professional Development	\$79.90
1/4/2019	California Batteries	50/50 Transportation	\$ 240.11
1/30/2019	Ranchero Station	50/50 Transportation	\$ 49.53
1/7/2019	Shop n Go	50/50 Transportation	\$ 51.69
3/25/2019	Marina Gas	50/50 Transportation	\$ 50.00
1/18/2019	Big 5	Riverside - Class Supplies	\$ 25.86
12/11/2018	Lowes	Hesperia - Class Supplies	\$ 108.47
1/7/2019	Amazon.com	Hesperia - Class Supplies	\$ 58.19
1/6/2018	Target	Hesperia - Class Supplies (Costumes)	\$ 395.92
1/11/2019	VVC Parking	Hesperia - transportation	\$ 2.00
1/14/2019	Big 5 -	Hesperia - Class Supplies	\$ 17.20
2/1/2019	Shellfuels	50/50 Transportation	\$ 52.77
1/14/2019	Winco Foods	50/50 - Student supplies	\$ 159.85
1/8/2019	Citizens Bus. Bank Arena	50/50 Transportation	\$ 10.00
1/9/2019	Guitar Center	50/50 - Class Supplies	\$ 290.91
2/9/2019	Knotts Berry Farm	50/50 Transportation	\$ 20.00
1/9/2019	Guitar Center	50/50 - Class Supplies	\$ 252.09
Total Expenses			\$ 2,079.51

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Date of Board Meeting

15-April 2019

Signed by:

Date:

4-19-15

EXPENSE REPORT

Executive Name: Denise Griffin

Date: April 12, 2019

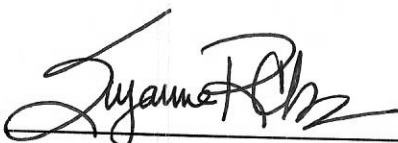
Date	Vendor	Expense	Amount
12/7/2018	madrooster.com	50/50 advertising	\$ 41.47
1/24/2019	wp engine	50/50 communications	\$115.00
3/11/2019	Delta King Cab	50/50 transportation	\$ 42.50
3/27/2019	rps parking	50/50 transportation	\$ 8.00
4/1/2019	team speedwash	50/50 transportation	\$ 14.00
3/16/2019	Chevron	50/50 transportation	\$ 64.13
3/9/2019	Dinapolis Firehouse	50/50 SPED meeting	\$ 130.49
4/11/2019	The Guitar Center	50/50 class supplies	\$ 241.34
3/15/2019	rps parking	50/50 transportation	\$ 4.00
4/4/2019	Shop n Go Mobil	50/50 transportation	\$ 40.00
3/25/2019	Marina Gas	50/50 transportation	\$ 53.28
3/8/2019	Shop n Go Mobil	50/50 transportation	\$ 30.00
3/25/2019	United Pacigic Gas	50/50 transportation	\$ 40.00
3/15/2019	rps parking	50/50 transportation	\$ 2.00
3/17/2019	Arco Gasoline	50/50 transportation	\$ 45.07
3/20/2019	G&M Oil	50/50 transportation	\$ 40.00
3/22/2019	Marina Gas	50/50 transportation	\$ 30.00
1/1/2019	har Arco	50/50 transportation	\$ 40.00
10/27/2018	Smart n Final	Hesperia - Class supplies	\$ 80.84
12/19/2018	Speedwash	50/50 transportation	\$ 10.00
12/10/2018	Shell	50/50 transportation	\$ 50.93
2/13/2019	Arco Gasoline	50/50 transportation	\$ 50.48
11/13/2018	Home Depot	50/50 maintenance	\$ 51.59
11/9/2018	rps parking	50/50 transportation	\$ 6.00
11/9/2018	Shop n Go Mobil	50/50 transportation	\$ 12.02
		Total Expenses	\$ 1,243.14

All Chief Officer Expenses must be board approved in open session. This expense report signed by a member of Encore's Board of Directors certifies that this expense report, and accompanying backup has been reviewed by the Board and has been Approved by majority vote in a Board Meeting.

Date of Board Meeting

15-April 2019

Signed by:



Date:

4-15-2019

TAPE RECEI

RANCHO CUCAMONGA
12479 Foothill Blvd., #G
Rancho Cucamonga, CA 91739
909-899-9843

APLES

Sales Date : 01-09-19 04:44pm
Sales No. : 1211357996
Sales Type : (01) REGULAR SALE
Customer No.: 1210000199 KEN SMITH

Store:



Date:

QTY	DESCRIPTION	EXT.AMT
2	LIVENDRE ELITE ESTOONN 100FT 12GA SPEAK-SPEAK SPKR SKU # 5655222000	199.98
2	MUSICIANS GEAR MM20 20FT MIC CABLE SKU # 4267929000	33.98

Amount:

PAY TYPE	PAY AMT	Subtotal:	233.96
08 DEBIT CARD	252.09	7.75 %Tax:	18.13
		Total USD\$	252.09

Reimbursed To:

Please Note: FOR PRO COVERAGE INFORMATION CALL 866.257.6551
Any RENTAL item indicated on this ticket refer to an instrument rental
pursuant to the terms of the C
Cashier: 097513 097513 RYAN M R.

ADMIN APPROVAL ONLY

C A R D I N F O

Location:

Amount 252.09 USD\$
Card # XXXXXXXXXXXXXXX8639
Expt Dt XXX
Auth No 531886
Purchase
Entry Chip Read
Mode Issuer
Merchant Number 372472763680
Terminal ID 1337214

Expense:

Verified By PIN

CVM Results 420000
AID A000000980840
TVR 8080048000
IAD 06010AC3A00000
TSI 6800
ARC 00

Approval:

Thank You for Shopping at Guitar Center!!!

TAPE RECEIPT

Knott's Berry Farm/Soak City
 Parking Receipt

PLES

Valid Only 02/09/2019

Prod Description	Price
9213A Regular parking POS	\$ 20.00
Total Due:	\$ 20.00

Payments:
 Mastercard/Vis \$ 20.00

T: 142 2047609 DT:02/09/2019 08:35:10

No re-entries to parking lot.
 Remember to lock your door!
 Knott's Berry Farm is NOT responsible for
 lost, stolen or damaged personal items.

This receipt valid only 02/09/2019.



***** PURCHASE *****
 APPROVED

Total: \$20.00

Card Type: MASTERCARD
 Card Entry: CHIP
 Acct #: *****7929
 Approval Code: *****

***** EMV PURCHASE *****
 App Label: DEBIT MASTERCARD
 Mode: Issuer
 AID: A0000000041010
 TVR: 0000008000
 IAD: 01106060032200009FA90000000000000FF
 TSI: E800
 ARC: 00

Customer Copy

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC

RANCHO CUCAMONGA
12479 Foothill Blvd., #G
Rancho Cucamonga, CA 91739
909-899-9843

STAPLES

Sales Date : 01-09-19 04:50pm
Sales No. : 1211357998
Sales Type : (01) REGULAR SALE
Customer No.: 1210186245 DENISE GRIFFIN

Store:



Date:

QTY	DESCRIPTION	EXT. AMT
1	RODE NT1 KIT CONDENSER MIC PACK SKU # 9841715000	269.99

Amount:

PAY TYPE	PAY AMT	Subtotal:	7.75 %Tax:	Total USD\$
08 DEBIT CARD	290.91	269.99	20.92	290.91

Reimbursed To:

Please Note: FOR PRO COVERAGE INFORMATION CALL 866.257.6551
Any RENTAL item indicated on this ticket refer to an instrument rental
pursuant to the terms of the C
Cashier: 097513 097513 RYAN M R.

ADMIN APPROVAL ONLY

C A R D I N F O

Location:

Amount 290.91 USD\$
Card # XXXXXXXXXXXXX7929
Expt Dt XXXX
Auth No 870785
Purchase
Entry Chip Read
Mode Issuer
Merchant Number 372472763880
Terminal ID 1337214

Expense:

Verified By PIN

CVM Results 420300
AID A000000042203
TVR 8000048000
IAD 0110A000032200000000000000000000FF
TSI EB00
ARC 00

Approval:

Thank You for Shopping at Guitar Center!!!

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Event Parking
Citizens Business Bank Arena
4000 East Ontario Center Parkway
Ontario, CA 91764

This is a PRIME transaction:

Transaction:
Attendant: Christian L.
Lot: Gate F – CBBA
Amount: \$ 10.00
Time: Jan 8, 2019 at 6:42 PM
Type: Cash

\$10.00

Thank you for your business.

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC

WinCo
FOODS

The Supermarket Low Price Leader

www.wincofoods.com
 15350 Roy Rogers Dr
 Victorville, CA 92393
 Store #0067

Cashier: Juliana R

01/14/19 10:50:35

3 @ 4.93		
WINCO STRNG CHS	7055240129	14.79 FS
KRFT VEL CB MAC	2100004329	2.86 FS
26 @ .88		
ARMOUR PEP PZA	4660003386	22.88 FS
14 @ .88		
ARMOUR LNCHMKR	4660003387	12.32 FS
12 @ .88		
ARMOUR HAM W/TR	4660003427	10.56 FS
18 @ .88		
ARMOUR TRKY W/T	4660003428	15.84 FS
F/L FUN TIMES	2840015583	8.98 FS
2 @ 8.98		
F/L SPICY P/MIX	2840015587	17.96 FS
2 @ 4.98		
ORANGES, 8# BAG	3338311010	9.96 FS
7 @ 2.98		
CUP O NDL CHX C	7066223003	20.86 FS
8 @ 1.98		
HOSTESS TWINKI	83810911010	15.84 FS
CHEEZ-IT WHT CH	2410078938	2.48 FS
SUNSHINE CHEEZ	2410010685	2.48 FS
B/B TUNA SALAD	8660070777	1.24 FS
8 @ .10		
GROCERY BAG FEE	879	.80 TO
	SUBTOTAL	159.85
	TOTAL TAX	.00
	TOTAL	159.85
DEBIT CARD	TENDER	159.85
C Acct: xxxxxxxxxxxx7929		
Chip Read		
Verified By PIN		
DEBIT	PURCHASE	
AID: A0000000042203		
TVR: 0000048000		
IAD: 0110607003220000835300000000000000FF		
TSI: E800		
ARC: 00		
Mode: Issuer		
CASH	CHANGE	.00
	NUMBER OF ITEMS	105

01/14/19 Oper # 129872 Trx # 90
 10:54:12 Term # 12 Store #0067

THANK YOU FOR SHOPPING AT WINCO
 (760) 243-3016

STAPLES

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECEIPT FI

- NO STAPLES

Welcome to Shell
SHELLFUELS #6352
FONTANA, CA
909-356-8762
57442718102
SHELL
3864 SIERRA AVE
FONTANA CA
92336

DATE 02/01/19 12:16
TRAN# 9050009
PUMP# 05
SERVICE LEVEL: SELF
PRODUCT: REGULAR
GALLONS: 16.191
PRICE/G: \$ 3.259
FUEL SALE \$ 52.77
DEBIT \$52.77
XXXXXXXXXXXX7929
Debit
Swiped
APPROVED
AUTH # 755240
INV # 453589
Verified by PIN

Please come again
THANK YOU FOR
CHOOSING SHELL

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECEIPT

COUPONS



19083 Bear Valley, Suite D
Apple Valley, CA 92308
760-240-1896

1/14/19 11:39 AM
Trans.: 8149 Store: 00388
Reg.: 001 Till: 001
Cashier: Bianca Sales: Bianca

Sale



00388001814920190114

Mueller Colored Tape 1.5" x 12.5 yd. 3.99 T 5978093	Original Price:	1 @	3.99
Mueller Colored Tape 1.5" x 12.5 yd. 3.99 T 5978093	Original Price:	1 @	3.99
Mueller Colored Tape 1.5" x 12.5 yd. 3.99 T 5978093	Original Price:	1 @	3.99
Mueller Colored Tape 1.5" x 12.5 yd. 3.99 T 5978093	Original Price:	1 @	3.99
Subtotal			15.96
Sales Tax	7.7500%		1.24
Total			17.20
Debit			17.20
Card: Debit			
Account: 2816			
Auth: 032503 (A)			
Terminal ID: 8719160			
Application Name: US DEBIT			
Verification: PIN			
Card Entry Mode: Chip Read			
Chip Indicator: CONTACT			
Auth mode: ISSUER			

Store: Big 5

Date: _____

Amount: _____

Reimbursed To: _____

ADMIN APPROVAL ONLY

Location: _____

Expense: _____

Approval: _____

1/2

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

ICC Details
Application ID: A0000000980840
Terminal Verification Result: 8080048000
Issuer Application Data: 06010A03602000
Transaction Status Information: 6800
Authorization Response Code: 00

Total Tender	17.20
Change Due	0.00
Number of Items Sold:	4

Customer Copy

Store:

Big 5

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

2/2

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

THIS SIDE UP ON DASH

VICTOR VALLEY COLLEGE
LOT 16
ALL DAY PARKING

Meter: 16
Trans: 062209
Time: 3:00PM JAN 11
Price: \$ 2.00
Expires:

10:59PM FRI
JAN 11 2019

THIS SIDE UP ON DASH

VALID IN:
STUDENT LOTS ONLY !

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:



TAPE REC

APPLE VALLEY - 760-247-4111
01/06/2019 10:59 AM EXPIRES 04/06/19

STAPLES



CLEANING SUPPLIES			
002000116	WASH BAG	T	\$10.43
	7 @ \$1.49 ea		
003050323	CLOROX	T	\$2.69
003070057	TIDE	T	\$2.99
003070365	FAULTLESS	T	\$1.99
003070379	BOUNCE	T	\$18.38
	2 @ \$9.19 ea		
003070660	STATIC GUARD	T	\$3.39
003080632	TIDE	T	\$19.99
HEALTH-BEAUTY-COSMETICS			
063040415	GOODY HAIR E	T	\$4.99
063041065	CONAIR HAIR	T	\$2.79
063041094	SCUNCI HAIR	T	\$2.79
063041466	GOODY HAIR E	T	\$4.79
063042097	GOODY HAIR A	T	\$4.99
063043947	CONAIR HAIR	T	\$3.69
063043948	CONAIR HAIR	T	\$3.69
063043950	CONAIR HAIR	T	\$2.46
063043956	CONAIR HAIR	T	\$2.79
063043958	CONAIR HAIR	T	\$2.79
HOME			
002020855	6 QT BOX	T	\$29.70
	30 @ \$0.99 ea		
002021286	UTILITY TUB	T	\$5.89
002050077	HANGERS 4 PK	T	\$12.87
	3 @ \$4.29 ea		
002050307	HANGERS 4 PK	T	\$17.16
	4 @ \$4.29 ea		
002051563	GARMENT RACK	T	\$59.99
002051564	SHOE RACK	T	\$119.98
	2 @ \$59.99 ea		
253010034	HEFTY 12 CT	T	\$3.99
253010043	HEFTY 40 CT	T	\$3.99
MISC			
002160041	SAFETY PINS	T	\$7.16
	4 @ \$1.79 ea		
002160059	SEWING KIT	T	\$10.99

	SUBTOTAL	\$367.35
	PLASTIC BAG FEE (1)	\$0.10
T = CA TAX	7.7500% on \$367.35	\$28.47
	TOTAL	\$395.92
*7929 DEBIT TOTAL PAYMENT		\$395.92
	AID: A000000042203	
	DEBIT	

Fee may not be refundable

REC#2-9006-0939-0076-2641-6 VCD#750-283-534

NOTICE: Some furniture products can expose you to chemicals known to the State of California to cause cancer, birth defects or other reproductive harm. Please check on-product label for warning information.

Store:

Date:

Amount:

Reimbursed To:

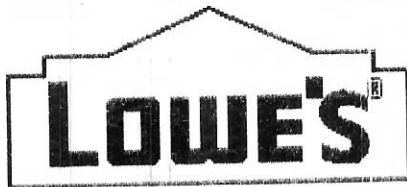
ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC



LOWE'S HOME CENTERS, LLC
 12189 APPLE VALLEY ROAD
 APPLE VALLEY, CA 92308 (760) 961-3030

STAPLES

- SALE -

SALES#: S2528CP2 1995721 TRANS#: 10583536 12-11-18

935239 110-FL OZ SHOWCASE SEMI B 38.98
 CA PAINTCARE RECOVERY F 0.75
 807722 7.5FT ROLLING TREE BAG 49.96
 2 @ 24.98
 325806 10-CT SUIT HANGERS 10.98

SUBTOTAL: 100.67
 TAX: 7.80
 INVOICE 10354 TOTAL: 108.47
 DEBIT: 108.47

DEBIT:XXXXXXXXXX8639 AMOUNT:108.47 AUTHC:045508
 SWIPE REFID:252810153981 12/11/18 18:53:15
 TRACE:00897563

PURCHASE	CASH BACK	TOTAL DEBIT
108.47	0.00	108.47

STORE: 2528 TERMINAL: 10 12/11/18 18:59:35
 # OF ITEMS PURCHASED: 4
 EXCLUDES FEES, SERVICES AND SPECIAL ORDER ITEMS



THANK YOU FOR SHOPPING LOWE'S.
 SEE REVERSE SIDE FOR RETURN POLICY.
 STORE MANAGER: TREVOR AMEZCUA

LOWE'S PRICE MATCH GUARANTEE
 FOR MORE DETAILS, VISIT LOWES.COM/PRICEMATCH

 * YOUR OPINIONS COUNT! *
 * REGISTER FOR A CHANCE TO BE *
 * ONE OF FIVE US\$300 WINNERS DRAWN MONTHLY! *
 * REGISTRESE EN EL SORTEO MENSUAL *
 * PARA SER UNO DE LOS CINCO GANADORES DE US\$300 *
 * *
 * REGISTER BY COMPLETING A GUEST SATISFACTION SURVEY *
 * WITHIN ONE WEEK AT: www.lowes.com/survey *
 * Y O U R I D # 10354 2528 345 *
 * *
 * NO PURCHASE NECESSARY TO ENTER OR WIN. *
 * VOID WHERE PROHIBITED. MUST BE 18 OR OLDER TO ENTER. *
 * OFFICIAL RULES & WINNERS AT: www.lowes.com/survey *

STORE: 2528 TERMINAL: 10 12/11/18 18:59:35

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

Store:

Big 5

Date:

Amount:

Reimbursed To:

Location:

Expense:

Approval:

Rev. 8/18

1/2

ADMIN APPROVAL ONLY

C STAPLES

TAPE RI



245 North E Street
 San Bernardino, CA 92401
 909-885-4006

11:53 AM
 Trans.: 4282
 Reg.: 002
 Store: 00037
 Sales: LeeAnn
 Cashier: LeeAnn

Sale



00037002428220190118

Mueller Colored Tape 1.5" x 12.5 y 3.99 T
 5978093
 Original Price: 1 @ 3.99

Mueller White Tape 1.5" x 12.5 yd. 3.99 T
 831289
 Original Price: 1 @ 3.99

Mueller White Tape 1.5" x 12.5 yd. 3.99 T
 831289
 Original Price: 1 @ 3.99

Mueller White Tape 1.5" x 12.5 yd. 3.99 T
 831289
 Original Price: 1 @ 3.99

Mueller Colored Tape 1.5" x 12.5 y 3.99 T
 5978093
 Original Price: 1 @ 3.99

Mueller Colored Tape 1.5" x 12.5 y 3.99 T
 5978093
 Original Price: 1 @ 3.99

Subtotal 23.94

Sales Tax 1.92 8.0000%

Total 25.86

Debit 25.86

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Card: Debit
Account: 8639
Auth: 731232 (A)
Terminal ID: 8717496
Application Name: US DEBIT
Verification: PIN
Card Entry Mode: Chip Read
Chip Indicator: CONTACT
Auth mode: ISSUER

ICC Details
Application ID: A0000000980840
Terminal Verification Result: 8080048000
Issuer Application Data: 06010A03608000
Transaction Status Information: 6800
Authorization Response Code: 00

Total Tender 25.86
Change Due 0.00
Number of Items Sold: 6

Customer Copy

Store:

Bay 5

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

2/2

TAPE RECEIPT FL/

NO STAPLES

13200 SPRING VALLEY PARKWAY
 VICTORVILLE CA 92395

MARINA GROCERY
 L306253097001
 13200 SPRING VALLEY
 VICTORVILLE, CA
 92395
 03/25/2019 670473
 06:33:13 AM

XXXX XXXX XXXX 8639
 Debit
 INVOICE 046051
 AUTH 160866

PUMP# 2
 REG CA 14.1
 PRICE/GAL \$3.1

FUEL TOTAL \$ 49.50
 DB Trans Fee \$ 0.50

TOTAL = \$ 50.00

DEBIT \$ 50

=====

Customer-activated Purchase/Capture
 Sequence Number 17433
 Swiped
 APPROVED 160866

=====

Thank You
 Please Come Again

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECEIPT

3 - NO STAPLES

SHOP N GO
FG06145364001
11254 I AVE
HESPERIA , CA
92345
01/07/2019 359947744
06:26:38 PM

XXXXXXXXXXXX7929
Debit
INVOICE 074839
AUTH 252191

PUMP# 10
Regular CR 17.000G
PRICE/GAL \$3.039

FUEL TOTAL \$ 51.69

DEBIT \$ 51.69

Customer-activated Purchase/Capture
Site #: 000000009923392
Shift Number 1
Sequence Number 03512
Swiped
APPROVED 252191

Tell us about
your visit!
myexxonmobilvisit
.com

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECEIPT FI

NO STAPLES

WELCOME
09454786
PANCHERO STATION
11490 FASHION CT
HESPERIA CA
92344

DATE 1/30/19 12:16
TRAN# 9125527
PUMP# 2
SERV LEVEL: SELF
PRODUCT: REGULAR
GALLONS: 14.572
PRICE/G: \$ 3.399
FUEL SALE \$49.53
DEBIT \$49.53

ENTRY METHOD USED :
Swipe
DEBIT Acct: 2816
AUTH: 00-051715
Batch: 14 Seq. 006
STAN #: 121250 N/A 12
Term Seq #: 980978
INVOICE: 121250
Tran: 1721590

09454786
21
your opinion
counts! Enter to
Win 1 of 60 \$25
gas gift cards!!!
Provide feedback
www.gasvisit.com
THANK YOU
HAVE A NICE DAY

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

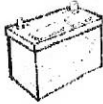
Location:

Expense:

Approval:

1/4/2019 12:12 PM
Store: 001

Sales Receipt #73800



CALIFORNIA BATTERIES INC

10902 I Ave Suite A-2
Hesperia, CA
Shop 760-948-6600
Mobile 760-792-8735
Open Mon-Fri 8am-6pm Sat 8am-3pm

Bill To:
JOHN GRIFFIN

Item #	Qty	Price	Ext Price
1062	3	\$65.00	\$195.00 T
31-BLEM-6MONTH			
1371	1	\$30.00	\$30.00
INSTALLATION			
		Subtotal:	\$225.00
		Local Sales Tax 7.75 % Tax:	+ \$15.11
		RECEIPT TOTAL:	\$240.11

Debit Card: \$240.11
DEBIT

**BATTERIES ARE EXCHANGABLE
WITHIN WARRANTY**

All sales are final. no refunds
we're not responsible for
any problem or damage of your car may have
when we change or trade the battery.
Receipt required for Warranty.
Warranty starts from date of purchase. restocking
fees may apply
todas las ventas son finales y no se regresa dinero
la garantia empieza de la fecha de compra
no somos responsables de cualquier problema o
daño de su auto
en la compra o cambio de su bateria
Customer Signature

x _____

date _____

Thanks for shopping with us!



73800

ERE

RECEIPTS - NO STAPLES



Store: _____

Date: _____

Amount: _____

Reimbursed To: _____

ADMIN APPROVAL ONLY

Location: _____

Expense: _____

Approval: _____

CALIFORNIA BATTERIES

Hesperia

10902 I AVE
HESPERIA, CA 92345
7609486600

Transaction **001885**

Total \$240.11

DEBIT CARD SALE \$240.11

04-Jan-2019 12:09:10P
\$240.11 | Method: EMV
US DEBIT XXXXXXXXXXXX8639
DENISE GRIFFIN
Ref #: 900400519291
Auth #: 471119
MID: *****3887
AID: A000000980840
AthNtwkNm: INTERLINK
RtInd:DEBIT
PIN VERIFIED

TAPE RECEI



Restaurant #7254
3639 Riverside Plaza Drive
Riverside, CA 92506
(951) 684-6816

82 LEAH L

Tbl 4/1 Chk 519 Gst 4
 Mar08'19 12:45PM

2 Diet Coke @	3.79	7.58
1 Water		0.00
1 Regular Ice Tea		3.79
1 Carne Asada Bur		14.99
1 Chx & SC Ench		14.99
1 Fajita Duo		19.99
w/Shrimp		
w/Gr1 Chicken		
1 L-ChkEnch & Taco		9.99

Questions or Comments?

Visit
www.eltorito.com/contact-us

Subtotal	71.33
Surcharge	2.14
Tax	6.43
01:13PM Total	79.90

The following is Provided for
your convenience

15% of Total = \$10.70
18% of Total = \$12.84
20% of Total = \$14.27

3% Surcharge added to the bill
to help offset labor ordinances

APLES

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

Ranch Cucamonga, CA 9173
 909-922-5500

PLACE RECEIPT I

TAPE RECEIPT FI

Server: Justir
 Table 31/1
 Guests: 8

08/08/2018
 12:10 PM

#60001

Area: Restaurant

Your Opinion Counts!
 Please complete our online
 survey about your dining
 experience today.
 Go to the web address
 below and enter the pass code
 within the next 48 hours:

Arnold Palmer	2.69
Coke	2.69
Dr Pepper	2.69
Unsweet Tea	2.69
Diet Coke (2 @2.69)	5.38
Alligator (3 @13.75)	41.25
Caesar Salad	10.75
Chicken Add On	
Cobb Salad	12.25
Chicken Add On	
Shrimp Tacos (2 @13.50)	27.00
Impossible Burger	12.50
Shrimp Po'Boy	12.25
Fish & Chips	13.50
Honey Sriracha Salmon	20.50

<http://www.opinionscope.com>
 Pass code: 1171566

*
 you will receive a code for
 a Free Dessert on your next
 visit with any minimum
 \$8.95 entree purchase
 Write your code here

NO PURCHASE NECESSARY
 Open to US & Canada
 residents 18+. Void in
 Quebec & where prohibited.
 For entry without purchase,
 and for more details,
 visit website.
 THANK YOU!

Subtotal	179.14
Tax	1.02
Total	179.02
Balance Due	179.02

ASB RECEIPT FORM

Store:

Date:

Amount:

Reimbursed To:

ASB APPROVAL ONLY

Campus:

Event:

Account Expensed:

Approval Signature

2/2

Details for Order #112-7963631-8393016

[Print this page for your records.](#)

Order Placed: January 7, 2019
PO number: 50 50 ADVERTISING
Amazon.com order number: 112-7963631-8393016
Order Total: \$58.19

Not Yet Shipped

Items Ordered

2 of: *Anogol Hair Cap+Women's Fluffy Wavy Party Costume Cosplay Wig D0048* **Price**
\$19.60

Sold by: Anogol ([seller profile](#))

Condition: New

1 of: *ColorGround Kids Long Straight Black Natural Cosplay Wig with Orange Headband and Eye Mask* \$18.99

Sold by: ColorGround ([seller profile](#))

Condition: New

Shipping Address:

Denise Griffin
16955 LEMON ST
HESPERIA, CA 92345-5139
United States

Shipping Speed:

Two-Day Shipping

Payment information

Payment Method:

Debit Card | Last digits: 7929

Billing address

Denise Griffin
13555 Anchor Drive 8546 SVL
Victorville, CA 92395
United States

Item(s) Subtotal: \$58.19
Shipping & Handling: \$0.00

Total before tax: \$58.19
Estimated tax to be collected: \$0.00

Grand Total: \$58.19

To view the status of your order, return to [Order Summary](#).

*Hesperia -
Class
Supplies*

TAPE RI

O STAPLES

SHOP N GO
 FG06145364001
 11254 I AVE
 HESPERIA , CA
 92345
 11/09/2018 359923246
 09:46:38 AM

XXXXXXXXXXXX2816
 Debit
 INVOICE 054432
 AUTH 794645

*** REPRINT *** REPRINT *** REPRINT ***
 PUMP# 4
 Regular CR 3.082G
 PRICE/GAL \$3.899

FUEL TOTAL \$ 12.02
 *** REPRINT *** REPRINT *** REPRINT ***

DEBIT \$ 12.02

=====
 Customer-activated Purchase/Capture
 Site #: 000000009923392
 Shift Number 1
 Sequence Number 44780
 Swiped
 APPROVED 794645
 =====

Tell us about
 your visit!
 myexxonmobilvisit
 .com

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
3750 MARKET STREET
RIVERSIDE, CA. 92501
951-682-3167

Sale

XXXXXXXXXXXX2816
VISA

Entry Method: Chip

Total: \$ 6.00

11/09/18

14:35:57

Inv #: 000000007

Appr Code: 073517

Apprvd: Online

VISA DEBIT

AID: A0000000031010

TVR: 80 80 00 80 00

TSI: 68 00

Customer Copy

THANK YOU!
GARAGE 2

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC.

STAPLES



**More saving.
More doing.**

DALLAS J DEARTH@HOMEDEPOT.COM
12218 APPLE VALLEY RD, APPLE VALLEY CA

6834 00002 98372 11/13/18 01:02 PM
CASHIER PAULA

6940376000836 1-1/4 IN. X <A>
1-1/4 IN. X 16 FT. RATCHET TIE-DOWN
3@15.96 47.88

SUBTOTAL 47.88
SALES TAX 3.71
TOTAL \$51.59

XXXXXXXXXXXX2005 AMEX USD\$ 51.59
AUTH CODE 804638/1024983 TA
AID A000000025010801 AMERICAN EXPRESS



6834 02 98372 11/13/2018 6032

RETURN POLICY DEFINITIONS
POLICY ID DAYS POLICY EXPIRES ON
A 1 90 02/11/2019

DID WE NAIL IT?

Take a short survey for a chance TO WIN
A \$5,000 HOME DEPOT GIFT CARD

Opine en español

www.homedepot.com/survey

User ID: H89 203867 197035
PASSWORD: 18563 197033

Entries must be completed within 14 days
of purchase. Entrants must be 18 or
older to enter. See complete rules on
website. No purchase necessary.

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC

ARCO GASOLINE

STAPLES

ARCO AMPM 42318
16815 MAIN ST
HESPERIA CA
ARCO42318001

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

Description	Qty	Amount
debitfee	1	0.35
UNLEADED CA #06 SELF @ 2.999/ G	16.714G	50.13
Subtotal		50.48
Tax		0.00
TOTAL		50.48
DEBIT \$		50.48

DEBIT
Payment from
Primary Account
XXXXXXXXXXXX2816
Auth #: 054510
Resp Code: 000
Stan: 06532882106
Reference:31586

SITE ID: ARCO42318001

THANK YOU
FOR CHOOSING ARCO
COMMENTS?
CALL 1-800-322-2726
ST# 42318 TILL XXXX DR# 0 TRAN# 9061813
CSH: 0 02/13/19 07:48:09

TAPE RECEIPT FI

NO STAPLES

Welcome to Shell

SHELL
175 NORTH MCKINLEY
CORONA, CA
92879
57442726006
12/10/2018 775327155
04:33:57 PM

PUMP# 8
B7 16.072G
PRICE/GAL \$3.169
FUEL TOTAL \$ 50.93
CREDIT \$ 50.93

XXXX XXXX XXXX 5900
MASTERCARD
swiped
APPROVED
AUTH # 039922
INV # 373274

Please come again

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT

- NO STAPLES



Victorville Speedwash
 12147 Industrial Blvd.
 Victorville, CA 92395
 (760) 962-9700

12/19/2018 Wed 9:53 AM
 GREETER: Auto CTN: 678076
 PWC: 91769
 Autosentry 1(T1)

Winner Circle 10.00

SUB TOTAL 10.00

TOTAL \$10.00

AMOUNT TENDERED 10.00
 CHANGE 0.00

PAYMENT METHOD: Visa
 Account : XXXX-XXXX-2816
 Approval : 895812

Thank You for Your Business

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE REC

STAPLES



** Welcome To Our Hesperia Store **
 Store #354

 See Us On WEB www.smartandfinal.com

Cashier: Miguel A.

DATE 10/27/18 TIME 14:12:02

25.62 lb @ \$ 1.49 / lb	
Penguin Dry Ice	38.17 T
24.74 lb @ \$ 1.49 / lb	
Penguin Dry Ice	36.86 T
SUBTOTAL	75.03
Sales Tax	5.81
TOTAL	80.84
Visa TENDER	80.84
Cash CHANGE	.00

TOTAL NUMBER OF ITEMS THIS VISIT--> 2

***** Electronic Payment Activity *****
 10/27/2018 14:12:29
 CHASE VISA Entry Method: Chip
 CARD #: XXXXXXXXXXXXX0436
 PURCHASE - APPROVED
 AUTH CODE:06980A

Mode:	Issuer:
AID:	A0000000031010
IAD:	06010A03A0A0C2
TSI:	E800
ARC:	00
TC:	5DF5BBB09A6494A1
MID: 287992 TID: 001 SEQ: 046578	
Total:	USD\$ 80.84

***** Electronic Payment Activity *****

14:12:34 OP# 810095339 10/27/18
 Term:4 Trans # 31 Store # 354

THANK YOU FOR SHOPPING
 YOUR HESPERIA SMART AND FINAL
 STORE MANAGER: Robert Winter
 1 (760) 947-9217

*

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

HAR ARCO AM PM
16869 S D ST
VICTORVILLE CA 92395
760-951-2957
Terminal ID: *****989 ***2
1/1/19 1:47 PM
DEBIT - SWIPE
ACCT #: *****2816
DEBIT SALE
UID: 900128600798 REF #: 9441
BATCH #: 750 AUTH #: 004816
AMOUNT \$40.00

APPROVED

SIGNATURE NOT REQUIRED
MERCHANT COPY

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECE

MARINA GROCERY
 13200 SPRING VALLEY PKWY
 VICTORVILLE CA 92395
 L306253097001

TAPLES

03/22/2019 4:14:49 AM
 Register: 2 Trans #: 1740 Op ID: 3
 Your cashier: DIANA

*** PREPAID RECEIPT ***

Regular Unld CR	PUMP# 4	\$30.00	99

Subtotal =		\$30.00	
Tax =		\$0.00	

Total =		\$30.00	
Change Due =		\$0.00	
Credit		\$30.00	

 XXXX XXXX XXXX 1484 Visa
 INVOICE: 045027
 AUTH 022011
 =====

POS Authorization Only
 Sequence Number 16397
 Chip Read
 BEST BUY VISA
 Mode: Issuer
 AID: A0000000031010
 TVR: 8080008000
 IAD: 06010A03602000
 TSI: 6800
 ARC: 00
 APPROVED 022011
 =====

I agree to pay the above total amount
 according to the card issuer agreement.

Footer

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

G&M OIL #26
15933 MAIN ST.
HESPERIA CA
00207431

TAPE RE

STAPLES

03/20/2019 8:25:37 AM
Register: 1 Trans #: 4254 Op ID: 12
Your cashier: Lealani

*** PREPAID RECEIPT ***

UNL SUP US CA PUMF# 7 \$40.00 99

Subtotal = \$40.00

Tax = \$0.00

Total = \$40.00

Change Due = \$0.00

Credit \$40.00

XXXXXXXXXXXX1484 VISA
INVOICE: E/3184721
AUTH 020273

PREPAY TRANSACTION
PRE-APPROVED MAXIMUM PURCHASE AMOUNT
Chip Read
BEST BUY VISA
Mode: Issuer
AID: A0000000031010
TVR: 8000008000
IAD: 06010A03A0A000
TSI: 6800
ARC: 00

rewards on
fill-up at
Chevron with a
Techron Advantage
card. See app
for details.

I agree to pay the above total amount
according to card issuer agreement.

Customer Copy

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:



ARCO GASOLINE

ARCO AMPM 42883
14920 MAIN ST.
HESPERIA, CA
ARCO42883001
VeriFone Gold Disk

TAPE REC

STAPLES

TAX 1 Reg#
PRE-AUTHORIZED RECEIPT

Description	Qty	Amount
FOUNT NT 42OZ:TPR	1	1.49
T MNSTR CCTAQ 4Z:TPR	2	3.00
3.58 Dsc		-0.58
PREPAY CA #01		40.00
debitfee	1	0.35

Subtotal		44.84
Amount TAX 1 Taxable		3.00
7.750% Tax		0.23
TOTAL		45.07
PREAUTH \$		45.07

Tax Type	Purchase	Rebate	Taxable	tax
T(7.750%)	3.00	0.00	3.00	0.23

Prepay Receipt
DEBIT \$45.07
Acct/Card #: XXXXXXXX2816
Auth #: 034012
Resp Code: 000
Stan: 0134467492
Reference:77803

APP LABEL : US DEBIT
AID : A0000000980840
APP CRYPTOGRAM : TC 15FE9D30A9580A4B
ENTRY METHOD : Chip

SITE ID: ARCO42883001
MERCHANT COPY

PIN USED
NO SIGNATURE NEEDED

THANK YOU
FOR CHOOSING ARCO
COMMENTS?
CALL 1-800-322-2726

ST# 42883 TILL XXXX DR# 1 TRAN# 1024957
CSH: 14 03/17/19 09:40:48

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
 3750 MARKET STREET
 RIVERSIDE, CA. 92501
 951-682-3167

Sale

xxxxxxxxxxxx5900
 MASTERCARD Entry Method: Chip

Total: \$ 2.00

03/15/19 10:48:41
 Inv #: 000000001 Appr Code: 05244Z
 Apprvd: Online

CAPITAL ONE
 AID: A000000041010
 TVR: 00 00 00 00 00
 TSI: E8 00

Customer Copy

THANK YOU!
 GARAGE 2

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECEIPT

APLES

UNITED PACIFIC 5190
 14921 BEAR VALLEY
 HESPERIA CA
 09439100

03/25/2019 5:08:21 PM
 Register: 1 Trans #: 5373 Op ID: 40
 Your cashier: Amber

*** PREPAID RECEIPT ***

REGULAR CA PUMP# 7 \$40.00

 Subtotal = \$40.00
 Tax = \$0.00

 Total = \$40.00

 Change Due = \$0.00

 Debit \$40.00

XXXXXXXXXXXX2816 DEBIT
 INVOICE: 170821
 AUTH 00-010820
 US DEBIT
 AID:A0000000980840
 40 C699293165123CE5
 PIN VERIFIED
 NO SIGNATURE REQUIRED
 Maestro
 DDA
 Terminal Seq Num: 944262
 AUTHORIZATION
 CHIP Exp.Date:**/**
 Term ID: 1
 Workstation ID: 1
 Nothing will be charged to the card
 until the final purchase amount is known
 Your opinion counts! Enter to Win
 1 of 60 \$25 gas gift cards!!!
 Provide feedback at www.gasvisit.com

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

TAPE RECE

SHOP N GO MOBIL
 11254 I AVE.
 HESPERIA CA 92345

TAPLES

SHOP N GO
 11254 I AVE
 HESPERIA CA 92345
 FG06145364001

03/08/2019 8:15:08 AM
 Register: 1 Trans #: 8624 Op ID: 11
 Your cashier: Cashier

*** PREPAID RECEIPT ***

Regular CR PUMP# 7 \$30.00 99

 Subtotal = \$30.00
 Tax = \$0.00

 Total = \$30.00

 Change Due = \$0.00

XXXXXXXXXXXX2816 Debit
 INVOICE: 001724
 AUTH 887556

=====

POS Authorization Only
 Site #: 000000009923392
 Shift Number 1
 Sequence Number 33689
 Chip Read
 US DEBIT
 Mode: Issuer
 AID: A0000000980840
 TVR: 8080048000
 IAD: 06010A03602000
 TSI: 6800
 ARC: 00
 APPROVED 887556
 Verified by PIN

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
3750 MARKET STREET
RIVERSIDE, CA. 92501
951-682-3167

Sale

XXXXXXXXXXXX5900

MASTERCARD

Entry Method: Chip

Total: \$

4.00

03/15/19

14:56:02

Inv #: 000000010

Appr Code: 00089Z

Apprvd: Online

CAPITAL ONE

ATD: A000000041010

TVR: 00 00 00 80 00

TSI: E8 00

Customer Copy

THANK YOU!
GARAGE 2

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

MORENO VALLEY
2550 Canyon Springs Pkwy
Riverside, CA 92507
951-413-2951

Sales Date : 04-11-19 02:18pm
Sales No. : 1340156011
Sales Type : (01) REGULAR SALE
Customer No.: 1210161298 ENCORE JUNIOR SENIOR
HIG



QTY	DESCRIPTION	EXT. AMT
1	LIVEWIRE ADV ADM50 50FT DMK CABLE SKU # 2592633000	56.99
2	LIVEWIRE ADV ADM25 25FT DMK CABLE SKU # 2592634000	69.98
5	LIVEWIRE ADV ADM6 6FT DMK CABLE SKU # 2592636000	94.95

PAY TYPE	PAY AMT		
0: DEBIT CARD	241.34	Subtotal:	221.92
		8.75 %Tax:	19.42
		Total USD\$	241.34

Please Note:

Cashier: 097901 097901 CAESAR H.

C A R D I N F O

Amount 241.34 USD\$
Card # XXXXXXXXXXXXX2816
Expt Dt XXXX
Auth No 671049
Purchase
Entry Chip Read
Mode Issuer
Merchant Number 372472763880
Terminal ID 1337214

Verified By PIN

CVM Results 420000
AID A0000000980840
TVR 8080048000
IAD 08010403402000
TSI 6800
ARC 00

Thank You for Shopping at Guitar Center!!!

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

13200 SPRING VALLEY PARKWAY
VICTORVILLE CA 92395

MARINA GROCERY
L306253097001
13200 SPRING VALLEY
VICTORVILLE, CA
92395
03/25/2019 670473076
06:33:16 AM

XXXX XXXX XXXX 1484
Visa
INVOICE 046052
AUTH 025821

PUMP# 4
REG CR 15.226G
PRICE/GAL \$3.499

FUEL TOTAL \$ 53.28

CREDIT \$ 53.28

=====
Customer-activated Purchase/Capture
Sequence Number 17434
Swiped
APPROVED 025821
=====

Thank You
Please Come Again

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Shop N Go Mobil, 001
11254 I Ave.
Hesperia, CA
92345
04/04/2019
10:19:50 AM

PREPAID RECEIPT

PUMP# 8
Regular CR 11.114G
PRICE/GAL \$3.599

FUEL TOTAL \$ 40.00

Tell us about
your visit!
myexxonmobilvisit
.com

FINAL PURCHASE
AMOUNT RECEIPT WITH
FULL TRANSACTION
DETAIL AVAILABLE
INSIDE

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

DINAPOLIS FIREHOUSE ITALIAN EA
17556 US HIGHWAY 18
APPLE VALLEY CA 92301
C.G. 742 5042

Bank ID: 6011
Merchant ID: 2884
Term ID: 907
Server ID: 1

Sale

XXXXXXXXXXXX2816
VISA Entry Method: Chip
Amount: \$ 130.49
Tip: _____
Total: _____

03/08/19 12:11:16
Inv #: 000005 Appr Code: 042715
Apprvd: Online Batch#: 067001
Retrieval Ref. #: 50100005

US DEBIT
AID: A000000308840
IS1: 6800
IVR: 808083000

Customer Copy

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

* * * * *
 Your carwash code
 is: 670756

* * * * *
 19180 Bear Valley
 RD. Apple Valley CA
 92307

Chevron Station Inc.
 00201467
 19180 Bear Valley RD
 Apple Valley, CA

03/16/2019 474878624
 12:27:11 PM

XXXXXXXXXXXX7929
 Debit
 INVOICE E/D018489
 AUTH 726887

PUMP# 11
 UNLEAD REG 16.805G
 PRICE/GAL \$3.459

FUEL TOTAL \$ 58.13

EXPRESS, Each \$ 6.00

Total = \$ 64.13

DEBIT \$ 64.13
 Swiped

Get rewarded on
 every fill-up at
 Chevron with a
 Techron Advantage
 card. See app
 for details.

Thank You For
 Shopping at Chevron

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES



Victorville Speedwash
12147 Industrial Blvd.
Victorville, CA 92395
(760) 962-9788

4/1/2019 Mon 12:21 PM
GREETER: Auto CTN: 353991
PWC: 92384
Autosentry 2(T1)

Hall of Fame	\$14.00
SUB TOTAL	\$14.00
TOTAL	\$14.00
AMOUNT TENDERED	\$14.00
CHANGE	\$0.00

PAYMENT METHOD: Visa
Account : XXXX-XXXX-2816
Approval : 882115

Thank You For Your Business

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
3750 MARY STREET
RIVERSIDE, CA. 92501
951 682-3167

Sale

XXXXXXXXXXXX7929

MASTERCARD

Entry Method: Chip

Total: \$ 8.00

03/27/19

16:47:24

Inv #: 000000028

Appr Code: 451702

Apprvd: Online

DEBIT MASTERCARD

AID: A000000041010

TVR: 00 00 00 00 00

TSI: E8 00

Customer Copy

THANK YOU!
GARAGE 2

Store: _____

Date: _____

Amount: _____

Reimbursed To: _____

ADMIN APPROVAL ONLY

Location: _____

Expense: _____

Approval: _____

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

--COPY--
DELTA KING CAB
MED# 0011+18011
DRIVER: 1656123
CUSTOMER COPY
03/11/19 TR 1766
START END MILES
08:04 08:04 0.0
DH
MDT: \$ 35.00
SMSFEE:\$ 2.50
SURCH: \$ 0.00
STSRCH:\$ 0.00
TIP: \$ 5.00
TOTAL: \$ 42.50

CARD TYPE: MAST
XXXXXXXXXX7929
AUTH:811017

THANKS
TO CONTACT SITOA
916-444-0008

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:



WP engine

Invoice

Invoice #: INV01673482
Invoice Date: Jan 24, 2019
Account #: 222513
Account Name: sepschool

Billed From:
WP Engine, Inc.
504 Lavaca Street
Suite 1000
Austin TX 78701
United States
Tax ID #: 27-3155665

Billed To:
Encore Education Corporation
Denise Griffin
13610 Sea Gull Drive
8142 SVL Box
Victorville, CA 92395
United States

Terms	Due Date
On Receipt	Jan 24, 2019

Description	Type	Serv. Start	Serv. End	Qty	Amount (USD)
Growth Plan - digital experience platform including 5 sites and 100,000 monthly visits	Service	1/24/2019	2/23/2019	1	\$115.00
5-Site Pack Legacy Discount	Service	1/24/2019	2/23/2019	1	\$0.00
Multi-Site Legacy Discount	Service	1/24/2019	2/23/2019	1	\$0.00

Total Charges: \$115.00
Total Sales Tax: \$0.00
Total Credits Applied: \$0.00
Total Payments Received: (\$115.00)

Balance Due: \$0.00

For inquiries regarding this transaction, please email billing@wpenge.com.

APPROVED

FROM THE DESK OF
DENISE GRIFFIN, CEO

50/50
COMMUNICATIONS

Payment Instructions:

Payment must be made by credit card.

Updates to the credit card on your account may be made by an account user with *Owner* or *Billing* permissions at my.wpenge.com under the *My Account* tab.

Invoice Aging Summary

Current Due	30 Days Past Due	60 Days Past Due	90 Days Past Due	120+ Days Past Due	Total Aging
\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00



PAID

901 Broadway
Suite #23103
Nashville, TN 37203

Invoice #590861

Invoice Date: 12/07/2018

Due Date: 01/21/2019

Invoiced To

Denise Griffin
13610 Sea Gull Drive 8142 SVL
Victorville, California, 92395
United States

**50/50
ADVERTISING**

Description	Total
Domain Renewal - denisgriffin.net - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$12.49 USD
Domain Renewal - encorehighschool.net - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$12.49 USD
Domain Renewal - encorehighschool.org - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$16.49 USD
Domain Renewal - encoretheatrics.com - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$12.49 USD
Domain Renewal - westernartsuniversity.net - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$12.49 USD
Domain Renewal - westernartsuniversity.org - 1 Year/s (02/20/2019 - 02/19/2020) + DNS Management + Email Forwarding	\$16.49 USD
Sub Total	\$82.94 USD
Credit	\$0.00 USD
Total	\$82.94 USD

\$41.47

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

CONSERU FUEL #6109
 009570-257
 6189 DAY STREET
 RIVERSIDE, CA
 925079516569395
 12/14/2018 505878446
 11:20:52 AM

XXXXXXXXXXXX8639
 Debit
 INVOICE 95234750
 AUTH 007993

PUMP# 10
 DIESEL CR 13.1610
 PRICE/GAL \$3.799

FUEL TOTAL \$ 50.00

DEBIT \$ 50.00

Card Data
 COMPLETION ENTRY METHOD: S SEQ#9985
 APPROVED
 BATCH#20181214964
 Retr Data: 05182212141919018348780518221
 2141181000500811 N

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

CONSERV FUEL #6109
 009570-257
 6189 DAY STREET
 RIVERSIDE, CA
 925079516569395
 12/14/2018 505878440
 11:17:45 AM

XXXXXXXXXXXX8639
 Debit
 INVOICE 95234746
 AUTH 007989

PUMP# 10
 DIESEL CR 13.161G
 PRICE/GAL \$3.799
 FUEL TOTAL \$ 50.00
 DEBIT \$ 50.00

Card Data
 COMPLETION ENTRY METHOD: S SEQ#9981
 APPROVED
 BATCH#20181214964
 Retr Data: 34987012141915418340783498701
 21411151000500011 N

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Chevron Extra Mile 00380156
1677 Devore Rd
San Bernardino CA

Extra Mile Chevron
00380156
1677 Devore rd
San Bernardino, CA
11/08/2018 127303149
04:34:39 PM

XXXXXXXXXXXXXXXX5900
MASTERCARD
INVOICE E/5658073
AUTH 03064Z

PUMP# 8
UNLEAD REG 13.4066
PRICE/GAL \$3.899

FUEL TOTAL \$ 52.27

CREDIT \$ 52.27

Swiped

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

ARCO GASOLINE
 ARCO AMPM 4286C
 1492D MAIN ST.
 HESPERIA CA

ARCO42883001
 VeriFone Gold Disk

DATE 11/02/18 08:19
 TRAN# 9030404
 PUMP# 03
 SERVICE LEVEL: SELF
 PRODUCT: UNID 1
 GALLONS: 15.065
 PRICE/G. \$ 3.599
 FUEL SALE \$ 54.29
 debitfee \$0.35
 DEBIT \$54.64

DEBIT
 Payment from
 Primary Account
 XXXXXXXXXXXXX2816
 Auth #: 071111
 Resp Code: 000
 Stan: 04801886935
 Reference: 83627

SITE ID: ARCO4288300
 1

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Store:

Date:

Amount:

Reimbursed To:

RPS RIVERSIDE PARKIN
3750 MARKET STREET
RIVERSIDE, CA. 92501
951-682 3167

Sale

XXXXXXXXXXXX2816
VISA

Entry Method: Chip

Total: \$

4.00

11/02/18

12:34:32

Inv #: 000000003

Appr Code: 023415

Apprvd: Online

VISA DEBIT

AID: A0000000031010

TVR: 80 80 00 80 00

TSI: 68 00

Customer Copy

THANK YOU!
GARAGE 2

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPTS THAT DO NOT FOLD RECEIPTS - NO STAPLES

Chevron Stores Inc.
 15320 Bear Valley Rd.
 Victorville CA
 00209354

10/27/2018 1:45:26 PM
 Register: 1 Trans #: 4556 Op ID: 118695
 Your cashier: DEBRA

22QT EXTRA MILE FOAM ICE (077071225700)\$8.
 59 1
 22QT EXTRA MILE FOAM ICE (077071225700)\$8.
 59 1

Subtotal = \$17.18
 SALES TA = \$1.33

Total = \$18.51

Change Due = \$0.00

Credit \$18.51

XXXXXXXXXXXX0436 VISA
 INVOICE: E/5437611
 AUTH 02459A
 Chip Read
 CHASE VISA
 Mode: Issuer
 AID: A0000000031010
 TVR: 0000008000
 IAD: 06010A03A02002
 TSI: E800
 ARC: 00

Get rewarded on
 every fill-up at
 Chevron with a
 Techron Advantage
 card. See app
 for details.

I agree to pay the above total amount
 according to card issuer agreement.

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES



** Welcome To Our Hesperia Store **
Store #354

See Us On WEB www.smartandfinal.com

Cashier: Miguel A.

DATE 10/27/18 TIME 14:08:18

8 @ .89
A&W Cream Soda 7.12 FD
Was \$14.32/ YOU SAVED --> \$7.20
8 @ .10
+CRV
SUBTOTAL .80
Sales Tax 7.92
.61
TOTAL 8.53
TENDER 8.53
Cash CHANGE .00
Visa

TOTAL NUMBER OF ITEMS THIS VISIT--> 8

***** Electronic Payment Activity *****
10/27/2018 14:09:24
CHASE VISA Entry Method: Chip
CARD #: XXXXXXXXXXXXXXX0436
PURCHASE - APPROVED
AUTH CODE:07819A

Mode: Issuer
AID: A0000000031010
TVR: 0000008000
IAD: 06010A03A0A002
TSI: E800
ARC: 00
TC: 095A8DF2224EAC1E
MID: 287992 TID: 001 SEQ: 046576
Total: USD\$ 8.53

***** Electronic Payment Activity *****
14:09:29 OP# 810095339 10/27/18
Term:4 Trans # 29 Store # 354

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
3750 MARKET STREET
RIVERSIDE, CA. 92501
951-682-3167

Sale

xxxxxxxxxxxx2816

VISA

Entry Method: Chip

Total: \$

6.00

11/01/18

12:48:44

Inv #: 000000001

Appr Code: 044815

Apprvd: Online

VISA DEBIT

AID: A000000031010

TVR: 80 80 00 80 00

TSI: 68 00

Customer Copy

THANK YOU!
GARAGE 2

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

RPS RIVERSIDE PARKIN
 3750 BARCEL STREET
 RIVERSIDE, CA. 92501
 951-682-3167

Sale

XXXXXXXXXXXX5900
 MASTERCARD

Entry Method: Chip

Total: \$ 8.00

10/30/18

14:23:08

Inv #: 000000011

Appr Code: 05260Z

Apprvd: Online

CAPITAL ONE

AID: A000000041010

TVR: 00 00 00 80 00

.JI: E8 00

Customer Copy

DATE: 10/30/18
 TIME: 14:23:08

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

SHOP N GO MOBIL
 11254 I AVE.
 HESPERIA CA 92345

Shop N Go Mobil, 001
 11254 I Ave.
 Hesperia, CA 92345

01/22/2019 4:07:47 PM
 Register: 1 Trans #: 2277 Op ID: 11
 Your cashier: Cashier

*** PREPAID RECEIPT ***

Regular CA	PUMP# 8	\$20.00	99

	Subtotal =	\$20.00	
	Tax =	\$0.00	

	Total =	\$20.00	
	Change Due =	\$0.00	
Cash		\$20.00	

Tell us about
 your visit!
myexxonmobilvisit.com

THANKS FOR YOUR BUSINESS

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Smart & Final!
extra! &
Warehouse & Market. Friend & Neighbor.

** Welcome To Our Hesperia Store **
Store #354

See Us On WEB www.smartandfinal.com

Cashier: Miguel A.

DATE 10/27/18 TIME 14:09:33

3 @ 24.90		
FS 73/27 Grnd Beef	74.70	F
2 @ 13.99		
Gardenburger Patty	27.98	F
FS 24 Pk Hmbgr Bun	2.49	F
FS 24 Pk Hmbgr Bun	2.49	F
SUBTOTAL	107.66	
Sales Tax	.00	

Visa	TOTAL	107.66
Cash	TENDER	107.66
	CHANGE	.00

TOTAL NUMBER OF ITEMS THIS VISIT--> 7

***** Electronic Payment Activity *****
10/27/2018 14:10:26
CHASE VISA Entry Method: Chip
CARD #: XXXXXXXXXXXX0436
PURCHASE - APPROVED
AUTH CODE:00876A

Mode:	Issuer
AID:	A0000000031010
TVR:	0000008000
IAD:	06010A03A0A002
TSI:	E800
ARC:	00
TC:	70118DFB3E75DOFB
MID: 287992	TID: 001 SEQ: 046577
Total:	USD\$ 107.66

***** Electronic Payment Activity *****

14:10:31 OP# 810095339 10/27/18
Term:4 Trans # 30 Store # 354

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

MARINA GROCERY, 1
 13200 SPRING VALLEY PARKWAY
 VICTORVILLE, CA 92395

02/19/2019 4:49:28 AM
 Register: 2 Trans #: 8005 Op ID: 3
 Your cashier: DIANA

*** REPRINT *** REPRINT *** REPRINT ***

Regular Unld CA PUMP# 4
 12.503 GAL @ \$3.199/GAL \$40.00 99

Subtotal = \$40.00

Tax = \$0.00

Total = \$40.00

*** REPRINT *** REPRINT *** REPRINT ***

Change Due = \$0.00

Cash \$40.00

Footer

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

13200 SPRING VALLEY PARKWAY
 VICTORVILLE CA 92395

MARINA GROCERY
 L306253097001
 13200 SPRING VALLEY
 VICTORVILLE, CA
 92395
 02/25/2019 670469815
 01:49:19 PM

XXXX XXXX XXXX 2816
 Debit
 INVOICE 038212
 AUTH 502547

PUMP# 4
 REG CA 15.0046
 PRICE/GAL \$3.299

FUEL TOTAL \$ 49.50
 DB Trans Fee \$ 0.50

TOTAL = \$ 50.00

DEBIT \$ 50.00

=====

Customer-activated Purchase/Capture
 Sequence Number 09495
 Swiped
 APPROVED 502547

=====

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECT

STAPLES



**More saving.
 More doing.**

STORE MANAGER DANA.HOFFMAN@HOMEDEPOT.COM
 15150 BEAR VALLEY RD VICTORVILLE CA

0665 00036 05656 10/27/18 02:23 PM
 CASHIER JENNA

781756626026 16/3 50' WF <A>
 16/3 50' HDX EXTENSION CORD
 6@13.97 83.82

SUBTOTAL 83.82
 SALES TAX 6.50
 TOTAL \$90.32

XXXXXXXXXXXX5900 MASTERCARD USD\$ 90.32
 AUTH CODE 00266Z/8364465 TA
 AID A0000000041010 4341504954414C204F4
 E45



0665 36 05656 10/27/2018 7987

RETURN POLICY DEFINITIONS
 POLICY ID DAYS POLICY EXPIRES ON
 A 1 90 01/25/2019

DID WE NAIL IT?

Take a short survey for a chance TO WIN
 A \$5,000 HOME DEPOT GIFT CARD

Opine en español

www.homedepot.com/survey

User ID: HLM 12266 11637
 PASSWORD: 18527 11601

Entries must be completed within 14 days
 of purchase. Entrants must be 18 or
 older to enter. See complete rules on
 website. No purchase necessary.

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

ARCO GASOLINE

ARCO AMPM 42222
3892 SIERRA AVE
FONTANA CA
ARCO4222001
VeriFone Gold Disk

Description	Qty	Amount
debitfee	1	0.35
EC UNLD CA #01 SELF @ 2.999/ G	16.134G	48.39
Subtotal		48.74
Tax		0.00
TOTAL		48.74
DEBIT \$		48.74

DEBIT
Payment from
Primary Account
XXXXXXXXXXXX2816
Auth #: 045820
Resp Code: 000
Stan: 04872124028
Reference: 83926

SITE ID: ARCO4222001

THANK YOU
FOR CHOOSING ARCO
COMMENTS?
CALL 1-800-322-2726

ST# 42222 TILL XXXX DR# 0 TRAN# 9012645
CSH: 0 01/26/19 18:01:48

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

MARINA GROCERY
 13200 SPRING VALLEY PKWY
 VICTORVILLE CA 92395
 L306253097001

01/28/2019 9:36:00 AM
 Register: 1 Trans #: 4492 Op ID: 3
 Your cashier: DIANA

*** PREPAID RECEIPT ***

Regular Unld CA	PUMP# 4	\$30.00	99
Debit Trans Fee		\$0.50	
Subtotal =		\$30.50	
Tax =		\$0.00	
Total =		\$30.50	
Change Due =		\$0.00	

Debit \$30.50

XXXX XXXX XXXX 2816 Debit
 INVOICE: 030817
 AUTH 234652

=====

POS Authorization Only
 Sequence Number 02001
 Chip Read
 US DEBIT
 Mode: Issuer
 AID: A0000000980840
 TVR: 8080048000
 IAD: 06010A03602000
 TSI: 6800
 ARC: 00
 APPROVED 234652
 Verified by PIN

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

ARCO GASOLINE

ARCO AMPM 42086
1240 E WASHINGTON ST.
COLTON, CA
ARCO42086001
VeriFone Gold Disk

TAPE RECEIPT

COUPLES

Store: _____

Date: _____

Amount: _____

Reimbursed To: _____

PRE-AUTHORIZED RECEIPT

Description	Qty	Amount
DELUGE 1L	1	1.11
0.10 CRV		0.10
1.49 Dsc -0.38		
DELUGE 1L	1	1.11
0.10 CRV		0.10
1.49 Dsc -0.38		
PREPAY CA #03		30.00
debitfee	1	0.35
Subtotal		32.77
Tax		0.00
TOTAL		32.77
PREAUTH \$		32.77

Prepay Receipt
DEBIT \$32.77
Acct/Card #: XXXXXXXX2816
Auth #: 084419
Resp Code: 000
Stan: 0027143675
Reference: 96967

APP LABEL : US DEBIT
AID : A0000000980840
APP CRYPTOGRAM : TC 08654E1D9C2E18F3
ENTRY METHOD : Chip

SITE ID: ARCO42086001
MERCHANT COPY

PIN USED
NO SIGNATURE NEEDED

THANK YOU
FOR CHOOSING ARCO AMPM
COMMENTS?
CALL 1-800-322-2726

ST# 42086 TILL XXXX DR# 1 TRAN# 1010938
CSH: 13 02/05/19 16:44:00

ADMIN APPROVAL ONLY

Location: _____

Expense: _____

Approval: _____

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Chevron
6971 Beach Blvd.
Buena Park, CA
STN 00098319

02/09/19 18:53:05

E/VISA
XXXXXXXXXXXX2816

Invoice#: 1972685
Auth#: 065321

Pump#: 3
16.1246 @ \$ 3.339/G
1-Un/Self \$ 53.84

Total \$ 53.84

VOHS/ALBERTSONS:*****3386

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES



** Welcome To Our Hesperia Store **
 Store #354

 See Us On WEB www.smartandfinal.com

Cashier: Miguel A.

DATE 10/27/18 TIME 14:07:41

3 @ 3.99	
First Street Water	11.97 F
3 @ 1.75	
+CRV	
SUBTOTAL	5.25
Sales Tax	17.22
	.00

Visa	TOTAL	17.22
Cash	TENDER	17.22
	CHANGE	.00

TOTAL NUMBER OF ITEMS THIS VISIT--> 3

***** Electronic Payment Activity *****
 10/27/2018 14:08:02
 CHASE VISA Entry Method: Chip
 CARD #: XXXXXXXXXXXX0436
 PURCHASE - APPROVED
 AUTH CODE:04159A

Mode:	Issuer
AID:	A0000000031010
TVR:	0000008000
IAD:	06010A03A0A002
TSI:	E800
ARC:	00
TC:	FFC005B7D17378EE
MID: 267992	TID: 001 SEQ: 046575
Total:	USD\$ 17.22

***** Electronic Payment Activity *****
 14:08:06 OP# 810095339 10/27/18
 Term:4 Trans # 28 Store # 354

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

Chevron Stations Inc
 00207815
 3260 Wagon Train Rd
 Phelan, CA

03/02/2019 817462953
 04:51:43 PM

XXXXXXXXXXXX2816
 Debit
 INVOICE E/D064053
 AUTH 318300

PUMP# 1
 UNLEAD REG 15.961G
 PRICE/GAL \$3.399

FUEL TOTAL \$ 54.25

Total = \$ 54.25

DEBIT \$ 54.25
 Swiped

Get rewarded on
 every fill-up at
 Chevron with a
 Techron Advantage
 card. See app
 for details.

Thank you for
 Shopping at Chevron

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

PLACE RECEIPT HERE

TAPE RECEIPT FLAT, DO NOT FOLD RECEIPTS - NO STAPLES

ARCO GASOLINE
ARCO AMPM 42883
1492D MAIN ST.
HESPERIA CA

ARCO42883001
VeriFone Gold Disk

DATE 12/18/18 10:22
TRAN# 9064840
PUMP# 06
SERVICE LEVEL: SELF
PRODUCT: UNLD 1
GALLONS: 17.119
PRICE/G: \$ 3.199
FUEL SALE \$ 54.76
debitfee \$0.35
DEBIT \$55.11

DEBIT
Payment from
Primary Account
XXXXXXXXXXXX2816
Auth #: 081913
Resp Code: 000
Stan: 0045152637
Reference: 90376

SITE ID: ARCO4288300
1

Store:

Date:

Amount:

Reimbursed To:

ADMIN APPROVAL ONLY

Location:

Expense:

Approval:

Final Details for Order #114-4936004-1630650

[Print this page for your records.](#)

Order Placed: October 7, 2018
Amazon.com order number: 114-4936004-1630650
Order Total: \$19.95

Shipped on October 8, 2018

Items Ordered

1 of: *Premium Bulk Lanyards by Lucky Lanyards | 110 lanyards unit pack | BLACK | Black Lanyards 38" with Swivel Hook | Perfect ID holder, name tag holder, badge holder, VIP, Events, Tradeshows, Lucky Lanyards* **Price \$19.95**
Sold by: Office Fodder ([seller profile](#))
Business Price

Condition: New

Shipping Address:

Denise Griffin
16955 LEMON ST
HESPERIA, CA 92345-5139
United States

Item(s) Subtotal: \$19.95
Shipping & Handling: \$0.00

Total before tax: \$19.95
Sales Tax: \$0.00

Shipping Speed:

Two-Day Shipping

Total for This Shipment: \$19.95

Payment information

Payment Method:

Debit Card | Last digits: 7929

Item(s) Subtotal: \$19.95
Shipping & Handling: \$0.00

Billing address

Denise Griffin
13555 Anchor Drive 8546 SVL
Victorville, CA 92395
United States

Total before tax: \$19.95
Estimated tax to be collected: \$0.00

Grand Total: \$19.95

To view the status of your order, return to [Order Summary](#).

RIVERSIDE SAFETY

Final Details for Order #113-2298343-5355439

[Print this page for your records.](#)

Order Placed: November 8, 2018
PO number: circus elite
Amazon.com order number: 113-2298343-5355439
Order Total: \$299.90

Shipped on November 10, 2018

Items Ordered

10 of: *SUNKY- Elephant Latex Head Mask Creepy Animal Costume for Halloween Party* **Price**
Sold by: Sunky Phone ([seller profile](#)) | Product question? [Ask Seller](#) **\$29.99**

Condition: New

Shipping Address:

Denise Griffin
16955 LEMON ST
HESPERIA, CA 92345-5139
United States

Item(s) Subtotal: \$299.90
Shipping & Handling: \$0.00

Total before tax: \$299.90
Sales Tax: \$0.00

Shipping Speed:

Two-Day Shipping

Total for This Shipment: \$299.90

Payment information

Payment Method:

Debit Card | Last digits: 7929

Item(s) Subtotal: \$299.90
Shipping & Handling: \$0.00

Billing address

Denise Griffin
13555 Anchor Drive 8546 SVL
Victorville, CA 92395
United States

Total before tax: \$299.90
Estimated tax to be collected: \$0.00

Grand Total: \$299.90

To view the status of your order, return to [Order Summary](#).

50/50
class
Supplier

Final Details for Order #112-6296809-3019444

[Print this page for your records.](#)

Order Placed: August 13, 2018
PO number: 50 / 50 class curriculum scien
Amazon.com order number: 112-6296809-3019444
Seller's order number: 183971
Order Total: \$26.65

Shipped on August 14, 2018

Items Ordered

1 of: 6 Piece Acrylic Lens Set - 2" (50mm) Diameter - Double Convex, Double concave, Plano Convex, Converging Concave-Convex, Diverging Concave-Convex, Plano-Concave **Price**
Sold by: hBARSCI ([seller profile](#)) **\$24.73**
Business Price

Condition: New

Shipping Address:

Denise Griffin
16955 LEMON ST
HESPERIA, CA 92345-5139
United States

Item(s) Subtotal: \$24.73
Shipping & Handling: \$0.00

Total before tax: \$24.73
Sales Tax: \$1.92

Shipping Speed:

Standard Shipping

Total for This Shipment: \$26.65

Payment information

Payment Method:

Debit Card | Last digits: 7929

Item(s) Subtotal: \$24.73
Shipping & Handling: \$0.00

Billing address

Denise Griffin
13555 Anchor Drive 8546 SVL
Victorville, CA 92395
United States

Total before tax: \$24.73
Estimated tax to be collected: \$1.92

Grand Total: \$26.65

Credit Card transactions

MasterCard ending in 7929: August 14, 2018: \$26.65

To view the status of your order, return to [Order Summary](#).

50150
class supplies



Exhibit
5.2

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

DOJ Report – Riverside and Hesperia -
Findings from fingerprinting through the DOJ/FBI.



Human Resources:

D.O.J. Reporting – April – 2019

All new hires have been cleared through the DOJ.

A former substitute HRID# 35643 had a notice come through the system, Encore has decided that this former employee will not be eligible for re-hire.

Ashlin Barkdull

Human Resources



Human Resources:

D.O.J. Reporting – May – 2019

All new hires have been cleared through the DOJ.

Ashlin Barkdull
Human Resources



Exhibit
5.3

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

2019-2020 School Calendars – Riverside and Hesperia -

ENCORE JR./SR. HIGH SCHOOL - HESPERIA | 2019-2020 CALENDAR

AUGUST '19						
S	M	T	W	Th	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

1-2 Staff In-Service, No school - Staff In-service
5-6 Jumpstart (7th Grade) Minimum day- Staff In-service
7 7-12 Jumpstart Minimum day - (Not Required) Staff In-Service
8 First day of school, Minimum day- Staff In-service
9 Minimum day - Staff In-service
14 Periods 1-9
30 Staff In-Service, No School
16 School days

FEBRUARY '20						
S	M	T	W	Th	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

12 Lincoln's Birthday, No School
17 President's Day, No School
18 School days

SEPTEMBER '19						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

2 Labor Day, No School
20 School days

MARCH '20						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

11 Academic day, Min. day - Staff In-service
16-27 Spring Break
12 School days

OCTOBER '19						
S	M	T	W	Th	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

14 Columbus Day, No school
22 School days

APRIL '20						
S	M	T	W	Th	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

22 School days

NOVEMBER '19						
S	M	T	W	Th	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

11 Veterans Day Observed, No School
22 Minimum day- Staff In-service
25-29 Fall Break
15 School Days

MAY '20						
S	M	T	W	Th	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

6 Conservatory day, Min. Day- Staff In-Service
25 Memorial Day, No school
20 School days

DECEMBER '19						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

25 Christmas Day
16-31 Winter Break
10 school days

JUNE '20						
S	M	T	W	Th	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

1-4 Finals Week
5 Minimum 1-9 Day - Last Day of School - Staff In-Service
6 Graduation Day
8-9 Staff In-service
5 School days

JANUARY '20						
S	M	T	W	Th	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

1-3 Winter Break
13-16 Finals Week
17 End of Fall Semester
20 M.L. King Day, No school
21 First day of Spring Semester
19 School days

Bell Schedule	Days	Minutes	Total
Regular	173	381	65,913
Minimum	5	180	900
All Periods 1-9	1	340	340
Minimum 1-9	1	144	144
Total Instructional Minutes			67,297
Total School Days			180

Note ■ minimum days, ■ no school, ■ conservatory/academic, ■ periods 1-9

ENCORE JR./SR. HIGH SCHOOL - RIVERSIDE | 2019-2020 CALENDAR

AUGUST '19						
S	M	T	W	Th	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

1-9 Staff In-Service, No school - Staff In-service
12-13 Jumpstart (7th Grade) Minimum day- Staff In-service (not required)
14 Jumpstart Minimum day - (Not Required) Staff In-Service
15 First day of school, Minimum day- Staff In-service
16 Minimum day - Staff In-service
30 Staff In-Service, No School
11 School days

FEBRUARY '20						
S	M	T	W	Th	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

12 Lincoln's Birthday, No School
17 President's Day, No School
18 School days

SEPTEMBER '19						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

2 Labor Day, No School
20 School days

MARCH '20						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

11 Academic day, Min. day - Staff In-service
19-27 Spring Break
15 School days

OCTOBER '19						
S	M	T	W	Th	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

14 Columbus Day, No school
22 School days

APRIL '20						
S	M	T	W	Th	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

22 School days

NOVEMBER '19						
S	M	T	W	Th	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

11 Veterans Day Observed, No School
22 Minimum day- Staff In-service
25-29 Fall Break
15 School Days

MAY '20						
S	M	T	W	Th	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

6 Conservatory day, Min. Day- Staff In-Service
25 Memorial Day, No school
20 School days

DECEMBER '19						
S	M	T	W	Th	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

25 Christmas Day
16-31 Winter Break
10 school days

JUNE '20						
S	M	T	W	Th	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

8-11 Finals Week
12 Minimum 1-9 Day - Last Day of School - Staff In-Service
13 Graduation Day
15 Staff In-Service
10 School days

JANUARY '20						
S	M	T	W	Th	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

1-3 Winter Break
13-16 Finals Week
17 End of Fall Semester
20 M.L. King Day, No school
21 First day of Spring Semester
19 School days

Bell Schedule	Days	Minutes	Total
Regular	176	397	69,872
Minimum	5	185	925
Minimum 1-9	1	160	160
Total Instructional Minutes			70,957
Total School Days			182

Note ■ minimum days, ■ no school, ■ conservatory/academic, ■ periods 1-9



Exhibit
5.5

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

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Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Board Minutes – Minutes from 3.14.19



Board Meeting Minutes

March 04, 2019

6:00 p.m.

Encore Education Corporation
Phone: (760) 949-2036
Fax (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA
92345 – CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street,
Riverside, CA 92501 – CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

The Order of Business may be changed without notice: Notice is hereby given that the order of consideration of matters on this agenda may be changed without prior notice.

Reasonable Limitations May be placed on public testimony: The Governing Board's presiding officer reserves the right to impose reasonable time limits on public testimony to ensure that the agenda is completed. For any person requiring a translator, this time will be doubled to account for translation time.

Special Presentation may be made: Notice is hereby given that, consistent with the requirements of the Bagley-Keene Open Meeting Act, special presentations not mentioned in the agenda may be made at this meeting. However, any such presentation will be for information only.

Reasonable Accommodation for any individual with a Disability: Pursuant to the Rehabilitation Act of 1973, any individual with a disability who requires reasonable accommodation to attend or to participate in this meeting of the Governing board may request assistance by contacting the EEC (760) 949-2036.

Public Documents relating to Open Session Agenda items are available for review by the public at the Reception Desk at Encore Education Corporation's Executive office or on the internet at www.encorehighschool.com. For more information concerning this agenda, please contact EEC (760) 949-2036.

1.0 CALL TO ORDER. The meeting was called to order at 6:06pm (time).

2.0 OPEN GENERAL SESSION

ROLL CALL	Present	Absent
Lenny Esposito	<u> X </u>	_____
Kelly Ahmed	<u> X </u>	_____
Suzanne Cherry	<u> X </u>	_____
Rob Gabler	<u> X </u>	_____
Paula Gharib	<u> X </u>	_____
Mari Miller	<u> X </u>	_____
Kathy Nielsen	_____	<u> X </u>

3.0 APPROVAL OF THE AGENDA

MOTION: Suzanne Cherry **Second:** Paula Gharib **Vote:** 6/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	_____	_____	_____
Suzanne Cherry	<u> X </u>	_____	_____	_____
Kelly Ahmed	<u> X </u>	_____	_____	_____
Rob Gabler	<u> X </u>	_____	_____	_____
Paula Gharib	<u> X </u>	_____	_____	_____
Mari Miller*	<u> X </u>	_____	_____	_____
Kathy Nielsen*	_____	_____	_____	<u> X </u>

4.0 INVITATION TO ADDRESS THE BOARD, OPEN SESSION ITEMS. This is the time and place for the general public to address the Board of Directors on any matter within jurisdiction of the Board. Comments should be limited to 3 minutes. Unless an item has been placed on the published agenda in accordance with the Brown Act, there shall be no action taken, nor should there be comments on, responses to, or discussion of a topic not on the agenda. The Board members may: (1) acknowledge receipt of information/report; (2) refer to staff with no direction as to action or priority; or (3) refer the matter to the next agenda.

Add to the next board meetings closed session Parent and Student #9341.

5.0 CONSENT ITEMS. It is recommended that the board considers approving a number of agenda items as a consent list. These items are routine in nature and can be enacted in one motion without further discussion. Consent items may be called up by any member at the meeting for clarification, discussion, or change.

5.1 CEO Expense Report – Denise Griffin – **Item tabled till next board meeting**

5.2 DOJ Report – Ashlin Barkdull – **No new negative reports. All newhires scanned and approved.**

APPROVAL OF THE CONSENT ITEMS

MOTION: Rob Gabler **Second:** Suzanne Cherry **Vote:** 6/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	_____	_____	_____
Suzanne Cherry	<u> X </u>	_____	_____	_____
Kelly Ahmed	<u> X </u>	_____	_____	_____
Rob Gabler	<u> X </u>	_____	_____	_____
Paula Gharib	<u> X </u>	_____	_____	_____
Mari Miller*	<u> X </u>	_____	_____	_____
Kathy Nielsen*	_____	_____	_____	<u> X </u>

6.0 INFORMATION ITEMS. There are no actions needed for any of these items. These items are presented for informational purposes.

- 6.1 ASB PRESIDENT REPORT** – Nathan Zini, ASB President Hesperia
- 6.2 ASB PRESIDENT REPORT** – Sophia Wolfe, ASB President Riverside
- 6.3 STAFF LIAISON REPORT** – Jamie Waggoner, Hesperia
- 6.4 STAFF LIAISON REPORT** – Ramsey Hassen, Riverside
- 6.5 DEAN OF ACADEMICS REPORT** – Cindy Roach and Jessica Meyer
- 6.6 DEAN OF STUDENTS REPORT** – Steve Nutter, Hesperia
- 6.7 DEAN OF STUDENTS REPORT** – John Griffin, Riverside

John Griffin Dean of Student Riverside Report – Father passed away. Thank you to the board for postponing the board meeting. 3 people dismissed for behavior. 12 behavior Contracts. Jr. high kids causing issues. 6 or so students for tardy school. Constantly dealing with Jr. High Kids having issues. Aunt has passed as well. Thank you again.

6.8 CEO Verbal Report – Denise Griffin

Working on fixing and updating the A-G courses. Working on formalizing since June to ensure both campuses match as well as UC enrollment. Every course on the catalogue is in the que for revisions on A-G. Rather than have students select the courses like before we are going “old school” and doing a “Scramble” logistics are being worked out. March 22nd Hesperia and March 28th Riverside. All the courses and periods that are available are on the website for Hesperia and we are working on finishing up Riverside this week. The Friday before they will get the Course Catalogue and a worksheet. During the scramble they have allotted time to go to the booths to select their courses in person with their teachers period by period. Hopefully this cleans up the scheduling in advanced time for students and staff to know what they are taking. Kids will now have a chance to take less classes if they are not driven by conservatory so that discipline issues will decline.

- 6.9 COO Verbal Report** – John Griffin – None to report
- 6.10 Enrollment** – Jenna Snowball, Riverside, Lin Ahmed, Hesperia – **More detailed summaries requested.**
- 6.11 Approved A-G Courses** – Denise Griffin

7.0 ACTION ITEMS.

7.1 Vote for Approval – LOW-PERFORMING STUDENTS BLOCK GRANT SPENDING PLAN. 2018-2019 Block Grant - Provides funds for LEAs serving students identified as low-performing on state English language arts or math assessments, who are not otherwise identified for supplemental grant funding under the LCFF, or eligible for special education services. **(Exhibit 7.1)**

MOTION: <u>Suzanne Cherry</u>	Second: <u>Mari Miller</u>	Vote: <u>6/0</u>		
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u>X</u>	___	___	___
Suzanne Cherry	<u>X</u>	___	___	___
Kelly Ahmed	<u>X</u>	___	___	___
Rob Gabler	<u>X</u>	___	___	___
Paula Gharib	<u>X</u>	___	___	___
Mari Miller*	<u>X</u>	___	___	___
Kathy Nielsen*	___	___	___	<u>X</u>

7.2 Vote for Approval –SECOND INTERIM BUDGET. (Exhibit 7.2)

MOTION: <u> Mari Miller </u>	Second: <u> Paula Gharib </u>	Vote: <u> 6/0 </u>		
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	—	—	—
Suzanne Cherry	<u> X </u>	—	—	—
Kelly Ahmed	<u> X </u>	—	—	—
Rob Gabler	<u> X </u>	—	—	—
Paula Gharib	<u> X </u>	—	—	—
Mari Miller*	<u> X </u>	—	—	—
Kathy Nielsen*	—	—	—	<u> X </u>

8.0 BOARD COMMENTS / REPORTS. The Governing Board will take comments/updates from fellow board members, and the EEC Executive Administration for future agenda issues.

The board wishes to recognize their deepest condolences to Mr. and Mrs. Griffin and their entire family for their recent loses and loses they’ve endured over the past 3 years.

9.0 ADJOURN TO CLOSED SESSION

Pursuant to Government code section 54957, the Board may adjourn to closed session at any time during the meeting to discuss staff/student personnel matters, negotiations, litigation, and/or acquisition of land or facilities. The board will adjourn to closed session in a private area for discussion and may take action on the following closed session items.

A. Student Discipline appeals. Due to the confidential nature of discipline appeals, all student discipline appeals take place in closed session.

- Parent request and student(s) #5697 and #6843 - Hesperia*
- Parent request and student #10209 - Hesperia*

B. Pending Litigation. Due to the confidential nature of any litigation that may come against the corporation, issues relating specifically to pending legal issues are orders of closed session.

Update on Rodriguez vs Encore.

C. Real Estate Negotiation. In the intent of fair and legal bargaining power, issues related to real estate negotiations are discussed in closed session.

There are no updates at this time.

D. Employee Actions. Any actions that may take place in regards to employees including disciplinary and corrective actions are discussed within closed session.

10.0 RECONVENE AFTER CLOSED SESSION.

At the conclusion of closed session, the Board will reconvene in open session for the purposes of disclosing in public session any actions taken during closed session regarding the outlined scope of closed session.

- A. Parent and Student(s) #5697 and #6843 – Hesperia, Encore will hold retraining with the office personnel in regards to how to direct parents to the board to solve issues. Student signed an IT agreement for the personal device usage and broke the contract according to the Dean’s observation. Encore will hold trainings in regards to body image, payment policies, and appropriate communications with parents. HR will formulate tracking policies to follow for payment plans and disseminate that information in trainings for advisors. Parent will be advised of all of this in writing via mail and email.**

- A. Parent and student #10209 – Hesperia, Encore will issue a letter stating that the student will be changed from an expulsion to dismissal. The student will not be able to reapply to Encore as a student until 2nd Semester of 2019-2020.

11.0 ADJOURNMENT

MOTION: <u> Mari Miller </u>	<u> </u>	Second: <u> Kelly Ahmed </u>	<u> </u>	Vote: <u> 6/0 </u>	<u> </u>
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT	
Lenny Esposito	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Suzanne Cherry	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Kelly Ahmed	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Rob Gabler	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Paula Gharib	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Mari Miller*	<u> X </u>	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Kathy Nielsen*	<u> </u>	<u> </u>	<u> </u>	<u> </u>	<u> X </u>

The meeting adjourned at 8:53pm (time).

The next meeting will be held, Monday, April 8 at 6:00 pm



Exhibit
5.6

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Board Minutes – Minutes from 4.15.19



Board Meeting Minutes

April 15, 2019

6:00 p.m.

Encore Education Corporation

Phone: (760) 949-2036

Fax (760) 956-3338

www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA
92345 – CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street,
Riverside, CA 92501 – CLASSROOM H1

Board Members:

Lenny Esposito, Board President

Suzanne Cherry, Board Vice President

Kelly Ahmed, Board Secretary/Treasurer

Rob Gabler, Board Member

Paula Gharib, Board Member

Mari Miller, Board Alternate*

Kathy Nielson, Board Alternate*

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1.0 CALL TO ORDER. The meeting was called to order at 6:55PM (time).

2.0 OPEN GENERAL SESSION

ROLL CALL	Present	Absent
Lenny Esposito	<u> X </u>	<u> </u>
Kelly Ahmed	<u> </u>	<u> X </u>
Suzanne Cherry	<u> X </u>	<u> </u>
Rob Gabler	<u> X </u>	<u> </u>
Paula Gharib	<u> X </u>	<u> </u>
Mari Miller	<u> </u>	<u> X </u>
Kathy Nielsen	<u> X </u>	<u> </u>

3.0 APPROVAL OF THE AGENDA

MOTION: Kathy Neilsen **Second:** Rob Gabler **Vote:** 5/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Suzanne Cherry	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Kelly Ahmed	<u> </u>	<u> </u>	<u> </u>	<u> X </u>
Rob Gabler	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Paula Gharib	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Mari Miller*	<u> </u>	<u> </u>	<u> </u>	<u> X </u>
Kathy Nielsen*	<u> X </u>	<u> </u>	<u> </u>	<u> </u>

4.0 INVITATION TO ADDRESS THE BOARD, OPEN SESSION ITEMS. This is the time and place for the general public to address the Board of Directors on any matter within jurisdiction of the Board. Comments should be limited to 3 minutes. Unless an item has been placed on the published agenda in accordance with the Brown Act, there shall be no action taken, nor should there be comments on, responses to, or discussion of a topic not on the agenda. The Board members may: (1) acknowledge receipt of information/report; (2) refer to staff with no direction as to action or priority; or (3) refer the matter to the next agenda.

5.0 CONSENT ITEMS. It is recommended that the board considers approving a number of agenda items as a consent list. These items are routine in nature and can be enacted in one motion without further discussion. Consent items may be called up by any member at the meeting for clarification, discussion, or change.

- 5.1 CEO Expense Report – Denise Griffin
- 5.2 DOJ Report – Ashlin Barkdull
- 5.3 2019-2020 School Calendars – Riverside and Hesperia
- 5.4 CTE Completer Capstones
- 5.5 Board Minutes 3.14.19
- 5.6 Board Minutes

Suzanne Cherry Motioned to table items 5.1-5.6 and 7.3 to the 5/13/19 meeting. The board meeting layout for the PDF will be corrected for the minutes and the items for the next board meeting will be transferred.

MOTION: Suzanne Cherry **Second:** Paula Gharib **Vote:** 5/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Suzanne Cherry	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Kelly Ahmed	<u> </u>	<u> </u>	<u> </u>	<u> X </u>
Rob Gabler	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Paula Gharib	<u> X </u>	<u> </u>	<u> </u>	<u> </u>
Mari Miller*	<u> </u>	<u> </u>	<u> </u>	<u> X </u>
Kathy Nielsen*	<u> X </u>	<u> </u>	<u> </u>	<u> </u>

6.0 INFORMATION ITEMS. There are no actions needed for any of these items. These items are presented for informational purposes.

- 6.1 **ASB PRESIDENT REPORT** – Nathan Zini, ASB President Hesperia
- 6.2 **ASB PRESIDENT REPORT** – Sophia Wolfe, ASB President Riverside
- 6.3 **STAFF LIAISON REPORT** – Jamie Waggoner, Hesperia
- 6.4 **STAFF LIAISON REPORT** – Ramsey Hassen, Riverside
- 6.5 **DEAN OF ACADEMICS REPORT** – Cindy Roach and Jessica Meyer
- 6.6 **DEAN OF STUDENTS REPORT** – Steve Nutter, Hesperia
- 6.7 **DEAN OF STUDENTS REPORT** – John Griffin, Riverside
- 6.8 **CEO Verbal Report** – Denise Griffin
- 6.9 **Executive Manager Verbal Report** – Ashlin Barkdull
- 6.10 **Enrollment** – Jenna Snowball, Riverside, Lin Ahmed, Hesperia
- 6.11 **Approved A-G Courses** – Denise Griffin

7.0 ACTION ITEMS.

7.1 Vote for Approval – AUDIT CONTRACT & NOTICE AGREEMENT FORM FOR ENCORE HIGH SCHOOL/RIVERSIDE (RATIFICATION). (Exhibit 7.1)

MOTION: Suzanne Cherry **Second:** Paula Gharib **Vote:** 5/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	___	___	___
Suzanne Cherry	<u> X </u>	___	___	___
Kelly Ahmed	___	___	___	<u> X </u>
Rob Gabler	<u> X </u>	___	___	___
Paula Gharib	<u> X </u>	___	___	___
Mari Miller*	___	___	___	<u> X </u>
Kathy Nielsen*	<u> X </u>	___	___	___

7.2 Vote for Approval –ENCORE-DELTA MANAGED SOLUTIONS (DMS) BUSINESS SERVICES AGREEMENT FOR 2019-22 - which covers both Hesperia and Riverside for three years. (Exhibit 7.2)

MOTION: Rob Gabler **Second:** Paula Gharib **Vote:** 5/0

ROLL CALL	AYE	NAY	ABSTENTION	ABSENT
Lenny Esposito	<u> X </u>	___	___	___
Suzanne Cherry	<u> X </u>	___	___	___
Kelly Ahmed	___	___	___	<u> X </u>
Rob Gabler	<u> X </u>	___	___	___
Paula Gharib	<u> X </u>	___	___	___
Mari Miller*	___	___	___	<u> X </u>
Kathy Nielsen*	<u> X </u>	___	___	___

7.3 Vote for Approval –UPDATED ADOPTION OF ENCORE BOARD POLICY BOOK. (Exhibit 7.2)
Tabled for the 5/13/19 Meeting.

8.0 BOARD COMMENTS / REPORTS. The Governing Board will take comments/updates from fellow board members, and the EEC Executive Administration for future agenda issues.

9.0 ADJOURN TO CLOSED SESSION

Pursuant to Government code section 54957, the Board may adjourn to closed session at any time during the meeting to discuss staff/student personnel matters, negotiations, litigation, and/or acquisition of land or facilities. The board will adjourn to closed session in a private area for discussion and may take action on the following closed session items.

A. Student Discipline appeals. Due to the confidential nature of discipline appeals, all student discipline appeals take place in closed session.

None pending

B. Pending Litigation. Due to the confidential nature of any litigation that may come against the corporation, issues relating specifically to pending legal issues are orders of closed session.

Update on Rodriguez vs Encore.

C. Real Estate Negotiation. In the intent of fair and legal bargaining power, issues related to real estate negotiations are discussed in closed session.

There are no updates at this time.

D. Employee Actions. Any actions that may take place in regards to employees including disciplinary and corrective actions are discussed within closed session.

10.0 RECONVENE AFTER CLOSED SESSION.

At the conclusion of closed session, the Board will reconvene in open session for the purposes of disclosing in public session any actions taken during closed session regarding the outlined scope of closed session.

11.0 ADJOURNMENT

MOTION:	<u>Suzanne Cherry</u>	Second:	<u>Rob Gabler</u>	Vote:	<u>5/0</u>
ROLL CALL	AYE	NAY	ABSTENTION	ABSENT	
Lenny Esposito	<u> X </u>	___	___	___	
Suzanne Cherry	<u> X </u>	___	___	___	
Kelly Ahmed	___	___	___	<u> X </u>	
Rob Gabler	<u> X </u>	___	___	___	
Paula Gharib	<u> X </u>	___	___	___	
Mari Miller*	___	___	___	<u> X </u>	
Kathy Nielsen*	<u> X </u>	___	___	___	

The meeting adjourned at 9:00PM (time).

The next meeting will be held, Monday, May 13 at 6:00 pm



Exhibit
6.1

May 13, 2019

Encore Education Corporation
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Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

ASB President Report – Hesperia – Nathan Zini

Board Meeting 5/13/19

Nathan Zini, Hesperia ASB General President

Past ASB Events

- 4/16 - Team Summit
- 4/25 - Team Rush
 - ASB coordinated all team advisors with their booth activity and position, set up and cleaned up.
- 4/26 - ASB General Election Day.
 - 2019-2020 General Officers: Angel Parra- President. Frances Jones- Vice President. Kyle Johnson- Secretary. Hannah Moses- Treasurer.
- 4/29 - Team Advisor Meeting
- 5/11 - Prom
 - Junior Class Officers held this year's Prom at Bonaventure Brewing Co. in L.A. which included different elements from years prior such as ice cream, a chocolate fountain, and both indoor and outdoor seating.
- 4/13 - 5/17 - ASB Class Election Campaigns
 - Candidates for ASB Class Officer positions are running during Spirit Week for the 2019-2020 school year.

Upcoming ASB Events

- 5/28 - All School Trivia Night
- 5/31 - Senior Dodgeball
- 6/3 - School Wide Water Fight

- 6/3 - Senior Breakfast
- 6/7 - Senior Sunset



Exhibit
6.2

May 13, 2019

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Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

ASB President Report – Riverside – Sophia Wolfe

ASB President Report for the Month of May 2019

by Sophia Wolfe

The Holi Festival that took place on April 26th on the Hesperia Campus was an outstanding event. Hesperia did a wonderful job putting it all together, and everyone had a blast! Participation from the Riverside Campus doubled this year as a second bus needed to be added.

The week of April 29th housed our 2019-2020 ASB General Officer Elections. Dozens of students campaigned throughout the week, dressing in fun clothes, participating in lunch rallies, and decorating the halls with witty slogans. One highlight of the week was the Show Off Your Silly Side rally where nominees showed off their weird skills, such as eating seven oranges in thirty seconds or rapping a Doctor Seuss book. Friday afternoon revealed the results: Keilan Jackson for President, and Lauren Brooks for Secretary. To our surprise, both Vice President and Treasurer were tied by less than one percent - meaning another voting process was in place for the following week. Lillian Vargas was ultimately elected as Vice President and Taylor Krustch was elected as Treasurer. Class Officer Nominations will take place this week with the help of our Student Council and then Class Officer Election Week will follow.

This year's Team Fair was successful once again. Though, the turnout wasn't as strong as previous years. The ASB Team for the 2019-2020 school year will be brainstorming on how to reinvigorate the event. One notable aspect of Team Fair was the ASB Dunk Tank. We used the dunk tank as a campaigning device for the nominees since elections were that afternoon. Student were also allowed to nominate a friend to be dunked.

ASB took charge to lead an incredible Teacher and Staff Appreciate Week. On Monday, our Juniors prepared and delivered selections that you would find at a continental breakfast, On Tuesday, our ASB Commissioners delivered enough pizzas to our buildings with witty teacher memes attached inside the pizza boxes. On Wednesday, our Sophomores created teacher supply goodie bags. On Thursday, our Freshman and the rest of the ASB Team put together sack lunched with delicious sandwiches and snacks. On Friday, our Seniors delivered Donuts and words of affirmation to every single staff member

The 2nd Annual Captain Encore Pageant happened on May 12th, and was a hilarious event. Hosted at Central Auditorium following recitals, our contestants that consisted of all guys competed in three rounds: Beachwear, Talent, and Formal- for a chance to be Captain Encore. Encore Riverside crowned Logan Brown as our Captain - he stole the show after playing the spoons and performing a surprise tap dance routine.

With the year coming to a close, a lot of big senior events are on the horizon. Prom is this weekend, and that's just the start of the fun. With this report I have included the draft of the Senior Events Calendar that we will distribute with every cap and gown later this week.

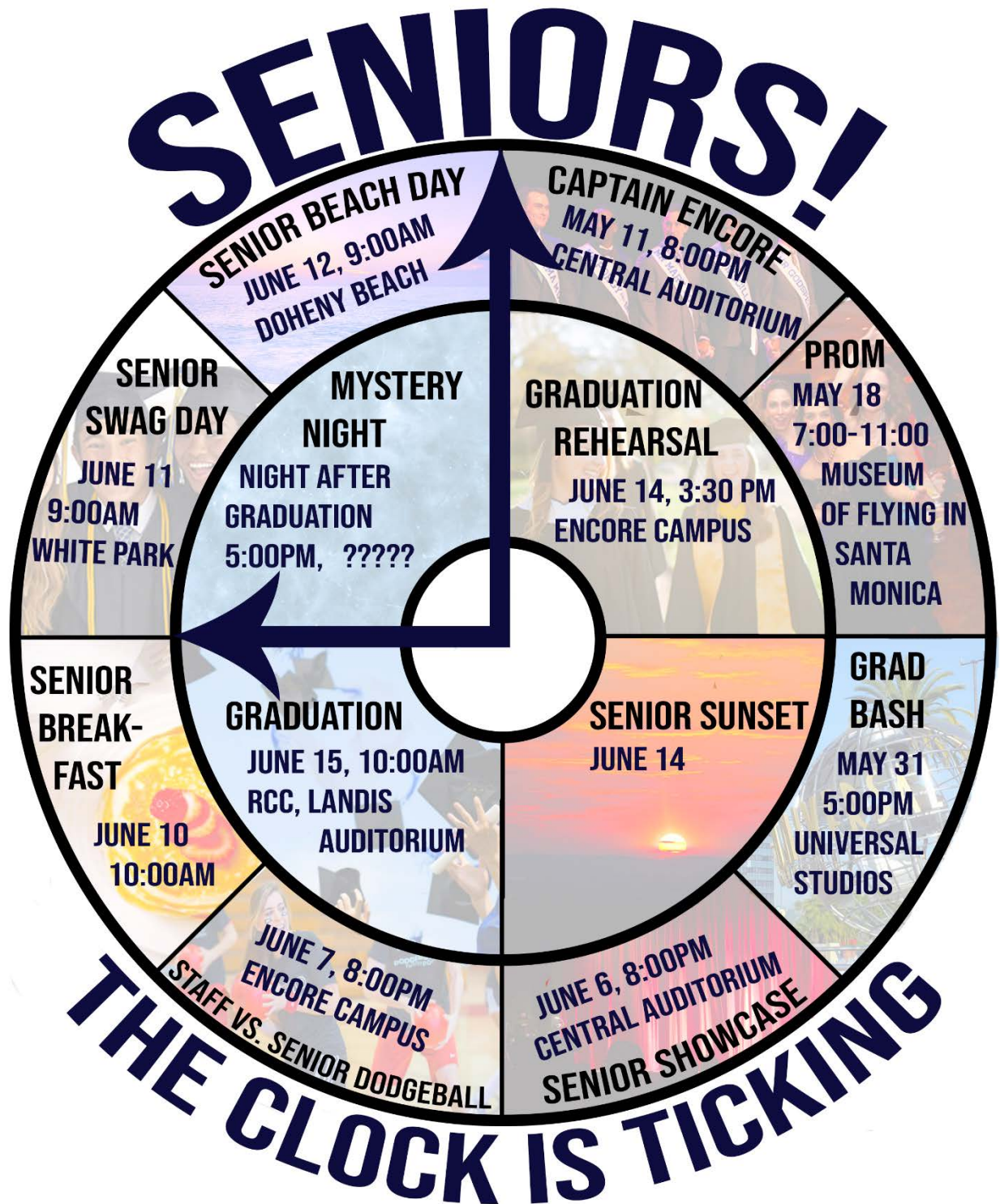




Exhibit
6.3

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Staff Liaison Report – Hesperia – Jamie Waggoner

----- Forwarded message -----

From: **Jamie Waggoner** <jwaggoner@encorehighschool.com>

Date: Mon, May 13, 2019 at 1:33 PM

Subject: Re: Board Meeting 5/13/19

To: Ashley Warner <awarner@encorehighschool.com>

I have nothing to report at this time, Ashley. It has been a rather boring month!



Exhibit
6.4

May 13, 2019

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Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Staff Liaison Report – Riverside – Ramsey Hassen

----- Forwarded message -----

From: **Ramsey Hassen** <rhassen@encorehighschool.com>

Date: Mon, May 13, 2019 at 1:04 PM

Subject: Re: Board Meeting 5/13/19

To: Ashley Warner <awarner@encorehighschool.com>

Hello Ashley,

I am currently chaperoning for the JASB field trip and will be unable to make the board meeting today.

I have no updates to report at the time.

Thank you,



Exhibit
6.5

May 13, 2019

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Kathy Nielson, Board Alternate*

INFO:

Dean of Academics Report – Hesperia and Riverside –
Hesperia Dean – Cindy Roach
Riverside Dean – Jessica Meyer

Board Meeting Report

May 13, 2019

Hesperia Dean of Academics: Cynthia Roach

Riverside Dean of Academics: Jessica Meyer

- Staff:
 - Riverside
 - Math 1 Teacher – Long Term Sub
 - Film Teacher – Long Term Sub
 - Teacher Appreciation Week:
 - ASB did an amazing job.
 - Parent Advisory Council brought teachers lunch on Friday.
 - Hesperia
 - Vacant Dance Teacher (Al Zorn is filling in on A Day and a sub is covering his classes)
 - Teacher Appreciation Week:
 - Worked w/ ASB to do special things for Teachers/Instructors this week
 - Mon: Donuts/juice @ morn mtg
 - Wed: lunch from Panda, Sodas, & Cookies after school before meetings
 - Fri: Nacho Bar (cheese/chili) w/ take away jar of Home-Made Salsa & note from ASB telling teachers what they are appreciated for.
 - CSF/NHS: On Tues --Provided “Teacher Survival Kits” in a jar along with Danishes
 - TH: Blood Drive
 - Parent Advisory Council—gave teachers a card w/ extra gum telling them they were EXTRA amazing
- WASC:
 - Riverside:
 - WASC Visit May 5th – 8th.
 - Overall the visit went well. We wait to hear from WASC for accreditation.
- State Testing
 - Hesperia: still pulling in students to complete tests that are in progress and about to expire as well as those who haven’t started and need to make up tests.
 - Completion Rates: See Chart for specifics as of this morning
 - 7th Grade = needs ELA PT
 - 8th Grade = above 95% in all categories
 - 11th Grade = Needs ALL Categories
 - 12th Grade = Needs Science
 - Held Raffle each week of grade level testing and did gift baskets to the winners @ lunch rally on the 3 Fridays.
 - Still planning the ticket party for all students who received tickets all days of their testing
 - Riverside: Still doing makeups.
 - 11th Grade: Need All Tests
 - 12th Grade: Needs Science
 - 8th Grade: Needs ELA PT
 - 7th Grade: Needs ELA CAT and ELA PT

- Finals:
 - Hesperia:
 - Chrome Books will be collected on 5-31-19 from all students
 - Any Seniors that don't get collected will be collected during senior activities week and
 - Seniors Finals: May 28th – 31st
 - Teachers will give paper / pencil finals during Finals week for grades 7-11 (June 3rd--6th)
 - Riverside:
 - Chromebooks collected:
 - Seniors: June 3rd
 - Other Grades: June 10th
 - Senior finals: June 3rd – 7th
 - Teachers giving paper/pencil Finals 7-11th June 10th – 13th
- Academic Rallies
 - Hesperia: March & April will be combined and handed out this Friday (Last Fri 5-10 was the original date but there were already two items being done so to make sure the awards were primary focus it was moved to 5-17)
- Benchmarks: Both Campuses
 - Working on creating BMs w/ Test Wiz
 - Courses Utilizing Cyber High
 - Give Final Quiz for Units 9&10 the last week of May (28th – 31st)
- Professional Development:
 - Hesperia:
 - Min Day for Teacher Collaboration last Wed (5-8-19)
 - Building Positive Relationships with Difficult Students
 - EL Strategies
 - Ran out of time for the Positive use of Film in Classroom
 - Will be moved to Academic / Arts meetings this Tues 5-14-19 and next Tues 5-21-19
 - Riverside focused on WASC.
- Curriculum:
 - Cyber High has updated the Environmental Science to be NGSS Compliant and submitted to A-G for Approval
 - Teachers in sciences have added in items needed to cover standards not previously in the materials (8th & HS)
- Counseling:
 - Hesperia:
 - AP Exam--English Lang & Comp to be given this Wed 5-15-19

In-Service Schedule 5/8/19

11:45-12:45—Teacher Appreciation Lunch (F29)

- **Who: Teachers & Instructors**

1:00-2:30 –Difficult Students/Use of Film in Class/EL Strategies (F29)

- **Who: Teachers & Instructors**

2:30-3:30– Work on Grades

- **Who: Teachers & Instructors**

3:30 → Have a great Afternoon!

EL Instructional Strategies

These suggestions are applicable for all students with diverse learning needs.

- Seat the student near the teacher.
- Print clearly; do not use cursive writing.
- Print instructions clearly on the board as well as giving instructions orally.
- Print key words, page numbers, homework and deadlines, etc. on the board.
- Incorporate visuals - gestures, props, graphic organizers and charts.
- Ensure students understand the instructions.
- Ensure students have all necessary materials (e.g. binders, notebooks, textbooks, handouts, etc.).
- Monitor teacher talk
 - Avoid slang, colloquial expressions, complex structures.
 - Speak clearly, using a normal tone and rate of speed, or slightly slower.
- Recycle new and key words.
- Check for comprehension - use questions that require one word answers, props, and gestures. (Avoid “Do you understand?”)
- Allow for discovery learning but be ready to give direct instructions on how to complete a task (e.g. direct instructions on how to complete a task (e.g. how to write a paragraph or how to use a calculator).
- Get to know the student’s reading and writing ability. Don’t assume a high literacy level because the student has relatively advanced oral skills.
- When possible, modify assignments so the ESL or ELD student writes less, has simpler questions to answer, fewer spelling words, etc.
- Consider that it may take the ESL or ELD student longer to complete certain tasks and/or student tasks may need to be modified.

Accommodations: Instructional Materials

- High beginner and intermediate language learners may benefit from a clear summary of content in the form of graphic organizers.
- Provide a clear type, large print children’s dictionary, English learner dictionary, illustrated dictionary, and/or picture dictionary.
- Provide bilingual dictionaries for older students who are literate in their first language. *
- * Discourage over-reliance on dictionaries and translation.
- Provide books on tape or CD where possible.
- Use manipulatives to reinforce new concepts.
- Provide wall charts of key concepts or information (e.g. number tables, alphabet, periodic tables, maps).
- Provide a word wall of key words.
- Provide a variety of texts and resources on curriculum topics at a range of reading levels.
- Provide models of completed homework assignments, projects, etc.
- Ensure tests and assignments are written in clear concise language and are easy to read.

10 Ways to Help ELLs Succeed in Math

When it comes to learning math, English language learners (ELLs) have a unique challenge. Unlike most English-speaking students, ELLs have the task of learning a second language and learning content simultaneously. Contrary to popular assumption, language plays a critical role not just in reading and writing, but in learning mathematics as well. As a teacher, you're challenged with making math lessons comprehensible and with ensuring that students have the language to understand instruction and express their grasp of math concepts orally and in writing. Our panel of experts share ten ways to teach ELLs their ABCs and their 123s.

- 1. Create Vocabulary Banks.** Charts that contain key math vocabulary words and phrases are helpful references for ELLs when discussing or writing about their math thinking, especially if the words are accompanied by illustrations.
- 2. Use manipulatives.** Manipulatives are important tools that make math content comprehensible. They give students ways to construct physical models of abstract mathematical ideas; they build students' confidence by giving them a way to test and confirm their reasoning; they are useful for solving problems; and they make learning math interesting and enjoyable.
- 3. Modify teacher talk and practice wait time.** It is important to give all students, especially English language learners, time to process questions and formulate responses. Speak slowly and use clear articulation. Reduce the amount of teacher talk and use a variety of words for the same idea. Exaggerate intonation and place more stress on important new concepts or questions. After asking a question, wait for a few moments before calling on a volunteer. Writing the question on the board will also help.
- 4. Elicit nonverbal responses, like a thumbs up or down.** Nonverbal responses will help you check for understanding without requiring students to produce language. ELLs can participate and show that they understand a concept, or agree or disagree with an idea, without having to talk. This is especially important for students whose comprehension of English is more advanced than their ability to speak the language.
- 5. Use sentence frames.** Math sentence frames serve a variety of purposes. They provide the support English language learners need in order to fully participate in math discussions; they contextualize and bring meaning to vocabulary; they provide a structure for practicing and extending English language skills; and they help students use the vocabulary they learn in grammatically correct and complete sentences. After sufficient practice with using the frames to express their mathematical thinking, students will be ready to use the frames for writing. For example, the following frames support students at various language levels in their discussions about polygons.
 - a. Beginning Level--**This is not a polygon . It is/has curves .
 - b. Intermediate Level--**This is not a polygon because it has curves, and is open
 - c. Advanced Level--**This shape has four straight sides , four vertices , and is closed ; therefore, it is a polygon .
- 6. Design questions and prompts for different proficiency levels.** Questioning students lets them reveal what they have learned. Answering questions lets students test, confirm, or modify their own understandings. None of these goals can be met unless the queries are structured in a way that allows students to produce a response. Here are some

examples of questions and prompts used to support students at different proficiency levels.

- a. ***Beginning Level***--English language learners are not always able to answer the questions posed to them, especially when the questions are open-ended. Provide support for and improve the participation of students with lower levels of English proficiency by using a prompt that requires a physical response, like "Show me the circle" or "Touch the larger number." You can also ask a question requiring a yes-or-no answer: "Is one number larger than the other?" When asking short-answer questions, build the answer into the question for additional support: "Is this a triangle or a circle?" or "Is the line horizontal or vertical?" or "Should we add or subtract?"
- b. ***Intermediate and Advanced Levels*** Students with intermediate and advanced levels of proficiency need less support to understand and respond to questions, but carefully crafted queries can improve the quality of both their responses and their English. For example, instead of asking an intermediate-level student, "How did you solve the problem?" you might phrase the question this way: "What did you do first, second, and third to solve the problem?" This sort of question models the structure of a well-crafted answer: "First, I put the blocks in groups of ten. Second, I counted by tens. Third, I added the ones left over." Compare that with the response more likely to result from the first question: "I counted them." Students with advanced fluency can respond to questions and prompts that are even more open-ended, such as "Describe to me the steps you used to solve the problem and explain how you used them."

7. **Use prompts to support student responses.** Prompts can help English language learners get started when responding to a question. For example, begin with: "You figured it out by..." or "It is a polygon because..." or "First you put the hexagon on the table, and then..." If you encourage them toward an answer, they are more likely to follow your lead and respond with confidence.
8. **Consider language and math skills when grouping students.** There are times when grouping students with similar abilities in math makes sense, especially when those students are all struggling with the same concept or skill. Most of the time, however, students benefit from working in groups where participants have varying skill levels in mathematics. Students also benefit from working in groups where participants have different levels of English language competence. However, it is important to monitor student talk to ensure that all students have the opportunity to engage in mathematical conversations.
9. **Utilize partner talk.** For partner talk, ask a question and then give students a minute or two to put their thoughts into words with their nearest neighbor. Partner talk allows more students to participate in classroom discussions, and eliminates the pressure that comes with speaking alone in front of a large group. It also fosters positive peer collaboration; when students figure something out together, trust is built between them.
10. **Ask for choral responses from students.** When you have students echo back a word or phrase, it exposes them to new vocabulary and serves as a model for correct pronunciation, syntax, and grammar

Movies in Classrooms

Inservice 5-8-19

To Show or Not to Show...

...That is the Question

Prior to Showing:

- **Authorization:**
 - Is the film/clip listed in your syllabus you sent home?
 - Did you get parent signature?
 - If Not, did you submit [Movie Request Form](#) to Dean of Academics prior to showing?
 - Is the film an appropriate rating?
 - G = Good to Go
 - PG=Signed Parent Auth under 13
 - PG13=Signed Parent Auth All
 - R= Generally No

Purpose

- Standards:
 - Is there a Standards based justification for your film?
 - How does it fit into the curriculum you are teaching?
 - Must be **Educational & Relevant**
- Film as Text:
 - **Common Core State Standards for English Language Arts (CCSS)** identify a film as a text
 - specific to the use of film in order to *compare and contrast texts*
 - **EX: [Grade 8 ELA](#)**- "Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors."
 - **EX: [ELA standard for grades 11-12](#)**- "Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)"
 - **CCSS** encourage the use of film for higher levels of **Bloom's Taxonomy** including [analysis](#) or [synthesis](#).

Pros & Cons

- PROs:

- Movies can extend the learning beyond the textbook
- Pre-teaching or Interest building / background information
- address additional [learning styles](#)
- provide teachable moments / go beyond what you are teaching in a lesson and allow you to highlight other important topics
- Movies can be scheduled on days when students could be unfocused (*as long as it is standards-based and relevant to current curriculum*)
- Others?

Pros & Cons

- CONS:

- Movies can sometimes be very long
- The educational part of the film may only be a small portion of the overall
- The movie may not be completely historically accurate
- Films do not teach themselves...
 - You need context and active engagement before, during, and after film
- Perception that watching movies is a bad method of teaching
 - See the bullet point above...
- Parents might object to specific content within a movie
 - list the films/clips you will show or could reference during the school year in syllabus/parent letter at beginning of year
 - If there are concerns or content/rating is difficult, send home permission slips anyway
 - Provide opt out and alt assignment for any not returned or parent not approved

How To Use Effectively:

- Use Movies To:
 - Enhance Comprehension
 - Encourage Unmotivated Readers
 - Develop Extended Thinking Strategies
 - Scaffold understanding of complex texts
 - Develop analytical thinking
 - Teach life skills
 - Intro new concept / pre-reading activities

Making the Most out of Movies in Classroom

It is not the movie itself that is important...it is *HOW* you use the movie that makes it important!

Remember...

- **Movies Are a TOOL**
 - Tools need to be used properly to be effective
- **Choose wisely**
 - Is it standards based & relevant?
 - Whole film or clip(s)?
- **Lesson Plans to Accompany**
 - What will the students do before, during, & after film?

Resources

- [Movies in the Classroom](#)
 - This site provides permission slips and movies by subject matter. It has several options.
- [Movie Sheets](#)
 - A collection of worksheets that coincide with movies submitted by teachers all over the world. Remember to stop the movie and allow students to write down the correct information.
- [Mathematics in Movies](#)
 - If you are a math teacher, you will love this. It is a collection of movie clips in which math is involved.
- [Top Documentary Films](#)
 - This website offers free documentaries.
- [Movies Found Online](#)
 - A resource for free movies and documentaries.

Resources

- [Free Documentary TV](#)
 - Another resource for free documentaries. There are many different topic categories available.
- [Video Writing Prompts](#)
 - If you're looking for short videos to kick off free writing or journal activities, TeachHUB offers new, timely video writing prompts every week.
- **What Movies Are Out There?**
 - Here is a link to some of the most popular young adult novels that have film versions available. Check it out – maybe it will inspire you to investigate a new literature unit for your class!
- [List of Children's Books Made Into Feature Films](#)

Resources

- **Where to Find Film Versions or Clips**
- **Library Resources**
 - Check with community libraries.
- **If Streaming Movies (...DON'T! Download and save, then show)**
 - If you are tech savvy, Netflix, Amazon, and several other companies allow you to stream movies directly to computers and if you have a computer and a projector you can have access to numerous films when you need them for a fee.
- **Book Trailers**
 - [Digital Books Talk](#) and other websites share movie-style previews of books.
- **YouTube & Online Video Sites**
 - You Tube can be good for finding snippets of films (or full versions broken into manageable chunks), or even student-made versions of films that are excellent for short compare-contrast activities.

References:

- TeachHub.com
 - [Using Movies to Increase Student Learning](#)
 - [Making the Most Out of Movies in the Classroom](#)
- Reading and Writing Haven
 - [Movies in School: Using them Meaningfully](#)
- ThoughtCo.
 - [Pros and Cons of Using Movies in Class](#)

Building Positive Relationships with Challenging Students

Carol Billing
Education Faculty Chair
College of Western Idaho

Ask Questions!

- How many years teaching?
- What grades and subject areas?
- Feel free to stop me and ask a question !
- Please contribute!
 - If you have a technique that works, let's hear it!

Components of Classroom Discipline

- Rules, Processes, Schedules & Procedures
- Campus Support: Administrators/Programs & School-wide behavior expectations
- Parents
- Teacher's Philosophy of Discipline
- Individual Students
- Addressing Individual Behaviors

Types of Students

- Toughies/Bullies
- Angry or Arguer
- Overactive/ADHC/ADD
- Attention seekers (positive or negative)
- Wannabe adults
- Social Butterflies
- Unmotivated
- Perfectionists
- Flying under the radar (Silent)
- Extremely Reclusive
- PBIS
 - Characteristics of each & how to approach



Hold it! You Write...

- Take a minute to jot down your 5 most challenging students.
- Keep that paper for later....



Why are they so Difficult?

- How come these kids are so hard to work with?
 - 90% of the time the root of the problem is frustration
 - Learning disability (processing, hearing, vision, etc.)
 - Lack of confidence/uncomfortable
 - Issue at home
 - Identify some frustrations your most challenging students might be having.
 - How do you identify unknown frustrations?
 - Relationships

The Challenge...

Will you create a positive or negative relationship?



The Negative Relationship

- You're the Parent
 - Using the Parent voice
 - Reminding/Nagging
 - Enabling
 - Child takes less responsibility
 - Outcomes
 - Teacher
 - Tired
 - Irritated
 - Disliking work
 - Student
 - Dislikes class
 - Uninterested in coursework &/or class
 - Tunes out to learning entirely



The Positive Relationship

- Teacher speak in the Adult voice
- Reprimanding at appropriate levels
 - Empowering
 - Child takes more responsibility
 - Outcomes
 - Teacher
 - Less tired, more energy for teaching
 - Relaxed
 - Happier in classroom
 - Student
 - Finds validation in class
 - Increase in interest in coursework &/or class
 - Learning becomes an individual endeavor, not a compulsory exercise to be detested
 - Independence for life
- Maintenance
 - Investment of time & energy
 - Constantly updating, kids change



**If you're not currently in a positive relationships with your challenging students, how can you change that?
List five things to try.**

Building Blocks

- Most Important Foundation Pieces
 - Clear & consistent classroom rules
 - Clear **expectations**
 - Creates a feeling of stability & comfort
 - *How do you define your expectations?*
 - Modeling expected behavior



Greetings

- Greet them Coming in
 - Part of building a relationship
 - Set the tone of the day
 - Check their attitude/feeling of the moment
 - Are they with it?
- Acknowledge them Going out
 - Ends the day on a positive note
 - Collect exit assessment
- Is this realistic for you?



Positive Contact Home

- Call/email/postcard every parent during first 4 weeks of the year or semester
 - Say something positive about child
 - Next time you contact, parents more likely to work with you, call back, etc.
- Is this realistic for you?



Doing 10x2s

- For 10 days give 2 minutes of direct attention to a challenging student
 - Ask them non-threatening questions: favorite hobby, etc. to get to know interests.
- Within a few sessions, you'll see a change
 - Works particularly well with emotional unstable/anger-issue students.

Giving Choices

- Win/Win Choices
- Letting them take responsibility for what happens next
 - Example: Sending a kid outside
 - Are you ready to come back in?
 - Since they've set classroom expectations, they know what's expected if they agree to return
- Does this work for secondary aged students?

Redirect with Responsibility

- Some students respond to being given a job or responsibility in the classroom
 - This helps to develop a relationship
 - Makes them feel ‘special’
 - Peers regard with respect
 - Builds self-esteem
 - Provides attention the child may be craving in a positive way
 - Will not risk losing new ‘position’ by inappropriate behavior



Peer Partnering

- Using more than direct instruction to engage the many different learning styles.
 - Lucas-The Talker
 - Smart, but distracted by need to talk & lacked desire to physically write anything down or focus
 - Partnered with lower performing student
 - Gave him leadership role (Peer Coaching)
 - “Lucas this is what I need you to do, you are in charge, and here is your challenge...”
 - Outcome
 - Lucas knew he’d get to talk
 - Was able to work with partner
 - Thrived with responsibility
 - Wrote less, but learned by re-teaching material



Getting Help

- Counselors can be Angels
 - Pre-meeting, no surprises
 - Kacey's Drama: getting past it
 - Meeting with the counselor
 - Finding a middle ground
 - Firm on rules
 - Nicknames
 - Getting past the "I'm stupid" complex
 - Create situation for her to find success
 - Used cooperative learning classroom



Oral Review Option

- Give projects that can be presented...or not.
 - Can be one-on-one or in front of class
 - Rubric: to model & give expectations
 - Peer evaluations
 - Immediate feedback
- How could this work for you?



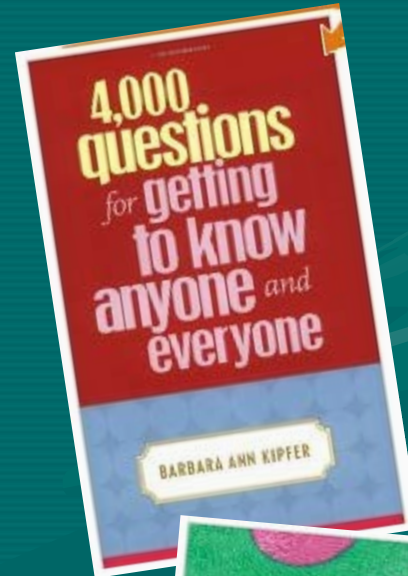
Class Reflection

- Positive Statements
 - In circle, write something positive about each person in the class
 - Provide students with a list of students!
 - Compile into a page for each student
 - Builds classroom unity
 - Builds individual's self-esteem
 - Compile into collage for classroom



Reward with Questions

- If students work for majority of period, reward with social interaction
 - Question books
 - 20 Questions
 - 4,000 Questions for Getting to Know Anyone and Everyone
 - Builds classroom cohesiveness



Get Outside Your Classroom

- Circulate at brunch/lunch
 - See the social groups
 - Anyone isolating themselves?
- Be aware of game days
 - wish the players good luck
 - Acknowledge extracurricular achievements
 - 5 second sports updates
- Attend sporting/club events
 - Discuss briefly during the following day's class



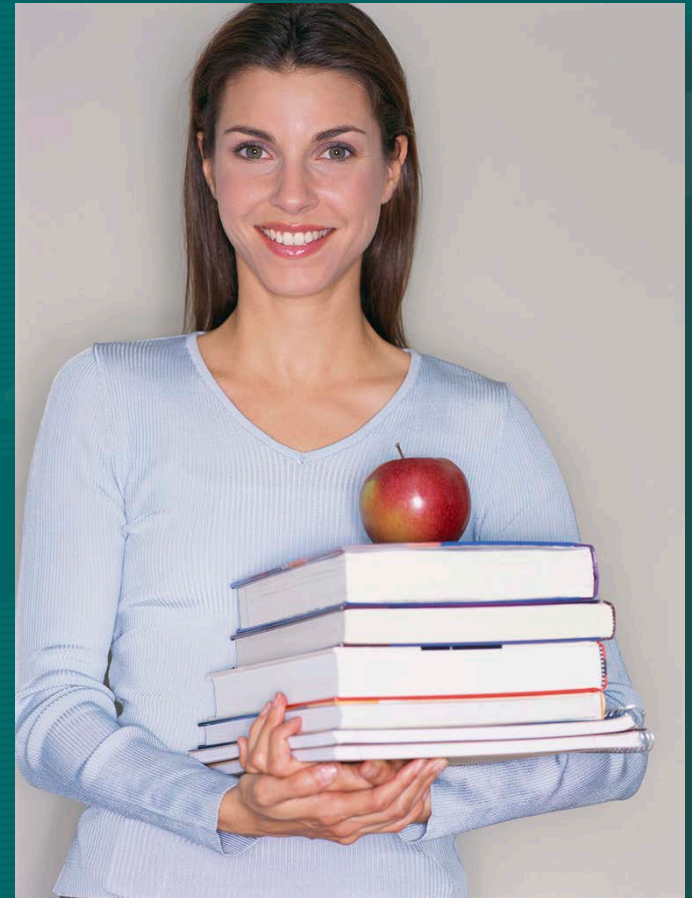
Post Student Work on Campus

- Campus bulletin boards
- Community Centers
- Library
- District office
 - Any other suggestions?
 - Do you have a subject that is ‘un-post-able’?



Share Yourself (a little)

- Show that you're human too!
- Animals
- Simple stuff
 - Share funny stories from the weekend
- Your high school experience
 - Bulletin board with your HS memorabilia, pictures, etc.
 - 80s sketchbook



Now It's Your Turn....

- In groups
- Take out your list
- Describe the kid to your group
 - What technique do they advise you to try first?
- Be prepared to share



Action Items

- List 5 changes you could make to your classroom environment
 - (physical and/or non-tangible)
- Create a plan of action for each of your 5 most challenging students



Q&A

Any Questions?

I hope you can take away from this session
at least a few new techniques to try.

Feel free to contact me anytime:

Carol: carolbilling@cwidaho.cc

Date	Administration	Test	Test Name	District Id
------	----------------	------	-----------	-------------

5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 ELA CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 ELA Performance Task	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 Math CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 Math Performance Task	01167070000000

5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 ELA CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 ELA Performance Task	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 Math CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 Math Performance Task	01167070000000
5/13/2019 1:00:00 AM	2018-2019	California Science Test	CAST Grade 08 Science	01167070000000

5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 ELA CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 ELA Performance Task	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 Math CAT Test	01167070000000
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 Math Performance Task	01167070000000

5/13/2019 1:00:00 AM	2018-2019	California Science Test	CAST High School Science	01167070000000
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Total Student	Total Student Started	Total Student Completed	Percent Started	Percent Completed
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205	202	200	98.54%	97.56%
205	196	193	95.61%	94.15%
205	202	202	98.54%	98.54%
205	198	196	96.59%	95.61%

193	190	190	98.45%	98.45%
193	189	189	97.93%	97.93%
193	190	190	98.45%	98.45%
193	187	187	96.89%	96.89%
193	188	186	97.41%	96.37%

127	123	120	96.85%	94.49%
126	116	107	92.06%	84.92%
127	119	119	93.70%	93.70%
127	116	116	91.34%	91.34%

109	102	100	93.58%	91.74%
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Date	Administration	Test	Test Name	District Id	District Name	Opportunity	Total Student	Total Student Started	Total Student Completed	Percent Started	Percent Completed
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 ELA CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	171	167	150	97.66%	87.72%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 ELA Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	171	143	134	83.63%	78.36%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 Math CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	171	169	165	98.83%	96.49%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 07 Math Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	171	167	167	97.66%	97.66%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 ELA CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	166	163	160	98.19%	96.39%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 ELA Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	166	159	157	95.78%	94.58%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 Math CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	166	163	161	98.19%	96.99%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 08 Math Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	166	160	159	96.39%	95.78%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 ELA CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	101	92	90	91.09%	89.11%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 ELA Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	101	88	85	87.13%	84.16%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 Math CAT Test	01324980000000	Encore High School for the Arts - Riverside	1	101	95	93	94.06%	92.08%
5/13/2019 1:00:00 AM	2018-2019	Smarter Summative	Grade 11 Math Performance Task	01324980000000	Encore High School for the Arts - Riverside	1	101	93	93	92.08%	92.08%
5/13/2019 1:00:00 AM	2018-2019	California Science Test	CAST Grade 08 Science	01324980000000	Encore High School for the Arts - Riverside	1	166	149	128	89.76%	77.11%
5/13/2019 1:00:00 AM	2018-2019	California Science Test	CAST High School Science	01324980000000	Encore High School for the Arts - Riverside	1	95	89	87	93.68%	91.58%



Exhibit
6.6

May 13, 2019

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www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

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Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Dean of Academics Report – Hesperia – Steve Nutter



Exhibit
6.7

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INFO:

Dean of Academics Report – Riverside – John Griffin



CAMPUS OPERATIONS REPORT APRIL 2019

Campus operations are in good shape with only a few areas that need improvement.

G Building Admin Team

✚ The team getting caught up with the heavy load of discipline issues from the month of April.

Campus Aides

- ✚ Campus cleanliness is an issue.
 - Held last team meeting in the Boys Restroom.
 - Worked with campus aides on the importance of keeping the campus clean at all times
 - Painted and repaired all the picnic tables.
 - Started remodel of E15
 - Painted all four art rooms in the theater area

Kitchen Team

- ✚ Tammy and Desiree have finished their training with Ms. Cindy and are both working the kitchen. Cindy is just guiding them to success.
- ✚ Ms. Cindy is leaving us at the end of the year to move to Idaho
- ✚ Drain in the kitchen needed to be replaced and sautered because it was leaking

The Employee of the Month

- ✚ Midiam Martinez for the month of January
- ✚ Cindy Barnes for the month of February
- ✚ Tammy Sullivan for the month of March
- ✚ Samantha Oros for the month of April

Goals:

- ✚ Start to work on the end of year process with all departments.
- ✚ Keep the campus clean and safe for all students and staff



Campus Facilities Issues

Hesperia Maintenance Log

TASK	PRIORITY	STATUS	START DATE	DUE DATE	% COMPLETE
Sink in kitchen needs a new drain	Normal	Complete	4/8/2017	5/3/2019	100%
Sinks repaired in Boys C bathroom	Normal	Complete	5/8/2019	5/8/2019	100%
Soap dispenser Boys C Bathroom repaired	Normal	Complete	5/8/2019	5/8/2019	100%
Repaired Lunch Benches in the quad.	Normal	Complete	5/8/2019	5/8/2019	100%
Wired lights for Mr. Barkdull's Green Room.	Normal	Complete	5/8/2019	5/8/2019	100%

Door locks

- G- Building Girls Restroom needs to be replaced
- G-Building Staff Restroom needs to be replaced
- F-29 Door and locks need to be replaced

Quad

- Need to replace 2X4 on one bench in the quad
- Need to power spray sidewalks and remove gum from all concrete areas

Traffic Areas

- Need to replace destroyed traffic cones. Estimate approximately 20 cones. Old cones are brittle and parents continue to run over and destroy them.

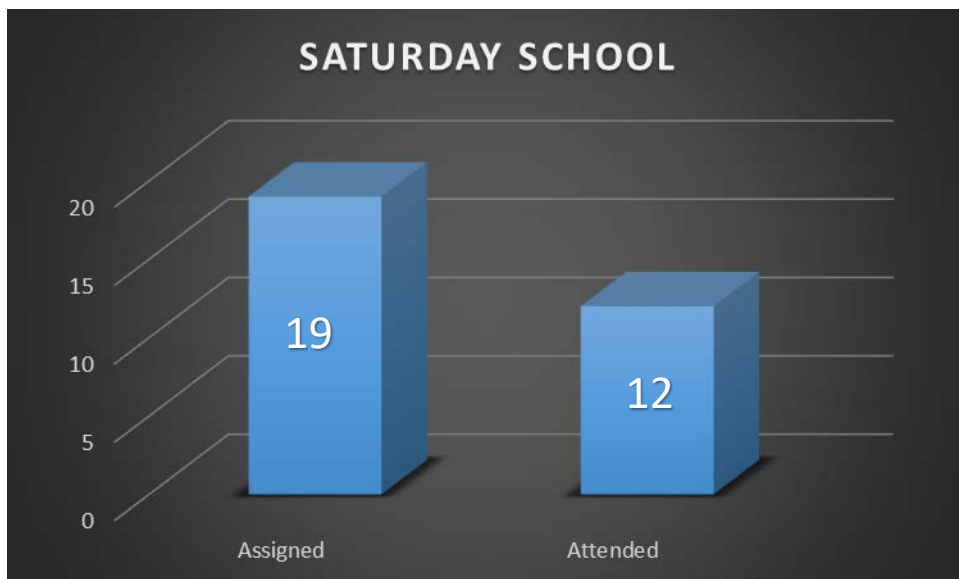
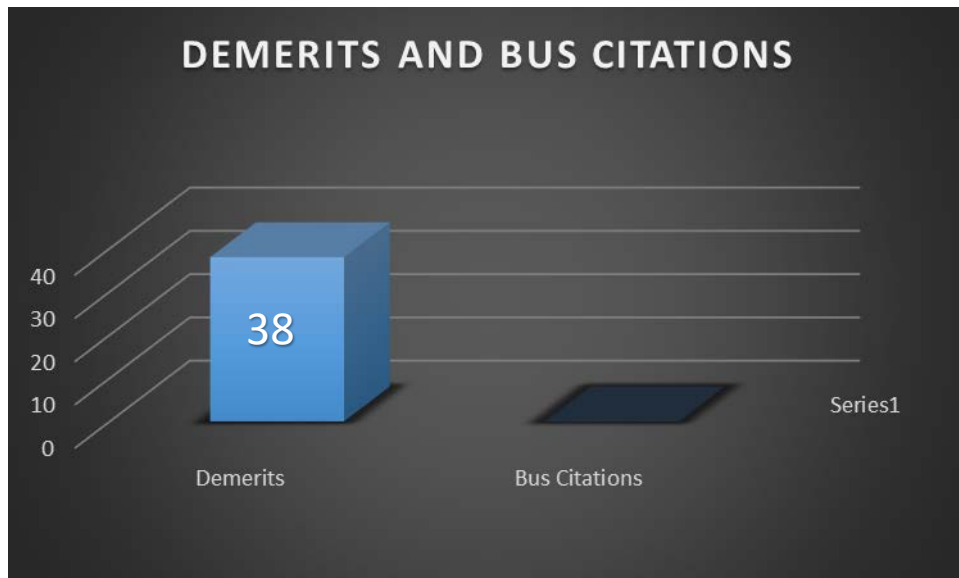
ENCORE

JUNIOR | SENIOR
FOR THE
HIGH SCHOOL ARTS

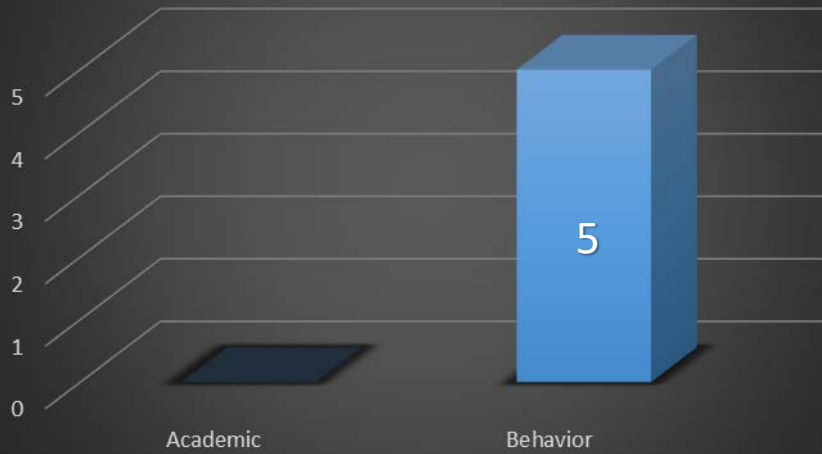
CAMPUS DISCIPLINE REPORT APRIL 2019

Discipline on the Hesperia campus has been very busy. There seems to be a trend of students playing the rumor game. Many issues have arisen from rumors being passed from student to student. This is causing many bullying and fighting issues.

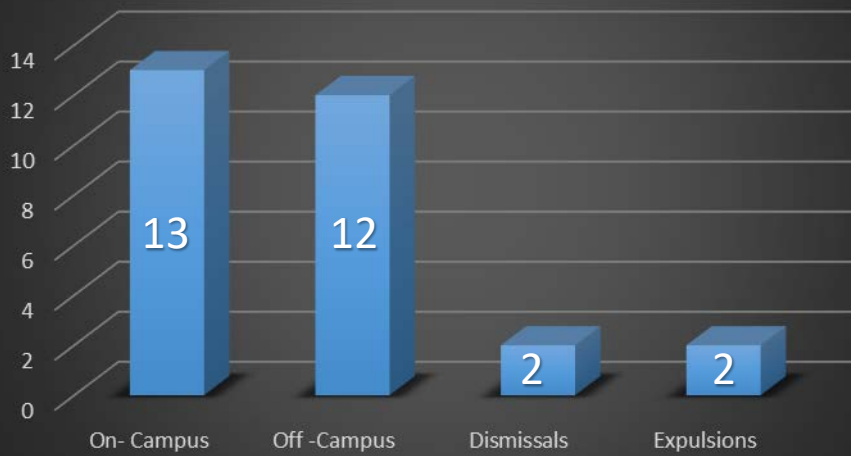
Vaping is also a trend that has reared its ugly head. More and more students are trying vape pens. They are using vape juice, vape juice with nicotine and marijuana vape oils.



ACADEMIC / BEHAVIOR CONTRACTS



SUSPENSIONS / DETENTIONS



SUSPENSION / DETENTION DAYS

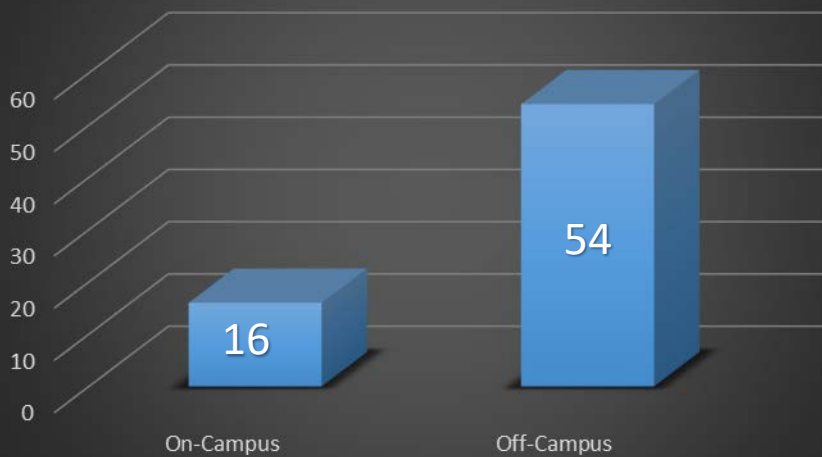




Exhibit
6.7

May 13, 2019

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INFO:

Dean of Academics Report – Riverside – John Griffin



Exhibit
6.10

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INFO:

Enrollment Report – Hesperia and Riverside –
Hesperia – Lin Ahmed
Riverside – Jenna Snowball

Enrollment/ Marketing Department

2019/2020 School Year Enrollment:

As of May 13, 2019,

- **Hesperia** pre-enrollment is over by **27** students compared to last school year.
- **Riverside** has 32 less pre-enrollments in comparison to this time last year.

“Best Of” Contests:

- **Hesperia** participated in the BEST OF THE DESERT contest was awarded the “Best in the Desert; Live Theatre”

We also placed 2nd in the best charter school and the best middle school.

- **Riverside** was awarded “BEST PERFORMING ARTS SCHOOL IN THE INLAND EMPIRE” without even participating! Jenna will be entering us next contest.

The High Desert kids Day. (May 4TH)

Kids Art Day was a absolute success! We had 82 students come to our campus and participate in the workshops Minor details will be modified for the next one as it was also a learning experience. We have already received one enrollment from kids day!

Riverside Kids Day: FREE Performance for local elementary schools (May 9th)

We had over 900 students from 3 different Elementary Schools and Home School students attend the performance on May 9th! It was a huge success. The schools that attended are not elementary schools that the Ambassador Team has already performed at.

Movie Theatre Campaign

Our first campaign that ran during the holidays, was a complete success in January (6 Pre-Enrollments for 2019/2020 **Hesperia**) therefore, we have decided to run the same campaign once more from April to June for both campuses.

We have one Hesperia student thus far after airing for two weekends only!

- **Hesperia** is currently airing in The Victor Valley Mall theatre, Jess Ranch and will air later in the Cinemark Movies 12 on Mariposa in Victorville.
- **Riverside** commercial will be airing at both AMC Tyler mall and AMC Ontario Mills

Elementary School Performances

These Assemblies have been a complete success for both Hesperia and Riverside. This is to be expected since this has been successful in the past.

With the buzz created from this years over 75 assemblies, our students have been requested for master classes, event performances and assemblies in schools we have not been to yet!

We have been able to secure many shows this year that we think have contributed greatly to the increase of enrollments and pre-enrollment numbers.

Magazines:

Magazines are being distributed to general public areas surrounding the schools by both Lin and Jenna.

Community Outreach:

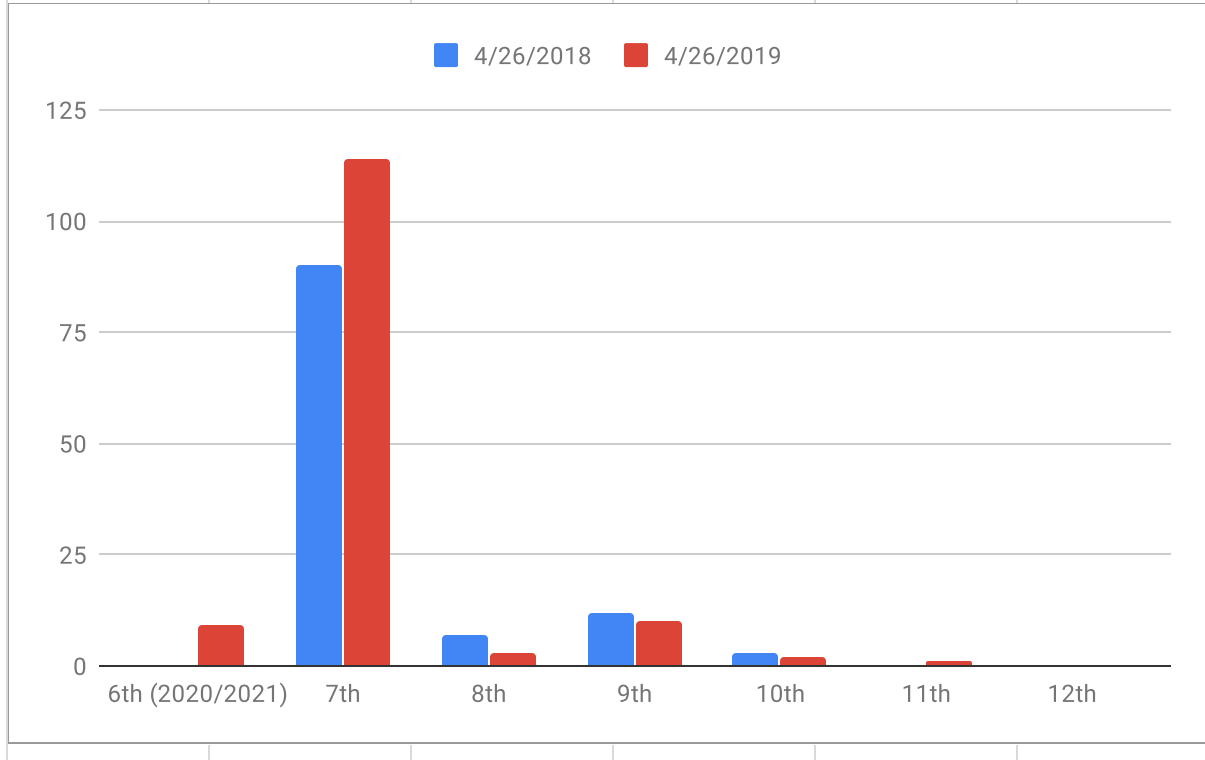
Jenna and Lin have both been working diligently on more performances in the community. In May, the ambassadors will be performing at the Relay for Life in Hesperia and have added a performance at St. Adaelaide Church. This is also a private elementary school location in Highland.

Harold George Visual and Performing Arts Magnet and Middle School brought 90 8th graders to Encore Hesperia on 05/13/19 to tour and gather information on the school for possible enrollments for the 19/20 school year.

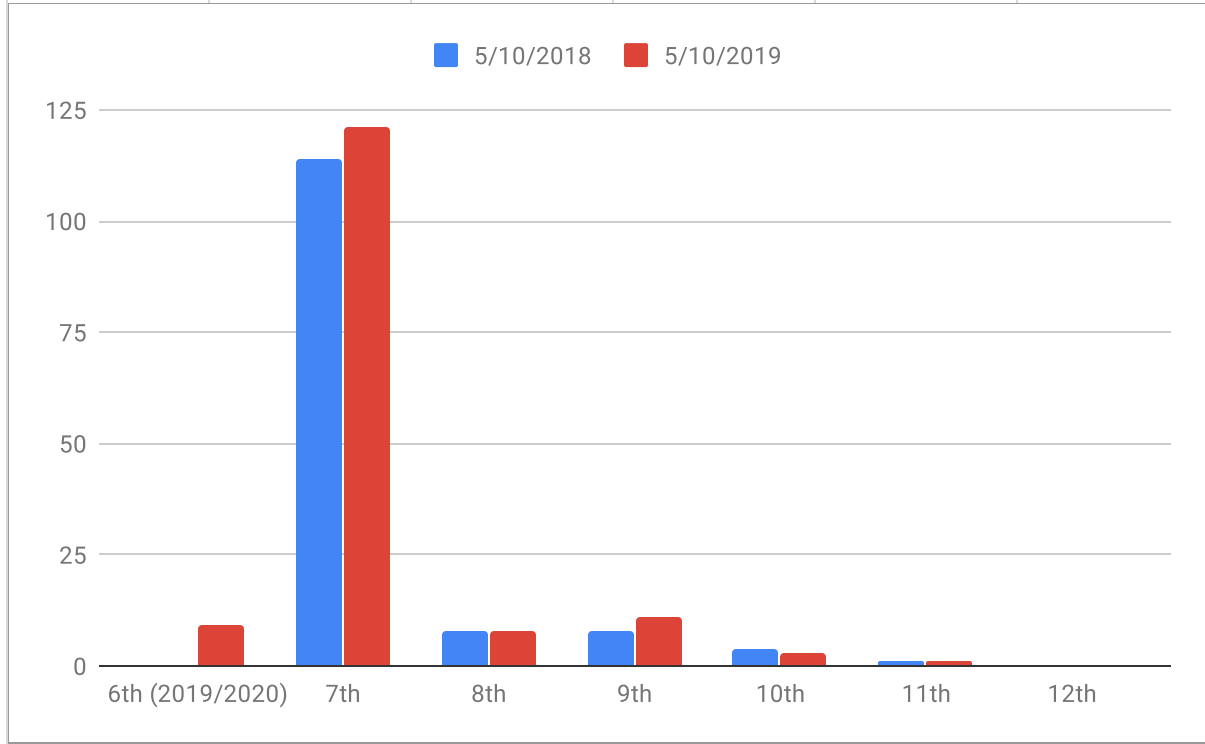
Industry Showcase

There are already 600 registered attendees coming to the Industry Showcase on 5/15/19 at The House of Blues in Anaheim. Invitations have been delivered to schools that the Ambassador Team has performed at, as well as to radio stations and local businesses in the Anaheim area.

New Enrollment	4/26/2018		4/26/2019	
6th (2020/2021)		6th (2020/2021)	9	
7th	90	7th	114	
8th	7	8th	3	
9th	12	9th	10	
10th	3	10th	2	
11th		11th	1	
12th		12th		



New Enrollment	5/10/2018		5/10/2019	
6th (2019/2020)		6th (2020/2021)	9	
7th	114	7th	121	
8th	8	8th	8	
9th	8	9th	11	
10th	4	10th	3	
11th	1	11th	1	
12th		12th		



Number of student in interest meeting as of 5/10/2019				
17				



Exhibit
6.11

May 13, 2019

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INFO:

Approved A-G Courses – Hesperia and Riverside –
All courses that were approved through the University of California are retroactive.



A-G Course
Description

Aerialist I

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Aerialist I

Encore Education Corporation

Submitted: Feb 14, 2019

Decision: Feb 27, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Aerialist I	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Aerialist I	

Title:	Aerialist I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Audition Level 1 (Required) Cirque Conditioning (Recommended)
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is an entry level practical for aerialist techniques associated with circus arts and circus dance techniques. Applying core physical strength to the artistry of a variety of aerial apparatus including tissu and lyra. Students will work on rigging, rigging safety standards, and choreography identified within the aerialist genre. Students meet for 90 class meetings (not including recitals and festival performances) that include hands-on lab training as well as contextual lectures and critical discussions about aerialist techniques and standards.

The course uses California State Standards - Visual and Performing Arts: Dance Content Standards

1.0 Artistic Perception

2.0 Creative Expression

3.0 Historical and Cultural Context

4.0 Aesthetic Valuing

5.0 Connections, Relationship, Applications

Course content:

UNIT 1 - AERIALIST RIGGING SAFETY

OVERALL SAFETY:

Students will go through the ACE (American Circus Educators) safety and risk manual to discuss training and safety guidelines to make sure that they can build longevity within their genre of aerialist artistry. The class will go through discussions of safety and how to implement and improve safety standards with their personal circus training and routines.

RIGGING SAFETY:

Students will train on how to appropriately connect and rig aerialist equipment. Students have to pass a rigging exam including a practical and vocabulary test with a 100% grade before they use any equipment that places them in the air. Students will receive an Encore safety trained certification card that permits them to use aerial apparatus.

CLIMBING SAFETY:

One of the prerequisites to get into the Aerialist I class is the ability to safely climb a tissu (also known as ribbon or silk) that is twenty feet tall three times consecutively without stopping showing the strength and ability to remain calm and display appropriate foot knots for each climb. Students will continue to build overall body strength. During unit 1, they will be introduced to warm-ups, drills, and warm-up stations that will become part of every lab based class.

KILONEWTON:

A kilonewton (kN) is a measurement of weight in motion. Knowing the weight that your rigging and hang point can withstand is important for your safety and the maintenance of your equipment. Example: A 100-pound aerialist dropping 5 feet on silks, with half a foot of stopping distance and the stretch of the silks, calculates to 1,100 pounds of force exerted on rigging, silks, and person. (Types of Carabiners and What kN Ratings Mean.) Equation: $W \times (1 + D \text{ falling} / D \text{ stopping})$ Example with the equation: (weight 120 x (1 + distance falling (3 ft.) / distance stopping (1/2 ft.)) The weight exerted from this drop would be 840 pounds or 3kN.

Unit Assignment(s):**OVERALL SAFETY:**

Students will read the safety manual and then take a safety test on standards related to Aerialist Arts.

Students will take part in a written safety exam including vocabulary that they must pass with a perfect score before they can access aerial equipment.

RIGGING SAFETY:

Students will take part in both a written and a practical rigging exam including vocabulary that they must pass with a perfect score before they can access aerial equipment.

CLIMBING SAFETY:

Students will take part in a practical test showing their expertise for safety climbing on tissu, silks, ribbon. They will verbally communicate vocabulary and demonstrate safe climbing practices to gain access to aerial equipment. Students will also learn how to figure rigging needs and safety using Kilonewtons.

In order to pass Unit 1, students must complete all three safety tests with a perfect score AND present a sports physical that gives them clearance to participate in aerialist training. Once a student has passed the safety unit, they will receive an identification card that allows them to train and rig apparatus. This ID card must be renewed annually and is given by Encore.

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 2 - Historical and Cultural Context of Tissu artistry**ACADEMIC BACKGROUND:**

Using the California State Standards, 3.0 Historical and Cultural Context students will explore a variety of works of aerial tissu by major choreographers and artists within the circus field. They will create comparisons and contrasts between artistic tissu pieces.

Aerial silks (tissu, ribbons) were invented in 1995 by Andre Simard from Cirque du Soleil. Tissus are used for circus arts and as a form of aerial fitness.

TISSU MECHANICS:

Using the California State Standards 5.1 & 5.2, students will learn the specific mechanics of what different types of tissues are, how they work, and how different stretches change the artistry.

Vocabulary: Low stretch fabrics, Medium stretch fabrics, width, length, figure-eight descender, ball-bearing swivel, carabiner, span set,

AERIAL ARTISTRY:

Using the California State Standards 2.0, students will begin to learn different techniques and skills toward the completion of Level I Aerialist. Techniques will include general artistry circus/dance skills as well as aerial skills.

Skills Introduced in Unit 2: Handstand, climbs, headstand, foot knot, straddle back, pull ups, push ups

Unit Assignment(s):**ACADEMIC ASSIGNMENT:**

Students will research the origin of aerial silks and will write a three paragraph essay based on the history of aerial silks. Students will use YouTube to find two professional productions of circus that include aerial silks as one of the routines. The student will compare and contrast the two tissu numbers in a five paragraph essay.

TISSU MECHANICS:

Students will take a written test on tissu mechanics vocabulary.

AERIAL ARTISTRY:

Students will learn the specific skills introduced in Unit 2 and will have a practical quiz on the mastery of the Unit 2 skills.

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 3 - Creative Expression of Aerial Tissu**ARTISTIC BACKGROUND:**

Using the California State Standards 2.0 for Creative Expression, students will identify and apply basic music elements with techniques to create simple aerial routines. Students will be taught choreography for a beginner tissu routine that involves floor work using handstand, headstand, and right split. The choreography will also include aerial tissu routine that includes creative climb, alternating foot knots, and straddle back.

CONDITIONING CIRCUIT:

In order to build appropriate strength and flexibility, students will learn how to circuit train to help condition their body for aerial success. The circuit will include goals for each circuit technique.

AERIAL ARTISTRY:

Students will be able to identify the difference between climbs, wraps, and drops. (ie Russian climb versus straddle climb or roll up). Students will also be able to identify the safety differences between wraps that allow performers to release their hands and foot locks.

- Students will be taught different climbs - Basic climb, Russian climb, Toe Climb, Hocks Climb, Straddle / Pike Climb.
- Students will be taught tissu-rest positions - Basic rest position, Amazon, Foot Lock
- Students will be taught basic tissu skills - Half Catcher, Catchers Hand, Catcher with double wrap, hip lock from hocks climb, hip lock from scissor, and stag

Unit Assignment(s):

ARTISTIC ASSIGNMENT:

LEARNING CHOREOGRAPHY: Students will be taught a choreographed combination to music that will include handstand, headstand, right split, creative aerial climb, alternating foot knots and a straddle back. Students will master the choreography and be tested on their ability to complete the choreography and work the choreography in unison with other students on multiple points.

CONDITIONING CIRCUIT:

In every third class, students will work on the mastery of strength training beyond their regular class warm-ups. This will continue throughout the entire school year. At the end of each quarter, students will take a conditioning quiz that will include the following benchmarks:

- Straight handstand for 20 seconds
- 3 tissu climbs without stopping
- 5 pull ups on trapeze
- 25 push ups
- right split
- left split
- center split
- straight headstand 10 seconds
- 9 minute mile
- 1 roll up

AERIAL ASSIGNMENT:

Students will be trained on how to complete the series of basic skills that can be used for both rope and tissu as described in Aerial Artistry. They will complete a benchmark quiz at the end of the unit that will identify which skills have been mastered in this unit.

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 4 - Comprehension and Analysis of Circus Elements (CSS 1.4)

ARTISTIC BACKGROUND:

Using the California State Standards 2.0 for Creative Expression, students will identify and apply basic music elements with techniques to create simple aerial routines. Students will be taught choreography for a beginner tissu routine that involves skills learned in Unit 2 and 3. Students will be introduced to the Hip key, Candy Cane, and Grapevine.

CONDITIONING CIRCUIT:

In order to build appropriate strength and flexibility, students will learn how to circuit train to help condition their body for aerial success. The circuit will include goals for each circuit technique.

ACADEMIC BACKGROUND:

Students will write a self critique on the progress made within the class regarding specific tissu skills.

Students will watch Cirque Du Soleil - World's Away and identify the skills taught in class that are in the professional production.

Unit Assignment(s):

ARTISTIC ASSIGNMENT:

LEARNING CHOREOGRAPHY: Students will be taught a choreographed combination to music that will include skills taught in Unit 2 and 3. Students will master the choreography and be tested on their ability to complete the choreography and work the choreography in unison with other students on multiple points.

CONDITIONING CIRCUIT:

In every third class, students will work on the mastery of strength training beyond their regular class warm-ups. This will continue throughout the entire school year. At the end of each quarter, students will take a conditioning quiz that will include the following benchmarks:

- Straight handstand for 20 seconds
- 3 tissu climbs without stopping
- 5 pull ups on trapeze
- 25 push ups
- right split
- left split
- center split
- straight headstand 10 seconds
- 9 minute mile
- 1 roll up

ACADEMIC ASSIGNMENT:

Students will complete a three paragraph essay on a self critique.

Students will watch a professional production and identify the skills taught in their course used in the production.

Students will complete an assessment quiz based on the conditioning and tissu portion of the Aerialist assessment benchmark test.

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 5 - Introduction to post secondary auditions**POST SECONDARY STUDY PREPARATION:**

Students will self assess their readiness for a college audition at NICA (National Institute of Circus Arts, Australia). The benchmark quiz will include:

- Flexibility - aiming at achieving three way splits
- Handstand Balancing - Aiming at achieving a free handstand (20 second min.), press up
- Tumbling - Aiming at achieving round-off flip, round off flip/backflip sault
- Manipulation - Aiming at achieving juggling of 4 or more clubs or balls and additional manipulation apparatus or skill.
- Body Strength - Rope climb, chin ups, push ups, abdominal strength, leg strength.
- Posture Requirements - Spinal, shoulder, hip and limb alignment
- Performance - Create / devise short performance that uses circus / physical skills
- Dance and Movement - Demonstrate any skills you have in dance and/or movement through presenting an improvisation to music provided on the day of audition.
- Clothing - Students must wear close fitting training clothes to make muscular skeletal assessment

Unit Assignment(s):

Students will take part in a mock NICA audition for admission in the Bachelor or Arts Degree program.

Students will self assess their strengths and weaknesses based on the mock audition.

CONDITIONING CIRCUIT:

In every third class, students will work on the mastery of strength training beyond their regular class warm-ups. This will continue throughout the entire school year. At the end of each quarter, students will take a conditioning quiz that will include the following benchmarks:

- Straight handstand for 20 seconds
- 3 tissu climbs without stopping

- 5 pull ups on trapeze
- 25 push ups
- right split
- left split
- center split
- straight headstand 10 seconds
- 9 minute mile
- 1 roll up

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

UNIT 6 - Introduction to Aerial Lyra

ARTISTIC BACKGROUND:

Using the California State Standards, 3.0 Historical and Cultural Context students will explore a variety of works of aerial lyra by major choreographers and artists within the circus field. They will create comparisons and contrasts between artistic lyra pieces.

Aerial hoop (lyra, ring, cerceaux) is the basis for this unit.

Students will work on new aerial skills using the lyra. Skills taught will include:

- bow and arrow
- clock split
- blade
- bird's nest
- single knee hang

CONDITIONING:

Students will continue preparing for the end of year assessment test in conditioning.

TISSU CHOREOGRAPHY:

Students will work in small groups to create a Tissu routine that can be performed in unison to be performed in front of a live audience. Students will use skills taught in the first four units of this course.

Unit Assignment(s):

ARTISTIC ASSIGNMENT:

Students will be shown how to do each skill on the aerial lyra and then asked to provide a written description and drawing of what each skill is including:

- bow and arrow

- clock split
- blade
- bird's nest
- single knee hand

CONDITIONING CIRCUIT:

In every third class, students will work on the mastery of strength training beyond their regular class warm-ups. This will continue throughout the entire school year. At the end of each quarter, students will take a conditioning quiz that will include the following benchmarks:

- Straight handstand for 20 seconds
- 3 tissu climbs without stopping
- 5 pull ups on trapeze
- 25 push ups
- right split
- left split
- center split
- straight headstand 10 seconds
- 9 minute mile
- 1 roll up

TISSU CHOREOGRAPHY:

Students will work in small groups to create choreographed pieces using the skills taught earlier in the school year. Pieces will be performed in front of an audience and students will provide a written critique of their performance.

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

UNIT 7 - LEVEL 1 ASSESSMENT BENCHMARK

Students will summarize all that they have learned over the course of the year by taking part in a final exam.

📄 Unit Assignment(s):

Students will study and prepare for the Level 1 Assessment Benchmark

WRITTEN SAFETY TEST

Students will take a written summary test of all safety standards

ASSESSMENT TEST - MUST MASTER 15 OF 20 SKILLS (signifies must master)*

CONDITIONING

- Straight Handstand 20 seconds*
- 3 climbs without stopping*
- 5 pull ups on trapeze*
- 25 push ups*
- Right split
- Left split
- Center split
- Straight Headstand 10 seconds
- 9 minute mile
- 1 roll up

AERIAL TISSU SKILLS

- Foot Knot*
- Straddle Back*
- Hip Key
- Candy Cane
- Grapevine

AERIAL LYRA

- Bow and Arrow
- Clock split*
- Blade
- Bird's Nest*
- Single Knee Hang

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 8 - End of Year Performance

Students will work with the instructor to learn a choreographed routine for the purpose of performing the routine in front of a live audience. Students will perform in unison with other students and must memorize skills and display musicality and artistic expression of the routine.

📄 Unit Assignment(s):

CONDITIONING CIRCUIT:

In every third class, students will work on the mastery of strength training beyond their regular class warm-ups. This will continue throughout the entire school year. At the end of each quarter, students will take a conditioning quiz that will include the following benchmarks:

- Straight handstand for 20 seconds
- 3 tissu climbs without stopping
- 5 pull ups on trapeze
- 25 push ups
- right split
- left split
- center split
- straight headstand 10 seconds
- 9 minute mile
- 1 roll up

Students take part in a lab based class where they physically and artistically work on beginning techniques for aerialist artistry. This lab takes place 90 times over the course of the year for 60 minutes.

Students also take part in an academic session within the class that meets 90 times over the course of the year for 30 minutes.

Unit 9 - End of year Final

Students will complete the school year with a four part final.

Part 1 - Historical Research

Part 2 - Written vocabulary and safety test

Part 3 - Tissu practical

Part 4 - Aerial Lyra Practical

Unit Assignment(s):

THE FINAL PROJECT AND EXAM

Part 1 - Historical Research - Students will research three contrasting professional lyra and tissu pieces on YouTube. They will write a five paragraph essay on the similarities and contrasting choreography of each piece viewed.

Part 2 - Written vocabulary and safety test - Students will take a final exam on all vocabulary words learned over the course of the year and then take a written safety test.

Part 3 - Students will be given a practical assignment that ends in a tissu presentation for the class either as a solo or as a small group.

Part 4 - Students will be given a practical assignment that ends with a lyra presentation for the class either as a solo or as a small group.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Guidelines for Circus Arts Safety Programs	[empty]	American Circus Educators Association	2014	[empty]	Yes
Basic Circus Arts Instruction Manual	[empty]	European Federation of Professional Circus Schools	2010	[empty]	No

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Cirque Du Soleil - World's Away	[empty]	[empty]	Paramount	2013	[empty]	dvd

Additional Information

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7609492036 ext.

Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation



A-G Course
Description

AP English
Language and
Composition

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

AP English Language and Composition

Encore Jr. Sr. High School for the Performing and Visual Arts (054307)

Submitted: Feb 1, 2019

Decision: Feb 1, 2019

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		AP Eng Lang&Com	

Title: AP English Language and Composition

Length of course: Full Year

Subject area: English (B) / English

UC honors designation? Yes

Non-honors equivalent course:

Prerequisites: Students must have completed two semesters of English II Honors with a grade of B- or higher in both semesters. (Required)

Co-requisites: U. S. History Honors (Recommended)

Integrated (Academics / CTE)? No

Grade levels: 11th

Course Description

This course is adopted from **The College Board Advanced Placement Program**. Please refer to their course list for a full course description.

Course Materials

This course is adopted from **The College Board Advanced Placement Program**. Please refer to their course list for a full course description.

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts

Retroactive Years:

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California



A-G Course
Description

Archery

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Archery

Encore Education Corporation

Submitted: Feb 23, 2019

Decision: Mar 12, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Archery	6000
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Archery	6000

Title:	Archery
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

The purpose of the course is to introduce students to the basic techniques of target archery emphasizing the care and use of equipment, range safety, stance and shooting techniques, scoring and competition. ... Basic equipment used for archery will be provided.

Students will meet for the class 90 times for a 94 minute hands on, physical class indoors and outdoors with archery ranges.

As a result of this course, the history, physical, emotional and social benefits will be learned. In addition, safety strategies, skills and archery techniques necessary to participate in and enjoy archery as a lifetime activity will be fully addressed.

California Standards for Physical Education will be taught in this course.

1.0 Students demonstrate knowledge of and competency in motor skills, movement patterns, and strategies needed to perform a variety of physical activities

2.0 Students achieve a level of physical fitness for health and performance while demonstrating knowledge of fitness concepts, principles, and strategies

3.0 Students demonstrate knowledge of psychological and sociological concepts, principles, and strategies that apply to the learning and performance of physical activity

Course content:

Unit 1: Physical Education with Archery

1. Using a variety of basic and advanced movement forms to help develop motor skills.

2. Understands the benefits associated with

participation in a physical activity.

3. Student exhibits a physically healthy lifestyle.

4. Student understands how to monitor and maintain a health enhancing level of physical fitness.

5. Student understands the social and personal responsibility associated with participation in physical activity.

6. Demonstrates understanding and respect for differences among people in physical activity settings.

7. Values physical activity for health, enjoyment, challenge, self-expression, and/or social interaction.

☐ Unit Assignment(s):

Students will receive the “100 Benefits to Exercise Worksheet” then write a brief summary of at least 5 of the different benefits of fitness. The summary must give a rational synopsis of the benefit using articles from various websites. The summary’s will also have a correlation with the benefits and archery. The summary’s will be in APA format. These summary’s will be conducted in class.

UNIT 2 - Understanding the Parts of a Bow and Arrow

1. This will help students remain safe during activity.

2. Enable students to have an adequate understanding of the equipment they use.

3. Encourages students to effectively communicate to others during archery class.

☐ Unit Assignment(s):

The instructor will provide students with practical information on the different parts of a bow and arrow and their different functions. The worksheet will have pictures and fill in the blank for students to understand the parts of a bow and arrow.

UNIT 3: Understanding the Fundamentals to Archery Success

Establishing Eye Dominance / Creating the String Bow

Establishing eye dominance is crucial to ensure that you have student's dominant eye matched to their drawing hand. Early in the archery lesson it is beneficial to help a new archer determine if their dominant eye and string hand are on the same side.

The use of the String Bow enables the instructor to teach the student the fundamentals for them to enjoy archery success without interference from the target. It helps to avoid having the student judge performance by where the arrow hits the target during the beginning stages of learning. Use of the String Bow will enable the student to determine personal draw length and bow hand and string hand placement. The student can use the String Bow to practice proper archery form. The student can also use the String Bow to perform warm-up and warm-down exercises.

☐ Unit Assignment(s):

Techniques that are taught during practice and student self-evaluation are used to develop skills related to performance in games and/or sports.

UNIT 4: Learning the 11 Steps to Archery Success

Instilling the 11 Steps to Archery Success allows students to concentrate on the correct form and technique, instead of being focused on the target and result of their shot. The archer must execute consistent shooting form from shot to shot. The archer's shooting form is most effective when it allows the shooter to be stable, relaxed and comfortable to maintain proper muscle activity throughout each shot. During this activity, the archer will learn 11 consecutive steps to follow to achieve

life-long archery success. These steps will guide the archer from initial form on the shooting line, through execution and reflection of each shot. This lesson will rely heavily upon the String Bow previously constructed. New archers should master these steps using the String Bow before moving on to using bows, arrows and targets.

☐ Unit Assignment(s):

Principals of motor skills refinement such as accuracy, technique and movement require a logical and sequential approach. This approach allows students to continuously progress in their skill and ability.

UNIT 5 - Range Safety

Students will review whistle commands and safety procedures with instructor using the Safety Knowledge Activity Sheet. Students will be required to write down the archery range whistle commands. These commands are common and loud enough for each student to recognize and interpret the proper action. The students will then draw a rough sketch of the different zones of the archery range. Each safety zone has a designated purpose for an easy reference to where and how the range should be properly set up. Lastly, students answer basic ranges safety questions. These questions review proper handling of the bow, situational questions while on the range, and establishing a sense of responsibility to the students while on the range.

☐ Unit Assignment(s):

1. Using safety strategies during archery reduces the possibility of injury.
2. Students are required to understand the safety precautions during archery for the students to maintain a level of responsibility and maturity when handling archery equipment.

UNIT 6 - Mathematical Concepts Through Archery

Students will use a standard Point target and attempt to achieve a desired amount using the least number of arrows. Students will write out their scores after every iteration until they reach their desired number. This will be conducted over a 3-week cycle. Each week, the point goal will increase until they can successfully achieve 500 points in one period. The point goal will be conducted individually, then as a competitive game between students.

Unit Assignment(s):

Basic mathematical concepts can be addressed, taught and real-life connections formed through the use of archery.

UNIT 7 - Understanding the History of Archery

Students will understand, analyze and interpret historical events, conditions, trends and issues to develop historical perspective.

Unit Assignment(s):

Students will read a summary of the history of archery provided by the instructor. Students will choose a topic and using reference books from the library or the internet, prepare a two-page report on these topics.

Archery used in an ancient civilization

History of Olympic archery

Archery in contemporary bow hunting

Compound bow versus recurve bow

Compare one historical period of archery with another

UNIT 8: Character Development Through Archery

1. Emotional and social benefits can be gained from regular participation in leisure/recreational and/or competitive physical activities.
2. Communication, cooperation, rules and respect are important to the effective functioning of groups.
3. Behaviors such as constructive communication, fulfilling commitments and cooperation show respect and responsibility to self and others.

Unit Assignment(s):

As well as recording the scores in your Archery Journal, students will also answer questions regarding communication, cooperation, rules, and respect to have a functioning group. Students will be required to give two examples of how a person uses these skills and how they should effectively apply them a group archery activity. They will also provide two examples which they can create opportunities to improve these skills during archery class.

UNIT 9: Enacting activities that improve student's abilities

1. Improving the development of a student's skills and abilities through varied activities.
2. Creates competitive situations that can improve a student's morale as well as their social and physical health.

Unit Assignment(s):

Tic-tac-toe

Cover the target with a tic-tac-toe target about three feet square. Shoot three arrows trying to get three in a row. Score three points for each. You can also play this head to head with another archer.

Color shoot

First person shoots one arrow and goes to the target to score. This archer and all of that team will aim for that particular color. Each team may be aiming for a different color. Score one point for each arrow in the right color area. Instructor may select color

and archers shoot and score only the hits within that color.

Musical arrows

When the music starts, each archer shoots until the music stops. Score and retrieve arrows and move to the next target.

Score as follows: Target #1: All arrows that hit red count one point.

Target #2: All arrows that touch any part of the target count one point. The black dot counts three.

Target #3: Arrows that hit the gold count one point.

Target #4: Arrows that hit the black count one point.

Target #5: Arrows that hit the blue count one point.

Bingo

Make target face to represent a Bingo card on a brown paper bag or wrapping paper. A scorecard can be made by having the students fill in number on the squares before the shooting begins. Shoot six arrows; and as they are removed from the target, the corresponding number is crossed off the scorecard. Winner is the first to get any combination of numbers crossed.

FINAL EXAM

Students will complete a test developed by the instructor covering the content learned in the Archery Class, including but not limited to archery safety procedures, Eleven Steps to Archery Success, archery range, target, equipment, and other archery-related topics.

Unit Assignment(s):

The Final Exam will consist of 30 Questions regarding the specified archery subjects that were covered throughout the school year. The questions will be multiple choice, Fill in the Blank, and written responses. The Final exam will be conducted in class.

WRITING PROJECT:

Students will research the possible physical, emotional, and social benefits of participating in archery activities. They will select and complete one of the following writing activities. These activities are hypothetical and are not required to be submitted to any of the suggested establishments.

Students can write an article for the school newspaper that will convince students and school staff of the physical, emotional, and social benefits of participating in archery activities.

OR

Students will write a letter to your school-based council convincing them that archery should become a permanent part of your school's curriculum. Site and explain the physical, emotional, and social benefits of participating in archery activities.

OR

Students will write a letter to a large business or corporation (e.g., bank, manufacturing company) in your community requesting funding for an archery club in your school. Site the physical, emotional, and social benefits students will experience as a result of participating in the sport of archery.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
National Curriculum Grades 9-12	National Archery in the Schools Program (NASP)	National Archery in the Schools Program (NASP)	2006	[empty]	Yes

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

Retroactive Years:



A-G Course
Description

Associated
Student Body
(Student
Government)

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Associated Student Body (Student Government)

Encore Education Corporation

Submitted: Apr 8, 2019

Decision: Apr 10, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		ASB	691
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		ASB	691

Title:	Associated Student Body (Student Government)
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	Audition or Election (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Associated Student Body (Student Government) is a project-based course aimed at increasing students' leadership capabilities. Through the planning and execution of numerous events for the school, students will discover how to best effect change in their communities. The class will focus on standards designed by the *California Association of Directors of Activities* and *Common Core State Standards*, including communication & public speaking, creativity, service learning and reflection while positively impacting the entire student body. Students help develop a larger government body, the student council, where parliamentary procedure is taught and followed.

Students operate the class as a hands on training course of a series of small business ventures over the course of the school year. Specifically, students create and execute small business ventures including:

- fundraisers
- student store

- special events
- community outreach events

They reflect on the success and possible revisions of each project as it is completed to help build common sense understanding of how to create a successful event planning business.

Course content:

UNIT 1 - Planning makes perfect - Quarterly Projects

In Unit 1, students will meet at large to go over the master event calendar for the following school year. Students will break into small groups to go through the planning process for their respective events including:

- The name of the event
- Target audience
- Marketing Approach
- Budget
- Plans for the event
- Goals for the event
- Job description for people working the event

Unit Assignment(s):

- Students will work in small groups to create a marketing and business plan for the upcoming event that they have been given. Students will present their event to the class and take ideas on how to improve the plans.
- Once presentations are discussed and updated, student groups will work on executing and completing the event project.
- Students are responsible for working on the planning and execution of at least one event for each quarter

UNIT 2 - The Student Store

In Unit 2, students will work together to layout the entire student store. The student store accounts for over half of the funds raised by ASB. Students will meet to go over how to properly set up a retail store.

- Inventory
- Wholesale costs
- Retail markup
- Displays
- Scheduling
- Marketing
- Sales Goals

Unit Assignment(s):

Students will work in small groups to complete a business plan assignment for the student store. Students will work together to present their business plans. The class will decide on which parts of each business plans are the best to implement for the student store to create one big business plan for the student store. Then students will execute the business plan to run and work the student store.

UNIT 3 - Student Council and Student Government

In Unit 3, students will learn about parliamentary procedures and how elected committees work within a "corporate" structure. The school will have 2 representatives from each second period classroom elected to become a part of the student council. The ASB class will work each month to create an agenda to follow at the student council meetings. Students of the class will learn how to form committees and help build goal driven projects. Student Council subcommittees will cover:

- Basketball game pep team
- Encore Green committee
- Encore Service Committee
- Encore College Preparation Committee
- Encore teacher evaluation committee
- Other subcommittees as assigned

Unit Assignment(s):

Students in the class will work together to train the student council and teach parliamentary procedure. At least one member of the class will sit and help lead each subcommittee of the student council. The student council will meet monthly and each subcommittee will meet at least once a month. The students in the ASB class are responsible for reporting the progress of the subcommittees to the class and working to make progress on the subcommittees.

UNIT 4 - Digital Marketing

With over 1,000 students, 1,800 parents, and over 100 staff members on the campus: the ASB team will learn about various ways to engage in free digital marketing strategies to get their word out. They will be introduced to social media marketing and try various types of digital media for effectiveness. Students will reflect on the value and efficiencies of digital marketing.

Unit Assignment(s):

Students in the class will make strategic plans on how to process digital marketing and test for effectiveness. They will create and execute marketing plans for events that are planned by ASB including:

- All Call
- Email blasts
- Instagram
- Facebook
- YouTube
- Closed Caption television
- Internal Radio Programs

UNIT 5 - Planning Operations & Job Duties

In Unit 5, students will create job title & duties for upcoming events. In order to make sure that an event runs smoothly, ASB will work to create schedules and appropriate coverage needed for a successful event. As a business, managers need to build schedules and employee coverage. In ASB, students will learn how to plan for coverage.

Unit Assignment(s):

Students will work in small groups to create format schedules based on General Use practices in business. These schedules will be used for event coverage and will be reflected upon after the event is complete.

Students will also complete job descriptions to describe what each person on the schedule needs to complete while they are working their scheduled shift.

UNIT 6 - The Business of Fun

Market research is an important factor of running a successful business. In this unit, ASB students will create surveys, focus groups, and research to find out what the students at Encore want to be involved in as fun and what their definition is of fun. Students will collect data and share data with the class to plan for future events.

📄 Unit Assignment(s):

Students will plan market research studies to collect data regarding student interests for student events. The research collected will be aggregated and presented to the class. Based on the results of the market research, students will identify which events should be a part of the master calendar for the following school year. Market research will include:

- surveys
- focus groups
- attendance counts

UNIT 7 - Public Communication

In order to be effective in special event planning, it is imperative to have strong public communication skills. In Unit 7, students will learn how to effectively plan for and execute public speaking. Using common practices for public speaking, students will be responsible for writing and delivering a public speech to gain experience.

📄 Unit Assignment(s):

- Students will be given a topic to write a speech about and will present the speech in front of the class.
- Students will write opening speeches for a variety of special events and present them publicly.

UNIT 8 - Budgeting

Every successful event requires planning and a solid budget. Students will be taught how to budget and how to plan for unforeseen circumstances within an event. Students will create budgets for special events within their student group and then provide a written report on how closely they were able to stay within budget.

📄 Unit Assignment(s):

Using generally accepted accounting practices format, students will work in small groups to create budgets for events that they are planning. They will make a budget, present it to the class and then report the results of the budget and the event to the student council upon the completion of the event.

UNIT 9 - Elections

Students will learn about the mechanics of an election through the annual ASB elections. Through a series of events leading to an election. The ASB class will organize and execute schoolwide elections for ASB.

Unit Assignment(s):

Students will plan, execute, and take part in the schoolwide elections:

- Classroom nominations
- Election training
- Candidate speeches
- Public interviews
- Campaigning
- Classroom votes
- Vote tallies

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
California Association of Directors of Activities and Student Activities Standards Manual	[empty]	California Association of Activities	2001	www.cadal.org	No

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Ted Talks	[empty]	Ted	www.ted.com
Soul Pancake: We Make Stuff That Matters	[empty]	Soul Pancake	www.soulpancake.com
CADA (California Association of Directors of Activities)	[empty]	CADA/CASL	www.cada1.org

Additional Information

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7609492036 ext.

Course Author:



A-G Course
Description

Ballet I

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Ballet I

Encore Education Corporation

Submitted: Mar 31, 2019

Decision: Apr 5, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Ballet I	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Ballet I	

Title:	Ballet I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Dance
UC honors designation?	No
Prerequisites:	Successful Audition (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course provides a foundation of proper ballet technique. Students learn the fundamentals and principles of classical ballet including the five elementary ballet positions. Basic ballet technique is emphasized through the frequent repetition of ballet barre exercises including battement tendu and plie, center work including adagio, across the floor combinations including pirouettes, petite allegro and grand allegro, and in-class rehearsals of performance choreography. In this course, students practice and acquire the awareness of proper posture and alignment. Students are able to define, spell, understand and execute beginning ballet vocabulary in addition to develop ankle and core strength, gain better coordination, attain greater flexibility, find balance and self-esteem, and enhance self-discipline. Artistic expression and musicality are explored. Students are assessed during class work and through multiple performance opportunities including course recitals and school shows. Student grading is not a judgement of talent. Students are assessed by the level of mastery of the course skills and material.

Course content:

UNIT 1: The Five Elementary Ballet Positions

In this unit, students will learn the five elementary ballet positions. For the lab portion of the unit, students will spend class time repeatedly practicing and perfecting these positions during barre, center, and across the floor work. Performances will contain choreography that utilizes and features these positions. For the academic portion of the unit, students will be lectured by their instructor. During these lectures, students will analyze professional examples of the five ballet positions in addition to participating in self-critique, group and partner work in order to enhance their personal performance and understanding of these elementary positions. In order to progress, students will be required to master these five positions.

Unit Assignment(s):

For the unit covering The Five Elementary Ballet Positions, students will self-critique themselves through a video assignment. Students will video tape themselves performing a select in-class combination. Over critical analysis, students will compare the movements and positions of their personal performance to the professional examples lectured.

UNIT 2: Foot/Ankle Articulation and Strength

In unit 2, Foot/Ankle Articulation and Strength, students will learn how to properly strengthen and use their feet and ankles to enhance and complete artistic lines and expression. This unit will provide students with the tools in the form of exercises to support a safer foundation of technique. For the lab portion of the unit, students will perform sets of repetitions of various exercises using a stretch band with focus on anatomical alignment and accuracy. For the academic portion of this unit, students will be lectured on the importance of foot/ankle articulation and strengthening in regards to avoidance of injury and the effect on ballet aesthetic.

Unit Assignment(s):

Working in small groups, students will move through the foot/ankle articulation and strengthening exercises, focusing on strict alignment and accuracy as they coach and critique each other. Students will gain strength through the repetition of the exercises. They will also gain practice identifying the slightest alignment issues in the foot/ankle regions in themselves and their peers. Constructive criticism and positivity will be encouraged. These assignments will typically be done at the start of class to aid in the warm up process.

UNIT 3: Posture and Alignment

In unit 3, Ballet 1 students will focus on the fundamentals and the importance of proper posture and alignment in ballet. In the academic portion of this unit, lectures will be given on the health and technical benefits of good posture in ballet class. Examples of ideal alignment will be shown. For the lab portion of this unit, the pace of our class work will temporarily slow down so that student attention may be given to discovering ways to become more aware of posture and alignment. Combinations will be simplified to make room for a more thoughtful approach in regards to performing basic ballet movements with proper posture and alignment in mind. This unit is designed to teach students how to self-identify and correct their own posture and alignment issues. The lessons learned in unit 3 will aid these students throughout their lives.

Unit Assignment(s):

During unit 3, combinations will be repeated throughout the week to allow for students to be able to focus more on their posture and alignment than the choreography of the combination. Students will be assigned to keep journals to write down and remember combinations from day to day. Each student will be encouraged to notate their growing awareness of personal postural and alignment changes as the week progresses.

UNIT 4: Ballet I Vocabulary

In unit 4, students will be introduced to basic ballet vocabulary terms. This unit is designed to teach students the fundamentals of the language of ballet. They will learn the specific French spellings and appropriate accents. When this unit is complete, students will be able to define, spell, understand, execute and pronounce the course vocabulary. For the lab portion of this unit, students will see, hear and practice each vocabulary term through in-class combinations and choreography. For the academic portion of this unit, students will be lectured then assessed with vocabulary tests and quizzes.

Unit Assignment(s):

Students will be required to create a 1.5-2 minute solo using every vocabulary term at least once. Students may choose their own music but must adhere to the ballet genre, in regards to choreography. The objective of the assignment is for students to recognize, include and accurately perform all course vocabulary, as lectured and practiced in lab. Students will also be asked to verbally point out all vocabulary terms within their piece.

UNIT 5: Flexibility, Strength, and Balance

In Unit 5, students will be exposed to methods that increase flexibility, strength and balance. This unit is designed to show students exercises, stretches, mindsets and practices, outside of in-class combinations and choreography, that will help progress them towards their personal goals to be stronger, more flexible dancers. This unit will take advantage of Pilates exercises specifically targeted for dancers as well as stretch bands, ballet barres and other props around the dance studio. For the lab portion of the unit, students will learn stretches, exercises and habits to increase balance and strength. For the academic portion of the unit, students will be lectured. We will refer to Karen Clippinger's *Dance Anatomy and Kinesiology* text. Then students will be assessed by presenting one exercise for each flexibility, strength and balance. Students will be graded on accuracy when performing the exercise and on their overall understanding of the benefit the movement provides.

Unit Assignment(s):

In unit 5, students will pair up in class and briefly interview each other. They will discuss flexibility, strength and balance goals. Next, each student will select 3-5 exercises for the other student, demonstrate the exercise with accurate form and communicate the benefits for their classmate. Constructive criticism and cueing will be supported by the instructor. Students will be asked to keep a journal to monitor efforts and growth. Journal entries should include date/time of exercise, name of exercise, number of reps, and thoughts/results.

UNIT 6: Musicality

Unit 6 will focus on musicality, exploring how to be sensitive to hearing, interpreting and moving to music. Prior to performing a combination, students will stop and listen to the selected music. Our discussions will include counting the music. We will also discover ways to highlight the sounds and textures of a given piece and to emote the mood the music creates with basic ballet. This unit is designed to teach students not only how to dance to the music but how to show the music through dance. For the lab portion of this unit, students will repeatedly dance a single ballet combination to music pieces of various tempos and styles. For the academic portion of the unit, students will watch and critique internet dance videos such as George Balanchine's *The Nutcracker*, Jerome Robbins' *The Concert*, George Balanchine's *Divertimento No. 15*, and *Afternoon of a Faun* by Vaslav Nijinsky.

Unit Assignment(s):

For the unit 6 assignment, students will form small groups. Each group will choose music and choreograph a short ballet piece. The pieces will be filmed while presented live to the class for group evaluation. Students will also use the video for self-critique.

UNIT 7: Developing Artistic Expression

In unit 7, students are further encouraged to express themselves as individual dancers within the technical boundaries of ballet. Students will enhance their vocabulary and fundamentals in ballet while working towards personalizing their dancing. Students will be encouraged to find ways to be more thoughtful dancers and to make each step more personally meaningful. For the lab portion of the class, we will repeat combinations in order to explore new and different approaches while maintaining musicality and technical integrity. For the academic portion of the class, students will watch two different versions of the same variation. Then they will compare and contrast both performances.

☐ Unit Assignment(s):

Students will be taught, then given time to master, a short combination. Each student will perform the combination twice. The performing student will be directed to verbally and physically note their approach and interpretation of the music and choreography after each run. From run to run, the student's choices of artistic expression should differ and be obvious to the critiquing class and to the Instructor.

UNIT 8: The Rehearsal and Performance Process

In unit 8, the rehearsal and performance process is experienced and examined as the class prepares for a single performance. This unit provides students the opportunity to develop and show basic ballet performance skills requiring focus, musicality, concentration and technique. For first time performers, this unit is an opportunity to start to understand what it takes to properly prepare a piece and a dancer for an audience. This unit deepens knowledge for students who have already been part of the rehearsal and performance process because now they are working with a different teacher/choreographer and rehearsing new material. For the lab portion of this unit, students will participate in frequent rehearsals which will include cleaning student technique, tightening formations, clarifying choreography, and building stamina. The performance will also be lab work. For the academic portion of this unit, students will take turns sitting out of rehearsal so that they can evaluate their classmates and the state of the piece as a whole. Students will be asked to give constructive criticism to their classmates. Personal feedback from classmates and the instructor will be logged in their journal.

☐ Unit Assignment(s):

Each student will write out the choreography of their place in the class piece. For full points, the following must be included: all formations, counts, steps (spelling counts!), and head positions. Extra credit will be given to students knowing additional places in piece.

UNIT 9: The Value of Core Strength

Core strength is valuable for ballet dancers because it creates stability, helps maintain alignment, promotes better balance and helps decrease the risk of injury. In unit 9, Ballet 1 will focus on using the core to become stronger and more consistent dancers. The class will learn core building exercises and become more aware of the role of their core in ballet. For the lab portion of this unit, Pilates-based core stability and core strengthening exercises will be learned then regularly performed prior to barre work/ warm-up. A renewed approach to barre and center work, where maintaining core compression, activation and awareness are key, will be encouraged. For the academic portion, students will use their journals to evaluate their personal benefits and results of dancing with an enhanced core support and presence.

☐ Unit Assignment(s):

In part one of this assignment, students will pair up and move through a series of core exercises. In part two, the same pairs will perform select ballet barre combinations. In both parts of the assignment, partners will cue each other and identify/recommend areas for greater stability, strength and/or articulation.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Dance Anatomy and Kinesiology	Karen Clippinger	Human Kinetics	2007	[empty]	Yes

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
The Nutcracker	George Balanchine	George Balanchine	[empty]	1993	[empty]	dvd

Other

Title	Authors	Date	Course material type	Website
Divertimento No. 16	John Clifford	[empty]	Video	YouTube
L'apres midi d'un faune	Nijinsky and Rudolph Nureyev	[empty]	video	YouTube

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Course Author:

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2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Beginning Music

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Beginning Music

Encore Education Corporation

Submitted: Mar 31, 2019

Decision: Apr 4, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Beg. Band	
		Beg. Music	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Beg. Band	
		Beg. Music	

Title:	Beginning Music
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

In this course, students will learn the basics of music theory and how to implement them to create music. Students will pick one instrument to focus on throughout the year. On this instrument they will learn how to properly hold, produce sound and clean the instrument. They will learn to read both treble and bass clef, but will be more comfortable reading the clef their instrument uses. Each student will learn how to play music in a group setting, duets, and solo performances. They will be assessed on technique, sight-reading and ability to master skills.

Course content:

UNIT 1: Read and Notate Music

Students will learn how to read music notes on staves in treble and bass clef. They will understand how a grand staff works and how it is related to each other. They will use one clef more than the other based on the clef that their instrument uses. Students will also learn how to count rhythms and how many beats each note gets. Within their lesson books students learn how to read notes and how to write them on the staff. When students learn to read and write music, reading as they play becomes second nature.

Unit Assignment(s):

For the unit covering reading and notating music, students will attend "lab" rehearsals to complete the performance portion of the unit. As a musician, students read music every class period either playing songs from their books or concert music. Students will notate music in their books when the lesson instructs students to do so. Extra worksheets on music notation are handed out before students have their instruments so that when they start to play they already can read music.

UNIT 2: Apply Instrumental Skills

Students will learn how to apply instrumental skills. Once students have their instruments they will learn how to hold their instruments, produce sound, and proper maintenance. They will learn how to blow air according to the specific mouthpiece they are using. Proper hand placement on the instrument is crucial to having correct posture and allows students to play the instrument with ease. Once they learn the basics they can play the instrument with book songs, concert songs, and their favorite pop songs.

Unit Assignment(s):

Students will learn how to apply instrumental skills. For the lab portion of the unit, students will play book songs in class to demonstrate how to articulate notes on their instruments. They will sit up with good posture to produce the air needed for their instrument. Once they have completed up to page 13 in their lesson books they start concert music. Concert music gives students the opportunity to apply their skills of reading music, articulation, dynamics, and technique.

UNIT 3: Perform Music From Various Cultures and Time Periods

Students will perform music from various cultures and time periods. Lesson book songs introduce music history about different songs and composers. Some of the book songs are folk songs from England, Mexico, Israel, Asia, and Ireland. The concert music performed in class is also culturally diverse. Music that is played comes from all different time periods or is influenced by a period of music.

Unit Assignment(s):

Students will perform music from various cultures and time periods throughout their book and concert music. In the book students will read the history about songs and composers. They will also read the history about the concert music they are performing. Most songs have a synopsis in the score for the director to read to the students or they will have an assignment to look up facts about the time period, composer, or the piece itself.

UNIT 4: How to Produce Articulations on an Instrument

Students will learn how to produce articulations on an instrument. For wind instruments they use the tongue placement like they use when saying "ta" or "tu." This allows the air to stop and start again allowing an audience to hear there are different notes being played. They also learn different styles of articulation such as accents, legato, tenuto, slurs, staccato, and sforzandos.

Unit Assignment(s):

Students will learn how to produce articulations on an instrument throughout various lessons in their books. They books have assignments that identify the different articulation markings and define them. Students then put their tongues to work by producing different sounds. After the articulation is introduced the following songs will use the articulation so the students can practice the new technique. Concert music also allows students to learn new articulations and hear what it sounds like in a group setting. If the students don't all do it as a group the song will sound different than the composer intended.

UNIT 5: Using Music Theory as a Means of Building Technique

Students will use music theory as a means of building technique. Music theory is the foundation of playing music. Students will learn the importance of using sharps, flats, and naturals so they are playing in the right key signature. Music theory also incorporates the skills of reading music and rhythms. Students will learn scales with key signatures up to three flats and three sharps allowing them to play music in more than one key.

Unit Assignment(s):

Students will use music theory as a means of building technique in their lesson books and concert music. As students learn the basics of music theory they can build on what they know to enhance technique. Scales, arpeggios, and thirds are three types of theory techniques that create a musician that can read music faster, sight read easier and play faster passages. Concert music has passages that are fast scale and arpeggio flourishes. Students will build speed and agility by using music theory.

UNIT 6: Understanding the Importance of Warming Up to Produce a Unified Tone Quality

Students will understand the importance of warming up to produce a unified tone quality. Students learn that warm ups are essential to wake up their lungs, fingers, and brains to making music. Tone is the quality of sound being produced by the student. Younger student's tone tend to be more airy, by warming up they are strengthening their embouchure to be able to have a good tone quality. Students will learn the importance by warming up every day in class and listening to their improvement.

Unit Assignment(s):

Students will understand the importance of warming up to produce a unified tone quality through many different activities. Warm up packets will be handed out and explained on how to use. Students will listen for airy sounds they produce and fix them by using more constant air or changing their embouchure. Along with warm ups students will tune their instruments so that the group can be in tune with each other. Using effective warm ups and tuning the tone quality will improve.

UNIT 7: Learn to Listen and Analyze Music

Students will learn to listen and analyze music. Listening and analyzing music takes concentration and is something that is a good skill for students to learn. Analyzing music can be used in hearing and watching performances. Students listen to pieces of music performed by professional ensembles and describe how it sounds. They can say what made it a good performance and what they can improve on. Listening and analyzing music is a skill that helps improve individuals and ensembles.

Unit Assignment(s):

Students will learn to listen and analyze music. Students will listen and watch professional ensembles perform different music and analyze what went well and what needs improving. Students will also record themselves practicing in class and analyze what they did well and what needs improving. They will also compare their recordings to other groups playing the same piece and describe similarities and differences.

UNIT 8: Sight-Read Music Accurately

Students will learn to sight-read music accurately. Sight-reading is a skill that students of all ages learn. It is the ability to play music without every playing it before. Students will learn tactics to help them sight-read. Learning how to count rhythms and visual see scale and arpeggio patterns makes sight-reading easier. Students will learn problem-solving skills so that they can assess the music before playing it.

Unit Assignment(s):

Students will learn to sight-read music accurately. Sight-reading activities will be presented every week in lesson books or concert music. After a concert is over new music is given out to sight read and see how the students have advanced. Students will have time to study the music without playing first and then sight read as a class. Once they sight read once they will analyze how they played and learn new sight reading tactics to try on the next sight reading activity.

UNIT 9: Understanding the Use of Dynamics to Enhance a Piece of Music

Students will understand the use of dynamics to enhance a piece of music. Dynamics are how loud and soft music is played and how to grow or decrease in sound. Students will learn the Italian words and symbols for each dynamic and then learn how to play them successfully. They will also listen to see if other instruments in the band are playing dynamics and how it affects the ensemble.

Unit Assignment(s):

Students will understand the use of dynamics to enhance a piece of music by adding dynamics to pieces of music. In lesson books dynamics are written in for students to play. Students will play dynamics in lesson songs and concert music. Adding activities that incorporate movement to dynamics helps students understand the importance of loud and soft. Students will analyze recordings of songs and discuss the use of dynamics and if it was effective.

UNIT 10: Careers Within the Music Industry

Students will get a glimpse of careers that are available within the music industry as a way for them to get excited about music after high school.

Unit Assignment(s):

Students break into small groups and create a presentation about professional careers in the music industry.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Essential Elements for Band (Comprehensive Band Method)	Hal Leonard	Hal Leonard	2000	[empty]	Yes

Additional Information

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Course Author:

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2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

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2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Biology

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Biology

Encore Education Corporation

Submitted: Feb 15, 2019

Decision: Feb 28, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Biology	221
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Biology	221

Title:	Biology
Length of course:	Full Year
Subject area:	Laboratory Science (D) / Biology / Life Sciences
UC honors designation?	No
Prerequisites:	Math I (Required)
Co-requisites:	Math II (Recommended)
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th

Course Description

Course overview:

Semester 1 Laboratory Biology A, College Prep

Correlated directly with the California State Content Standards and the Next Generation Science Standards, *Laboratory Biology A* begins with the study of the cell. The cell cycle and cancer are investigated. Cellular energy including respiration and photosynthesis are investigated. The pivotal role of ATP in energy transfer is studied. Mendelian genetics and genetics since Mendel are investigated. Molecular genetics including DNA analysis, DNA fingerprinting and recombinant DNA are explained. Biomolecules are studied including carbohydrates, lipids, proteins, and nucleic acids. Enzymes and the factors that affect their activity are explored. The immune system, infectious diseases, and pathogens are investigated. Students are presented with a wide variety of information, activities, and experiences related to major areas of study in the field of Biology.

Semester 2 Laboratory Biology B, College Prep

Correlated directly with the *California State Content Standards* and the *Next Generation Science Standards*, *Laboratory Biology B* includes the study of the human nervous and endocrine systems, reproduction in plants and animals, the domains and kingdoms of life, the Linnaean classification system, the history of life on Earth, the evolution of life, and ecology. With rigor, depth, and breadth of content and through directed assignments, students are presented with a wide variety of information, activities, and experiences related to major areas of study in the field of Biology.

Course content:

Unit 1 - Cellular Structures and Functions

Unit 1 is an introduction to cell biology. The nature of Science and the Scientific Method will be explored. The Cell Theory states that all living things are made up of cells. The two basic types of cells, prokaryotic and eukaryotic, are explained. The complex structure of eukaryotic cells will be investigated. Students will learn to effectively operate a laboratory microscope and use it to examine a variety of cells. This unit introduces the science of Biology.

- The Cell Theory and the types of cells are explained.
- The make-up and function of genes is explored.
- Cancer is introduced and the role of mutations that upset the normal cell cycle in causing cancer is explained.

Goals: Upon completion of this Unit, students will:

- compare and contrast viruses and living things.
- explain how cancer cells differ from normal cells.
- explain the relationships between genes and proteins.
- explain how cancer cells differ from normal cells.
- interpret scientific data.

☐ Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. *The wet lab component of the course is worth 20% of the student's final grade.* By the end of this Unit, the student will be able to:

- compare and contrast prokaryotic and eukaryotic cells.
- compare and contrast plant cells and animal cells.
- trace the pathway followed by proteins made in a cell to be secreted out of the cell.
- explain the role of the chloroplasts in capturing light energy and transforming it to chemical energy in glucose and other carbohydrates.
- explain the role of mitochondria in transforming chemical energy of carbohydrates into usable chemical energy in the form of ATP.
- describe the normal cell cycle and which key events occur during mitosis and interphase.
- distinguish between benign and malignant tumors.
- define and describe the replication of DNA.
- define and describe the transcription of RNA from DNA.
- define and describe the translation of mRNA to produce a protein.
- use a codon chart to determine the amino acid sequence encoded by a given mRNA sequence.
- given a 4 triplet DNA sequence, determine the sequence of the complementary DNA strand.
- given a 4 triplet DNA sequence, determine the 4 codon sequence of mRNA.
- distinguish between insertions, deletions, and substitution.
- distinguish between a substitution and frameshift mutation.
- compare and contrast missense and nonsense mutations.
- describe how the sequence of nucleotides in DNA determines the amino acid sequence in a protein.
- compare and contrast the structure of DNA and RNA.
- explain the functions of the 3 types of RNA in protein synthesis.

Unit Lab Activities:

Lab 1: Selective Permeability: Osmosis and Diffusion

Procedures for Lab 1: Selective Permeability

1. Obtain a 5-6 inch piece of dialysis tubing.
2. Place the tubing in water; it will quickly become soft and pliable.
3. Tie a "half hitch" knot near one end of the tubing.
4. Rub the end of the tubing opposite the knot between the thumb and index finger. Keep the tubing under water. You should be able to open the tubing.
5. Using a funnel, fill the tubing about 2/3 full with the starch/glucose mixture.
6. Leaving empty space between the liquid and the knot, tie the open end of the bag with string near the end. Notice how much liquid is in the bag.
7. Rinse the bag thoroughly under running water.
8. Place the bag in a beaker and add just enough water to cover the bag. Try to allow the end of the bag tied with the string to drape over the top of the beaker.
9. After 20-30 minutes, observe the liquid outside and inside the bag. Note the color and amount of the liquids in the bag and outside the bag.

10. Remove the bag from the beaker. Note the color and amount of liquid in the bag. Dispose of the bag.
11. Place a beaker containing about 3 inches of tap water on a hot plate and boil.
12. Pour about 1-2 inches of the water from the beaker that contained the bag into a test tube. NOTE this is water from the beaker NOT the bag.
13. Add several droppers full of Benedict's solution to the test tube. The water should be sky blue in color. If not, add more Benedict's solution.
14. Place the test tube in the beaker of boiling water. After it has boiled, observe the color. If it remains blue, no glucose has diffused out of the bag.
15. Record your observations and results in the data table.

Interpreting the Lab Tests

1. Lugol's solution (iodine) is a test for starch. The color of Lugol's solution changes from yellow-brown to blue-purple/black in the presence of starch. If the color remains yellow/brown, no starch is present.
2. Benedict's solution is a test for glucose. In the presence of glucose, boiled Benedict's solution will change in color from blue to green, yellow, or orange. If boiled Benedict's solution remains blue, no glucose is present.

Lab 2: Introduction to the Microscope

Lab 3: Looking at Eukaryotic Plant and Animal cells

Lab 4: Cell Diversity

Lab 5: Mitosis

Unit 2: Cellular Energy, Respiration, and Circulation

Unit 2 introduces the concept of energy for life. ATP is defined as the universal energy currency of life. The capture of solar energy by autotrophs through photosynthesis and the conversion of the chemical energy of food molecules into usable energy as ATP through cellular respiration are explored. Organ systems are defined and students are introduced to:

- The respiratory and circulatory systems.
- Photosynthesis and respiration.
- The complementary function of the respiratory and circulatory systems in delivering oxygen to all body cells while removing the carbon dioxide waste is studied.

This Unit introduces the concept of energy for life. ATP is defined as the universal energy currency of life. The capture of solar energy by autotrophs through photosynthesis and the conversion of the chemical energy of food molecules into usable energy as ATP through cellular respiration are explored. Organ systems are defined and students are introduced to the respiratory and circulatory systems. The complementary function of the respiratory and circulatory systems in delivering oxygen to all body cells while removing the carbon dioxide waste is studied.

Goals: Upon completion of this Unit 2, students will:

- define and identify examples of autotrophs and heterotrophs.
- explain the role of photosynthesis in making food and oxygen for all living things.
- explain the forms of cellular work and the energy role of ATP.

- explain the energy transforming roles of the chloroplasts and mitochondria.
- cite the organs and functions of the respiratory system.
- cite the organs and functions of the circulatory system.
- explain how cells are organized to higher levels of organization.

Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- list the types of cellular work that require ATP.
- list the 3 stages of cellular respiration and identify which stages are aerobic.
- define fermentation and explain how it is beneficial.
- describe how mitochondria use energy release from electron transfer to generate a chemiosmotic gradient and make ATP.
- list the reactants and products for cellular respiration.
- list the products and reactants for photosynthesis.
- list the products of the light-dependent stage of photosynthesis and cite the location of this stage in the chloroplasts.
- describe how the energy from electron transfer is used by the thylakoid membranes to produce a chemiosmotic gradient that ATP Synthase can use to make ATP.
- explain how plants and algae can use light, water, and carbon dioxide to make food and oxygen for themselves and autotrophs.
- explain the gas exchanges that take place in external and internal respiration.
- tell how the diaphragm causes negative pressure breathing.
- identify the chambers of the heart; tell from where each receives its blood and where to blood goes when leaving the chamber.
- list the general types of cells in the blood and the function of each type.

Unit Lab Activities:

Lab 1: Glycolysis and Fermentation

Procedures for Preparing Sucrose Solutions

1. Label 4 cups: 0%; 1%; 5% and 10%.
2. Add 50 mL of warm water to the cup labeled 0% (use the graduated cylinder to measure the water for each cup).
3. Weigh out 1 g of sucrose and put it in the cup labeled 1%. Add 49 mL of warm water to the cup and stir.
4. Weigh out 5 g of sucrose and put it in the cup labeled 5%. Add 45 mL of warm water to the cup and stir.

Weigh out 10 g of sucrose and put it in the cup labeled 10%. Add 90 mL of warm water to the cup and stir.

Procedures for Preparing Test Tubes

1. Label 5 test tubes with masking tape or a sharpie pen as follows: 0%; 1%; 5% with yeast; 5% NO yeast; 10%.
2. Using the liquid from the cup labeled 0% measure out 15 mL (use graduated cylinder) and place it in the test tube labeled 0%.
3. Using the liquid from the cup labeled 1% measure out 15 mL (use graduated cylinder) and place it in the test tube labeled 1%.
Be sure to rinse out the cylinder before the next step!
4. Using the liquid from the cup labeled 5% measure out 15 mL (use graduated cylinder) and place it in the test tube labeled 5% with yeast.
5. Using the liquid from the cup labeled 5% measure out 15 mL (use graduated cylinder) and place it in the test tube labeled 5% NO yeast.
Be sure to rinse out the cylinder before the next step!
6. Using the liquid from the cup labeled 10% measure out 15 mL (use graduated cylinder) and place it in the test tube labeled 10%.

Procedures for Observing the Effects of Sucrose Concentrations on the Rate of Fermentation

1. Add 1/8 teaspoon of dry yeast to the test tube labeled 0%. Place thumb over the mouth of the tube and shake.
2. Quickly place a balloon over the mouth of this test tube.
3. Repeat steps 1 and 2 above for all the test tubes except the test tube labeled "5% NO YEAST". DO NOT ADD YEAST TO THIS TEST TUBE. Shake this test tube and add a balloon, but no yeast. This is the control to show what happens without yeast.
4. On your data table, record how the test tubes look before any time has elapsed under "0 Minutes".
5. Wait 10 minutes and measure the depth of bubbles on top of each tube in mm, using the ruler. Record this information on the data table.
6. Observe the balloons for comparative size changes due to the amount of carbon dioxide produced. Which inflated the most? Which inflated least? Record your answers to these questions on your data table.
7. Wait another 10 minutes, and repeat steps 5 and 6 above.

Lab 2: Photosynthesis and Cellular Respiration

Lab 3: Regulation of Breathing

Lab 4: Breathing Capacity

Lab 5: Blood Pressure and Heart Sounds

Unit 3 - Genetic Heredity, Variation, and DNA Technology

Unit 3 delves into the branch of Biology called "Genetics." Genetics is the study of heredity. Heredity is the transmission of characteristics, or traits, from parents to their offspring. Asexual reproduction requires only one parent and produces offspring that are genetically identical to each other and the parent.

- The role of sexual reproduction in generating genetic diversity will be examined.
- A detailed study of the special cell division process of meiosis will be done.
- Karyotypes will be made and analyzed.

- Pedigrees will be analyzed.
- The structure of DNA will be investigated and the technology utilized to analyze and alter DNA will be explored.

This Unit examines the study of heredity or how traits are passed from parents to their offspring in an introduction to genetics. The study begins with the role of sexual reproduction in producing the genetic variation that allows species to adapt to changing environments. The special cell division process called meiosis is studied. How gender is determined in humans is explained and the technique of karyotyping is introduced. Then the contributions of Gregor Mendel, the father of genetics, are investigated. The different patterns of inheritance are investigated including patterns discovered after Mendel's time. Students will learn how to predict the genetic traits of offspring from the genes of their parents. DNA technology is examined including recombinant DNA production and uses and DNA fingerprinting and its uses.

Goals: Upon completion of this Unit, students will:

- explain the difference between mitosis and meiosis.
- compare asexual and sexual types of reproduction.
- tell how the gender of human beings is determined.
- tell why an individual animal inherits half of its DNA from each parent.
- describe the patterns of inheritance.
- define recombinant DNA and explain how it is used to benefit mankind.
- describe how a DNA fingerprint is made using restriction enzymes and gel electrophoresis.

□ Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- define genetics as the study of heredity.
- distinguish between autosomes and sex chromosomes.
- explain the difference between haploid and diploid chromosome numbers; given the haploid number, determine the diploid number.
- compare the location and outcomes of mitosis and meiosis.
- classify a selection of human cells as either haploid or diploid.
- tell how the gender of humans is determined and why the male determines the gender of the offspring.
- list two ways meiosis produces genetic variation.
- define crossing-over and know that it only occurs during Prophase I of meiosis.
- recognize normal human karyotypes and recognize karyotypes with an abnormal number of chromosomes.
- using simulated human chromosome diagrams, construct a normal and abnormal karyotype.
- recognize homozygous dominant, homozygous recessive, and heterozygous genotypes.
- explain the difference between genotype and phenotype and give an example of each.
- define the following patterns of heredity and give an example of each: incomplete dominance, codominance, sex-linkage, and multiple alleles.
- given genotypes of parents and pattern of heredity, determine the genotypic and phenotypic ratios expected for offspring for each pattern above.

- explain the relationship between distance apart and crossing-over frequency for linked genes.
- define the product rule and use the product rule to determine phenotypic ratios in a dihybrid cross.
- recognize the 9:3:3:1 phenotypic ratio for a dihybrid cross.
- given a pedigree showing a genetic disorder, determine the inheritance pattern type and genotypes for the individuals shown.
- define independent assortment.
- define recombinant DNA and tell how a recombinant plasmid is made using a restriction enzyme, a human (exogenous DNA) gene, and DNA ligase.
- identify the shortest and longest DNA fragments on a DNA fingerprint resulting from gel electrophoresis.
- list at least 3 proteins being produced using recombinant DNA techniques.
- determine paternity from DNA fingerprints of parents and offspring.

Unit Lab Activities:

Lab 1: Looking at Karyotypes

Procedures for Making a Karyotype from Normal Chromosomes:

1. Print a copy of "Answer Sheet for Karyotypes" (see Answer Sheet tab). Label it "Normal Karyotype". Paste it into your notebook under Unit 3, Lab 1 Normal Karyotype.
2. Print a copy of the chromosomes for "A Normal Karyotype" (see Normal Karyotype tab). You will be cutting these chromosomes apart and pasting them or taping them onto your "Normal Karyotype Answer Sheet".
3. Determine if the individual is a male or female from the "A Normal Karyotype." This is easy because there will be two chromosomes that are labeled X, or one that is labeled X and another that is labeled Y. These are the sex chromosomes.
4. Refer to the **Karyotype Chromosome key** that shows the different chromosomes in their correct places (chromosome 1, 2, 3, etc.). Note that this key only shows ONE OF THE TWO matching chromosomes.
5. Look for TWO chromosome on the sheet of normal chromosomes that match chromosome number 1 on the key. **Carefully cut out** these two chromosomes and **paste or tape** them on your answer sheet for a normal karyotype in the No.1 position.
6. Continue to do this for all 22 chromosome pairs.
7. Paste or tape the sex chromosomes in the last place on the answer sheet.

Observations of a Normal Karyotype:

Copy the following questions and answer them in your notebook under "Unit 3, Lab 1: Observations of a Normal Karyotype"

1. Was the normal karyotype for a male or female? How do you know?
2. How many autosomes were there?

Lab 2: Human Traits and Variation

Unit 4 - The Digestive System and Biomolecules

This Unit focuses on topics related to the types of biomolecules. Students will use the topic of the digestive system to explore the precursors that make up biomolecules. Biomolecules are digested to precursors and the precursors are absorbed into the blood. Macromolecules are built by bonding together precursors utilizing condensation reactions. The properties of water and its unique role in living things are examined. Students are introduced to:

- The structure and functions of the digestive system.
- The types of biomolecules, their precursors, and their functions in living systems.
- Enzyme structure and the factors that affect enzyme activity.
- Water structure and unique characteristics.

This Unit begins with a survey of the human digestive system. Mechanical and chemical digestion are introduced and the roles of the organs of the digestive system are explained. The digestive enzymes produced by each digestive organ and their functions are discussed. The important groups of biological molecules are surveyed. The monomers of these biological molecules are reviewed and their functions discussed. Finally, the structure and properties of water are explained.

Goals: Upon completion of this Unit, students will:

- explain why digestion is necessary.
- label the digestive organs on a diagram.
- distinguish between mechanical and chemical digestion.
- list functions of the organs of the digestive system.
- list the monomers of the major groups of biological molecules.
- explain the relationships between enzymes, active sites, substrates, and products.
- describe the properties of water that result from the hydrogen bonding between polar water molecules.

Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- summarize the digestion that takes place in the mouth cavity.
- explain the action of the enzyme salivary amylase.
- define peristalsis and describe its role in digestion.
- describe the secretions and digestive functions of the stomach.
- explain the role of bile in emulsification of fats and oils.
- list the secretions of the pancreas and their functions.
- list 3 modifications of the small intestine that increase its surface area for digestion and absorption.
- explain why the stomach does not normally digest itself.
- list the digestive end products that can be absorbed into the blood from the villi of the small intestine.
- summarize the functions of the large intestine.
- list the types of carbohydrates and their functions.
- identify amino acids as the monomers of proteins and list the functions of proteins.
- describe the types of lipids and their functions.

- explain that enzymes are proteins that act as catalysts and list conditions that alter enzyme activity.
- tell why excessive heat can stop an enzyme-catalyzed chemical reaction.
- list at least 4 properties of water resulting from hydrogen bonding.

🔬 Unit Lab Activities:

Lab 1: Surface Area

Lab 2: Looking at Amylase

Lab 3: Investigating the Properties of Water

Procedures for Observing Cohesion, Part A:

Polar molecules cling to each other (cohesion), causing surface tension. Non-polar molecules are not attracted to each other and do not cohere to each other.

1. **Print a copy of Data Chart Part A (see Data Charts tab) and paste it into your Biology notebook under "Unit 4, Lab 3, Cohesion Data".**
2. On a piece of wax paper, add a drop of water with the medicine dropper. Get down at eye level and look at the drop. Record how it looks on Data Chart Part A.
3. With your finger, **NOT THE MEDICINE DROPPER**, add a drop of vegetable oil to the wax paper (do not allow the 2 drops to mix!). Observe the oil drop at eye level. Note how it compares to the water drop. Record your observations on the Data Chart for Part A. On the Data Chart, state why you think the two drops look different.
4. Place a penny in the center of the wax paper. Make a prediction as to how many drops of water you can add to the top of the penny before water runs off onto the wax paper. Write this prediction on the Data Chart Part A.
5. Get down at eye level and slowly add 1 drop of water at a time. Observe how the water looks as it is placed on the penny. Count the number of drops you can add before water spills onto the wax paper. Record your observations and the number of drops the penny held on the Data Chart Part A.

Procedures for Surface Tension and the Shape of Ships, Part B:

Ships usually come in two shapes; flat like a barge and "V" shaped like ski boats. Think about why this may be and how the shape of a ship helps to serve the purpose it was designed for. **CAUTION--DO NOT LET THE DETERGENT NEAR THE WATER OR NEAR THE BOATS YOU ARE GOING TO MAKE AT THIS TIME!!**

1. **Print a copy of Data Chart Part B (see Data Charts tab) and paste it into your Biology notebook under "Unit 4, Lab 3, Shape of Ships Data".**
2. Put about 2 inches of water in a pan. It must be clean and detergent free!!!
3. Cut two pieces of aluminum foil into 4 inch squares. Mold one of the squares into a boat that looks like Shape A. It should be narrow and long with just a little flatness on the bottom. Shape the other piece of foil into a square that is totally flat on the bottom like Shape B.
4. Make sure each boat floats. Adjust their shapes so they do.
5. Place pennies (or other cargo that is being used) into each boat, one at a time. Keep going until the boats sink. If a boat rests on the bottom and doesn't turn over, it is considered to be sunk. Record the number of pennies each boat could hold on Data Chart Part B. Comment on the shape of the boats and why you think one shape held more pennies than the other on Data Chart Part B.
6. Remove both boats and shake off the water they have taken on.
7. Reshape the narrow boat and make sure it can still float.

8. Take the narrow boat OUT of the water. With your finger, paint a good size drop of detergent on the back of the narrow boat where a motor would sit.
MAKE SURE NOT TO TOUCH ANY OTHER PART OF THE BOAT WITH DETERGENT.
9. Being careful not to put the finger that had detergent on it in the water, lower the boat gently into one side of the pan. **BE SURE THAT THE END WITH THE DROP OF DETERGENT IS THE LAST PART OF THE BOAT TO ENTER THE WATER** and immediately let go. You will only be able to do this one time unless you clean out the tub and put fresh water in it. A tiny amount of detergent breaks the surface tension of water and has to be completely washed out before repeating the process.
10. Record what happened on Data Chart Part B. State why you think it happened.

Unit 5 - Homeostasis, the Urinary System, and the Immune System

This Unit focuses on topics related to homeostasis, disease, and the body's defense mechanism against disease -- the immune system. Students will explore:

- Homeostasis and how the urinary system maintains water balance while removing nitrogenous wastes.
- Types of infectious diseases and types of pathogens.
- The immune system: defense against infections. Non specific and specific defense; active and passive immunity; cellular and humoral immunity.
- Antibiotics and their role in fighting infections.

This Unit begins with an investigation of the process of homeostasis. The role of the urinary system in maintaining homeostasis is examined. The organs and functions of the urinary system are explored. The types of pathogens that can cause infectious diseases are studied. The immune system is presented. The types of immunity are explored including humoral immunity and cellular immunity and specific and non specific immunity. The mechanism by which HIV attacks the immune system is investigated.

Goals: When Unit 5 has been completed, the student should be able to:

- define homeostasis.
- list the organs that comprise the urinary system.
- identify the nephron as the functional unit of kidney.
- define filtration, tubular reabsorption, and tubular secretion.
- compare and contrast specific and non specific immunity.
- list the 4 types of transmission of pathogens.
- explain the difference between antibody-mediated and cell-mediated immunity.
- explain how immunizations affect the immune system.
- describe how infection with HIV disables the immune system.

Unit Assignment(s):

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to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- given the environment of a cell, predict the direction of osmosis through the cell membrane in or out of the cell.
- label a diagram of the human urinary system including the kidneys, ureters, urinary bladder, and urethra.
- label a diagram of a nephron including the glomerulus, Bowman's capsule, proximal convoluted tubule, loop of Henle, and distal convoluted tubule.
- identify the sites of reabsorption, filtration, and secretion on the diagram of the nephron.
- define pathogens and list five types of pathogens.
- compare and contrast bacteria and viruses.
- explain why bacteria are the only type of pathogens that are treated with antibiotics.
- list 4 types of transmission of pathogens and cite one example of a disease spread by each type.
- describe non-specific resistance to infection and cite examples of non-specific resistance.
- compare and contrast the origin and functions of B and T lymphocytes.
- describe the role of B lymphocytes in providing antibody-mediated immunity.
- describe the role of Killer T lymphocytes and Helper T lymphocytes in providing cell-mediated immunity.
- explain the role of the Helper T lymphocytes in directing the immune system.
- describe the relationship of an antigen to an antibody.
- explain how HIV infection results in results in a lack of immunity as a result of loss of Helper T cells.
- describe how immunizations cause a primary immune response and prepare the body for secondary immune responses.
- explain the origin and function of B and T Memory Cell.
- distinguish between active and passive immunity and recognize examples of each type.

Unit Lab Activities:

Lab 1: Homeostasis

Lab 2: How Micro organisms are spread

Procedures for Preparing Gelatin Nutrient Cups:

1. Add 4 cups of water to the saucepan.
2. Bring the water to a boil and stir in 4 packets of gelatin.
3. Add the 4 beef or chicken bouillon cubes and stir until dissolved.
4. Stir in 8 teaspoons of table sugar and continue boiling until all ingredients are completely dissolved, then turn off the heat.
5. Allow the pan to cool for 5 minutes.
6. Place 8 aluminum cupcake cups in the cupcake tray. Fill each cup about 1/3 full with the gelatin mixture.
7. Cover the tray with plastic wrap and place in the refrigerator for 2 hours or overnight; this will cause the gelatin to solidify.
8. When the gelatin has solidified, keep them covered with plastic wrap.

Procedures for setting up the experiment:

1. Gently roll back the plastic wrap so **ONLY THE FIRST TWO CUPS ARE UNCOVERED.**
2. For cups 1 & 2: Without washing hands or touching anything intentionally, lightly touch two fingers to the gelatin in both cups.
3. Put each cup in its own ziplock bag and label the bags, "fingers unwashed." Use masking tape to label the bags near the edge.
4. Wipe fingers with a paper towel. **DO NOT WASH YOUR HANDS!**
5. Gently roll back the plastic wrap so **ONLY THE NEXT TWO CUPS ARE UNCOVERED. KEEP THE REMAINING CUPS COVERED.**
6. For cups 3 & 4: Rub a dollar bill across your fingers as if you were washing your hands with it. Gently touch two fingers to the surface of the gelatin in cups 3 & 4.
7. Put each cup in its own ziplock bag and label them, "money." Use masking tape to label the bags near the edge.
8. Now wash your hands with soap and hot water for 30 seconds and dry them on a CLEAN paper towel. Do not use a dish towel.
9. Gently roll back the plastic wrap so **ONLY THE NEXT TWO CUPS ARE UNCOVERED. KEEP THE REMAINING CUPS COVERED.**
10. For cups 5 & 6: Gently touch two fingers of your washed hands to the surface of the gelatin in both cups.
11. Put each cup in its own ziplock bag and label them, "washed hands." Use masking tape to label the bags near the edge.
12. For cups 7 & 8: **Do not touch the gelatin.** Place each cup in its own ziplock bag and label them "untouched". This is the control for this experiment.
13. Keep the cups in a warm dark place where they will not be disturbed. **DO NOT** put them in the refrigerator. For the next four days, observe the cups. Look for bacteria and fungus colonies on the surface of the gelatin. Bacteria colonies are shiny with a smooth surface. They can be off-white or colored yellow, orange, or red. Fungus colonies look fuzzy and have uneven edges. Be careful not to touch the surface of the gelatin or contaminate the cups.
14. Check for colonies for four consecutive days. Be sure to notice which cups show bacteria or fungi colonies first.
15. Count colonies on the fourth day. Each colony that appears on the gelatin came from one cell that contacted the gelatin. The more bacteria on your fingers, the more colonies will appear. Different colors of colony represent different species of bacteria.
16. **Print the data table (see Data Table tab) on the next page and paste it into your notebook.** Enter the number and different kinds of colonies you see in each cup.

Unit 6 - Human Nervous and Endocrine Systems

This Unit is an introduction to the communication, coordination, and control systems of the body. The neuron, the basic unit of structure and function of the nervous system, is investigated. The nerve impulse is explored. The divisions of the nervous system and their functions are examined. The sensory system and motor system are investigated. Experiments are conducted to investigate the senses and reactions. The endocrine system and the various endocrine glands and their hormones are studied. The feedback mechanism utilized by the endocrine system to control body processes is examined. Students are introduced to:

- the neuron and nerve impulse.
- the central and peripheral nervous systems and their respective functions.
- the sensory and motor systems.
- the motor system and the types of muscles.
- the endocrine system and its component glands and hormones.
- endocrine vs. exocrine glands.
- feedback mechanisms.
- laboratory investigations on "Reaction Time," "Touch Receptors," "Location of Taste Buds", and "Chicken Wing Dissection."

This Unit will focus on topics related to the body's ability to detect and respond to changes in both its internal and external environments through the coordinated function of the nervous and endocrine systems. The students will examine the structures and functions of the body's nervous system. In particular, students will explore the variety of sensory systems in humans and other vertebrates. In addition, students will learn how the nervous system and the muscles of the body work together to provide an active response to changing conditions. Finally, students will understand how the hormone-based endocrine system is used to maintain homeostasis and plays a key role in development through coordination with the nervous system.

Goals: Upon completion of this Unit, students will:

- know that the nervous and endocrine systems coordinate and control functioning of the other body systems to maintain homeostasis.
- understand that the nervous system controls functions through nerve impulses which are extremely fast-acting and specific in their targets.
- understand that the endocrine system controls functions utilizing hormones that circulate in the blood but only affect specific target cells.
- describe the branches of the nervous system and the components of each branch.
- know that receptors are cells that change stimulus energy into nerve impulses that are sent to the brain.
- describe the different types of receptors involved in the senses of smell, taste, touch, hearing, vision, and balance.
- explain that there are three types of muscle tissue and explain where each type is located in the body.

Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- describe the roles of the parts of a generalized neuron.
- describe the three general types of neurons and their functions.
- identify the structures/functions of the central nervous system.
- identify the structures/functions of the peripheral nervous system.
- describe the mechanism of transmission of nerve impulses.
- describe the variety of types of sensory structures and their functions, including senses such as smell, taste, touch, hearing, vision, and balance.
- distinguish between the three muscle types.

- explain the roles of actin, myosin, neurotransmitters and calcium in the generation of a muscle contraction.
- describe the structure of skeletal muscle cells.
- explain the role of hormones and receptors in regulation of blood sugar and in development of reproductive characteristics.
- describe examples of negative feedback systems.
- explain the role of the hypothalamus of the brain in linking the nervous system and the endocrine system.
- explain the difference between an endocrine gland and an exocrine gland and cite an example of each type of gland.

Unit Lab Activities:

Lab 1 - Reaction Time

Part I: Reaction Time with a Visual Stimulus

1. Have your partner seated with one hand extended.
2. Stand beside your partner holding the ruler with the lowest number at the bottom and the highest number at the upper end. For example, 1 cm at the bottom and 30 cm at the upper end. Hold the ruler from the top between your index finger and thumb.
3. Have your partner place their thumb and index finger of one hand near the bottom of the ruler. They are to keep their thumb and index finger about two inches apart. **THEY SHOULD NOT HAVE CONTACT WITH THE RULER.** Their index finger and thumb should "surround" the bottom end of the ruler.
4. Holding the ruler from the top, drop the ruler and have your partner "catch" the ruler between their thumb and index finger.
5. Notice the measurement on the ruler. Note the centimeters that the ruler dropped to the nearest millimeter. Measure the centimeters and millimeters at the top edge of the thumb and index finger. This is a practice run.
6. Practice two more times. Since this is a practice, **DO NOT** record results on data table.
7. Once you have practiced this activity three times, repeat these instructions for the first trial run. Record how many cm the ruler dropped in the data table.
8. Repeat 4 more times. Record the results. Add your 5 measurements and divide by 5 to get your average. Record this information in the data.
9. Change roles with your partner and repeat steps 1-8.

Part II: Reaction time with an Auditory Stimulus

1. Have your partner close his or her eyes and look away from you.
2. Hold the ruler as in part I.
3. As you drop the ruler, say "NOW!" Your partner is to catch the ruler as before. Make sure you say "NOW" at exactly the same time as you release the ruler to drop. Practice the process two more times.
4. Now repeat the process 5 times, recording the cm the ruler drops each time in the data table. Add your 5 measurements and divide by 5 to get your average. Record in the data.
5. Switch roles with your partner and repeat steps 1-4.

Part III: Reaction time with a Tactile (Touch) stimulus

1. Again, have your partner close his or her eyes and look away.
2. Hold the ruler and as you did in parts I and II.

3. As you drop the ruler, tap your partner lightly on the arm or leg. Be sure to tap at exactly the same time as you release the ruler.
4. Practice the process two more times.
5. Now repeat the process 5 times, recording the cm the ruler drops each time in the data table. Calculate and record your average.
6. Switch roles with your partner and repeat steps 1-5.

Lab 2 - Locating Light Touch Receptors

Lab 3 - Mapping the taste buds

Lab 4 - Chicken Wing Dissection

Unit 7 - Reproduction

This Unit introduces the concept of reproduction. All living things must reproduce to continue to exist. There are two fundamental types of reproduction, sexual reproduction and asexual reproduction. Sexual reproduction involves the processes of meiosis and fertilization and produces genetic variation. Asexual reproduction involves only a single parent which produces genetic clones of itself. Plants have life cycles involving alternation of diploid and haploid generations. Students are introduced to:

- sexual and asexual reproduction.
- meiosis and fertilization.
- external and internal fertilization.
- sexual reproduction in plants.
- flowers, seeds, and fruits.
- plant structures and functions.
- plant tropisms.
- laboratory investigations on "Flower Structure and Function," "Classification of Fruits," "Leaf Structure and Function," "Stem Structure and Function," "Root Structure and Function," and "Geotropism."

This Unit addresses asexual and sexual reproduction in plants and animals. The advantages of asexual and sexual reproduction are considered. The vegetative propagation of agricultural tree fruits is examined. The structure and functions of the organs of the flowering plants, also known as angiosperms, is investigated. Students will complete laboratory activities on flowers, fruits, leaves, stems, and roots. Tropisms of plants are examined and a laboratory activity investigates geotropism in corn seedlings.

Goals: Upon completion of this Unit, students will:

- describe asexual reproductive strategies in animals.
- describe asexual reproductive strategies in plants.
- describe the roles of meiosis and fertilization in sexual reproduction.
- describe the process of asexual plant propagation.
- understand why sex is maintained as a reproductive strategy in so many organisms.
- describe the role of the flower in sexual reproduction of flowering plants.
- tell why many vegetables are actually fruits.
- list the four major organs of plants and their functions.
- compare and contrast monocots and dicots.
- define tropism and describe the geotropisms of shoots and roots.

☐ Unit Assignment(s):

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- explain the difference between sexual and asexual reproduction.
- list four forms of asexual reproduction that occur in plants.
- list four forms of asexual reproduction that occur in animals.
- list two ways meiosis generates variation.
- explain the difference between external fertilization and internal fertilization.
- tell why internal fertilization is necessary for most terrestrial animals and plants.
- identify the parts of a complete flower and list the function of each part.
- define pollination.
- tell how flowering plants undergo double fertilization.
- explain the difference between a seed and a fruit.
- explain the role of the stomata of leaves.
- describe the structure of a typical leaf.
- describe the functions of stems.
- describe the functions of roots.
- explain four differences between monocots and dicots.
- describe geotropism in shoots and roots.
- explain the difference between positive and negative tropisms.

🧪 Unit Lab Activities:

Lab 1 - Flower Structure and Function

Lab 2 - Classification of Fruit

Lab 3 - Leaf Structure and Function

Lab 4 - Observing Vascular Bundles

Lab 5 - Stems of Dicots and Monocots

Lab 6 - Herbaceous Dicot Root Structure and Function

Lab 7 - Geotropism in Germinating Seeds

Procedures:

1. Place 8 corn seeds in a cup and add enough water to cover them.
2. Soak the seeds in water overnight
3. Saturate 8 cotton balls with water
4. Open a CD case and place a saturated cotton ball at 9 O'clock, 12 O'clock, 3 O'clock, and 6 O'clock positions. It is important that the cotton balls are VERY wet.

5. At the 9 O'clock position, place a corn seed horizontally with its pointed end directed to the middle of the case.
6. At the 12 O'clock position, place a corn seed with its pointed end directed straight down.
7. At the 3 O'clock position, place a corn seed horizontally with its pointed end directed toward the center of the case.
8. At the 6 O'clock position, place a corn seed with its pointed end directed straight up.
9. Carefully close the CD case. Be sure the corn seeds do not move. The seeds should be held in place by the case pressing against the cotton balls.
10. Repeat with the 2nd CD case.
11. Use tape to attach the CD cases to the inside of the cardboard box. When the cardboard box is turned upside-down, the 12 O'clock seed should be on top of each CD case. It is important that NO light enters the box.
12. Continue observing each day until a white root and a shoot emerge from each seed. Note the direction (up or down) that the root and shoot of each seed is growing. If the roots and shoots are not present, wait another day and observe again.

Unit 8 - The Diversity and Classification of Life

This Unit investigates the branch of Biology called "taxonomy." Taxonomy is the branch of Biology that deals with classification. Classification is the placing of living things into groups. The plant and animal kingdoms are examined in detail while the other kingdoms are surveyed. The Linnaean system of classification is introduced and a brief history of life on Earth is outlined. Topics of study include:

- what makes a plant a plant.
- Bryophytes.
- ferns.
- Gymnosperms.
- Angiosperms.
- alternation of generations.
- the Linnaean system of classification.
- the three domains.
- a six kingdom classification.
- the history of life on Earth.
- laboratory investigations "Plant Diversity," "Classification of Animal Phyla," and "Classes of Chordata and Arthropoda."

The unit begins with a study of the plant kingdom. Plants are multicellular eukaryotic autotrophs whose cells contain chloroplasts and are surrounded by cellulose cell walls. The main groups that make up the plant kingdom are explored. The modern classification system was devised in the 18th century by Karl Linnaeus. The Linnaean Classification System is introduced in this Unit. The three domains and six kingdoms of living things are explored. The history of life on earth is briefly examined.

Goals: Upon completion of this Unit, students will:

- describe the four main groups of plants.
- list four characteristics of members of the plant kingdom.
- list three characteristics of members of the animal kingdom.

- list the eight levels of the Linnaean System from the most general to the most specific.
- tell why it is believed that the first cells were anaerobic heterotrophs.
- cite the age of the earth and the age of the oldest fossil life.

📄 Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- list three characteristics of the bryophytes.
- list two advancements of the ferns over the bryophytes.
- describe how the gymnosperms are more advanced than the ferns.
- explain how angiosperms are more advanced and successful than the gymnosperms.
- list the levels of the Linnaean System from most general to most specific.
- explain the binomial nomenclature of species names using *Homo sapiens* as an example.
- name and describe the three domains of living things.
- identify the domain Eukarya as the only domain made up of organisms with eukaryotic cells.
- tell how insects and arachnids differ in their legs and antennae.
- describe how the atmosphere of the earth at the dawn of life differed from the present day atmosphere.
- tell why it is thought that the first cells could not have carried out photosynthesis.
- list some adaptations needed for plants to colonize the land.
- list the adaptations needed for animals to colonize the land.
- explain why plants had to colonize the land before animals.

🧪 Unit Lab Activities:

Lab 1 - Diversity in Plants

Lab 2 - Classification of Representative Animals

Lab 3 - Classes of Arthropoda and Chordata

Procedures

1. Print the data sheet and the Identification Keys to the Classes.
2. Find the first Chordata specimen--chordates have an endoskeleton (skeleton on the inside)
3. Write the common name of the animal. Use the Class Identification Key to determine its class. Record the class name on the data sheet. Continue until all the Chordate specimens have been classified.
4. Find the first Arthropoda specimen--arthropods have exoskeletons (skeletons on the outside)
5. Write the common name of the animal on the data sheet.
6. Use the Class Identification Key to the Classes of Arthropoda to determine the class of the specimen. Record the class on the data sheet.
7. Continue until all specimens have been classified.

Unit 9 - Evolution of Life

This Unit focuses on topics related to the evolution of life. Charles Darwin and the scientists who influenced his Theory of Evolution are studied. Natural selection and artificial selection are compared and contrasted. Evidence for evolution is examined. Population genetics is introduced and the Hardy-Weinberg equation is explained. Patterns of evolution are outlined. Topics of study include:

- early ideas about evolution.
- Lamarck and the theories of Inheritance of Acquired Characteristics, Use and Disuse, and Need.
- natural selection and fitness.
- evidence for evolution.
- genotype vs. phenotype.
- Hardy-Weinberg equation and populations that are not undergoing evolution.
- genetic drift.
- patterns of evolution.
- molecular clocks and the pace of evolution.
- laboratory investigation of "Bird Bills and Natural Selection" and "Genetic Drift."

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Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- describe Darwin's Theory of evolution.
- explain Lamarck's idea of inheritance of acquired characteristics.
- define fitness as differential survival and reproduction among the members of a population.
- define species, population, genotype, phenotype, gene pool, and allele frequency.
- explain why natural selection works on the phenotype rather than the genotype of organisms.
- list the five assumptions for the Hardy-Weinberg Equilibrium.
- calculate an allele frequency when given the frequency of the alternate allele.
- given the frequency of one allele, calculate the percent of each genotype in a Hardy-Weinberg population.
- understand that reproductive isolation must occur before speciation can take place.
- distinguish between artificial and natural selection.
- define genetic drift and explain why it only affects small populations.
- cite four types of evidence that supports an evolutionary view of life.
- know that mutually dependent species undergo coevolution.
- know that analogous structures result from convergent evolution.

Unit Lab Activities:

Lab 1 - Natural Selection

Lab 2 - Genetic Drift

Procedure for setting up the original small population:

1. In one brown paper lunch bag, place 10 of EACH color marble. You will have a total of 20 marbles in the bag.
2. Each marble represents an individual allele in the population.
3. The allele frequency for each color is 0.5 or 50%.
4. Use a bag for each color marble for your "supply bags." They will hold the extra marbles of the two colors used. They must be kept separate.
5. The allele frequencies for this original population are recorded on the data table.

Procedures for producing the second generation of the population:

1. Without looking, randomly pick a marble from the original population.
2. From your supply bag of marbles, pick a "parent" marble of the same color as the offspring you already selected.
3. Place both the parent and offspring marbles in a second bag to begin the next generation.
4. Continue randomly picking an offspring from the original population and a parent of the same color from the supply bags.
5. When the new population reaches 20, determine the allele frequencies for the new population (count how many of each color you have).
6. Calculate the allele frequencies by dividing the number of each color by 20 (the total number of alleles).
7. Record the allele frequencies for the two colors of marble on the data table for the second generation.

Procedures for producing the third generation of the population:

1. Without looking, randomly pick a marble from the second generation bag to be an offspring.
2. From your supply bags, pick a parent of the same color as the offspring.
3. Place both offspring and parent into a third lunch bag representing the third generation of the population.

4. Continue randomly (do not look!) picking offspring from the second generation bag and parents of the same color from the supply bags.
5. When the population of the third generation reaches 20 total marbles, stop and determine the allele frequencies for the third generation.
6. Record the allele frequencies for the third generation on the data table.

Procedures for producing the fourth and fifth generations of the population:

1. Use a fourth lunch bag to produce the fourth generation of the population.
2. Select offspring from the third generation bag and parents of the same color from the supply bags.
3. When the population reaches 20 marbles, stop and calculate the allele frequency for each color.
4. Record the allele frequencies on the data table for the fourth generation.
5. If you are running out of marbles from your supply bags, you can use marbles from the first and second generation bags.
6. Use a fifth lunch bag to produce the fifth generation of the population.
7. Select offspring from the fourth generation bag and a parent of the same color from the supply bags.
8. Continue randomly picking offspring from the fourth generation bag and a matching parent from the supply bags.
9. When the population of the fifth generation reaches 20 marbles, determine the allele frequencies for each color marble and record in the data table for the fifth generation of the population.

Project - Types of Speciation

Unit 10 - Ecology

This Unit focuses on topics related to ecology, the interrelationships between living things and their environment. The study begins with populations. How do populations grow and what prevents populations from growing too large? Biotic potential and environmental resistance are explained. The flow of energy from the sun through ecosystems is examined. The trophic structure of ecosystems is studied. Unlike energy, nutrients such as carbon, nitrogen, oxygen, and water must be cycled through the biosphere. The nutrient cycles are studied. The major biomes of the Earth are surveyed. Topics of study include:

- population growth determiners; natality, mortality, emigration, and immigration.
- biotic potential and environmental resistance.
- density-dependent and density-independent limiting factors.
- exponential growth of populations.
- j-shaped and logistic growth curves.
- carrying capacity of the environment.
- predatory-prey population cycles.
- trophic structure of ecosystems; producers, consumers, decomposers.
- food chains and food webs.
- habitat and ecological niche.
- nutrient cycles.
- symbiosis.

- major biomes of the Earth.

This Unit investigates ecology, the study of the interrelationships between living things and their environment. The unit begins with an examination of population dynamics. The factors that cause populations to grow are examined. The limits on population growth are examined and the concept of carrying capacity is introduced. Biotic communities are examined and the relationships that take place in communities are investigated. The flow of energy through ecosystems is outlined. The carbon, nitrogen, and water cycles are presented. The major terrestrial biomes of the world are surveyed.

Goals: Upon completion of this Unit, students will:

- define a population.
- explain the four determiners of population growth.
- graph population data and interpret the graph.
- explain how a community differs from a population.
- explain how an ecosystem differs from a community.
- explain why energy is used up as it passes through an ecosystem while matter must be recycled.
- know that the most energy in a community is stored in the producers or autotrophs.

Unit Assignment(s):

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, authentic assessments, quizzes/exams, official transcripts and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will achieve at least 70% accuracy and a score of at least 4 on the rubric for the final essay. ***The wet lab component of the course is worth 20% of the student's final grade.*** By the end of this Unit, the student will be able to:

- define biotic potential and explain why species rarely grow at their biotic potential.
- list examples of biotic and abiotic factors.
- define environmental resistance and list factors that make up the environmental resistance.
- examine population age structure pyramids to determine whether a population will grow rapidly, remain stable, or decrease.
- define the carrying capacity.
- identify density-dependent and density-independent limiting factors.
- calculate population density when given population size and the area available.
- identify the carrying capacity on the population graph of a stable population.
- recognize the J-shaped exponential growth curve and the S-shaped or logistic growth curves on a population graph.
- explain why only about 10 percent of the energy in one trophic level is available to the next trophic level.
- define and give examples of autotrophs or producers, heterotrophs or consumers, herbivores, carnivores, and omnivores.
- explain why a food web is more realistic than a food chain.
- explain why there isn't enough energy to support food chains with more than three or four links.
- define symbiosis and distinguish between parasitism, commensalism, and mutualism. describe how photosynthesis and respiration cycle carbon dioxide and oxygen between living things and the atmosphere.
- define exotic species and explain the danger of releasing them into a new environment.
- determine population growth rate when given natality, mortality, immigration, and emigration.

- distinguish between an organism's habitat and its ecological niche.
- distinguish between a climax community and a successional stage.
- match the major terrestrial biomes with their climate and community.

🔬 Unit Lab Activities:

Lab 1 - Population Growth and Carrying Capacity

Graph of the Kaibab Plateau Deer Population:

1. Print the graph paper for the Kaibab Deer Population. Title the graph "Kaibab Deer Population."
2. Label the X (horizontal) axis "Years." Use one square for each year (1905, 1906, etc) even years when the population is not counted. You should have 34 years.
3. Label the Y (vertical) axis, "Population size." Use 10,000 deer per square.
4. Use the data table below to plot the points on the graph and use a straight-edge to connect the points. DO NOT use a bar graph!

Year Population size

1905 4000
 1910 9,000
 1915 25,000
 1920 65,000
 1924 100,000
 1925 60,000
 1926 40,000
 1927 37,000
 1928 35,000
 1929 30,000
 1930 25,000
 1931 20,000
 1939 10,000

Graph the Ring-necked Pheasant data:

The ring-necked pheasant population was located on an island. The population was counted in the spring and fall for six years after the pheasants were introduced on the island. Like most birds, pheasants nest and lay eggs in the spring.

1. Print the graph paper for the Ring-necked pheasant population from the Data page for this lab.
2. Label the vertical axis "Population size."
3. Label the horizontal axis "Year." You will need spring and fall for each year. Begin with 1937 spring, then 1937 fall. Then 1938 spring followed by 1938 fall. Locate all the spring points and connect them with straight lines, point-to-point.
4. Locate the 6 fall points. Connect them, in order with straight lines using a different color pen or pencil.
5. Use a third color pen or pencil to connect spring-to-fall-to-spring points in order.

Year Season Population size Year Season Population size

1937	Spring	8	1937	Fall	40
1938	Spring	30	1938	Fall	100

1939Spring 90 1939Fall 425
1940Spring 300 1940Fall 825
1941Spring 600 1941Fall 1520
1942Spring 1325 1942Fall 1900
Lab 2 - Determining Population Size by Sampling

Project - Pack your Bags!

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Laboratory Biology A	Fresno County Department of Education	Cyber High	2018	cyberhigh.org	Yes
Laboratory Biology B	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes

Additional Information

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Administrator
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Course Author:



A-G Course
Description

Circus Props
Arts I

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Circus Prop Arts I

Encore Education Corporation

Submitted: Mar 31, 2019

Decision: Apr 5, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Circus I	
		Circus Arts I	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Circus I	
		Circus Arts I	

Title:	Circus Prop Arts I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Successful Audition (Required) Cirque Conditioning (Recommended)
Co-requisites:	Cirque Conditioning (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is an entry level practical for prop based circus acts including juggling, stilt walking, and clowning. Circus Arts is based on circus props.

Circus skills are a group of pursuits that have been performed as entertainment in circus, sideshow, busking, or variety, vaudeville, or music hall shows. Most circus skills are still being performed today professionally. Circus schools and instructors use various systems of categorization to group circus skills by type. Systems that have attempted to formally organize circus skills into pragmatic teaching groupings include the Gurevich system (the basis of the Russian Circus School's curriculum) and the Hovey Burgess System.

Using the State Standards for the depth within the circus training, this course uses specific elements of Circus Prop Arts to teach the standards of dance.

Course content:

UNIT 1: Ball & Scarf Juggling

Juggling in a general sense can refer to all forms of object manipulation such as diabolo, devilsticks, spinning plates, etc. Students will begin to understand the coordination and flow of juggling by starting to juggle with scarves. In Unit 1, students will learn the history of juggling and then work through the fundamentals of juggling scarves and then moving into 3 ball juggling. For ball juggling, students will learn how to manipulate eye / hand coordination juggling three balls in a variety of patterns. They will start with the "Shower" and work their way through "Cascade", and "Fountain". As students advance they will add the "reverse cascade", "Box", and "Column."

The oldest record of juggling was found in the Beni-Hassan tombs from the middle-kingdom of the ancient Egyptian civilization, dating about 2000 years before the birth of Christ.

California State Standards

- 1.1 Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).
- 1.2 Memorize and perform works demonstrating technical accuracy and consistent artistic intent.
- 1.3 Perform in multiple genres

Unit Assignment(s):

Students will read "A Brief History of Juggling." This is an excerpt from "Juggling, the Art and its Artists" by Karl-Heinz Ziethen and Andrew Allen, Berlin 1985. After reading the excerpt, students will have a class discussion about the history of juggling and then take a quiz on the History of Juggling.

Students will break into small groups and complete a two minute presentation that will be delivered to the class based on research done about the history of Juggling. Students will choose a professional juggler and deliver a presentation about an accomplished juggler, while outlining which techniques and tricks the artist is known for mastering. Students will share videos of these artists.

Students will build their own juggling balls and scarves from balloons, rice, and donated fabric. This will give students the ability to practice at home.

Students will create a recording of themselves juggling either scarves or balls. Based on the training provided, students will create a three paragraph critique of their juggling technique.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 2: Dura Stilt Walking

In unit 2, students will cover the history of stilt walking that dates back to Ancient Greece, 6th century BC. Students will be taught the different types of stilts that have been used historically and what the modern day uses are for a variety of stilts. They will research various cultural stilt festivals offered worldwide (especially China, France, and Brazil) and have critical class discussions about the cultural impact of stilt walking for these historical festivals and rituals.

Students will learn how to use Dura stilts and will be responsible for creating a musical routine using Dura stilts. Dura stilts allow the stilt walker to stand still. Students will be taught basic safety including how to inspect equipment and how to fall. In future units, the more commonly used peg stilts will be introduced.

California State Standards

- 1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.
- 1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

Unit Assignment(s):

Students will read the information document titled "Astounding Stilt Walking Events" created by professional stilt walking artist Bill "Stretch" Coleman. Students will be broken into small groups that will each research a different type of stilt and then present a 3 minute presentation on their chosen type of stilt including history, origin, and current use for the stilts.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 2, students work on scarf juggling, ball juggling, and stilt walking

Unit 3: Ring, Disc & Hoop Juggling

Before jugglers used rings, they juggled hoops and plates. A ring is a hybrid of these two props, maintaining the size and flatness of a plate and the overall look and function of a hoop. Students will be introduced to the difference between a ring and a hoop. The history of ring juggling dates back to at least 1904 when the first juggling book was written.

Students will research well-known ring jugglers like Jenny Jaeger, Angelo Piccinelli, Italo Medini, Freddy Zay, and the 2 Langers.

Students will be taught fundamental techniques on ring, hoop, and disc juggling to work on the expertise of the more common ring juggling.

- 2.1 Create a body of works demonstrating originality, unity, and clarity of intent.
- 2.2 Identify and apply basic strength and core elements to construct and perform.
- 2.3 Design a piece that utilizes an established human pyramid techniques.
- 2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles).
- 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.

Unit Assignment(s):

Students will read the excerpt "Juggling Rings: Their History, Development, and Innovation Part I" written by David Cain of the International Jugglers' Association. Students will have a classroom critical discussion and then a quiz on the reading.

Students will break into small groups to find examples of different types of juggling routines using rings, discs, and hoops using YouTube. Student groups will share their favorite representations.

Students will also have hands on training on Rings, hoops, and discs that they will practice for the duration of Unit 3.

Students will create a first quarter review choreography piece that they will show in class.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 3, students continue to work on stilt walking as well as disc, hoop, and ring juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class.

UNIT 4: Peg Stilt Walking

Students have already covered the basic history of stilts. In this unit, students will build their own stilts and learn how to use peg stilts.

Students will research jobs available for stilt walkers and how much a stilt walker can make as a job.

Students will be trained on how to use peg stilts. Their peg stilts will be sent home for daily practice, recommended 15 - 30 minutes every day.

Unit Assignment(s):

Students will create a presentation about available jobs as a stilt walker and share with the class.

Students will work with workworking experts to build their own peg stilts. They will learn how to inspect their stilts.

Students will be taught how to use peg stilts and will start to work on peg stilts for future choreography.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 4, students continue to work on disc, hoop, and ring juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class. Once the peg stilts have been built, 15 - 30 minutes per day outside of class practice is expected.

UNIT 5: Club Juggling & Pass Juggling

While juggling knives dates back over 2000 years, juggling clubs are more modern.

Students will read the excerpt "The Development of the Juggling Club" by David Cain of the International Jugglers' Association. Students will have a classroom discussion about juggling clubs and will break into small groups to watch various artists performing with juggling clubs.

Passing is the juggling skill of throwing objects between two or more jugglers. The most common passing combination is where two jugglers throw six objects between them and perform various tricks in addition to that basic pattern. The number of objects juggled between two people can be increased with 7, 8 and even nine object passing being a common occurrence. Higher numbers have also been achieved with the current record for club passing being 13 clubs passed (juggled) between the two jugglers.

Students will work on pass juggling rings (since they are more skilled in rings at this point) and then advance to clubs once they are comfortable with passing and juggling clubs.

Unit Assignment(s):

Students will read the excerpt "The Development of the Juggling Club" by David Cain and follow it with a classroom discussion of the juggling club.

Students will research and share various artist renditions of juggling club routines.

Students will be taught how to juggle clubs and will practice how to master juggling clubs.

Students will be taught how to pass juggle with 2 people and will master pass juggling with rings and then clubs.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 5, students continue to work on disc, hoop, and ring juggling. They will work with clubs and on pass juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class. Once the peg stilts have been built, 15 - 30 minutes per day outside of class practice is expected.

UNIT 6 - Peg Stilt Walking and Ribbon

Using fundamentals mastered from Units 1 through 5, students will begin to put the different mastery skills together by creating choreography and routines of their techniques. Students will be taught ribbon for the purposes of using the ribbon on peg stilts.

A ribbon consists of a wooden handle and a satin ribbon that is attached to it. The ribbon movements include flicks, circles, snakes, spirals, and throws. During a ribbon routine, the aesthetic is to build a flowing movement and a "picture" with the ribbon. When combined with peg stilts, it becomes a simple dance routine with overwhelming crowd pleasing reactions.

- 3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.
- 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

Unit Assignment(s):

Students will read the excerpt "Rhythmic Ribbons" from the Rhythmic Program Committee "US Gymnastics 2014" Students will take part in a class discussion about the movement and mechanics of ribbon.

Students will watch various excerpts from Asian performances like "Shen Yun" to identify other props used in the same manner as ribbon. Students will offer critiques of various performances and complete a five paragraph essay comparing and contrasting two separate performances.

Students will build their own ribbon for the purposes of this unit.

Students will train using their peg stilts and ribbon to create a combination routine that will be shared with the class.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 6, students continue to work on disc, hoop, clubs, rings, and pass juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class. Peg stilts with ribbons should be practiced 15 - 30 minutes per day outside of class.

UNIT 7 & 8: Clowning

A Clown is a comic performer who wears an outlandish costume and makeup and entertains by pantomiming common situation or actions in exaggerated or ridiculous fashion. The art of clowning dates back to as early as 2500 BC in China. Students will go over the history of clowning and then learn fundamental techniques of clowning.

Students will read an excerpt from "Origins in Clowning" and then break into small groups that will research different eras of clowning. Groups will present a 3 minute presentation about a historical clowning era to the class using multi media.

Basic concepts of clowning will be taught and students will learn how to develop a clowning storyline.

Unit Assignment(s):

Students will take part in Improv games to understand how to loosen up and communicate ideals theatrically.

Students will take part in Pantomime exercises to understand how to communicate ideals without speaking.

Students will create a clown persona and practice clowning makeup.

Students will break into small groups and create a clowning "scene" that will be demonstrated in front of live audience.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 6, students continue to work on disc, hoop, clubs, rings, and pass juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class. Peg stilts with ribbons should be practiced 15 - 30 minutes per day outside of class.

UNIT 9: Career Connections for Circus Artists

Students will meet with professional circus performers to find out what different types of jobs are available for circus performers and what the requirements are to break into circus careers.

Students will research different professions and share a presentation about circus careers.

Unit Assignment(s):

Students will be required to create a professional resume for the purposes of securing an entry level circus performance arts job.

Students will complete a research presentation about circus careers and present it to the class.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level. In unit 6, students continue to work on disc, hoop, clubs, rings, and pass juggling. Ball and scarf juggling practice is expected for 15 minutes per day outside of class. Peg stilts with ribbons should be practiced 15 - 30 minutes per day outside of class.

UNIT 10 - End of the Year Performance

Students will create an end of the year performance of their most advanced skills, choreographed by their circus instructor.

Unit Assignment(s):

End of the year presentations will be displayed during an end of the year circus department recital in front of an audience.

Course Materials

Scholarly Articles

Article title	Journal	Authors	Volume/Issue/Date	Website
Basic Principle of Juggling	International Juggling Association	David Cain	2014	[empty]
Origins in Clowning	Historical Clowns	Edward Le Roy Rice	2016	[empty]
Rhythmic Ribbons	US Gymnastics 2014 Rhythmic Rules and Practices	Rhythmic Program Committee	2014	[empty]

Article title	Journal	Authors	Volume/Issue/Date	Website
A Brief History of Juggling	Juggling, the Art and its Artists	Karl Heinz Ziethen and Andrew Allen	1985	[empty]
Astounding Stilt Walking Events	Tall Puppets	Bill Coleman	2002	[empty]
Juggling Rings: Their History, Development, and Innovation - Part I	International Juggling Association	David Cain	2016	[empty]
The Development of the Juggling Club	International Juggling Association	David Cain	2014	[empty]

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation



A-G Course
Description

Circus Props Arts
II

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Circus Prop Arts II

Encore Education Corporation

Submitted: Apr 5, 2019

Decision: Apr 10, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Circus II	
		Circus Arts II	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Circus II	
		Circus Arts II	

Title:	Circus Prop Arts II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Successful Audition Level II (Required) Circus Arts I (Recommended)
Co-requisites:	Cirque Conditioning (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Circus Prop Arts II builds off of the entry level practical from Circus Prop Arts I. Students will continue to master juggling, stilt walking, and clowning. They will also work on poi, hula hoop, and staff / sword stage combat.

Circus skills are a groups of talents that have been performed as entertainment in circus, sideshow, busking, variety, vaudeville, or music hall shows. Most circus skills are still being performed today professionally. Circus schools and instructors use various systems of categorization to group circus skills by type. Systems that have attempted to formally organize circus skills into pragmatic teaching groupings include the Gurevich system (the basis of the Russian Circus School's curriculum) and the Hovey Burgess System.

Using the State Standards for the depth within circus props training, this course uses specific intermediate elements of Circus Prop Arts to teach the standards of dance.

Course content:

UNIT 1 - Intermediate Juggling

In Unit 1, students will review all types of juggling covered in Circus Prop Arts I (Ball, Scarf, Ring, Disc, Hoop, Club, and Pass Juggling). Students will build on the mastery from the beginning ball and scarf tricks to master more difficult tricks including the use of four to seven balls.

Using the Library of Juggling as Reference, students will learn mastery of a variety of juggling tricks.

California Content Standards

- 1.1 Development of Motor Skills, Technical Expertise
- 2.1 Creation / Invention of Movement
- 2.3 Application of Choreographic Principles and Processes to Creating Dance
-

Unit Assignment(s):

Using the Library of Juggling website for reference, students will expand on their knowledge of juggling skills, and recording different skills mastered. Students can click to view tricks by level of difficulty.

Assignment: Students will work in groups of two to create a tutorial video of each different type of juggling pattern.

Assignment: Students will work in small groups of four or less to create a choreographed routine showing off various types of juggling tricks. They will turn in a list of all tricks mastered and used within the juggling routine.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 2 - Hula Hoop

Students will research the origins of the hula hoop and begin to manipulate expertise in using Hula Hoop.

Native American Hoop Dance is form of storytelling dance incorporating hoops as props. Wooden and metal hoops are recorded for use as early as the 14th century in England. The term hula hoop came in the 18th century combining the movement from Hawaiian dance and hoop tricks.

Using YouTube as a reference, students will research variety of hula hoop acts as they work to master tricks with hula hoop.

California Standards:

- 1.4 Comprehension and Analysis of Elements
- 2.1 Creation / Invention of Movement
- 3.3 Diversity of Dance
- 4.1 Description, Analysis, and Criticism of Dance
- 5.4 Research an

Unit Assignment(s):

Students will read, "Top 10 Hula Hoop tricks for Beginners" by the Hula Hoop Institute. Students will work to master each of the 10 hula hoop tricks, then break into groups of two to demonstrate and record mastery of each hoop trick.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 3 - Intermediate Ring Juggling & Pass Ring Juggling

Building off of the techniques mastered in Circus Prop Arts I, students will build off of the expanded ball juggling techniques and put them in line with ring juggling including the use of 4 and 5 rings in juggling.

California Content Standards

1.2 Artistic Perception

2.3 Creative Expression

4.1 Aesthetic Valuing

Unit Assignment(s):

Students will read "Ring Juggling" and watch the videos ties in with the explanation of advanced ring juggling. Using the concepts learned in Unit 1 regarding ball juggling, Students will work on patterns of ring juggling.

Assignment: In groups of two, students will record each other demonstrating different juggling patterns using rings.

Passing is the act of juggling between two or more people. It is commonly seen as a subset of toss juggling.

Students will research the internet to find videos of successful ring pass juggling and then try to replicate the techniques used in pass juggling.

Students will follow step by step instructions for pass juggling as described on Wikipedia. Students will attempt and record groups of two people pass juggling and describing the various patterns that are used for pass juggling.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 4 - Peg Stilt Walking combined with dance and Juggling

Building off of knowledge gained in Circus Prop Arts I, students will work on intermediate stilt walking and combining stilt walking with choreography and basic three ball juggling. The end product of this unit will be a choreographed routine either showcasing peg stilts and juggling or peg stilts and dance.

Peg stilts, also known as Chinese stilts, are commonly used by professional performers. These stilts strap on at the foot, ankle, and just below the knee. Peg stilts are often made from wood but can also be made of aluminium or tubular steel. This type of stilts are the most lightweight ones and allow a user to walk quickly, to turn suddenly, and even to jump rope or dance. The stilt walker must keep moving at all times to keep their balance.

Students will use stilts made in Circus Prop Arts I

California Content Standards

1.5 Artistic Perception

2.3 Creative Expression

4.1 Aesthetic Valuing

Unit Assignment(s):

Assignment: Students will work in a lab setting combining juggling and peg stilt walking. Students will break into small groups and will record a choreographed routine that includes both stilt walking and ball juggling.

Assignment: Students will create a choreographed dance routine using peg stilts. Students will break into small groups and will record a choreographed routine that includes both stilt walking and ball juggling.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 5 - Spinning Flags & Poi

Poi is a form of dance, where weights on the ends of tethers are swung through rhythmical patterns. Poi comes from the Maori People of Aoteroa (New Zealand) and is part of the Maori cultural tradition.

Modern poi uses inspiration from the original cultural poi, but then mixed the tradition with new moves borrows from other disciplines such as juggling, club swinging, dance, and rhythmic gymnastic.

Using tutorials from Playpoi, students will be able to work with their intermediate knowledge of juggling as the inspiration for their training on poi and spinning flags.

California Standards

1.0 Artistic Perception

3.0 Historical and Cultural Context

4.0 Aesthetic Valuing

Unit Assignment(s):

Students will break into small training groups where they will work through the beginner, intermediate, and advanced Poi Spinning Lessons located at playpoi.com

Students will record multiple tricks using poi after mastering poi tricks demonstrated at playpoi.com

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 6 - Stage Combat using Bo Staff and Swords

In Unit 6, students will be exposed to the beginning techniques for Bo Staff. Bo staff is used heavily in martial arts, but also in circus acts as stage combat acting. Students will explore the difference between martial arts bo staff and circus stage combat for Bo staff by completing research online.

Students will also research stage combat methods for swordplay. Although techniques for both crossover to fencing and martial arts, students will be learning how to manipulate the props for the purposes of onstage circus acts.

California Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historic and Cultural Context

Unit Assignment(s):

Students will read "The Complete Beginner's Guide to Bo Staff" by BlackBeltathome.com. Students will work in a lab setting to master moves that can be used onstage as part of a stage combat routine.

Students will work in groups of two to record mastery of each basic skill taught for Bo Staff and swordplay.

Students will work in small groups to create a choreographed routine of a combination of BO Staff and Swordplay stage combat. This routine will be performed in front of class.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 7 & 8 - Advanced Clowning

In Circus Prop Arts I, students covered the basics of clowning. In Circus Prop Arts II, students will work on building a full scale act of clowning that will combine a collection of themes and props that have been mastered between the first two courses. At the completion of Units 7 & 8 students will be able to construct a complete circus clowning act.

California Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing

Unit Assignment(s):

Students will read, "Learn to be a Clown" from the World Clown Association. After completing the read, students will create a persona of their clown. Once a student has created their persona, students will break into small groups to create a choreographed routine using all of the student's personas for clowning.

Students will read, "Improv games that teach clown skills" by Cody Hung

Students will work through a series of Improv games and then work in small groups to develop a clown act.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in

order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

UNIT 9: Career Connections for Circus Artists

Students will meet with professional circus performers to find out what different types of jobs are available for circus performers and what the requirements are to break into circus careers.

Students will research different professions and share a presentation about circus careers.

Unit Assignment(s):

Students will be required to create a professional resume for the purposes of securing an entry level circus performance arts job. Students will also create an online demo reel of their body of work.

Students will complete a research presentation about circus careers and present it to the class.

Students meet for a 94 minute lab class two to three times per week for the duration of the course. During the lab class, they work on fundamentals of circus prop arts as a practical and are tested with benchmarks throughout the course. Mastery of skills are required to advance to the next level course. Skills tests are administered three times per year. Each skills test requires about 30 skills to be mastered in order to "level up." Each time a skills test is administered, the student is required to show mastery of each prior level by successfully completing the skills tests for prior levels as well as the current level.

Unit 10 - End of the Year Performance

Students will create an end of the year performance of their most advanced skills, choreographed by their circus instructor.

Unit Assignment(s):

End of the year presentations will be displayed during an end of the year circus department recital in front of an audience.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Top 10 Hula Hoop Tricks for Beginners	The Hula Hoop Institute	The Hula Hoop Institute	October 28, 2016	https://thehulahoopinstitute.com/2016/10/hula-hoop-tricks-for-beginners/	Yes
Learn to Play Poi!	Playpoi	PlayPoi	2019	https://www.playpoi.com/learn-categories/beginner-lessons/	Yes

Scholarly Articles

Article title	Journal	Authors	Volume/Issue/Date	Website
Learn to be a Clown	World Clown Association	World Clown Association	2018	https://www.worldclown.com/Innerpages/learn-to-be-a-clown.html

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Library of Juggling	Library of Juggling	Juggling Lab	https://libraryofjuggling.com
The complete beginner's guide to bo staff	Michael Hodge	Blackbeltathome.com	https://www.blackbeltathome.com/the-complete-beginners-guide-to-bo-staff/

Primary Documents

Title	Authors	Date	URL
Ring Juggling	Fandom	2018	https://juggle.fandom.com/wiki/Ring_juggling
Improv games that teach clown skills!	Cody Hug	July 19, 2017	https://www.clownantics.com/blogs/clownantics-blog/improv-games-that-teach-clown-skills-lesson-one

Other

Title	Authors	Date	Course material type	Website
Pasing (juggling)	Wikipedia	January 2018	Written instructions on pass juggling	https://en.wikipedia.org/wiki/Passing_(juggling)

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation



A-G Course
Description

College
Skills_Admissions
Skills

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College Skills / Admissions Skills

Encore Education Corporation

Submitted: Feb 12, 2019

Decision: Feb 26, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		College Sk	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		College Sk	

Title:	College Skills / Admissions Skills
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	11th, 12th

Course Description

Course overview:

SEMESTER 1 COLLEGE SKILLS: This course is designed to walk students through how to select the correct college for after high school success and how to maneuver everything needed to get in and go to college. This course covers everything from student aid, scholarships, SAT, and how to choose a college path.

SEMESTER 2 SAT / ACT TEST PREP: This course is designed to help students prepare for college entrance exams including the SAT and the ACT.

The goal of this course is to appropriately prepare high school students for success in college and in life.

Course content:

UNIT 1 - Getting on Course

This course covers basic study skills for success, and a personality quiz for career coaching. Students will also identify what kinds of colleges they might be interested in and what their college and career goals are.

Unit Assignment(s):

Students will complete the: RIASEC Psychometrics test

Using data collected from the RIASEC test, students will complete topical research for colleges that interest them and create a personal project of what kind of college and career they can see themselves succeeding in.

Students will also complete a Chapter on college success study skills.

Students will start their personal college portfolio that will end up being used as their "go to" for when they start applying for colleges.

UNIT 2 - College Search Step-by-Step

Students will work through a variety of virtual tours of colleges. They will create critiques of the different colleges, then research and report admissions requirements for each college. Students will create a list of deadlines for colleges that they are interested in attending.

Unit Assignment(s):

Students will continue to build their personal college portfolio. They will complete a list of colleges that they would like to apply to and the deadlines and requirements needed to attend their college of choice.

UNIT 3 - Financial Aide

With help from outside college counselors and the school counselors, students will walk through step by step requirements for planning how to afford college and how to search for and apply for various types of financial aide including FAFSA.

📄 Unit Assignment(s):

Students will continue to build their personal college portfolio. They will complete a list of financial aide streams that are available to them including deadlines and requirements.

Each student will be required to complete the application for at least one scholarship.

UNIT 4 - The College Application

Students will be introduced to a variety of tools needed when applying for college admissions. With the help from college and high school counselors, students will learn how to apply for college.

📄 Unit Assignment(s):

Students will complete a college application and a college admissions essay. Students will receive critique of their essays and be given coaching on how to improve their college essay. Students will also participate in mock auditions and interviews that will help them prepare for college entry auditions and interviews based on the admissions requirements for the colleges that they are choosing.

At the end of Unit 4, students will present their completed college portfolio. They will host a parent night in their class where students will present what they have learned to their parents.

UNIT 5,6,7,8 - SAT Test preparation

The purpose of Units 5 - 8 are to appropriately prepare for the SAT and ACT test. Students will engage in a series of study sessions using the SAT PREMIUM EDITION preparation book from Princeton Review to prepare for the SAT test.

📄 Unit Assignment(s):

Students will take a practice SAT test as a benchmark exam and then work through the workbook, CRACKING THE SAT by Princeton Review.

They will take the practice SAT test at the end of each Unit (about once a month) to see how their benchmark progress is helping.

Students will work in small study teams and take part in class activities to help improve study skills for the SAT.

UNIT 9 - Final Exams and Project

FINAL PROJECT: Students will create a Powerpoint presentation about themselves using the information in their college portfolio

FINAL EXAM: Students will take a practice SAT test and measure the growth of their test scores by taking the class.

Unit Assignment(s):

Students will complete a final exam and a personal multimedia project related to the content from this course.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Cracking the SAT Premium Edition with 8 Practice Tests The all in one solution for your Highest Possible Score	[empty]	Princeton Review	2019	[empty]	Yes

Additional Information

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Course Author:

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California



A-G Course
Description

Costume Design
I

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Costume Design I

Encore Education Corporation

Submitted: Feb 23, 2019

Decision: Mar 11, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Cost Des I	227
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Cost Des I	227

Title:	Costume Design I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Successful Interview and Resume (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course introduces the fundamentals of costuming, design and sewing. Students are taught the basics of sewing including sewing terms, parts of the sewing machine, how to use and trouble shoot simple problems with the sewing machine, sewing safety, how to create clothing, closures, pinning, cutting, textiles, patterns and pattern usage. Second semester focuses more on costuming and design. Students learn how to break down human body proportions using the eight heads high method for drawing the human form. Students learn how to design and create costumes inspired by character descriptions, influenced by geographical location, social and economic status, time period and mood. We focus on using color, texture, cut and style in our designs to convey information to the audience, building creativity and learning the human form and rules for design.

Course content:

UNIT 1 - Introduction to sewing

Students will study basic sewing terminology to further their ability to accurately communicate and understand the tools we use in the classroom. Students will be required to use proper terminology within the classroom to address all items and procedures. They will learn all of the preparatory steps required prior to sewing including pattern placement, proper pinning techniques and cutting using a pattern while troubleshooting common mistakes to ensure success. Students will learn several basic hand sewing stitches and their uses, including the running stitch and the overcast stitch. They will learn practical applications for each stitch, while practicing the techniques to successfully complete the stitch. Students will learn how to create appropriate knots for beginning and ending a stitch line to ensure proper binding of the thread through the project.

Visual Arts Content Standards: 1.0,1.1,1.2,1.3,1.4

Unit Assignment(s):

- Lecture: Interactive demonstration of placement, pinning, cutting, stitches and knots. The lecture includes presentation of information, discussion and demonstration. A video series will be included to reinforce the lesson.
- Project: Bean Bag – Students will hand sew a bean bag using an overcast stitch and demonstrating proper knot tying techniques.
- Game: Bean Bag Toss – The strength and durability of the student bean bag is tested in a class game of bean bag throwing contest where the winners from each round compete to answer vocabulary and other relevant questions from throughout the lesson. This is a fun way to have a study guide day.
- Project: Penguin – Students will hand sew a small stuffed penguin in which they learn to overlay fabrics using a straight stitch and bind fabrics using the overcast stitch.
- Vocabulary: Basic sewing Terminology

UNIT 2 - Textiles

Students will explore a variety of fabrics and their attributes that will affect how they behave in common applications. This will help them to better understand each textile and its versatility to aide them in determining the appropriate fabric for their current project. When choosing a fabric, students must consider texture, weight, durability, versatility, stretch and budget. Each project requires a unique set of guidelines and the students must be prepared to assess the needs and how that translates to the appropriate fabric type. Students explore the difference between woven and knit fabrics and how that relates to movement in a costume piece. We will discuss the differences between natural and synthetic fibers and how that affects the behavior of the fabric. All of these attributes will help the student to determine the best fabric for each project as they move through costume design.

Visual Arts Content Standards: 1.0,1.1,1.2,1.3,1.4

Unit Assignment(s):

- Lecture: An Exploration of various textiles the students will encounter in costume design.
- Interactive fabric exploration – Students will actively experience various attributes of each fabric including ability to stretch, durability, fray, how they wrinkle, how they iron, difficulty of use, etc.
- Project: Students will create a design with fabric swatches and will need to write supporting information for each fabric choice
- Quiz: On matching fabrics with names and attributes.

UNIT 3 - Fundamentals of sewing with a sewing machine

With the introduction of the sewing machine, students will take a deep dive into understanding how the sewing machine functions and their role in that process. They will study the parts of the sewing machine, location and function, proper dial settings, how to thread the machine, how to wind a bobbin, sewing safety and basic trouble shooting. Once the student has a comprehensive understanding of the sewing machine, they will begin to explore stitching on the machine, including straight stitches, zig zag stitches, backing up, pivoting and various transitions, curves and shapes. Students will work using paper worksheets on the sewing machine. These worksheets allow for ease of learning the stitches without wasting costly fabric or experiencing the frustration of machine issues. As the machine moves across the paper, holes are punched in the worksheets and it will become obvious where the student needs to work to improve technique as they sew. Each page is carefully scrutinized until all of the difficulties are worked out and the student is successfully completing each stitch task. Once all of the papers are past, the student will be challenged to create their first sewing project using the sewing machine with fabric and thread.

California Standards: 1.0,2.0,3.0

Unit Assignment(s):

- Lecture on parts of the sewing machine with interactive exploration of the machine parts
- To cater to the various styles of learning, for threading the various portions of the sewing machine, students are shown a video, teacher demonstration and step by step verbal instructions as they do the process themselves.
- Projects: Each day, students begin class by practicing winding a bobbin, threading the machine, bringing up the bobbin thread and setting all of the machine dials prior to beginning class work for the day.
- Worksheets: Sewing machine papers – students will do a series of papers that they will use on the sewing machine with no thread. These exercises help the students to practice various stitching practices and variations without being encumbered by machine jams, thread and the expense of fabric. Students will do straight stitch, back up, zig zag stitch, pivoting, transitions, curves and shapes on the worksheets.
- Test: Parts of the sewing machine.
- Test: Threading the machine, winding a bobbin, bringing up the bobbin thread and setting the dials.
- Project: Pumpkin project: Students make a simple stuffed felt pumpkin banner as a fall decoration to explore the challenges of sewing with a sewing machine and to enjoy their newly adopted skill.

UNIT 4 - Sewing Techniques

In this unit the students will learn 10 sewing techniques that are the basic building blocks of sewing. With each skill, students will study the accompanying terminology, learn the purposes and application of each and explore additional ways to utilize the technique in practical problem solving. They will use various classroom tools to help them achieve accuracy. Using a large rectangular piece of broadcloth, the students will actively practice all of the sewing skills until they have a thorough understanding of how to execute the techniques. They will learn how to properly sew a hem, specifically demonstrating a double turn half inch hem using a seam gauge for accurate measurement. Next they will master the ability to create and apply bias tape, with an understanding of when and why it is used. Students will learn to apply interfacing, sew on appliques/patches, create a casing, sew on a button, sew in Velcro, create a gathered ruffle, make a pocket and explore the various stitches available on our sewing machine. As we continue through this unit, students will learn to use the serger. The serger is a machine that uses 4 threads to bind the fabrics, while a blade cuts and finish off the ends in one step. The students will learn how the serger is used to create professional items of clothing that perform at industry standards. Students are introduced into various methods of finishing off raw edges and several methods to create closures. Introducing several methods of attaining a single goal offers students versatility in their sewing and allows for a more informed decision making process when they are choosing the right method for each project. Students will continue to build on their skill as they learn to sew in a zipper while creating a garment bag. With this project, students will not only explore an additional method of sewing closures, but will first be introduced to concepts such as matching notches and placing right sides together before sewing. In this unit, students should attain a confidence in their sewing skills allowing them to begin to create basic costume pieces.

California Standards: 1.0,2.0,3.0,5.0

Unit Assignment(s):

- Vocabulary test: Skills

- Project cloth: a new skill is introduced every class period (or every other on some skills) students will learn to sew a hem, create and apply bias tape, sew on a button, apply interfacing, sew on an applique/patch, sew in Velcro, gathers, ruffle, create a casing, learn how to do all of the stitches on the machine, make a pocket and learn to use the serger.
- Garment Bag: Students will create a garment bag to be used to organize costumes for our school productions. In this project, the students will begin to understand how a project is built. Students will learn how to put in a zipper, follow directions and match up markings.

UNIT 5 - Eight Heads High Body Sketching

In this unit, students will begin to explore the human anatomy using a study of the skeletal structure to understand body proportions, sections and movement using the eight heads high standard for costume design sketching. They will examine the muscle structure and its curves as it relates to the skeleton below to create a thorough understanding of the human form. Students will use their understanding of the skeletal, muscular and surface structure of the human anatomy to begin creating accurate sketches with a strong focus on proportions. They will pursue anatomy drawing to learn how to draw a human form as it appears in various positions or postures. Once a thorough understanding of the anatomy has been achieved, students will begin to create eight heads high costume sketches with an introduction to clothing sketches and shading. A more detailed exploration of the facial features, hands and feet will be introduced to complete the unit on sketching, helping the students to have an accurate sketch following the costume design industry standards.

California Standards: 1.0,2.0,4.0,5.0

Unit Assignment(s):

- Lecture: Interactive lecture on anatomy discussing skeleton, muscles and joints, how and where the body moves and how that relates to sketching the human form. Students will measure out a basic geometric skeleton outline using the eight heads high guidelines.
- Project: Using the geometric eight heads skeleton structure we created, students will sketch an androgynous human body with a study of the muscular and surface structure curves and how they relate to the skeleton below.
- Worksheet: Students will draw a ballerina in pirouette as we build on our sketching skills. This layer adds clothing, bent limbs and the delicate curves of a female dancer. With this lesson students will be introduced to basic shading concepts.
- Worksheet: Students will practice drawing six different face shapes with various hair styles and facial features.
- Worksheet: Students will practice sketching hands and feet in different positions and shoe styles.

UNIT 6 - Patterns and Measurements

Building on the lessons in anatomy that were introduced in the previous unit, students will study human body development from infancy through adulthood to understand how the changes our bodies experience affect measurements and distribution of mass throughout our lives. With this knowledge, students will learn how and where to take accurate body measurements and proper terminology for each of those measurements. Once an understanding of body measurements has been achieved, students can use them to translate measurements into a pattern size. In the second half of this unit, students will be introduced to patterns and the terminology therein. Using the pattern envelope, students will learn to choose appropriate fabric type, determine size conversion, create an accurate list of supplies needed to complete the costume, including calculations for fabric amounts, lining, interfacing and all notions. Students will learn how to follow pattern directions, pieces needed, fabric layouts and techniques.

California Standards: 1.0,5.0

Unit Assignment(s):

- Lecture: Measurements. Students are taught how and where measurements are taken. We discuss how measurements are then converted into sizes using the size chart.

- **Worksheet:** Students will do a measurement worksheet where they practice taking measurements on dress forms and a few fellow students and converting the measurements into a size using the pattern size chart.
- **Vocabulary test:** Measurements
- **Lecture:** Patterns. The pattern envelope and its contents are thoroughly explained and explored. We discuss all of the information on the outside of the envelope and how it can guide us through planning our project. We discuss how to calculate all of the fabric amounts needed and all notions that will be required to complete the project. We discuss pattern numbers, view and variations. On the inside of the pattern we will see how pattern pieces are sized, cut out, placed on the fabric, pattern pieces that are needed and directions for construction. We will discuss all pattern markings and their meanings and how notches are matched up on the pattern pieces for construction.
- **Worksheet:** Students will be given a mock pattern and measurements. From this, students will draw a design based on one of the views available to create from the pattern provided. The worksheet will need to be filled out with all information attained from the pattern as it pertains to the view they chose and the design they created. All fabric calculations, amounts, size, fabric type, view, pattern number, notions, lining and interfacing will be checked for accuracy.
- **Vocabulary test:** Patterns

UNIT 7 - What a Costume May Reveal

In this unit, students will explore 10 things that a costumer must consider as they create a character costume design and what information the costume will convey to the audience under each topic. The ten things to consider when creating a costume design are: age, sex, time of day and occasion, psychological factors, occupation, social status, geographic area, activity, historical period and season and weather. We will explore each factor to understand how research, along with a comprehensive study will start to develop a design that will convey an accurate representation of the character. Students will analyze clothing of several time periods and explore how the clothing of each era is affected by the social status, geographic area, occupation, sex and age of the wearer.

California Standards: 1.0,2.0,3.0,4.0,5.0

☐ Unit Assignment(s):

- **Lecture:** We discuss how outside factors will affect the way someone dresses. This is true regardless of the time period or location of the wearer. We discuss 10 factors that must be considered and researched before beginning a costume design
- **Project:** Students will be given a character and a short description of the character. Through research and creativity they must draw a design that accurately represents all of the factors provided to them in the description. Included is a written explanation of their research and how it was applied to the design. They must support why each piece of the costume was included and what it represents.

UNIT 8 - Traditional International Clothing

Students will take a virtual trip around the world to be introduced to the traditional costuming/clothing of many countries. We will explore how the geographical surroundings, resources, weather variations and ease of commerce affect the fabrics, cuts, styles and accessories that make up the clothing for each country. We will study each country, its culture, surroundings and other aspects that may affect how the clothing developed through time. We will study the effects of local culture verses solidarity on the design and usefulness of the clothing choices. They will find out how the traditional costuming conveys information, traditions and superstitions through details in the costuming and how it is worn. The traditions of each country are evident in aspects throughout the details and it is important for the costumers to have a strong understanding of those various aspects and what they communicate to our show audiences.

California Standards: 1.0,2.0,3.0,4.0,5.0

☐ Unit Assignment(s):

- Lecture: In this lecture we “visit” many countries and discuss the traditional clothing, culture and location of the countries. We discuss the proper names and styles that are necessary to fully understand the culture and how it is represented through its clothing. In our lecture days, we will learn, discuss and act out the lesson. There will be video supplements so that we can hear from people who create the clothing and/or wear the costuming.
- Group Project: The students break up into small groups and create their own country including geographic description, livestock, plant life, traditions and culture. With this information, they must create a male and female version of the traditional costume for their country with supporting information as to why their costume looks as it does. They will present their country and designs to the class and give a detailed account that supports the resources used and the traditions they represent. Costumes must be terrain, weather and resource appropriate and show signs of their traditions.

UNIT 9 - Building a Stock Costume

To finish off the program, students will use all of the skills developed throughout the year long program to create a stock costume. Each student will be given a pattern, directions, fabric, notions and measurements. Armed with these supplies they will need to determine size, decode pattern layout, understand terminology used and independently follow directions to create the costume. The entire class will be creating the same costume piece in various sizes to be used in a future school production. As they follow the rubric, students will be challenged with a combination of working with new skills and fabrics along with recalling previously taught techniques. This project is an important step in the development of the student confidence in their art as it is the culmination of all of their hard work throughout the program. It will be the first time that they will create a full costume and are able to see how all of the techniques they have developed all year have come together to become a true art and ability that will serve them well for a lifetime.

California standards: 2.0,5.0

Unit Assignment(s):

- Project: Create a stock costume
- Test: Retention - students will take a test that shows a retention of all vocabulary taught, along with an understanding of all sewing tools and procedures.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
The Magic Garment: Principles of Costume Design	Rebecca Cunningham	Waveland Press Incorporate	2014	[empty]	No
The Costume Designer's Handbook	Rosemary Ingham, Liz Covey	Prentice Hall Books	1983	[empty]	No
Character Costume Figure Drawing, Step by Step Drawing Methods for Theatre Costume Designers	[empty]	Focal Press	2 edition, 2010	[empty]	No

Title	Author	Publisher	Edition	Website	Read in entirety
Simplicity: Simply the Best Sewing Book	Simplicity	Anova Books	Spi Edition, 2011	[empty]	No

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
thevirtualinstructor.com	[empty]	thevirtualinstructor.com	thevirtualinstructor.com

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

CTE Costuming
Lab

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CTE Costuming Lab

Encore Education Corporation

Submitted: Apr 5, 2019

Decision: Apr 8, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		CTE COST	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		CTE COST	

Title:	CTE Costuming Lab
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	Successful Interview (Required) Costume Design I (Recommended)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is designed to help students understand the semantics of how to costume multiple productions at a time. They will help organize and run the costume library, maintain costumes, repair costumes, and check out/in costumes. As a course that meets every other day in a 94 minute class, this hands on training program gives real world job experience on organization, documentation, communication, and event management.

Course content:

UNIT 1 - How to care for costumes, general maintenance

In the arena of costume maintenance, an Assistant Costume Director can make the starting salary of \$38,000 - \$40,000 annually. This job requires collaborations with the Costume Director, coordination and planning of the day-to-day operations of a costume shop, including shop and stock maintenance. The person also attends rehearsal and works with designers to meet artistic goals. Students will go over the job or an Assistant Costume Director.

Students will be taught the cleaning and maintenance standards for the Costume Shop.

1. All parts are cleaned thoroughly inside and out using appropriate cleaning methods
2. Wigs and hats are groomed wiped clean, and sprayed
3. Minor repairs are completed on the costumes (Handsewing, gluing, paint touch up)
4. All parts are checked for loose stitching/buttons/snaps/zippers.
5. All parts that are not washable are disinfected with an aerosol.
6. Fur parts are brushed and conditioned to give them a like-new sheen.
7. Any additional care particular to each costume is done to meet the high standards of the costume shop.
8. The costume is carefully packed for storage or stage, depending on what the next step is.

Unit Assignment(s):

Students will be taught how to work all of the machines in the costume shop. Students will have a practical lab quiz on each of the following machines in the shop.

1. Wash Machine
2. Clothes Dryer
3. Triple sink
4. Line Dryer
5. Clothes Steamer
6. Clothes Iron
7. Sewing Machine

Students will be responsible for completing maintenance and cleaning on a collection during each class visit or lab time.

UNIT 2 - How to store costumes properly

Students will read an abstract created for a Bachelor's Degree titled, "More Than A Closet: Creating a Props and Costumes Design Lab."

In tandem with the reading, students will design a storage system that will update the Costume Closet. Students will take into consideration specific issues when developing the costume storage system.

- Survey Summary
- Cleaning out the closet
- Organization
- Functional Space
- Policies for storage
- Emergency kits

Unit Assignment(s):

Students will work in small groups to develop appropriate ways to store and catalog costumes in the costume shop.

Students will be given a section of the costume shop to work as small groups to create an organized costume shop

Students will create policies and procedures that will be discussed for implementation to improve organization in the costume shop.

UNIT 3 - Preparing Costumes for Performing Artists

In this unit, students will learn the value of an eye for detail as they work to costume individual artists for a production. They will review and catalog the items for costume that will be checked out to the performing artist for a production and then the student will be responsible for prepping the costumes for transport, check out, and check in.

Students work in the theater department as Costume Prep. Costume attendants can make \$21,000 to \$101,000 annually depending on the the position within a company.

Costume Prep -- Works in the costume shop learning to hand sew and machine sew while creating costumes. We deal with shoes, hair, costume props (purses, jewelry, cigarette cases) - whatever the performer wears on his body or is directly related. We have fittings of the costumes with the performers and work closely with them in enhancing the style of dress their character requires. This comes from costume designer vision, director notes, and character choices.

Unit Assignment(s):

Students will set up costumes and forms for their artist(s) and execute the entire journey of the collection of costumes, including costume checkout, the post production maintenance and return to storage.

UNIT 4 - Costume Run Crew

During this unit, the students will work with the actors to get ready for a performance. This hands on training will take place during a performance. Students will work as a member of the Costume Run Crew.

Costume Run Crew - Assists actors in the dressing room getting ready for a performance. Assists with quick changes as needed during the show. Ensures the actors put things away properly after a performance. Costume Run Crew jobs start at \$22,000 - \$44,000 annually.

Unit Assignment(s):

Students will follow the guidelines of a Costume Run Crew Head (As described by University of Oregon) within a parameters of an actual theater performance.

Costume Run Crew Head

Basic Job Description

The costume run crew head supervises the costume running crew in maintaining costumes and assisting actors with dressing for productions. This position is available to students who have already served as a member of the costume run crew.

SPECIFIC RESPONSIBILITIES

The Costume Running Crew Head attends one run through rehearsal and supervises the running crew in the following activities:

Inventory costumes before and after each performance

Repair costumes as needed, inform Shop Supervisor of major repairs

Supervise daily laundry and pressing for costumes
Assist with hairstyling and makeup special effects
Help actors into costumes
Preset costumes and assist with fast changes
Prepare nightly performance reports for the Shop Supervisor
Strike the costumes at the end of the run

UNIT 5 & 6 - Wardrobe Crew

In these units, students will combine all of the fundamentals learned in the first 4 units of this course. As a member of the Wardrobe Crew, students will gain hands on work experience. Wardrobe Crew is an entry level position that starts between \$20 and \$27 per hour. According to Indeed.com, to work for Disney as a member of wardrobe crew will possess the following responsibilities and qualifications:

Responsibilities

- Performing costume care and maintenance including laundry, spot cleaning, pressing, and steaming
- Completing minor repairs and stitching as needed
- Assisting performers with costume changes before, during, and after performances as needed
- Maintaining dressing plots and costume related show paperwork
- Maintaining costume inventory and dressing room spaces
- Maintaining and applying wigs and/or make-up for performances as needed
- Maintaining a calm, professional demeanor for performers in your care

Qualifications

- Experience in basic machine and hand sewing
- Ability to manage time effectively
- Ability to remain calm under pressure
- Ability to troubleshoot and problem solve quickly
- Ability to communicate with other team members concerning problems and possible solutions
- Good interpersonal and communication skills
- Experience with wigs and make-up is a plus

Unit Assignment(s):

Working through multiple productions and multiple performers at one time, students will work as members of the wardrobe crew, being given a group of students that they are responsible for on multiple productions. To complete the assignment, student:

Does the washing, ironing and steaming of costumes in between shows, and general maintenance depending on the needs of the production. Duties could include polishing shoes, jewelry, checking hooks and eyes and snaps to ensure they have not been weakened during performance. One person does not do all of this everyday; it is divided up among the crew.

UNIT 7 - Analysis

At the conclusion of Units 1 through 6, students will reflect and create a final report for the course.

Unit Assignment(s):

Students will create an essay as a final report for the course. The course will include the following pieces:

1. Reflect and self analyze strong and weak job attributes that were acquired.
2. Give examples of productive pieces of the costume inventory and maintenance system that was created
3. Give examples of creative ways that the costume inventory and maintenance system could be revised to improve for future terms.
4. Create a conclusion that helps define what was learned with the hands-on training.

Course Materials

Scholarly Articles

Article title	Journal	Authors	Volume/Issue/Date	Website
More Than a Closet: Creating a Props and Costumes Design Lab	Degree of Bachelor of Science Worcester Polytechnic Institute	Derrick Brown, Megan Faulkner, Lauren Spada	2009	[empty]

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Course Author:



A-G Course
Description

Dance
Technique

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Dance Technique

Encore Education Corporation

Submitted: Feb 11, 2019

Decision: Feb 26, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Dance PE	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Dance PE	

Title:	Dance Technique
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Dance
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Students will become sufficient in the fundamental movements of jazz, ballet, and other dance genres, as well as the vocabulary needed to form a foundation in dance. No previous dance experience is required to take part in this course. All Students will have the opportunity to hone their newly developed skills in throughout the year in order to assess into the dance conservatory.

Course content:

Unit 1 - Introduction to Dance

In Unit 1, students are introduced to the world of structured dance programs. They will go over dance class etiquette, beginning vocabulary, and the structure of a beginning level dance class.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

Unit Assignment(s):

For unit 1, students will take part in the lab based dance classes and learn vocabulary related to beginning dance programs and etiquette in a studio.

Vocabulary Test:

barre, choreography, first position, second position, third position, fourth position, fifth position, plie, demi plie, grand plie, warm up, across the floor, cool down, jazz dance, ballet, hip hop, lyrical, modern, tap, pointe

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 2 - Introduction to Zumba

In Unit 2, students will be introduced to rhythm and musicality. The basis for the class will center around techniques from the casual style of zumba.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

Unit Assignment(s):

Students will take part in the lab based dance classes and learn vocabulary related to beginning dance programs.

Vocabulary Test:

alignment, attitude, beat, flex, grand, head snap, head tilt, hop, improvisation, jazz hands, jazz walk, parallel position, pivot turn, pointed toes, rhythm, releve, straddle, style, tempo, upstage

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 3 - Afro Dance Groove

In Unit 3, students will be introduced to rhythm and musicality. The basis for the class will center around techniques from the casual style of African rhythm and hip hop.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

📄 Unit Assignment(s):

Students will take part in the lab based dance classes and learn vocabulary related to beginning hip hop dance programs.

Vocabulary Test:

three step turn, contraction, flexed feet, pointed toes, ball change, grapevine, intensity, syncopation, isolation, tempo, slide, accent, suspended, spotting, sustained, opposition, improvisation, choreography,

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 4 - Midterm Dance Piece

In Unit 4, students will be introduced to choreography based on movements and technique taught in the first three units. Students will practice, rehearse, and perform a dance piece.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

📄 Unit Assignment(s):

Students will take part in the lab based dance classes and learn choreography.

Choreography Test:

Students will learn choreography of a dance piece and perform it. They will be graded based on their knowledge of the choreography.

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 5 & 6 - Introduction to Ballet

In Unit 5 & 6, students will be introduced to technique and structure for a ballet class. The basis for the class will center around techniques from various veins of ballet, mostly Balanchine.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

☐ Unit Assignment(s):

Students will take part in the lab based dance classes and learn vocabulary related to beginning ballet dance programs.

Vocabulary Test:

Allegro, Arabesque, adagio, beats, barre, battement, grand battement, petit battement, center, chasse, coupe, demi, extension, frappe, glissade, jete, petit jete, grand jete, plie, passe

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 7 & 8 - Introduction to Jazz Dance

In Unit 7 & 8, students will be introduced to technique and structure for a jazz dance class. The basis for the class will center around techniques from historic and modern jazz techniques.

Students will watch the Musical Theater performance of "Cats" and write a 5 paragraph essay about the dance techniques.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

Unit Assignment(s):

Students will take part in the lab based dance classes and learn vocabulary related to beginning jazz dance programs.

Students will watch the Musical Theater performance of "Cats" (or equivalent) and write a 5 paragraph essay about the dance techniques.

Vocabulary Test:

ball change, jete, split leap, switch leap, swish split, stag leap, jazz walk, pas de bourree, pique passe, pirouette, pivot step, pivot turn, chasse, step-ball change, jazz runs, Russian

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Unit 9 - End of Course Recital Performance

In Unit 9, students will be introduced to choreography based on movements and technique taught in the ballet and jazz units. Students will practice, rehearse, and perform a dance piece in an end of year recital.

Students will meet 90 times over the course of the school year for a lab based class. During this lab class, they will take physical part in a dance class.

Unit Assignment(s):

Students will take part in the lab based dance classes and learn choreography.

Choreography Test:

Students will learn choreography of a dance piece and perform it. They will be graded based on their knowledge of the choreography.

Students take part in lab based dance classes that are 90 minutes long two to three times per week. They are graded on participation in the course.

Course Materials

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Body Groove Dance DVD Collection	[empty]	Misty Tripoli	Body Groove LLC	2018	[empty]	DVD
Zumba 101: Can't Dance?	[empty]	Beto Perez	Zumba Fitness LLC	2016	[empty]	DVD
Ballet Barre for the adult absolute beginner	Sachiko Kanai	Finis Jhung	[empty]	2015	[empty]	dvd
CATS	Andrew LLOYD Weber	Andrew Lloyd Weber	Broadway HD	1998	[empty]	dvd

Additional Information

Denise Griffin
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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation



A-G Course
Description

Drawing & Painting
II

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Drawing & Painting II

Encore Education Corporation

Submitted: Mar 2, 2019

Decision: Mar 14, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Drw / Paint II	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Drw / Paint II	

Title:	Drawing & Painting II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Visual Arts
UC honors designation?	No
Prerequisites:	Successful Audition Level II (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Artists in Drawing and Painting two will focus upon Visual Art presentation methods and techniques. Students are to create 10 to 14 professional quality artworks for their Art Portfolio. Students will: research, plan, and develop visual imagery in their uniquely developed Art Styles. Methods of: documentation, presentation, verbal and written communication, and portfolio design will be a key goal. Students will explore elements of drawing and painting through use of different techniques, styles and materials. This course emphasizes illustration not only as an art form and means of personal expression, but also as a way to increase visual literacy; understanding what and how we see the world around us

Course content:

UNIT 1: Introduction to color theory and Art Media

Students will learn color theory, which includes color wheel, primary, secondary and tertiary colors and its mixtures, and warm and cool colors. Students will learn and analyze the work of Jackson Pollock and the influence his artwork had in the art world. Students will get an introduction to an art critique and the different steps.

Unit Assignment(s):

For the unit covering color theory students will create an original adaptation of the color wheel. Using both primary and secondary colors in the correct order they will create their unique art piece.

Students will acquire skills in paint mixing by choosing a clipping from a magazine and attempting to recreate the color it shows.

Students will learn to manipulate and identify the differences between different types of media by creating 4 identical pieces using the following, soft pastel, oil pastel, watercolor, and tempera paint.

Students will participate in a class critique after every project.

UNIT 2: Understanding Elements of Art

Students will learn and understand what the elements of art are and their definitions and how to use them in their own artwork. Students will learn and analyze cubism and the most important artists of that movement such as Pablo Picasso. Students will learn and analyze the work of Georgia O'Keeffe and the influence her artwork had in the art world.

Students will be introduced to cultural artwork such as Day of the dead art. Students will get an introduction to an art critique and the different steps.

Unit Assignment(s):

Students will create 7 small artworks, each piece showing understanding of each element of art.

Students will create a painting that not only is inspired by Pablo Picasso but also shows understanding and ability to execute cubism.

Students will be introduced to the diversity of cultural traditions, such as Day of the Dead. They will create an artwork inspired by this holiday and have an understanding of its cultural importance. Students will participate in a class critique after every project.

UNIT 3: Art History and Art Movements

Students will learn about pop art and the artist Andy Warhol and the importance of this movement and artist in art history.

Students will practice and learn the importance of anatomy and its connection to art by drawing eyes. Students will learn and analyze the work of Edgar Degas and the influence his artwork had in the art world. Students will participate in an art critique and the different steps.

Unit Assignment(s):

Students will learn about the impact Pop art had on Modern Art. They will focus on the artist Andy Warhol and his particular contributions to that art movement. They will then create their own artwork inspired by Andy Warhol that consists of 4 pieces. Through this assignment students will master how to incorporate color, repetition and pop culture into their artwork.

Students will explore the medium of soft pastels more in depth and use them to create a land scape.

Students will go step by step on how to draw and shade a realistic human eye. Students will participate in a class critique after every project.

Unit 4: Pointillism and Texture

Students will learn and practice specific art technique such as pointillism and the artist that created it, Georges Seurat.

Students will focus on texture to create an art piece.

Students will learn and analyze the work of Henry Matisse and the influence his artwork had in the art world. Students will practice and learn the importance of anatomy and its connection to art by drawing lips. Students will participate in an art critique and the different steps.

Midterm

☐ Unit Assignment(s):

Students will learn about pointillism by creating an artwork with this technique, using paint and Qtips.

Students will create an artwork that focuses on recognizable texture by drawing 4 different textures using ink inside a silhouette.

Students will go step by step on how to draw and shade realistic human lips. Students will participate in a class critique after every project.

Taking the midterm on artist and information learned.

UNIT 5: Principles of Design

Students will learn what principles of design are and their definitions. They will understand how to apply them in their own artwork and to recognize them in other artwork. Students will learn and analyze the work of Leonardo Da Vinci and the influence his artwork had in the art world. Students will practice and learn the importance of anatomy and its connection to art by drawing human faces. Students will participate in an art critique and the different steps.

☐ Unit Assignment(s):

Students will create 7 small artworks, each piece showing understanding of each principles of design.

Students will create a painting where they will utilize emphasis to make the focal point obvious showing understanding of this principle.

Students will go step by step on how to draw and shade a realistic human face. Students will participate in a class critique after every project.

UNIT 6: Balance and Movement

Students will create specific principle base artwork. They will create artworks that focus on Balance (symmetrical and Asymmetrical), Movement and one that uses complementary colors. Students will learn and analyze the work of Banksy and the influence his artwork has in the art world. Students will practice and learn the importance of anatomy and its connection to art by drawing human hands. Students will participate in an art critique and the different steps.

☐ Unit Assignment(s):

Students will create a set of art pieces where the focus will be on symmetry and asymmetry, displaying understanding of this principle.

Students will create an artwork that shows movement, whether it is movement that is visually perceived by the viewer or movement that is implied by the piece.

Students will create an artwork that has only 2 complementary colors, showing understanding of how to find complementary color on the color wheel. Students will participate in a class critique after every project.

Students will go step by step on how to draw and shade a realistic hand.

UNIT 7: Grid and Monochromatic

Students will learn how to create a Grid to transfer and enlarge an image. Students will learn how a monochromatic artwork is made and to mix tints, shades and tones. Students will go step by step on how to draw and shade a realistic human foot. Students will learn and analyze the work of Van Gogh and the influence his artwork had in the art world.

☐ Unit Assignment(s):

Students will create a grid on a picture of themselves, then creating a bigger grid to enlarge and transfer the image.

Students will create an artwork that is monochromatic, they will use only one color and will have to mix paint to create tints shades and tones of that one color. Students will participate in a class critique after every project.

Students will go step by step on how to draw and shade a realistic foot.

UNIT 8: Perspective

This unit covers one point perspective and how to draw using the horizon and 1 vanishing point. Students will also use typography to create images. Students will learn and analyze the work of Grant Wood and the influence his artwork had in the art world. Students will practice drawing animals.

☐ Unit Assignment(s):

Students will work on the creation of one point perspective artwork, utilizing one vanishing point and the horizon.

Students will be using words to create an image.

Students will practice drawing animals.

UNIT 9: Portfolio and Art Statement

This unit covers how to write an artist statement and create a portfolio. Student will participate in an end of the year Art exhibition.

Students will assess and take a final exam.

Unit Assignment(s):

Students will work on creating an artist statement and put together their portfolio for a portfolio critique.

Students will help organize and set up the end of the year art exhibition.

Students will assess and take final exam.

UNIT 10 - Final Exam

This unit is a culmination of all 9 units prior.

Unit Assignment(s):

PART 1 - Student Written Exam- students will take a written exam to show proficiency and understanding of art history and vocabulary.

PART 2 - Student Assessment – students will take an art assessment to show they are prepare to go to the next level.

PART 3 – Portfolio Critique – Having a portfolio is an essential part of being an artist. Students will have a portfolio critique to observe growth and mastery of skills.

Course Materials

No course materials have been added to this course.

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

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2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

English I

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

English I

Encore Education Corporation

Submitted: Feb 15, 2019

Decision: Mar 1, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		English I	76
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		English I	76

Title:	English I
Length of course:	Full Year
Subject area:	English (B) / English
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th

Course Description

Course overview:

SEMESTER 1 - Aligned with the *California State Common Core and Content Standards and the English-Language Arts Framework for California Public Schools*, grade level appropriate coursework and expectations are followed in this introduction to various English/Language Arts concepts. With rigor, depth, and breadth of content and assignments and through directed reading and writing assignments, students focus on the mechanics of language and essay assignments. Students will gain experience with fiction, nonfiction, short stories, folklore/fairy tales, technical and informational texts, literary devices, grammar and critical thinking and are asked to read and demonstrate their understanding of literary works, such as *Sunrise Over Fallujah* by Walter Dean Myers.

SEMESTER 2 - Aligned with the *California State Common Core and Content Standards and the English-Language Arts Framework for California Public Schools*, grade level appropriate coursework and expectations are followed in this second semester introduction to various English/Language Arts concepts. With rigor, depth, and breadth of content and assignments and through directed reading and writing assignments, students focus on the mechanics of language and essay assignments. *English 1B* introduces students to a variety of topics related to the study of English. Students will gain experience with fiction, nonfiction, short stories, drama, the research process, historical literature, speeches, interviewing techniques, media literacy and oral communication. Students will read and demonstrate their understanding of significant literary works like *Farewell to Manzanar*, *Romeo and Juliet*, and *West Side Story*.

English I presents strategies that will help students learn how to become successful readers and how to use English language conventions effectively. Information about reading, fluency, vocabulary, and language is presented in every Unit so that students can continue to work on their fluency and build upon their existing reading and writing skills as they progress through the course. Providing rich media in multiple formats for ease of use and to address diverse student needs, this course reflects a bias-free and multi-culturally sensitive environment.

Course content:

Unit 1: Grammar and Mechanics Review

This unit focuses on a review of grammar/parts of speech, language mechanics, and sentence structure, including:

- Reading and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, and critical thinking.
- Understanding Words – reviews literal and figurative words, multiple word meanings, prefixes/suffixes, and commonly confused words.
- Parts of Speech – reviews nouns, verbs, pronouns, modifiers, and conjunctions.
- Sentences – reviews sentence structure, punctuation, and mechanics.

Goals: By completing this Unit, students will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.

- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.
-

Unit Assignment(s):

Over the course of this unit,

- Students will complete thirty one activity exercises on a computer based curriculum (equivalent of a hard copy worksheet).
- They participate in a reading fluency test where they read the same passage three times for improved speed and understanding
- Students will watch 16 short videos about the parts of speech
- Students will take 4 quizzes
- Students will take a Unit Final exam
- They will also keep a reading log for daily reading skills
- They will create online content with a project.

EXAMPLE: Project Game Time

Directions: Pretend you have been hired by a toy manufacturing company, and they have asked you to design a game that would help students understand the following parts of speech: nouns, pronouns, verbs, adjectives, and adverbs.

- Step 1: Create your game. Decide what it will look like, what the rules will be, how the game will be played and won, etc. The important thing to remember is that it needs to be designed so people understand how nouns, pronouns, verbs, adjectives, and adverbs function in sentences. You might create a game board with dice and game pieces, or choose to design something like Scrabble that uses letters, or even a game that would be played on the computer.
- Step 2: Using the Presentation, Website, or the Video tool, create a presentation or website or record and upload a commercial for the toy company that shows how your game works and how it teaches people about grammar. Try to use images, video, and audio in your presentation or website when possible and appropriate.

When you've completed your own Project, search for Projects other students have completed about your topic and comment on their work. If you find a Project on a topic that you've researched, you may want to engage in a discussion about that topic with other students. Check your own Project often and reply to students that have commented on your topic.

Unit 2: Fiction and Nonfiction

This Unit begins with a review of reading, language, and vocabulary strategies and focuses on both fiction and nonfiction literature, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading, discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Fiction – explains the characteristics of fiction and promotes vocabulary and fluency in the reading of a literary selection, Poe's "Cask of Amontillado".
- Nonfiction – explains features of informational texts and promotes vocabulary and fluency in the reading of a literary selection, "Apollo 13".

Goals: By completing this Unit, students will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.
- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- Students will complete 22 activities and various reading excerpts on a computer based program (the equivalent of a hard copy worksheet)
- They participate in a reading fluency test
- They watch 6 short videos related to parts of speech
- Students read short stories including: "The Cask of Amontillado", poetry from Edgar Allan Poe, and "Apollo 13"
- Students have three quizzes and one unit final
- Students keep a daily reading log
- Students complete one project

EXAMPLE:

Description

Directions: As explained in the Unit, the main difference between fiction and nonfiction is that fiction comes from the imagination of the author whereas informational texts are based on facts that can be proven as true or historically accurate. This distinction applies to areas other than literature as well.

For example, think about the presidential election of 2016, where the two main candidates were Republican nominee Donald Trump and Democratic nominee Hillary Clinton. During the election, both sides accused the other of lying or "stretching the truth" to make themselves seem more worthy of being president. For this Project, you will be exploring this election and determining when and why the candidates made factual statements and when and why they chose to make fictional ones. (NOTE: This Project is not about who you would vote for, who you think should have won the election, why you think one candidate was better than the other, etc.; it is about making the distinction between fact and fiction in the real world.)

With this in mind, complete the following steps:

- Learn as much as you can about the election of 2016; you might want to find news articles, watch videos, review social media from the candidates, etc.
- Find video of one of the three presidential debates where the two candidates answered questions and explained their views on a variety of subjects.
- As you review the information and watch one of the debates, pay close attention to the places where the candidates make statements that are exactly the opposite of one another (for example, Donald Trump stated he believed climate change was not a real threat, while Hillary Clinton felt it was).
- Pretend you are a "fact checker" for the debate and you've been assigned to determine when the candidates were stating information that can be supported by fact and considered to be true, when they were "mostly" telling the truth but perhaps twisting the facts a bit, or when they were making statements that can be considered fiction.
- Once you have done this, create a Presentation or a Website that demonstrates your findings. Show specific examples of instances where candidates were being factually accurate and when they weren't, and explain why you think the candidates chose to make fictitious statements over being truthful. Also, be sure to explain whether or not you believe that political candidates should be allowed to use both fact and fiction during their campaigns and why. Use images, video, and audio clips when possible and appropriate.

When you've completed your own Project, search for Projects other students have completed about your topic and comment on their work. If you find a Project on a topic that you've researched, you may want to engage in a discussion about that topic with other students. Check your own Project often and reply to students that have commented on your topic.

Unit 3: Dance Hall of the Dead

The focus of this Unit is *Dance Hall of the Dead*, by Tony Hillerman. Reading and analyzing this novel promotes improved reading and writing skills, reading fluency, and provides a basis for the study of the English language and literature.

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency, continuous vocabulary practice with words having multiple meanings, etc.

- *Dance Hall of the Dead* – promotes a focus on the characteristics of fiction, vocabulary, mechanics, fluency practice, and a Response to Literature essay.

Goals: By completing this Unit, students will:

- know how language functions in different contexts.
- determine the meaning of words and phrases as they are used in a text, including figurative meanings.
- understand the meaning and structure of fictional texts, analyzing elements like character, theme, plot, figurative language, etc.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- students will complete 34 computer based activities
- read the novel *Dance Hall of the Dead*
- Take three Unit quizzes
- Take a Final Unit Test
- Identify and write vocabulary words associated with the novel
- participate in a Reading Fluency Test
- read every day and keep a reading log
- complete a 2 part project on Native Americans Today

Example:

Directions: One of the major themes of the novel *Dance Hall of the Dead* is the cultural conflict with identity that some Native Americans experience in modern society. Historically, Native Americans were forced to leave lands they considered to be their homes and move to areas the U.S. government sanctioned as reservations. For this Project, you will need to choose a specific tribe from the Southwestern region of the U.S. and research what life is like for Native Americans who live on reservations today. Some questions to think about to help guide your research include:

- How is the modern reservation organized (schools, governments, police, etc.)?
- How is Native American culture shared on the reservation (do they have special events, traditions, holidays, etc.)? How do these cultural traditions help to shape their identities?
- What sort of challenges do they face living on the reservation (poverty, addiction, violence, suicide, etc.)?
- What kinds of conflicts do Native Americans face when it comes to celebrating or sacrificing their cultural identities in modern society?

Use the Internet or your school library to find out information that will help you answer these questions. Be sure to use the Research Grid below to keep track of your information and sources, as you will be using it in Part 2 of this Project.

Unit 4: Informational Texts

This Unit focuses on informational texts – promotional materials, functional documents, and technical directions, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Promotional Materials – teaches about promotional materials in a rhetorical framework of analyzing the written word; continues with vocabulary, mechanics, and fluency practice.
- Functional Informational Documents – presents graphs, business letters, credit card applications, technical directions; continues with vocabulary, mechanics, and fluency.

Goals: By the end of this Unit, the student will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.
- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- Students will take a reading fluency test
- Complete 23 computer based activities (the equivalent of a hard copy worksheet)
- Take three unit exams
- Watch 6 short videos relating to content
- Read short excerpts including promotional materials
- Write a business letter
- Complete a project on analyzing advertisements
- Complete a sample credit application

EXAMPLE:

Directions: In this chapter, information about analyzing promotional materials based on the rhetorical framework was presented. Find three different advertisements from three different sources (i.e.: television, the Internet, magazines, a billboard, etc.) and analyze them according to the rhetorical framework. How are

they designed and why? How is the creator of the ad attempting to influence the audience to believe something is true, correct, believable, etc.? How do you know? What particular words and phrases are used to influence the audience, and what is their effect?

After analyzing the ads, complete ONE of the following Projects:

- Film a television commercial or record a radio commercial for a product of your choice using some of the same techniques used in the ads you analyzed. After you present your commercial, explain why you made the choices you did, and how you were deliberately trying to influence your audience to believe your message. Consider the rhetorical framework and think of the best way to promote your product with the most credible or believable ethos. Use the Video or Podcast tool to upload your Project to Cyber High.
- Use the Story tool to write your own advertisement similar to the FatTRIM example about an issue or product using some of the same techniques you noticed in the ads you analyzed. Use specific examples from the ads to support your assertions. Explain why you made the choices you did, and how you were deliberately trying to influence your audience to believe your message. Consider the rhetorical framework while writing and think of the best way to promote your product with the most credible or believable ethos.
- Using the Presentation tool, create a presentation that shows the different ads you found as well as one you create for a product of your choosing. The presentation should show your analysis of the ads with specific examples from them supporting your conclusions, and an explanation showing how your own version uses some of the same techniques. Use graphics, audio, or video when possible and appropriate. Consider the rhetorical framework and think of the best way to promote your product with the most credible or believable ethos.

Unit 5 - Sunrise Over Fallujah

This focus of this Unit is *Sunrise Over Fallujah*, by Walter Dean Myers, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Introduction to *Sunrise Over Fallujah* -- promotes a focus on the characteristics of fiction, the author, historical and contemporary social context and reading tips for reading about characters, plot, and structure, and promotes vocabulary and fluency practice.
- *Sunrise Over Fallujah* – continues chunking the novel and demonstrating comprehension through various activities, such as journal summaries, written reflections, fluency and vocabulary activity practice, and an essay assignment.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of fictional texts, analyzing elements like character, theme, plot, figurative language, etc.

- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.
- improve fluency, vocabulary, and comprehension skills.

☐ Unit Assignment(s):

Over the Course of this unit:

- Students will take a reading fluency test
- Students will read the novel *Sunrise Over Fallujah*
- Students will complete 27 computer based activities (the equivalent of a hard copy worksheet)
- Four unit quizzes are given to the students
- Students take a Unit Final Quiz
- Students watch five short videos related to the unit
- Students complete a Unit Project

EXAMPLE:

Directions: The characters in *Sunrise Over Fallujah* often mention that they get most of their information about the war through the television news rather than through official military communications. The problem that they begin to see with this method is that the news does not always accurately reflect what is happening in the war or it is biased, as in the reporting of Jessica Lynch's experience.

For this project, you will choose an event that takes place in the novel and put together your own media report using information from the novel. Use the presentation, website, or video tool to pretend you are a reporter who is reporting the details of the event to the audience at home. Think about what facts your audience needs to know and what kind of language and tone you should use to capture their attention and reflect the mood of the event. Incorporate images, video clips, or audio clips if possible, into your presentation, giving credit to the author if needed. You may want to answer some or all of the following questions in your report:

- Who was involved?
- What happened according to the details you have available?
- Are there unanswered questions about what happened? If so, why?

Be sure to also give background on the conflict in Iraq. For example:

- Why is the military there?
- What are the larger objectives?
- Does it seem like progress has been made up to this point (when your chosen event occurs)?

This Unit tells the story one of the numerous ethnic groups that has helped formed the population of the United States: Japanese-Americans. World War II was a dark time in U.S. history, but it was particularly so for Japanese-Americans. *Farewell to Manzanar* is the story of one family's experience during this time in history as remembered by the author, Jeanne Wakatsuki Houston, including:

- Reading, Fluency, and Language Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, words with multiple meanings, and critical thinking.
- Introduction to *Farewell to Manzanar* – explains characteristics of nonfiction, relates information about the author and historical background information, and analyzes documents; continues with fluency and vocabulary practice; invites short written reflections; and an essay assignment.
- *Farewell to Manzanar* – continues chunking the novel and demonstrating comprehension through various activities, such as journal summaries, written reflections, fluency and vocabulary activity practice, and students write a Response to Literature essay.

Goals: By completing this Unit, students will:

- understand how language functions literally and figuratively in different contexts, and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of *Farewell to Manzanar*, analyzing its development of main ideas and themes, its narrative structure and purpose, its use of figurative language, etc.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend nonfiction literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Students will journal a reading log
- Students will read *Farewell to Manzanar*
- Students will complete 33 computer based activities (equivalent to a hard copy worksheet)
- Students will complete 4 unit quizzes and on Unit Final test
- Students will watch 4 short videos relating to the unit
- Students will complete an online project on The US and War

EXAMPLE:

Directions: Think about what happened to the Japanese in the U.S. during World War II. Basically, they lost their right to live in certain places and to own their own property or businesses if they lived along the West Coast. Using the information you have read about in this Unit and outside Internet research when necessary, choose ONE of the following projects. Using the Presentation tool:

- Compare the Japanese Internment and World War II with September 11th and laws like Patriot Act and explain how the rights of citizens change during wartime. Do you think it is necessary that these changes are made or are they unfair restrictions on our freedom? Why do you feel that way?
- Propaganda is a form of communication that is designed to influence a group of people to believe a certain message. It usually only contains one side of an argument, and, especially during war, propaganda can be racist. For example, during World War II, different groups created flyers where Japanese people were represented as rats. Using the Internet, find different examples of propaganda from World War II. Explain how and why this propaganda was created and the effect it was meant to have on people who saw it.

Use images, video, and audio clips when possible and appropriate, but be sure to cite your sources and tell where you find your information in your presentation.

Unit 7: Oral Communication

This Unit focuses on communications and begins with a review of reading, language, and vocabulary, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading, discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Introduction to Speeches – explains/defines informative, narrative, and persuasive speeches, promotes purpose, audience, fluency practice, rhetorical devices, and message.
- Analyzes Historical Speeches – analyzes historical speeches through context and comprehension activities; continues with vocabulary activities and fluency practice.
- Writing and Delivering a Speech – instructs in patterns of organization and activities of a speech and delivering a speech.

Goals: By completing this Unit, students will:

- understand how language functions literally and figuratively in different contexts, and determine the meaning of words and phrases as they are used in a text.
- analyze the central ideas of a text, how they are structured and developed, and how they interact over the course of the text.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- evaluate how a speaker utilizes rhetoric to advance a particular purpose, argument, or point of view, and incorporate those strategies into an oral presentation.
- read and comprehend nonfiction literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of the unit:

- Students will complete a reading fluency test
- Keep a reading journal
- Complete 21 computer based activities (the equivalent of a hard copy worksheet)
- Read presidential speeches from President Carter and President Reagan
- Complete 4 unit quizzes and a Final Exam
- Complete a unit project

EXAMPLE:

Directions: In this Unit, you were given information about effective methods of oral communication, rhetoric, writing and delivering speeches, etc. Using the Internet or other electronic resources in your local or school library, research a speech delivered by a notable historical figure and analyze its overall effectiveness. The speech could be from someone like Martin Luther King, Jr., a U.S. President, an author, a scientist, an innovator like Steve Jobs or Bill Gates, etc. Choose someone you are interested in, and who you feel delivers an exceptional speech that demonstrates many of the elements (rhetorical devices, style, etc.) covered in this Unit.

Once you have identified a speech, complete ONE of the following tasks:

- Create a Presentation where you analyze the effectiveness of the speech. Explain why you chose it, why it is an example of an outstanding speech, and how the rhetoric affects you. Use images, audio or video clips from the speech, links to outside resources, etc. when possible and appropriate.
- Using the Story tool, explain why you chose the speech. Then, try to improve the speech by rewriting it yourself. What language would you change? Could you make the rhetoric more effective or current? Would you add any visual aids to enhance the presentation? If so, what? Once you have rewritten the speech, explain why you made the changes you did, and why you feel it is more effective.
- Record video or audio of yourself delivering the same speech, but improving on any areas you feel could be done more effectively. When possible, enhance the speech with appropriate visual aids. After you have delivered your version, explain why you chose that particular speech, and why your version is an improvement on the original. Upload your video or audio clips to Cyber High using the Video or Podcast tools.

Unit 8 - Drama

The main focus of this Unit is drama in the “voice” of a play. Drama is a *genre* of literature. Students read *Romeo and Juliet* and *West Side Story*. The selections improve reading and writing skills and provide a basis for the study of the English language and literature.

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency, continuous vocabulary practice with words having multiple meanings, etc.
- Introduction to *Romeo and Juliet* – discusses characteristics of dramas and provides background study for reading the selection; fluency practice continues.

- *Romeo and Juliet* – enables considerable practice with vocabulary and fluency; presents journal readings and summaries and various comprehension activities.
- *West Side Story* – reviews background plot summary and tips of the presented story; presents journal readings and summaries and various comprehension activities and fluency practice.
- Essay Assignment – compares and contrasts *Romeo and Juliet* and *West Side Story*.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of dramas, analyzing elements like character, theme, plot, figurative language, etc. and examine how a text borrows from and expands upon a source text.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Keep a reading journal
- Complete 31 computer based unit activities (the equivalent of a hard copy worksheet)
- Read *Romeo & Juliet*
- Read *West Side Story*
- Take 4 unit quizzes and 1 Unit Final Test
- Complete a Unit Project on Understanding Drama

EXAMPLE:

Directions: Now that you have read both of the plays, imagine what they might look like on the stage. What do the characters look like? The costumes? The stage? Now it is your chance to participate in the creative process of performing a drama. Complete ONE of the following projects:

- Pretend you are the costume designer for a production of either *Romeo and Juliet* or *West Side Story*. Using images from the Internet or your own drawings and the Presentation tool, create a presentation in which you show what the costumes would look like for each main character. You'll want to include images of your designs as well as an explanation of why you chose to dress the character that way. Use video clips when possible and appropriate, and be sure to cite where you find any media you use from the Internet.
- Sometimes, people produce plays that use the same source text dialogue and/or plot but show the events taking place in a different time period. For example, think about various film versions of the play *Romeo and Juliet*. The play has been set during the 1950s, in the 1990s with Claire Danes and Leonardo

DiCaprio, and even as a musical in *West Side Story*! Have you ever seen a version of a play that is set in a different time period than it was originally written to occur? Using the Presentation tool, show what historical time period you think would be interesting to set either *Romeo and Juliet* or *West Side Story*, what the costumes would look like given this change of period, what the stage would look like, etc. Explain why you chose the period you did and how/why you think the themes in the play you chose apply to society during the period you chose. Use images, audio, and video clips when possible and appropriate.

- Pretend you are the director of a production of either *Romeo and Juliet* or *West Side Story* and you get to make decisions about what the stage looks like, who the actors are, how they are dressed, etc. Record a video of a scene from the play showing how you would direct it on the stage. Include your friends or family members playing characters, and once they have performed the scene, record someone interviewing you so you can explain the creative choices you made. Use the Video tool to upload your finished product to Cyber High.
- Pretend you are working for a museum and you have been asked to create an online exhibit about Shakespeare. Using the Website tool, create a site in which people can go to learn about Shakespeare, his plays, his contributions to the English language, etc. Include links to outside sources, images, video, audio, etc. when possible and appropriate.

Unit 9 - Writing Strategies

This Unit focuses on writing, specifically on the Writing Process, establishing a set of guidelines designed to assist struggling students to put pencil to paper, so-to-speak, in an organized manner, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Writing Strategies – instructs and reviews the purpose, structure, voice, tone, and word choice in writing sentences; continues fluency practice.
- The Writing Process – reviews strategies of prewriting, drafting, revising, editing, and publishing; more fluency practice.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- utilize the Writing Process to produce clear and coherent explanatory texts in which the development, organization, and style are appropriate to the task, purpose, and audience.
- demonstrate command of the conventions of standard English grammar and usage, producing writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases, choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of this unit:

- Students will complete a reading log
- Students will take a reading fluency test
- Complete 23 computer based unit activities (the equivalent of a hard copy worksheet)
- Take 3 unit quizzes and 1 Unit Final Exam
- Students will watch 8 short videos regarding the unit

EXAMPLE:

Directions: Read and answer the questions below. Review the information if necessary.

Which of the following choices lists the 5 C's of writing?

1. coherent, clear, content, complete, correct
- content, considerate, correct, clear, concise
- clear, correct, concise, complete, considerate
- None of the choices are correct.

A peer review can be helpful to a writer because:

2. other people might see problems that the writer does not.
- it is an opportunity for the writer to see if the audience will understand the message he is trying to communicate.
- a peer can offer suggestions of how to improve on the essay or help the writer correct grammar and mechanics issues.
- All of the choices are correct.

A final, polished draft is produced during the:

3. revision stage of the Writing Process.
- editing stage of the Writing Process.
- publishing stage of the Writing Process.
- None of the choices are correct.

Place a checkmark next to each thing that is reviewed during the revision stage of the Writing Process:

4. spelling
- the organization of the paragraphs
- the cohesion of the paragraphs
- correct word usage
- logical and smooth flow of ideas
- an effective introduction and conclusion
- correct sentence construction
- a variety of sentence patterns
- claims supported with evidence
- the significance of the message is explained
- a clear main topic
- unnecessary wording or sentences

Place a checkmark next to each thing that is reviewed during the editing stage of the Writing Process:

- spelling
- the organization of the paragraphs
- the cohesion of the paragraphs
- correct word usage
- 5. logical and smooth flow of ideas
- an effective introduction and conclusion
- correct sentence construction
- a variety of sentence patterns
- claims supported with evidence
- the significance of the message is explained
- a clear main topic
- unnecessary wording or sentences

Unit 10 Persuasive Writing and the Research Process

This focus of this Unit revolves around how to write a persuasive, research-based essay that involves a process of gathering evidence, evaluating sources, choosing appropriate evidence, and documenting sources, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Persuasive Writings – reviews purpose and structure of writing, defines an “argument” in persuasive writing and organization, transitions, and rhetorical strategies in persuasive essays; more fluency practice.
- The Research Process – discusses the importance of research in persuasive writing, how to formulate research questions, gather and use evidence, and evaluate and document sources; explains writing as a persuasive essay; continue with fluency practice.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- utilize the Writing Process to produce clear and coherent persuasive texts in which the development, organization, and style are appropriate to the task, purpose, and audience.
- use effective research methods and multiple print and digital sources to gather evidence, evaluate evidence, integrate information into a text while avoiding plagiarism, and follow a standard citation format.
- demonstrate command of the conventions of standard English grammar and usage, producing writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases, choosing from a wide range of strategies independently and proficiently.

 **Unit Assignment(s):**

Students will be required to complete a research paper that includes at least 10 cited sources on a topic approved by the teacher that would require the student to write a persuasive essay. The student will have to write the report in two parts, choosing two sides of the topic and writing the essay on behalf of both "sides" of the topic.

To complete the unit, students will also complete the unit coursework.

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, quizzes/exams, and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this Course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will complete historical research as needed and achieve at least 70% accuracy and a score of at least "Proficient" on the final essay assignment. By the end of this Unit, the student will:

- identify and use figures of speech (idioms, oxymorons, slang, etc.).
- understand that words have multiple meanings.
- practice using context clues to determine the meanings of new vocabulary words.
- realize how purpose, audience, situation, ethos, and message affect persuasive writing.
- understand various strategies for persuasive writing, including rhetorical devices and appeals.
- understand and practice each stage of the research process, including gathering evidence, evaluating sources, and documentation and complete a persuasive, research-based essay demonstrating their understanding of the concepts presented in this Unit.
- utilize critical thinking skills when necessary.
- practice fluency through timed exercises.
- use a dictionary and thesaurus as needed.
- complete the independent reading requirement, as determined by reading logs and conferences with the teacher.
- complete the Chapter and Final Review Quizzes and the Final Exam.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
English Ia	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes
English IB	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
Farewell to Manzanar	Jeanne Wakatsuki Houston	Young Readers Paperback	2017	[empty]	Yes
Dance Hall of the Dead	Tony Hillerman	Harper	2019	[empty]	Yes
Sunrise Over Fallujah	Walter Dean Myers	Scholastic Press	2009	[empty]	Yes
Romeo and Juliet	William Shakespeare	CreateSpace Independent Publishing	2018	[empty]	Yes
West Side Story	Irving Shulman	Mass Market Paperback	1990	[empty]	Yes

Additional Information

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Course Author:



A-G Course
Description

English I-II
Honors

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English I / II Honors

Encore Education Corporation

Submitted: Feb 15, 2019

Decision: Feb 28, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Eng I/II Honors	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Eng I/II Honors	

Title: English I / II Honors

Length of course: Two Years

Subject area: English (B) / English

UC honors designation? Yes

Non-honors equivalent course: English II

Prerequisites: English (Required)

Co-requisites: None

Integrated (Academics / CTE)? No

Grade levels:

Course Description

Course overview:

This course is an accelerated English course that requires students to complete portions of the class in summer school, fall, winter, and spring breaks. At the conclusion of this course, students will have completed both English I and English II in preparation for AP English courses in their junior and senior year of high school.

English I -

Aligned with the *California State Common Core and Content Standards and the English-Language Arts Framework for California Public Schools*, grade level appropriate coursework and expectations are followed in this introduction to various English/Language Arts concepts. With rigor, depth, and breadth of content and assignments and through directed reading and writing assignments, students focus on the mechanics of language and essay assignments. Students will gain experience with fiction, nonfiction, short stories, folklore/fairy tales, technical and informational texts, literary devices, grammar and critical thinking and are asked to read and demonstrate their understanding of literary works, such as *Sunrise Over Fallujah* by Walter Dean Myers. *English I* also introduces students to a variety of topics related to the study of English. Students will gain experience with fiction, nonfiction, short stories, drama, the research process, historical literature, speeches, interviewing techniques, media literacy and oral communication. Students will read and demonstrate their understanding of significant literary works like *Farewell to Manzanar*, *Romeo and Juliet*, and *West Side Story*.

English II -

This course is designed to introduce students to various concepts related to English literacy and to develop critical analysis skills through reading a variety of perspectives and genres. Students read selected short stories, Classical and Norse mythology, poetry, historical literature, novels, nonfiction, and extensive material that address Internet and library research processes and The Writing Process. Through directed reading and writing, students focus on the mechanics of language, literary characteristics and devices, vocabulary and grammar development, and critically evaluate and analyze recurring patterns and connections within the literature presented. Students will read extended literary works such as *An O. Henry Reader* and *Of Mice and Men* by John Steinbeck.

Aligned with the *California State Common Core and Content Standards and the English-Language Arts Framework for California Public Schools*, this course introduces students to critical analysis of literature through a variety of perspectives and genres including short stories, myths and legends (Native American, American), novels, and speeches. Students study the literary characteristics of fiction, nonfiction, oral communication, figurative language, Internet and library research, and learn to evaluate and deliver narrative, persuasive, and descriptive speeches. Students will read literary selections, including *Night* and *To Kill a Mockingbird*.

Course content:

Unit 1 - Grammar and Mechanics Review

This Unit focuses on a review of grammar/parts of speech, language mechanics, and sentence structure, including:

- Reading and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, and critical thinking.
- Understanding Words – reviews literal and figurative words, multiple word meanings, prefixes/suffixes, and commonly confused words.
- Parts of Speech – reviews nouns, verbs, pronouns, modifiers, and conjunctions.
- Sentences – reviews sentence structure, punctuation, and mechanics.

Goals: By completing this Unit, students will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.
- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit,

- Students will complete thirty one activity exercises on a computer based curriculum (equivalent of a hard copy worksheet).
- They participate in a reading fluency test where they read the same passage three times for improved speed and understanding
- Students will watch 16 short videos about the parts of speech
- Students will take 4 quizzes
- Students will take a Unit Final exam
- They will also keep a reading log for daily reading skills
- They will create online content with a project.

EXAMPLE: Project Game Time

Directions: Pretend you have been hired by a toy manufacturing company, and they have asked you to design a game that would help students understand the following parts of speech: nouns, pronouns, verbs, adjectives, and adverbs.

- Step 1: Create your game. Decide what it will look like, what the rules will be, how the game will be played and won, etc. The important thing to remember is that it needs to be designed so people understand how nouns, pronouns, verbs, adjectives, and adverbs function in sentences. You might create a game board with dice and game pieces, or choose to design something like Scrabble that uses letters, or even a game that would be played on the computer.

- Step 2: Using the Presentation, Website, or the Video tool, create a presentation or website or record and upload a commercial for the toy company that shows how your game works and how it teaches people about grammar. Try to use images, video, and audio in your presentation or website when possible and appropriate.

When you've completed your own Project, search for Projects other students have completed about your topic and comment on their work. If you find a Project on a topic that you've researched, you may want to engage in a discussion about that topic with other students. Check your own Project often and reply to students that have commented on your topic.

Unit 2 - Fiction and Nonfiction

This Unit begins with a review of reading, language, and vocabulary strategies and focuses on both fiction and nonfiction literature, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading, discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Fiction – explains the characteristics of fiction and promotes vocabulary and fluency in the reading of a literary selection, Poe's "Cask of Amontillado".
- Nonfiction – explains features of informational texts and promotes vocabulary and fluency in the reading of a literary selection, "Apollo 13".

Goals: By completing this Unit, students will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.
- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- Students will complete 22 activities and various reading excerpts on a computer based program (the equivalent of a hard copy worksheet)
- They participate in a reading fluency test
- They watch 6 short videos related to parts of speech
- Students read short stories including: "The Cask of Amontillado", poetry from Edgar Allan Poe, and "Apollo 13"
- Students have three quizzes and one unit final
- Students keep a daily reading log

- Students complete one project

EXAMPLE:

Description

Directions: As explained in the Unit, the main difference between fiction and nonfiction is that fiction comes from the imagination of the author whereas informational texts are based on facts that can be proven as true or historically accurate. This distinction applies to areas other than literature as well.

For example, think about the presidential election of 2016, where the two main candidates were Republican nominee Donald Trump and Democratic nominee Hillary Clinton. During the election, both sides accused the other of lying or "stretching the truth" to make themselves seem more worthy of being president. For this Project, you will be exploring this election and determining when and why the candidates made factual statements and when and why they chose to make fictional ones. (NOTE: This Project is not about who you would vote for, who you think should have won the election, why you think one candidate was better than the other, etc.; it is about making the distinction between fact and fiction in the real world.)

With this in mind, complete the following steps:

- Learn as much as you can about the election of 2016; you might want to find news articles, watch videos, review social media from the candidates, etc.
- Find video of one of the three presidential debates where the two candidates answered questions and explained their views on a variety of subjects.
- As you review the information and watch one of the debates, pay close attention to the places where the candidates make statements that are exactly the opposite of one another (for example, Donald Trump stated he believed climate change was not a real threat, while Hillary Clinton felt it was).
- Pretend you are a "fact checker" for the debate and you've been assigned to determine when the candidates were stating information that can be supported by fact and considered to be true, when they were "mostly" telling the truth but perhaps twisting the facts a bit, or when they were making statements that can be considered fiction.
- Once you have done this, create a Presentation or a Website that demonstrates your findings. Show specific examples of instances where candidates were being factually accurate and when they weren't, and explain why you think the candidates chose to make fictitious statements over being truthful. Also, be sure to explain whether or not you believe that political candidates should be allowed to use both fact and fiction during their campaigns and why. Use images, video, and audio clips when possible and appropriate.

When you've completed your own Project, search for Projects other students have completed about your topic and comment on their work. If you find a Project on a topic that you've researched, you may want to engage in a discussion about that topic with other students. Check your own Project often and reply to students that have commented on your topic.

Unit 3 - Dance Hall of the Dead

The focus of this Unit is *Dance Hall of the Dead*, by Tony Hillerman. Reading and analyzing this novel promotes improved reading and writing skills, reading fluency, and provides a basis for the study of the English language and literature.

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency, continuous vocabulary practice with words having multiple meanings, etc.
- *Dance Hall of the Dead* – promotes a focus on the characteristics of fiction, vocabulary, mechanics, fluency practice, and a Response to Literature essay.

Goals: By completing this Unit, students will:

- know how language functions in different contexts.
- determine the meaning of words and phrases as they are used in a text, including figurative meanings.
- understand the meaning and structure of fictional texts, analyzing elements like character, theme, plot, figurative language, etc.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- students will complete 34 computer based activities
- read the novel *Dance Hall of the Dead*
- Take three Unit quizzes
- Take a Final Unit Test
- Identify and write vocabulary words associated with the novel
- participate in a Reading Fluency Test
- read every day and keep a reading log
- complete a 2 part project on Native Americans Today

Example:

Directions: One of the major themes of the novel *Dance Hall of the Dead* is the cultural conflict with identity that some Native Americans experience in modern society. Historically, Native Americans were forced to leave lands they considered to be their homes and move to areas the U.S. government sanctioned as reservations. For this Project, you will need to choose a specific tribe from the Southwestern region of the U.S. and research what life is like for Native Americans who live on reservations today. Some questions to think about to help guide your research include:

- How is the modern reservation organized (schools, governments, police, etc.)?
- How is Native American culture shared on the reservation (do they have special events, traditions, holidays, etc.)? How do these cultural traditions help to shape their identities?
- What sort of challenges do they face living on the reservation (poverty, addiction, violence, suicide, etc.)?

- What kinds of conflicts do Native Americans face when it comes to celebrating or sacrificing their cultural identities in modern society?

Use the Internet or your school library to find out information that will help you answer these questions. Be sure to use the Research Grid below to keep track of your information and sources, as you will be using it in Part 2 of this Project.

Unit 4 - Informational Texts

This Unit focuses on informational texts – promotional materials, functional documents, and technical directions, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Promotional Materials – teaches about promotional materials in a rhetorical framework of analyzing the written word; continues with vocabulary, mechanics, and fluency practice.
- Functional Informational Documents – presents graphs, business letters, credit card applications, technical directions; continues with vocabulary, mechanics, and fluency.

Goals: By the end of this Unit, the student will:

- know how language functions in different contexts, including literal and figurative word meanings.
- analyze how claims in promotional and functional texts are introduced and developed.
- determine the meaning of words and phrases as they are used in a text, including figurative and technical meanings.
- understand the purpose, meaning, and structure of texts, analyze the rhetoric used in them, and cite evidence from the texts to support their assertions.
- demonstrate command of the conventions of English grammar and usage.
- improve fluency, vocabulary, and comprehension skills.

Unit Assignment(s):

Over the course of this unit:

- Students will take a reading fluency test
- Complete 23 computer based activities (the equivalent of a hard copy worksheet)
- Take three unit exams
- Watch 6 short videos relating to content
- Read short excerpts including promotional materials
- Write a business letter
- Complete a project on analyzing advertisements
- Complete a sample credit application

EXAMPLE:

Directions: In this chapter, information about analyzing promotional materials based on the rhetorical framework was presented. Find three different advertisements from three different sources (i.e.: television, the Internet, magazines, a billboard, etc.) and analyze them according to the rhetorical framework. How are they designed and why? How is the creator of the ad attempting to influence the audience to believe something is true, correct, believable, etc.? How do you know? What particular words and phrases are used to influence the audience, and what is their effect?

After analyzing the ads, complete ONE of the following Projects:

- Film a television commercial or record a radio commercial for a product of your choice using some of the same techniques used in the ads you analyzed. After you present your commercial, explain why you made the choices you did, and how you were deliberately trying to influence your audience to believe your message. Consider the rhetorical framework and think of the best way to promote your product with the most credible or believable ethos. Use the Video or Podcast tool to upload your Project to Cyber High.
- Use the Story tool to write your own advertisement similar to the FatTRIM example about an issue or product using some of the same techniques you noticed in the ads you analyzed. Use specific examples from the ads to support your assertions. Explain why you made the choices you did, and how you were deliberately trying to influence your audience to believe your message. Consider the rhetorical framework while writing and think of the best way to promote your product with the most credible or believable ethos.
- Using the Presentation tool, create a presentation that shows the different ads you found as well as one you create for a product of your choosing. The presentation should show your analysis of the ads with specific examples from them supporting your conclusions, and an explanation showing how your own version uses some of the same techniques. Use graphics, audio, or video when possible and appropriate. Consider the rhetorical framework and think of the best way to promote your product with the most credible or believable ethos.

Unit 5 - Sunrise Over Fallujah

This focus of this Unit is *Sunrise Over Fallujah*, by Walter Dean Myers, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Introduction to *Sunrise Over Fallujah* -- promotes a focus on the characteristics of fiction, the author, historical and contemporary social context and reading tips for reading about characters, plot, and structure, and promotes vocabulary and fluency practice.
- *Sunrise Over Fallujah* – continues chunking the novel and demonstrating comprehension through various activities, such as journal summaries, written reflections, fluency and vocabulary activity practice, and an essay assignment.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of fictional texts, analyzing elements like character, theme, plot, figurative language, etc.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.
- improve fluency, vocabulary, and comprehension skills.

📄 Unit Assignment(s):

Over the Course of this unit:

- Students will take a reading fluency test
- Students will read the novel *Sunrise Over Fallujah*
- Students will complete 27 computer based activities (the equivalent of a hard copy worksheet)
- Four unit quizzes are given to the students
- Students take a Unit Final Quiz
- Students watch five short videos related to the unit
- Students complete a Unit Project

EXAMPLE:

Directions: The characters in *Sunrise Over Fallujah* often mention that they get most of their information about the war through the television news rather than through official military communications. The problem that they begin to see with this method is that the news does not always accurately reflect what is happening in the war or it is biased, as in the reporting of Jessica Lynch's experience.

For this project, you will choose an event that takes place in the novel and put together your own media report using information from the novel. Use the presentation, website, or video tool to pretend you are a reporter who is reporting the details of the event to the audience at home. Think about what facts your audience needs to know and what kind of language and tone you should use to capture their attention and reflect the mood of the event. Incorporate images, video clips, or audio clips if possible, into your presentation, giving credit to the author if needed. You may want to answer some or all of the following questions in your report:

- Who was involved?
- What happened according to the details you have available?
- Are there unanswered questions about what happened? If so, why?

Be sure to also give background on the conflict in Iraq. For example:

- Why is the military there?
- What are the larger objectives?
- Does it seem like progress has been made up to this point (when your chosen event occurs)?

Unit 6 - Farewell to Manzanar

This Unit tells the story one of the numerous ethnic groups that has helped formed the population of the United States: Japanese-Americans. World War II was a dark time in U.S. history, but it was particularly so for Japanese-Americans. *Farewell to Manzanar* is the story of one family's experience during this time in history as remembered by the author, Jeanne Wakatsuki Houston, including:

- Reading, Fluency, and Language Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, words with multiple meanings, and critical thinking.
- Introduction to *Farewell to Manzanar* – explains characteristics of nonfiction, relates information about the author and historical background information, and analyzes documents; continues with fluency and vocabulary practice; invites short written reflections; and an essay assignment.
- *Farewell to Manzanar* – continues chunking the novel and demonstrating comprehension through various activities, such as journal summaries, written reflections, fluency and vocabulary activity practice, and students write a Response to Literature essay.

Goals: By completing this Unit, students will:

- understand how language functions literally and figuratively in different contexts, and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of *Farewell to Manzanar*, analyzing its development of main ideas and themes, its narrative structure and purpose, its use of figurative language, etc.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend nonfiction literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Students will journal a reading log
- Students will read *Farewell to Manzanar*
- Students will complete 33 computer based activities (equivalent to a hard copy worksheet)
- Students will complete 4 unit quizzes and on Unit Final test
- Students will watch 4 short videos relating to the unit
- Students will complete an online project on The US and War

EXAMPLE:

Directions: Think about what happened to the Japanese in the U.S. during World War II. Basically, they lost their right to live in certain places and to own their own property or businesses if they lived along the West Coast. Using the information you have read about in this Unit and outside Internet research when necessary, choose ONE of the following projects. Using the Presentation tool:

- Compare the Japanese Internment and World War II with September 11th and laws like Patriot Act and explain how the rights of citizens change during wartime. Do you think it is necessary that these changes are made or are they unfair restrictions on our freedom? Why do you feel that way?
- Propaganda is a form of communication that is designed to influence a group of people to believe a certain message. It usually only contains one side of an argument, and, especially during war, propaganda can be racist. For example, during World War II, different groups created flyers where Japanese people were represented as rats. Using the Internet, find different examples of propaganda from World War II. Explain how and why this propaganda was created and the effect it was meant to have on people who saw it.

Use images, video, and audio clips when possible and appropriate, but be sure to cite your sources and tell where you find your information in your presentation.

Unit 7 - Oral Communication

This Unit focuses on communications and begins with a review of reading, language, and vocabulary, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading, discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Introduction to Speeches – explains/defines informative, narrative, and persuasive speeches, promotes purpose, audience, fluency practice, rhetorical devices, and message.
- Analyzes Historical Speeches – analyzes historical speeches through context and comprehension activities; continues with vocabulary activities and fluency practice.
- Writing and Delivering a Speech – instructs in patterns of organization and activities of a speech and delivering a speech.

Goals: By completing this Unit, students will:

- understand how language functions literally and figuratively in different contexts, and determine the meaning of words and phrases as they are used in a text.
- analyze the central ideas of a text, how they are structured and developed, and how they interact over the course of the text.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- evaluate how a speaker utilizes rhetoric to advance a particular purpose, argument, or point of view, and incorporate those strategies into an oral presentation.
- read and comprehend nonfiction literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.

- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

📁 Unit Assignment(s):

Over the course of the unit:

- Students will complete a reading fluency test
- Keep a reading journal
- Complete 21 computer based activities (the equivalent of a hard copy worksheet)
- Read presidential speeches from President Carter and President Reagan
- Complete 4 unit quizzes and a Final Exam
- Complete a unit project

EXAMPLE:

Directions: In this Unit, you were given information about effective methods of oral communication, rhetoric, writing and delivering speeches, etc. Using the Internet or other electronic resources in your local or school library, research a speech delivered by a notable historical figure and analyze its overall effectiveness. The speech could be from someone like Martin Luther King, Jr., a U.S. President, an author, a scientist, an innovator like Steve Jobs or Bill Gates, etc. Choose someone you are interested in, and who you feel delivers an exceptional speech that demonstrates many of the elements (rhetorical devices, style, etc.) covered in this Unit.

Once you have identified a speech, complete ONE of the following tasks:

- Create a Presentation where you analyze the effectiveness of the speech. Explain why you chose it, why it is an example of an outstanding speech, and how the rhetoric affects you. Use images, audio or video clips from the speech, links to outside resources, etc. when possible and appropriate.
- Using the Story tool, explain why you chose the speech. Then, try to improve the speech by rewriting it yourself. What language would you change? Could you make the rhetoric more effective or current? Would you add any visual aids to enhance the presentation? If so, what? Once you have rewritten the speech, explain why you made the changes you did, and why you feel it is more effective.
- Record video or audio of yourself delivering the same speech, but improving on any areas you feel could be done more effectively. When possible, enhance the speech with appropriate visual aids. After you have delivered your version, explain why you chose that particular speech, and why your version is an improvement on the original. Upload your video or audio clips to Cyber High using the Video or Podcast tools.

Unit 8 - Drama

The main focus of this Unit is drama in the “voice” of a play. Drama is a *genre* of literature. Students read *Romeo and Juliet* and *West Side Story*. The selections improve reading and writing skills and provide a basis for the study of the English language and literature.

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency, continuous vocabulary practice with words having multiple meanings, etc.
- Introduction to *Romeo and Juliet* – discusses characteristics of dramas and provides background study for reading the selection; fluency practice continues.
- *Romeo and Juliet* – enables considerable practice with vocabulary and fluency; presents journal readings and summaries and various comprehension activities.
- *West Side Story* – reviews background plot summary and tips of the presented story; presents journal readings and summaries and various comprehension activities and fluency practice.
- Essay Assignment – compares and contrasts *Romeo and Juliet* and *West Side Story*.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- understand the meaning and structure of dramas, analyzing elements like character, theme, plot, figurative language, etc. and examine how a text borrows from and expands upon a source text.
- understand what a text says explicitly, make inferences when necessary, and be able to use evidence from the text to support assertions.
- read and comprehend literature in the 9-CCR complexity band independently and proficiently (with an emphasis on reading fluency).
- demonstrate command of the conventions of standard English grammar and usage, producing clear and coherent writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases choosing from a wide range of strategies independently and proficiently.

☐ Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Keep a reading journal
- Complete 31 computer based unit activities (the equivalent of a hard copy worksheet)
- Read *Romeo & Juliet*
- Read *West Side Story*
- Take 4 unit quizzes and 1 Unit Final Test
- Complete a Unit Project on Understanding Drama

EXAMPLE:

Directions: Now that you have read both of the plays, imagine what they might look like on the stage. What do the characters look like? The costumes? The stage? Now it is your chance to participate in the creative process of performing a drama. Complete ONE of the following projects:

- Pretend you are the costume designer for a production of either *Romeo and Juliet* or *West Side Story*. Using images from the Internet or your own drawings and the Presentation tool, create a presentation in which you show what the costumes would look like for each main character. You'll want to include images of your designs as well as an explanation of why you chose to dress the character that way. Use video clips when possible and appropriate, and be sure to cite where you find any media you use from the Internet.

- Sometimes, people produce plays that use the same source text dialogue and/or plot but show the events taking place in a different time period. For example, think about various film versions of the play *Romeo and Juliet*. The play has been set during the 1950s, in the 1990s with Claire Danes and Leonardo DiCaprio, and even as a musical in *West Side Story*! Have you ever seen a version of a play that is set in a different time period than it was originally written to occur? Using the Presentation tool, show what historical time period you think would be interesting to set either *Romeo and Juliet* or *West Side Story*, what the costumes would look like given this change of period, what the stage would look like, etc. Explain why you chose the period you did and how/why you think the themes in the play you chose apply to society during the period you chose. Use images, audio, and video clips when possible and appropriate.
- Pretend you are the director of a production of either *Romeo and Juliet* or *West Side Story* and you get to make decisions about what the stage looks like, who the actors are, how they are dressed, etc. Record a video of a scene from the play showing how you would direct it on the stage. Include your friends or family members playing characters, and once they have performed the scene, record someone interviewing you so you can explain the creative choices you made. Use the Video tool to upload your finished product to Cyber High.
- Pretend you are working for a museum and you have been asked to create an online exhibit about Shakespeare. Using the Website tool, create a site in which people can go to learn about Shakespeare, his plays, his contributions to the English language, etc. Include links to outside sources, images, video, audio, etc. when possible and appropriate.

Unit 9 - Writing Strategies

This Unit focuses on writing, specifically on the Writing Process, establishing a set of guidelines designed to assist struggling students to put pencil to paper, so-to-speak, in an organized manner, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Writing Strategies – instructs and reviews the purpose, structure, voice, tone, and word choice in writing sentences; continues fluency practice.
- The Writing Process – reviews strategies of prewriting, drafting, revising, editing, and publishing; more fluency practice.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- utilize the Writing Process to produce clear and coherent explanatory texts in which the development, organization, and style are appropriate to the task, purpose, and audience.
- demonstrate command of the conventions of standard English grammar and usage, producing writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases, choosing from a wide range of strategies independently and proficiently.

Unit Assignment(s):

Over the course of this unit:

- Students will complete a reading log
- Students will take a reading fluency test
- Complete 23 computer based unit activities (the equivalent of a hard copy worksheet)
- Take 3 unit quizzes and 1 Unit Final Exam
- Students will watch 8 short videos regarding the unit

EXAMPLE:

Directions: Read and answer the questions below. Review the information if necessary.

Which of the following choices lists the 5 C's of writing?

1. coherent, clear, content, complete, correct
- content, considerate, correct, clear, concise
- clear, correct, concise, complete, considerate
- None of the choices are correct.

A peer review can be helpful to a writer because:

2. other people might see problems that the writer does not.
- it is an opportunity for the writer to see if the audience will understand the message he is trying to communicate.
- a peer can offer suggestions of how to improve on the essay or help the writer correct grammar and mechanics issues.
- All of the choices are correct.

A final, polished draft is produced during the:

3. revision stage of the Writing Process.
- editing stage of the Writing Process.
- publishing stage of the Writing Process.
- None of the choices are correct.

Place a checkmark next to each thing that is reviewed during the revision stage of the Writing Process:

4. spelling
- the organization of the paragraphs
- the cohesion of the paragraphs
- correct word usage
- logical and smooth flow of ideas
- an effective introduction and conclusion
- correct sentence construction
- a variety of sentence patterns
- claims supported with evidence
- the significance of the message is explained
- a clear main topic
- unnecessary wording or sentences

Place a checkmark next to each thing that is reviewed during the editing stage of the Writing Process:

- spelling
- the organization of the paragraphs
- the cohesion of the paragraphs
- correct word usage
- 5. logical and smooth flow of ideas
- an effective introduction and conclusion
- correct sentence construction
- a variety of sentence patterns
- claims supported with evidence
- the significance of the message is explained
- a clear main topic
- unnecessary wording or sentences

UNIT 10 - HONORS CAPSTONE PROJECT ENGLISH I RESEARCH PAPER

This focus of this Unit revolves around how to write a persuasive, research-based essay that involves a process of gathering evidence, evaluating sources, choosing appropriate evidence, and documenting sources, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice including vocabulary development and words with multiple meanings.
- Persuasive Writings – reviews purpose and structure of writing, defines an “argument” in persuasive writing and organization, transitions, and rhetorical strategies in persuasive essays; more fluency practice.
- The Research Process – discusses the importance of research in persuasive writing, how to formulate research questions, gather and use evidence, and evaluate and document sources; explains writing as a persuasive essay; continue with fluency practice.

Goals: By completing this Unit, students will:

- know how language functions in different contexts and determine the meaning of words and phrases as they are used in a text.
- utilize the Writing Process to produce clear and coherent persuasive texts in which the development, organization, and style are appropriate to the task, purpose, and audience.
- use effective research methods and multiple print and digital sources to gather evidence, evaluate evidence, integrate information into a text while avoiding plagiarism, and follow a standard citation format.
- demonstrate command of the conventions of standard English grammar and usage, producing writing for a variety of tasks and purposes.
- determine or clarify the meaning of unknown and multiple meaning words and phrases, choosing from a wide range of strategies independently and proficiently.

 **Unit Assignment(s):**

Students will be required to complete a research paper that includes at least 10 cited sources on a topic approved by the teacher that would require the student to write a persuasive essay. The student will have to write the report in two parts, choosing two sides of the topic and writing the essay on behalf of both "sides" of the topic.

To complete the unit, students will also complete the unit coursework.

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, quizzes/exams, and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this Course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will complete historical research as needed and achieve at least 70% accuracy and a score of at least "Proficient" on the final essay assignment. By the end of this Unit, the student will:

- identify and use figures of speech (idioms, oxymorons, slang, etc.).
- understand that words have multiple meanings.
- practice using context clues to determine the meanings of new vocabulary words.
- realize how purpose, audience, situation, ethos, and message affect persuasive writing.
- understand various strategies for persuasive writing, including rhetorical devices and appeals.
- understand and practice each stage of the research process, including gathering evidence, evaluating sources, and documentation and complete a persuasive, research-based essay demonstrating their understanding of the concepts presented in this Unit.
- utilize critical thinking skills when necessary.
- practice fluency through timed exercises.
- use a dictionary and thesaurus as needed.
- complete the independent reading requirement, as determined by reading logs and conferences with the teacher.
- complete the Chapter and Final Review Quizzes and the Final Exam.

Unit 11 - The Short Stories of O. Henry

The focus of this Unit is studying fiction through reading short stories by O. Henry, including:

- Reading, Fluency, and Language Strategies – reviews and defines independent reading and discusses the importance of reading fluency, punctuation, and vocabulary strategies.
- The Characteristics of Fiction – presents various characteristics of fiction and figurative language.
- "The Cop and the Anthem" and "The Gift of the Magi" – presents an introduction to the author and activities in reading, comprehension, and vocabulary with fluency practice.
- "A Retrieved Reformation" and "The Last Leaf" – provides a continuance of activities in reading, comprehension, and vocabulary with fluency practice.

Goals: By the end of this Unit, students will:

- improve reading, fluency and language strategies.
- demonstrate mastery of written and oral conventions of standard English.
- understand the genre of fiction and literary devices in the Short Stories of O. Henry.
- acquire critical and contextual frameworks for approaching a literary work.

☐ Unit Assignment(s):

Over the course of this unit:

- Students will read *The Cop and the Anthem*, *The Gift of Magi*, *A Retrieved Reformation*, and *the Last Leaf*
- Students will take a reading fluency test
- Students will keep an independent reading log
- Students will complete 22 computer based activities related to the unit (equivalent to a hard copy worksheet)
- Students will complete 4 unit quizzes and 1 Unit Final Exam
- Students will complete a project on the art of storytelling

EXAMPLE:

Description

Directions: The focus of this Unit is on the written form, but there are many different ways to tell a story. Think about how people visually tell stories: television shows, movies, comic books, photography, artwork, etc. The list goes on and on.

Now think about the stories you have read in this Unit and how they are structured, as well as the various characteristics of fiction they use. How does O. Henry make them interesting to readers? How does his use of figurative language affect the way in which his story is told?

Now it is your turn to be the storyteller; you will need to incorporate as many elements as you can to make your story interesting, but you will be telling this story *visually*. This means that instead of writing a story, you will be visually telling the story using the Story, Presentation, Sketch, or Video tools. The story can be about whatever topic you choose, but remember that it must be complete, have a theme, hold the interest of the "reader," etc. You can create your own or use existing images, pieces of audio, or chunks of text to help you, but remember the focus is to tell the story using as little text as possible (think of a comic book or a cartoon).

Unit 12 - An Introduction to Greek, Roman, and Norse Mythology

The focus of this Unit is Greek, Roman, and Norse mythology, including:

- Reading, Fluency, and Language Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice, spelling, punctuation, and vocabulary.
- Introduction to Mythology – introduces characteristics and structure to myth, including the study of classics, fluency practice and vocabulary development.
- Classical Creation and Nature Mythology – continues with the myths, fluency practice, and vocabulary development.
- Classical Heroes, War, and the Roman Connection – introduces classical heroes, the Trojan War, the Roman connection, fluency and vocabulary development, specifically with roots, prefixes, and suffixes.
- Norse Mythology – introduces Norse myths, research, writings, and continues with fluency practice and vocabulary development.

Goals: By the end of this Unit, students will:

- improve reading, fluency and language strategies.
- demonstrate mastery of written and oral conventions of standard English.
- read and understand various classical Greek, Roman and Norse myths.
- acquire critical and contextual frameworks for approaching a literary work.

Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Complete an independent reading log
- Complete 28 computer based unit activities (the equivalent of a hard copy worksheet)
- Students complete five unit quizzes and one final unit exam
- Students will watch six short videos pertaining to the unit
- Students will complete a Project that has two parts

EXAMPLE:

Description

Directions: As mentioned in the chapter, the Romans borrowed heavily from the Greeks when creating their own mythology. To begin this Project, research some similarities between Greek and Roman mythology. Focus on how the Roman stories were most likely based on, or at least inspired by, the Greek myths. You might want to research two specific heroes like Aeneas and Odysseus who have similar stories, or make more general comparisons, like between the nature myths of both cultures. Use the Research Grid below to help you keep track of the resources you find. Once you have finished, proceed to Part 2 of this Project on the next page.

Unit 13 - Understanding Poetry

The focus of this Unit is poetry introduction, including:

- Reading and Vocabulary Strategies – provides additional review of independent reading strategies, fluency, and vocabulary development.
- An Introduction to Poetry – introduces poetry characteristics, terms, reading, and vocabulary.
- Love Poems and Words of Wisdom – presents lessons on various well-known poetry selections.
- Nature – presents poems dealing with nature, personification, imagery, and historical narrative and analysis; continues with vocabulary development.

Goals: By the end of this Unit, students will:

- improve reading, fluency and language strategies.
- demonstrate mastery of written and oral conventions of standard English.
- understand and appreciate the various characteristics of poetry.
- acquire critical and contextual frameworks for approaching a literary work.

Unit Assignment(s):

Over the course of unit:

- Students will complete a reading fluency test
- Students will keep an independent reading log
- Students will complete 23 computer based activities (the equivalent of a hard copy worksheet)
- There are 4 unit quizzes and one final unit exam
- Students read *No Longer Mourn for Me When I am Dead*, *The Road Not Taken*, *Solitude*, *I Wandered Lonely as a Cloud*, *The Enchanted Shirt*, and *The Wreck of Hesperus*

EXAMPLE:

Directions: Think about another genre of literature you have read that shares a similar theme to one of the poems presented in this chapter. Then think about how that theme was presented in each of them. What similarities and differences can you identify between the way the poem presents a theme in comparison to the other genre? How does the difference in form or the usage of literary devices affect the way in which a theme is communicated? Use the Text Editor to document your ideas. Be sure to offer specific examples to support your opinion.

Unit 14 - Of Mice and Men

The focus of this Unit is the novel *Of Mice and Men*, including:

- Reading and Vocabulary Strategies – continues to review independent reading strategies, fluency, and vocabulary development.
- Background Information – reviews characteristics of literature and figurative language.
- Reading novel – presents guided reading of the recommended novel.
- Reading, Fluency, Writing Skills, and Vocabulary Development – continues review of all components.

Goals: By the end of this Unit, students will:

- improve reading, fluency, and language strategies.
- demonstrate mastery of written and oral conventions of standard English.
- analyze for meaning the characteristics of fiction and compose an essay about the novel.
- acquire critical and contextual frameworks for approaching a literary work.

Unit Assignment(s):

Over the course of the unit:

- Students will take a reading fluency test
- Students will keep an independent reading log
- Students will complete 31 computer based activities (equivalent of a hard copy worksheet)
- Students will read *Of Mice and Men*
- Students will write an essay on *Of Mice and Men*
- Four Unit quizzes and One final unit test

- Two part Project

EXAMPLE:

Directions: Migrant workers like George and Lennie have been in California for decades. In the 1950s and 1960s, farm workers were still not treated fairly and worked for very low pay. Labor leaders like César Chávez and Dolores Huerta fought for the rights of farm workers through non-violent protests and strikes. Chávez and Huerta helped start the United Farm Workers organization (the UFW), which still works today to fight against unfair labor practices and to protect farm workers. Choose ONE of the following Projects to complete:

- Using this information and additional research you do on your own, write or contribute to a Wiki about one of the topics you select from the dropdown menu below.
- Think about issues facing your own community today. Are any of them similar to those faced by farm workers in the 50s and 60s? Think of a group of people who you feel are being treated unfairly in society and pretend you are going to create an organization to help them fight for their civil rights. Think of a name for your organization and the things you would do to help. Then, create a Website that tells people what your organization was about, describes the people who need help, and explain the things your organization plans to do to help them. Be sure to use graphics, audio, and video clips when possible (although be sure to indicate where the information is from and give credit to the original authors or creators).

Unit 15 - Nonfiction

The focus of this Unit is nonfiction in the form of biographies and autobiographies, including:

- Reading and Vocabulary Strategies – continues to review independent reading strategies, fluency, punctuation and spelling, and vocabulary development.
- Biographies – provides an understanding of nonfiction, reading suggested selections, and continues development of reading, fluency, vocabulary, and writing skills.
- Biography – reviews background information and reads excerpt from Helen Keller’s story; continues with review of vocabulary development.

Goals: By the end of this Unit, students will:

- improve reading, fluency, and language strategies.
- demonstrate mastery of written and oral conventions of standard English.
- analyze excerpts from various biographies and autobiographies for meaning and structure.
- acquire critical and contextual frameworks for approaching a literary work.

Unit Assignment(s):

Over the course of this unit:

- Students will take a reading fluency test
- Students will keep an independent reading journal
- There are 24 computer based activities in this unit
- 3 Unit quizzes and 1 Final Unit Exam

- Students will read *The Elephant Man*, *The Escape of Henry "Box" Brown*, and *The Story of My Life*
- Student will complete a Unit Project.

EXAMPLE:

Directions: Helen Keller was both deaf and blind. What do you think that would be like? Here's your chance to get a glimpse of some of the challenges she might have faced in her daily life.

For this Activity, you will need a bandanna or scarf to use as a blindfold, earphones with a portable stereo or MP3 player, and at least one friend or family member to assist you. Read through the directions below and your project options before you begin.

1. Fold the scarf or bandanna into a strip and tie it over your eyes behind your head. Secure it over your eyes so you are completely blindfolded and make sure that you cannot see anything.
2. Try walking around your home for 10 minutes doing some of your daily activities. (Keep your friend or family member with you to make sure you don't hurt yourself). How do you feel? Do you feel disoriented or nervous? Is it easier or harder to do things? Why?
3. Remain blindfolded, put on the headphones, and turn up the music so you cannot hear anything going on around you. (If you don't have access to earphones or an MP3 player, use earmuffs or anything that will cover your ears and make it difficult for you to hear). Walk around your home again for 10 minutes with your friend or family member still watching out for you and try doing some of your daily activities. How do you feel now that you are both "blind" and "deaf"? Would you be able to do some of your favorite activities if you were both blind and deaf? What is the most difficult for you to do?
4. Remaining both blindfolded and with your ears covered, walk around your home again for another 10 minutes, this time without speaking. Ask your friend to lead you around and try to get you to do things, but neither of you can speak out loud to one another. How do you communicate? Do you feel helpless without the use of any of your physical senses? Why or why not?

Does this activity give you a better understanding of the challenges Helen Keller faced in her life? Do you see her as someone to admire? Why or why not? After completing the activity, complete ONE of the projects below:

- Using the Presentation tool, describe your "experience" in Keller's world highlighting what you think is most important for people to know. Include images, audio, video, etc. when possible and appropriate.
- Using the Website tool, create a site that demonstrates some of the challenges people with disabilities like Keller face in today's society. Include links to information and other sites about her specific disabilities and what people are doing to help those who suffer from them. Include images, audio, video, etc. when possible and appropriate.
- Record yourself completing the activity and once you are done, ask the friend or family member to interview you about your experience and your reactions to it, then upload the video to Cyber High using the Video tool.

Unit 16 - Night

The focus of this Unit is the Holocaust memoir *Night*. Students are introduced to the characteristics of memoir through background information and study the different tools an author uses to communicate meaning and to make a story interesting to a reader. Reading and analyzing this information will not only aid in the comprehension of the story but will also help to improve reading skills, increase comprehension of etymology and word origin, and provide a basis for the study of the English language, including:

- Reading and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, root word knowledge, and critical thinking.
- Characteristics of Literature and Figurative Language – presents a review of various characteristics of fiction and figurative language, comprehension skills and activities, and fluency and vocabulary development and practice.
- Comprehension, Reading, Writing, and Vocabulary Skill Development – continues to review activities in reading, comprehension, and vocabulary with fluency practice.
- Writing Response to Literature and Oral Presentation.

Goals: By the end of this Unit, students will:

- improve reading skills and increase comprehension of etymology and word origin, all of which provide a basis for the study of the English language.
- increase reading abilities through independent reading.
- learn how to better use the English language to select the most appropriate words that enhance both spoken and written communication (i.e.; understand how words and language function with basic language conventions).
- read and analyze the novel, practice vocabulary, answer various types of questions, analyze the text for meaning and structure, and write a longer essay and oral presentation in response to the literature.
- build reading speed through fluency checks to increase fluency and comprehension.

Unit Assignment(s):

Over the course of the unit:

- Students will read *Night*
- Students will take a reading fluency test
- Students will keep an independent reading log
- 27 computer based activities (equivalent of a hard copy worksheet)
- 4 unit quizzes and 1 final unit exam
- Unit Project

EXAMPLE:

Directions: *Night* is Elie Wiesel's story of his experience being isolated, relocated, and then imprisoned in concentration camps during World War II. Many other survivors have spoken out and shared their stories of internment in various forms. For Part I of this project you will do research online and do the following:

- Locate and watch a video interview with a Holocaust survivor. As you watch the video, take the following notes: What is the speaker's name? Where was he or she from originally? What concentration camp was the survivor relocated to? What aspects of the experience were most impressionable to you? Also note your experience listening to the survivor's story. How does it make you feel? Is listening to the story different than reading *Night*? What are the differences in listening to an interview and reading a text?

- Locate a photograph online of a piece of art created by a Holocaust survivor that is in some related to that person's experience during World War II. Write down what kind of art it is (painting, sculpture, etc.), and describe what it looks like. Write down your impressions of it as well. How does it make you feel? Does the visual art have a different impact than reading *Night* or listening to the survivor's interview?

Unit 17 - To Kill A Mockingbird

The focus of this Unit is on fiction and the novel *To Kill a Mockingbird*. Students continue to study the different parts of a fictional short story through background information relating to the historical context of this book, as well to review the characteristics of fiction previously presented by the author to communicate meaning and to make a story interesting to a reader, including:

- Reading and Vocabulary Strategies – continues to review and define independent reading and discusses the importance of reading fluency, vocabulary development, root word knowledge, and critical thinking.
- Characteristics of Literature and Figurative Language – presents a review of various characteristics of fiction and figurative language, comprehension skills and activities, and fluency and vocabulary development and practice.
- Comprehension, Reading, Writing, and Vocabulary Skill Development – continues to review activities in reading, comprehension, and vocabulary with fluency practice.
- Essay Assignment.

Goals: By the end of this Unit, students will:

- improve reading skills and increase comprehension of etymology and word origin, all of which provide a basis for the study of the English language.
- increase reading abilities through independent reading.
- learn how to better use the English language to select the most appropriate words that enhance both spoken and written communication (i.e.; understand how words and language function with basic language conventions).
- read and analyze the novel, practice vocabulary, answer various types of questions, analyze the text for meaning and structure, and write a longer essay and oral presentation in response to the literature.
- build reading speed through fluency checks to increase fluency and comprehension.

Unit Assignment(s):

Over the course of this unit:

- Reading Fluency Test
- Student Independent Reading Log
- Complete 36 computer based activities (equivalent of a hard copy worksheet)
- Read *To Kill a Mockingbird*
- Three Unit quizzes and one final unit exam
- Complete Unit Project

Directions: In the previous chapter, you were directed to write a Wiki about an issue involving the treatment of African Americans before the Civil Rights Movement. Think about what you learned in that Project, as well as the themes from the novel.

Now think about your own community, the country, or the world, and identify a group of people who are being treated unfairly or who are currently fighting for their own civil rights. Using the Video, Presentation, Podcast, or Song tool, explain how this group of people is being treated unfairly and convince people that they should become involved to help stop the injustice.

Unit 18 - Oral Communication

The focus of this Unit presents information about writing and delivering effective speeches and presentations. Students will exam historical speeches by Abraham Lincoln, Martin Luther King, Jr., and Robert F. Kennedy. By analyzing their words and determining what makes them memorable, students will learn to apply specific techniques to their own speeches and presentations. After reading over the material in the Unit, practicing some techniques of oral communication, and writing a narrative essay, students will also be asked to give a narrative speech of their own, including:

- Reading and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, vocabulary development, root word knowledge, and critical thinking.
- Elements of Oral Communication – introduces rhetoric and rhetorical devices through comprehension activities, vocabulary development, fluency practice, and the development of various reading and writing skills.
- Historical Speeches – presents various well-known speeches for analysis, comprehension, vocabulary, and fluency activities through the development of reading, speaking, and writing skills.
- Writing and Delivering a Speech – presents instruction in graphic organizers, outlines, and patterns, word choice, visual aid usage, fluency practice, and writing and narrative presentations.

Unit Assignment(s):

Over the course of unit:

- Reading Fluency Test
- Student Independent Reading Log
- 17 computer based activities (equivalent of a hard copy worksheet)
- Read *The Gettysburg Address*, the speech of Martin Luther King Jr, and the speech of Robert F. Kennedy
- Four unit quizzes and one unit final exam
- Students draft, write, and deliver a speech

EXAMPLE:

Directions, Part 1: Think about the information about the Civil Rights movement, and then pretend you were in the audience during Martin Luther King, Jr.'s speech and use the Text Editor to answer the following questions:

- How do you think you would feel?

- Would the wording in the quotes you read have an effect on you? Why or why not?
- How does the setting and the purpose of the speech contribute to its message?
- How do those things affect the emotions of the audience?
- What words and devices would make you feel that way? Use specific examples from the text to help illustrate your opinion.

Directions, Part 2: Now pretend you were in the audience for Kennedy's speech about the assassination of Martin Luther King, Jr. and again use the Text Editor to answer the following questions:

- How do you think you would feel?
- Would the wording in the speech have an effect on you? Why or why not?
- What specific words or phrases appeal to you? Why?
- How does the setting and the purpose of the speech contribute to its message?
- How do those things affect the emotions of the audience?

Unit 19 - Folklore: Myths, Legends, and Fables

The focus of this Unit is on myths, legends, and fables. Serving as an integral part of various societies, these cultural heritage readings explain and/or expose natural phenomena through commentary on human behavior, including:

- Reading and Vocabulary Strategies – continues to review and define independent reading and discusses the importance of reading fluency, vocabulary development, root word knowledge, and critical thinking.
- American Myths, Legends, and Fables – presents various reading selections for analysis, comprehension, vocabulary, and fluency activities through the development of reading, speaking, and writing skills.

Unit Assignment(s):

Over the course of the unit:

- Reading Fluency Test
- Student Independent Reading Log
- 22 Computer based activities (equivalent of a hard copy worksheet)
- Three unit quizzes and one final unit test.
- Read "The Daughter of the Sun", "The Meeting of the Wild Animals", select Aesop's Fables, 12 International Fables, and "The Legend of Pecos Bill"

EXAMPLE:

Directions: Pretend you have been asked by a book publisher to write a modern fable similar to some of Aesop's fables that you've read. First, think of a moral or theme you'd like your fable to express. You may choose an original moral that you created or you may choose to rewrite a tale about a moral that Aesop wrote

about. Think of your own characters and circumstances to communicate this moral to your audience. Remember, be as creative as you can; there are thousands of animal (and human) characters you can use. Use the Text Editor to write your fable.

Unit 20 - Informational Texts - HONORS CAPSTONE PROJECT

The focus of this Unit is informational texts or any type of a document that is meant to inform people, explain topics, or give some kind of directions to people. It is crucial that students understand the various features of these documents, their functions, structures, and designs. Technical documents belong in this group and are important in order to be well-prepared to enter into a workplace. Additionally, expository essay writing, including essay writing (organization, thesis statement, the importance of evidence, and logical structure), is integral to the integration of information of writing, including:

- Reading and Vocabulary Strategies – continues to review and define independent reading and discusses the importance of reading fluency, vocabulary development, root word knowledge, and critical thinking.
- Reading Informational Texts – presents general features, workplace, technical, and research documents.
- Informational Text: Expository Writing – explains organizing and composing expository writing and the writing of research and development of documentation.

Unit Assignment(s):

Students will be required to complete a research paper that includes at least 10 cited sources on a topic approved by the teacher that would require the student to write an informational research paper. Students will be required to cite their sources and provide a multimedia presentation that includes a five page written report and a 3-5 minute oral presentation of the topic.

Students will also be required to complete the regular coursework for Unit 20.

Objectives: Utilizing multiple measures of assessment, as measured by rubric score, progress reports, peer/self-assessments, quizzes/exams, and/or teacher input, 95% of students who enroll in and complete all five (5) Units of this Course will demonstrate a success rate in response to the multiple measures of assessment that apply to each Unit of this course. In addition, each student will complete historical research as needed and achieve at least 70% accuracy and a score of at least “Proficient” on the final essay assignment. By the end of this Unit, the student will:

- review and understand the features of workplace documents including graphics, headers, graphs and charts, etc.
- read and analyze informational texts for research purposes.
- understand and write technical directions.
- read and understand information about expository essay writing including organization, thesis statements, using evidence, structure, transitions, etc.
- understand and perform the research process including evaluating sources, integrating in-text quotes and citations, and documentation.

Honors Final Exam Details:

The Comprehensive Final comprises of three parts:

PART ONE: Written final for both English I and English II. This written final includes multiple choice questions about the entire course and then a written essay based on one of the themes covered within the course.

PART TWO: Group Project - Students will create a multimedia presentation of one of the concepts covered within the course that is approved by the teacher. This multimedia presentation will include cited sources and use skills taught within the class. Students will present the finished project during class.

PART THREE: Critical Class Discussion - Students will take part in a discussion about the novels read over the course of the class. They will discuss similarities and differences between the novels and provide critiques for the works.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
English 1A	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes
English 1B	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes
English 2A	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes
English 2B	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
O. Henry Reader	O. Henry	Globe Fearon	2014	[empty]	Yes
Of Mice and Men	John Steinbeck	Mass Market Paperback	1993	[empty]	Yes

Title	Author	Publisher	Edition	Website	Read in entirety
Night	Elie Weasel	Hill and Wang	2006	[empty]	Yes
To Kill a Mockingbird	Harper Lee	Harper Perennial Modern Classics	2002	[empty]	Yes
Farewell to Manzanar	Jeanne Wakatsuki Houston	Young Readers Paperback	2017	[empty]	Yes
Dance Hall of the Dead	Tony Hillerman	Harper	2019	[empty]	Yes
Sunrise Over Fallujah	Walter Dean Myers	Scholastic Press	2009	[empty]	Yes
Romeo and Juliet	William Shakespeare	CreateSpace Independent Publishing	2018	[empty]	Yes
West Side Story	Irving Shulman	Mass Market Paperback	1990	[empty]	Yes

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

English III

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English III

Encore Education Corporation

Submitted: Mar 11, 2019

Decision: Mar 18, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		English III	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		English III	

Title:	English III
Length of course:	Full Year
Subject area:	English (B) / English
UC honors designation?	No
Prerequisites:	English I and English II (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	11th

Course Description

Course overview:

English III - Semester 1

Aligned with the *California State Common Core and Content Standards* and the *English-Language Arts Framework for California Public Schools*, this Course is designed to develop skills related to critical analysis of literature through a variety of perspectives and genres. With rigor, depth, and breadth of content and through directed reading and writing assignments, students focus on the mechanics of language, literary characteristics and devices, vocabulary and grammar development, and critical thinking and analysis. Students will read works such as *The Crucible* and *Parrot in the Oven: Mi Vida*, as well as selected short stories, poetry, historical literature, American literature, nonfiction, and material focused on oral communication.

English III - Semester 2

Aligned with the *California State Common Core and Content Standards* and the *English-Language Arts Framework for California Public Schools*, this Course is designed to introduce students to advanced concepts of the study of English and to develop skills related to critical analysis of literature. With rigor, depth, and breadth of content and through directed reading and writing assignments, students focus on the mechanics of

language, literacy characteristics and devices, vocabulary and grammar development, and critical thinking and analysis. Students also critically evaluate and analyze patterns and connections within the literature such as *The Adventures of Huckleberry Finn* by Mark Twain, and *I Know Why the Caged Bird Sings* by Maya Angelou.

Course content:

UNIT 1 - Early American Literature

The focus of this Unit is early American Literature, including:

- Reading, Fluency, and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, punctuation, and vocabulary strategies.
- Introduction to American Literature – provides an introduction to American literature, including characteristics of literature and figurative language.
- Early Literature of the Colonies – presents an introduction to early literature of the American Colonies, the Puritans, and Anne Bradstreet's poems.
- Literature of the Revolutionary Americans – presents an introduction to Revolutionary proverbs, pamphlets, etc. through the words and views of famous individuals of the day and includes activities in reading, comprehension, and vocabulary with fluency practice.
- Washington Irving – presents an introduction to the author and Rip Van Winkle with a continuance of activities in reading, comprehension, and vocabulary with fluency improvement practice.
- The Writing Process – continues following the goals of essay writing.

Unit Assignment(s):

Students Complete:

- 21 Activities
- 5 Quizzes
- 1 Final Quiz
- Reading Fluency
- Grammar Check
- Watch 3 Videos
- Read "Rip Van Winkle"
- Read "The Star-Spangled Banner"
- Read an excerpt from "Number 1"
- Read "Starving Time in Virginia"
- Read "Sinners in the Hands of an Angry God"
- Read "To My Dear and Loving Husband"
- Read "Upon the Burning of Our House July 10th, 1666"

Sample Student Assignment:

Directions: Think about all of the literature selections in the Unit and then review the timeline provided in Chapter 2. Once you have done that, choose one of the literature selections and use the Text Editor to write an essay that explains how the selection was influenced by the time period in which it was written. How is history reflected in the events or characters in the selection? How are the themes of the selection related to the historical time period in which it was written? Follow the steps below to begin your essay. Be sure you review the Writing Rubric before you begin so you know what will be expected for a superior essay. An assessment of Proficient or above is necessary to satisfy the requirements of this assignment.

- **STEP 1: Brainstorming:** Brainstorm some possible ideas for your essay. What selection will you choose? What historical connections do you see?
- **STEP 2: Organization:** After you have decided on a topic and have an idea of what evidence you will use to support your opinion, you need to organize the information into a logical sequence. Write an outline for your essay; this may be a formal essay, a graphic organizer, a list of paragraph topics - anything that makes sense to you and helps you determine what you need to talk about and the order in which it needs to appear in your essay.
- **STEP 3: Drafting:** Write a rough draft of your essay. At this point, you are working on getting your ideas down in an organized way; remember that you can make changes to the essay during the revising step.
- **STEP 4: Revising:** Read over your draft and revise it - at this time you are just looking at the "big picture"; you are not correcting spelling, grammar, and mechanics errors. Ask yourself the following questions: Does the essay flow smoothly? Is the main idea clear? Does anything need to be moved around to make more sense? Do any of the points need more evidence or support? Make any necessary changes.
- **STEP 5: Editing:** Now go through your draft and make corrections in grammar, mechanics, and spelling. Be sure all of your sentences are complete, everything is spelled correctly, your punctuation is correct, etc. Make any necessary changes.

- **STEP 6: The Final Draft:** Now that you have revised and edited your first draft, you need to make sure you have prepared a final, polished version of your essay to submit to your Teacher.

UNIT 2 - The Crucible

The focus of this Unit is drama and *The Crucible*, including:

- Reading, Fluency, and Vocabulary Strategies – continues to review and define independent reading and discusses the importance and implication of reading fluency and continuous practice, spelling, punctuation, and vocabulary strategies.
- Background Reading for *The Crucible* – examines the Puritans, the Salem witch trials, characteristics of literature and drama, and the background of and tips for reading the selected book.
- Acts One and Two of *The Crucible* – introduces the reading of Acts one and two and continues vocabulary and fluency practice.
- Acts Three and Four of *The Crucible* – continues with the reading of Acts three and four and vocabulary and fluency improvement practice.

Unit Assignment(s):

Students Complete:

- 32 Activities
- 4 Quizzes
- 1 Final Quiz
- Grammar Check
- Reading Fluency
- Read "The Crucible"
- Take a reading journal
- Watch 3 videos, including "The Crucible"

Sample Student Assignment:

Directions: Now that you have read some of the play, imagine what it might look like on the stage. What do the characters look like? The costumes? The stage? Now it is your chance to participate in the creative process of performing a drama. Choose ONE of the following projects:

- Pretend you are the costume designer for a production of *The Crucible*. Using images from the Internet or your own drawings and the Presentation tool, create a presentation in which you show what the costumes would look like for each main character. You'll want to include images of your designs as well as an explanation of why you chose to dress the character that way.
- Sometimes, people produce plays that use the same source text dialogue but show the events taking place in a different time period. For example, think about various film versions of the play *Romeo and Juliet*. The play has been set during the 1950s, in the 1990s with Claire Danes and Leonardo DiCaprio, etc. Have you ever seen a version of a play that is set in a different time period that it was originally written to occur? Using the Presentation tool, show what historical time period you think would be interesting to set *The Crucible*, what the costumes would look like given this change of period, what the stage would look like, etc. Explain why you chose the period you did and how/why you think the themes in *The Crucible* apply to society during the period you chose. Use images, audio, and video clips when possible and appropriate.
- Pretend you are the director of a production of *The Crucible* and you get to make decisions about what the stage looks like, who the actors are, how they are dressed, etc. Record a video of a scene from the play showing how you would direct it on the stage. Include your friends or family members playing characters, and once they have performed the scene, record someone interviewing you so you can explain the creative choices you made. Use the Video tool to upload your finished product to Cyber High.
- Pretend you are working for a museum and you have been asked to create an online exhibit about the Salem witch trials. Using the Website tool, create a site in which people can go to learn about Salem, the witch trials, Puritanism, etc. and how people lived during that time. Include links to outside sources, images, video, audio, etc. when possible and appropriate.

UNIT 3 - American Realism

The focus of this Unit is American realism, including:

- Reading and Fluency Strategies – provides additional review of independent reading strategies, fluency, and vocabulary development.
- An Introduction to Realism – applied to post-Civil War United States history, this chapter introduces the characteristics, terms, reading, and vocabulary associated with what is defined as "realism"; continues with fluency practice.
- Realism – utilizes various characteristics of literature and presents lessons, including Q and A, on various well-known historical selections; continues with vocabulary and fluency practice.

Unit Assignment(s):

Students Complete:

- 21 Activities
- 3 Quizzes
- 1 Final Quiz
- Grammar Check
- Reading Fluency
- Read "The Red Badge of Courage"
- Watch 1 video
- Read "Christmas Every Day"
- Read "Tennessee's Partner"
- Read "A White Heron"

Sample Student Assignment:

Directions: In this Activity, it is your turn to be the author. Using the Text Editor, write a narrative, or a story, similar to those local color stories by Bret Harte and Sarah Orne Jewett. English Language Arts Standards state that students should know how to write a fictional narrative that:

- Narrates a sequence of events and communicate their significance to the audience.
- Locate scenes and incidents in specific places.
- Describe with concrete sensory details the sights, sounds, and smells of a scene and specific actions, movements, gestures, and feelings of the characters.
- Create an appropriate mood and pace events happening in the story accordingly.

Writing Assignment: Think about the stories by Bret Harte and Sarah Orne Jewett. Now it is your turn to be the local colorist—use the Text Editor and follow the steps below to write a short story inspired by where you live and the people you know. The story can be about anything you choose and can be in any form that you want, as long as it meets the requirements above. Consider the following tips before you begin writing:

- Your story should discuss a specific place or setting, describe characters and their actions, and have enough details and description of those people and places so that it creates a vivid picture in readers' minds.
- Try to use some of the same techniques that Harte and Jewett used—try to faithfully represent the people and places that have inspired your story, try to duplicate the way they talk for your dialogue, and try to write about something that represents your "real" environment.
- Use different types of figurative language and imagery to make your writing more interesting.

Follow the steps of the Writing Process outlined for you below to help you organize and write your story.

- **STEP 1:** Brainstorm some possible ideas for your story. Where can you find inspiration for the setting and characters in your story? What will it be about? What events will happen? What will the characters be like?
- **STEP 2:** Use the Text Editor to write a draft of your story. This is just your first draft so it does not need to be perfect; you will revise and edit it later.
- **STEP 3:** Read over your draft and revise it—at this time you are just looking at the "big picture"; you are not correcting spelling, grammar, and mechanics errors. Ask yourself the following questions: Does the story flow smoothly? Is the theme clear? Does anything need to be moved around to make more sense? Do any of the places, people, or events need more detail or description? Does the story use interesting language and imagery? Make these changes where necessary.
- **STEP 4:** Now go through your draft and make corrections to grammar, mechanics, and spelling. Be sure all of your sentences are complete, everything is spelled correctly, your punctuation is correct, etc. Make these changes where necessary.
- **STEP 5:** Now that you have revised and edited your first draft, you need to create a final, polished version of your story to turn in to your Teacher. Be sure that you have made all of the necessary changes you identified in the previous steps and are confident that your essay will achieve a passing grade.

UNIT 4 - Parrot in the Oven

The focus of this Unit is the novel *Parrot in the Oven: Mi Vida* by Victor Martinez, including:

- Reading, Fluency, and Vocabulary Strategies – continues to review independent reading strategies, fluency, and vocabulary development.
- An Introduction to *Parrot in the Oven* – reviews the parts of a novel, characteristics of literature, and figurative language; provides background for reading the selected novel and continued fluency practice.
- *Parrot in the Oven*, Chapters 1-5 – continues to pursue vocabulary, reading journals, comprehension and vocabulary activities, and grammar and fluency practice.
- *Parrot in the Oven*, Chapters 6-11 – continues to pursue vocabulary, reading journals, comprehension and vocabulary activities, and grammar and fluency practice.

Unit Assignment(s):

Students Complete:

- 26 Activities
- 4 Quizzes
- 1 Final Quiz
- Project: Examining Your Community
- Grammar Check
- Reading Fluency
- Read "The Parrot in the Oven"

Sample Student Assignment:

Directions: The California Common Core State English Language Arts Standards state that students should know how to write a response to literature essay that:

- demonstrates an understanding of the main idea and messages of the text;
- analyzes the use of various literary devices, themes, and unique aspects of the text;
- uses specific evidence from the text to support opinions or assertions;
- and identifies the impact of various devices, techniques, and complexities within the text.

In this Activity, you will be asked to use the Text Editor to write a response to literature essay using the Writing Process. Before you begin, consider the information below to help you write a more effective essay:

- **Purpose:** writers need to consider why they are writing an essay and what they hope to achieve. In a response to literature essay, the purpose is usually to explain something significant or important about the text, or to analyze the way in which an author creates meaning. Think about your purpose, or goal, before you begin writing; this will help you decide what kind of information to include and how your essay might need to be organized to meet your goal.
- **Audience:** It is very important to consider the audience before writing an essay—who will be reading it? This will help you decide what kind of language to use, what form the essay should take, and what things to include (or not include). For example, someone would probably use different language when writing an email to a friend than when writing one to a teacher or other authority figure. She most likely would not use slang, profanity, or other inappropriate language in an email to a teacher, but might feel perfectly comfortable doing so in one to a friend. Before you begin writing, think about what kind of language should be used (or not used) in a formal response to literature essay written for a teacher.

Considering audience can also help you decide how much information should be included and what details need to be mentioned. In this Activity you will be writing about *Parrot in the Oven*, and it is safe to assume that your teacher has read the novel and is familiar with the story. This means that you do not need to include a summary of events or a detailed description of the characters. If this essay was going to be read by someone who had not read the novel, some of that information might need to be included.

Writing Assignment: Think about *Parrot in the Oven*—its plot, the characters, and its meaning. What do you think is its major theme (or themes)? What message or messages might Martinez be trying to communicate to his readers? How do specific characters, events, and situations develop these themes? Be sure to use specific examples from the text to support your opinion. Follow the steps below to help you organize and write your essay. Review the Writing Rubric for this activity before you begin writing so you know what will be expected for a superior essay. An assessment of Proficient or above is necessary to satisfy the requirements of this assignment.

- **STEP 1:** What is the purpose of your essay? Make some notes to help you decide.
- **STEP 2:** Decide who the audience will be. What information needs to be included? What does not?
- **STEP 3:** Brainstorm ideas for your essay.
- **STEP 4:** Write an outline for your essay. For example, the first paragraph will be the introduction. What information will be in the second paragraph? The third? And so on. This will help you organize your essay before you begin writing and keep you from discussing things that are not relevant to the

main idea.

- **STEP 5:** Use the Text Editor to write a rough draft of your essay.
- **STEP 6:** Read over your draft and revise it—at this time you are just looking at the “big picture”; you are not correcting spelling, grammar, and mechanics errors. Ask yourself the following questions: Does the essay flow smoothly? Is the main idea clear? Does anything need to be moved around to make more sense? Do any of the points need more evidence or support? Make any necessary changes.
- **STEP 7:** Now go through your draft and make corrections in grammar, mechanics, and spelling. Be sure all of your sentences are complete, everything is spelled correctly, your punctuation is correct, etc. Make any necessary changes.
- **STEP 8:** Read over your draft one more time and be sure it is ready to be submitted as your final, polished draft.

UNIT 5 - Oral Communication

The focus of this Unit is using rhetoric and oral communication, including:

- Reading and Vocabulary Strategies – continues to review independent reading strategies, fluency, punctuation and spelling, and vocabulary development.
- Understanding Rhetoric – explains and defines rhetoric, including analyzing rhetoric and rhetorical effects; continues with fluency practice.
- Rhetorical Devices – explains rhetorical devices and analyzes President Obama’s victory speech; continues with vocabulary and fluency practice.
- Writing and Delivering a Speech – reviews types and styles of writing, including reflective speech delivery and fluency practice and reflection.

Unit Assignment(s):

Students Complete:

- 16 Activities
- 4 Quizzes
- 1 Final Quiz
- Grammar Check
- Reading Fluency
- Project: Using Rhetoric
- Watch 6 Videos
- Read President Obama’s Victory Speech
- Listen to President Obama’s Victory Speech

Sample Student Assignment:

Directions: Read each of the passages given below and determine if it is utilizing an appeal to emotion, logic, ethics, or a combination of the three. Then, use the Text Editor and explain how you know which is occurring. An example appears below.

- **Example:** These children live in cardboard boxes, often with no food to eat. The oldest of the three kids digs through rat-infested garbage to find breakfast for his family. Your donations will help feed these starving children.
- *This is an appeal to emotion, as the writer is trying to make the audience feel sympathy and pity for the kids. No one wants to dig through trash for food, and it is sad that the oldest child has to do it.*

Passage 1: I saw this man enter my store and walk toward the back. He was looking around and trying to make sure no one was watching him, although I could see him in the corner mirror. He then proceeded to stuff his pockets full of candy and try to walk out of the store. This man was obviously trying to steal from me, and I think he should be arrested and pay the consequences for his actions.

Passage 2: I cannot believe you have sent me to stay with Aunt Molly this summer. It is ridiculously hot—so hot that it saps the energy straight from your body and all you can do is sit around and sweat. This house is like a prison; she makes me leave my door open, make my bed, keep my room clean, and even do dishes after meals! I am practically a servant in my own aunt’s house. Not to mention, there is absolutely nothing to do here and I am bored to tears. I am so miserable; please, please let me come home early!

Passage 3: Children and teenagers should absolutely not be allowed to play violent video games. There are games that involve shooting people, running over women with cars, stealing, fighting, war...the list of violent acts is never ending. Studies have shown that children who play these violent games tend to be less affected by violence in real life. Imagine if maybe one day your son or daughter saw someone being brutally attacked by another and did not do anything to stop it because of exposure to these games!

Passage 4: There is one victim of global warming on the verge of extinction: the polar bear. Because the seas are getting warmer, ice is melting and therefore the natural habitat of the polar bear is disappearing. The polar bear population has decreased substantially over the last two years, and if people do not act soon and do something about global warming, these marvelous creatures will disappear forever.

UNIT 6 - The Adventures of Huckleberry Finn

The focus of this Unit is reading and analyzing *The Adventures of Huckleberry Finn*. This literature selection will improve reading skills, increase comprehension and appreciation of culture, and provide a basis for the study of English language, including:

- Reading, Fluency, and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency, punctuation, and vocabulary strategies.
- Characteristics of Literature and Background Information – provides an introduction to literature review, including characteristics of literature, figurative language, the specified book and author.
- *Huckleberry Finn*, Chapters 1-VI – presents vocabulary and comprehension activities for the selected chapters, including reading fluency practice.
- *Huckleberry Finn*, Chapters VII-XIII – presents vocabulary and comprehension activities for the selected chapters, including freewriting activity.
- *Huckleberry Finn*, Chapters XIV-XX – presents vocabulary and comprehension activities for the selected chapters, including reading fluency practice.
- *Huckleberry Finn*, Chapters XXI-XXVII – presents vocabulary, journal, and comprehension activities for the selected chapters, including a brief essay activity and concept application from literature review.
- *Huckleberry Finn*, Chapters XXVIII-XXXIII – presents vocabulary, journal, and comprehension activities for the selected chapters, including brief essay and reading fluency activities.
- *Huckleberry Finn*, Chapters XXXIV-end – presents vocabulary, journal, and comprehension activities for the selected chapters, including brief and longer essays, concept application activity, and reading fluency reflection.

Unit Assignment(s):

Students Complete:

- 36 Activities
- 8 Quizzes
- 1 Final Quiz
- Project: Social Controversy and Huck Finn
- Read "The Adventures of Huckleberry Finn"
- Watch "Huckleberry Finn"

Sample Student Assignment:

Directions: Think about *Huckleberry Finn* in its entirety. Think about the way Twain developed his characters, the setting, and the themes within the novel, as well as how he used literary devices, figurative language, etc. to help him communicate his message. Although it was written a long time ago, do you think that the novel is still socially significant—that people who read it learn something about themselves or society as a whole? Why or why not? Using the Text Editor, write an essay that discusses the novel and its social relevance. Use examples from the text to support your ideas and opinions. If you believe that the novel is not socially relevant, be sure to support your assertions with evidence that explains why the novel does not function in this way. Think about the assignment and ask yourself some questions to help you focus your idea:

- What are some of the important events and themes in the book?
- Do these themes relate to modern society as a whole?
- Is it still important for people to understand these themes?
- Does the novel communicate the importance of these themes to the reader?
- If so, how does it do this? If not, how does it fail to do so?

Unit 7 - Historical International Literature

The study of literature in any culture is a reflection of the people and their countries. Literature defines the progress of a nation—an accounting of style, language, costume, and economic status of society. The focus of this Unit is historical literature; it can be fiction (not real) or nonfiction (factual report), including:

- Reading, Fluency, and Vocabulary Strategies – reviews and defines independent reading and discusses the importance of reading fluency and vocabulary strategies.
- Literature of the 17th Century – includes content, grammar, and research study, paraphrasing, summarizing, context-specific vocabulary, and specific authors.
- Literature of the 18th Century – involves comparing and contrasting, poetry analysis and self-expression, supports reading and reviewing of specific literature and poetry excerpts.
- Literature of the 19th Century – supports new vocabulary, writing a news report, analysis of thought and mood, and a narrative essay, includes reading and reviewing specific literature and poetry excerpts.
- Literature of the Early 20th Century – reviews metaphors and similes, includes pre-reading vocabulary, paraphrasing and revisiting fluency, reflection, reading/reviewing specific literature and poetry excerpts.

Unit Assignment(s):

Students Complete:

- 23 Activities
- 5 Quizzes
- 1 Final Quiz
- Grammar Break
- Reading Fluency
- Read an excerpt from "Don Quixote"
- Project: Female Poet Research
- Read an excerpt from "Historical Memoirs of New California"
- Read "The Swineherd"
- Read "Of Death"

Sample Student Assignment:

Directions, Part 1: Historically, only boys from wealthy families were taught to read and write and were educated at school, while women were taught how to take care of children, run a household, cook, and sew because those were their primary jobs in life. A woman like Sor Juana Inés de la Cruz was very unusual for her time. However, in more modern times, especially in this century and the last, women have become better educated, very successful, and respected as writers. Women from all societies and cultures are now contributing to the world of poetry, novels, news reporting, and other types of fiction and nonfiction writing.

For Part 1 of this Project, use the Internet or your school or local library, do some research on a modern female writer, in particular, a poet. You can:

- search for a particular poet if you already know her name.
- do a general search to see a wide variety of poets by searching for “female poets” or “20th century female poets” or “modern poetry women” or any similar type of wording.
- search for a particular ethnic group of poets, for example, “Latina poets,” African American female poets,” or “female poets of India,” etc.
- search the subject of “poems” and “poetry” in general until you find something you like.

When you find someone in whose work you're interested, use the Research Grid to document what you find, then proceed to Part 2 of this project on the following page.

UNIT 8 - I Know Why the Caged Bird Sings

This Unit focuses on a story about the African-American struggle for civil rights and important African-American historical figures. The autobiography *I Know Why the Caged Bird Sings* by Maya Angelou, including:

- Reading and Fluency Strategies – provides additional review of independent reading strategies and the importance of maintaining reading logs, fluency, grammar review, and vocabulary development.
- Background Information – presents biography or autobiography questions, teaches about the Civil Rights movement and racism in America.
- *I Know Why the Caged Bird Sings*, Chapters 1-10 – includes the continued study of vocabulary, graphic organizers, figurative language, and fluency checks; presents background information on the author.
- *I Know Why the Caged Bird Sings*, Chapters 11-26 – continues with vocabulary, freewriting, self-expression, and fluency checks.
- *I Know Why the Caged Bird Sings*, Chapters 27-36 – more on vocabulary word play, self-expression, observations from the eyes of an autobiographer, fluency checks and fluency reflections.

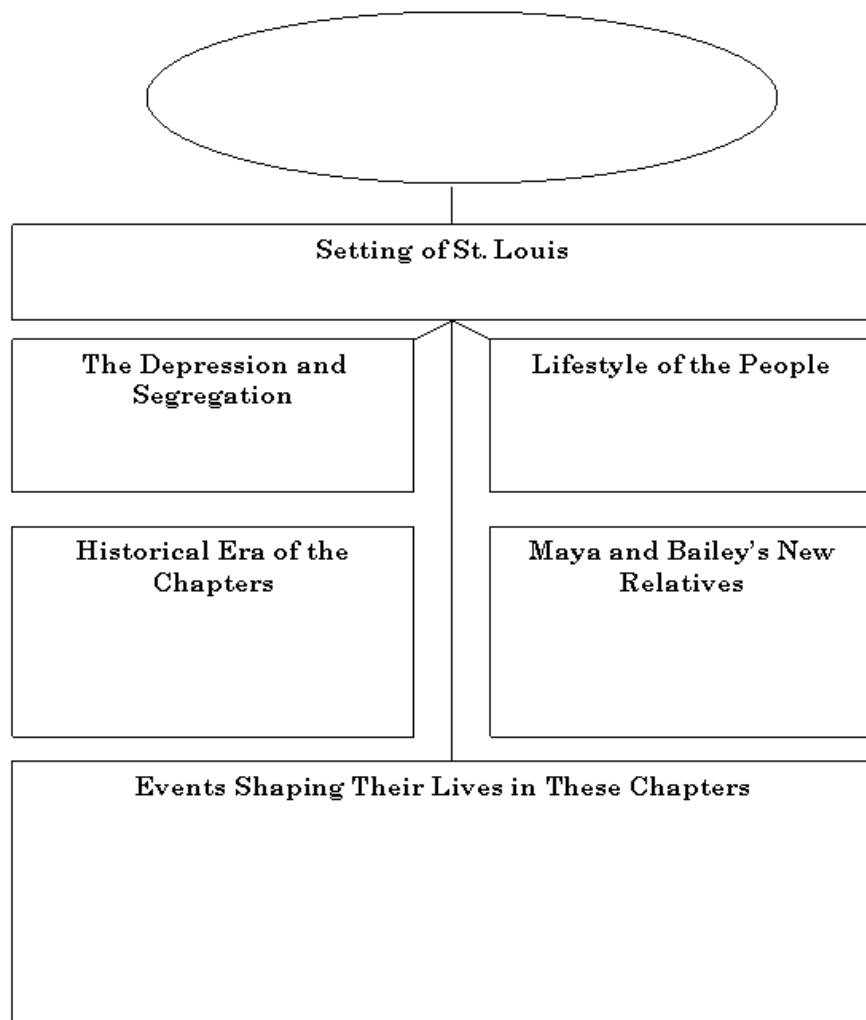
Unit Assignment(s):

Students Complete:

- 31 Activities
- 5 Quizzes
- 1 Final Quiz
- Read "I Know Why The Caged Bird Sings"
- Grammar Break
- Reading Fluency
- Watch 4 Videos
- Graphic Organizer
- Journaling

Student Sample Assignment:

Directions: After you have read Chapters 6-10, use the Text Editor and the same process as you did in the previous activity to create a graphic organizer similar to the one below about the people and places that have appeared in the book thus far. Look at the heading for each section of the graphic organizer and fill in several phrases that respond to that heading. In the circle, write the names of the people introduced or involved in these Chapters.



UNIT 9 - American Literature

The focus of this Unit is the reading and understanding of various periods and types of American Literature, including:

- Reading, Fluency, and Vocabulary Strategies – continues to review independent reading strategies, fluency, grammar review, and vocabulary development.
- Colonial Nonfiction – analyzes historical public documents, includes understanding of inductive and deductive reasoning; provides continued word play, vocabulary, and fluency practice.
- American Inspiration: Transcendentalism – provides background information on transcendentalism, Thoreau, and civil disobedience; continues word play with vocabulary and fluency practice.
- 19th Century Poetry – presents characteristics of poetry, background information and poetry selections on two well-known American poets; continues with word play, vocabulary, and fluency practice.
- American Naturalism – presents characteristics of fiction, background information and story presentations of a well-known American author; continues with vocabulary, word play, fluency reflection and practice.

Unit Assignment(s):

Students Complete:

- 23 Activities
- 5 Quizzes
- 1 Final Quiz
- Grammar Break
- Reading Fluency

- Read "The Law of Life"
- Read "The Declaration of Independence"
- Read "Give Me Liberty or Give Me Death"
- Read an excerpt from "Civil Disobedience"
- Read "O Captain! My Captain!"
- Read "A Noiseless Patient Spider"

Sample Student Assignment:

Directions: In this Unit, you have read several different texts and excerpts from different periods in American literature. Think about the different historical information, philosophies, and movements you have read about in this Unit, along with the different selections. Now, think about what America is today: What do we stand for? What are our main ideas, philosophies, and ideals? How have these different periods and philosophies helped form the modern American identity? Using the Text Editor, write a 400 word essay in which you describe what you feel defines America today, and then explain how the philosophies and literary movements you have studied in this Unit have contributed (or have not contributed) to this identity.

Be sure to review the Writing Rubric before you begin so you know what is expected for a superior essay. An assessment of Proficient or above is necessary to satisfy the requirements of this assignment. Also, please study the summary of the Writing Process below to make sure you are developing your essay according to each step of this procedure:

- **Pre-writing:** Includes forming a purpose, identifying your readers, and making a map - outline. Remember to ask yourself questions about the topic being discussed.
- **Drafting:** Organize your ideas into an introduction, the body, and a conclusion.
- **Revising:** Reread your draft and add any additional information or evidence to support your case. Check for sentences which need to be rewritten.
- **Editing:** Reread your essay to check for spelling, grammar, sequencing, etc. then rewrite a final draft.
- **Post Writing:** Submit the essay in to your teacher.

UNIT 10 - Writing and Research Skills

The focus of this Unit is the Writing Process and understanding and utilizing the research method, including:

- Reading and Vocabulary Strategies – continues to review independent reading strategies, fluency, punctuation and spelling, and vocabulary development.
- The Writing Process – through prewriting, drafting, revising, and editing/publishing, explains and defines rhetoric through freewriting, brainstorming, thesis statements, outlining, and peer review.
- The Research Process – reviews library and internet usage in gathering evidence, evaluating sources, and documenting sources; challenges students to write a historical investigation.
- Delivering a Historical Investigation Speech – reviews speech delivery, prepares students to develop and deliver a historical investigation speech.

Unit Assignment(s):

Students Complete:

- 17 Activities
- 4 Quizzes
- 1 Final Quiz
- Grammar Break
- Reading Fluency
- Project: Taking a Stand

Sample Student Assignment:

Directions: Now it is time to transform the essay written in the last Chapter into a speech for your Contact Teacher that does not exceed ten minutes. In this assignment you will:

- review the Speech Rubric following this assignment so you will know what is required for a successful speech;
- review your argument essay for important information and details;
- add or include rhetorical devices for effect or to make your argument more persuasive;
- create note cards based on that information to use during the speech;
- practice delivering the speech alone or in front of family and friends before delivering it to your Contact Teacher;
- and use a visual aid that will add emphasis or work to further explain information you are presenting to your audience.

STEP 1: After reviewing the Speech Rubric on the following page, review your essay and make decisions about what information will be important and what needs to be added or discarded.

STEP 2: Create note cards to use during the speech. Use index or recipe cards, or cut rectangles out of paper. Be sure to turn in the note cards to your Contact Teacher once you have delivered the speech.

STEP 3: Choose an appropriate visual aid to use during your presentation. You might choose to show the audience a picture from one of the sources you used or play a video of the event you are describing. If any special equipment will be needed (computers, DVD player, etc.) be sure to tell your Contact Teacher in advance.

STEP 4: Finally, practice, practice, practice! Practice your speech in the mirror or in front of friends or family members. Time yourself or ask a friend to time you and make sure your speech is not too long or too short. Practicing your speech will help you remember what you want to say and also to keep you focused on your main topic or story.

Set up a time with your Contact Teacher to give your speech. You will be graded on your verbal delivery (Did you make eye contact? Did you speak clearly?), and on the quality of your speech (Did you explain or describe the event adequately? Did you explain the significance of the event? Did you use plenty of details and an appropriate and interesting visual aid?) Refer to the Speech Rubric on the following page for evaluation guidelines.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
English 3A	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes
English 3B	Fresno County Office of Education	Cyber High	2018	cyberhigh.org	Yes

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
The Crucible	Arthur Miller	Penguin Books	1996	[empty]	Yes
Parrot in the Oven	Victor Martinez	Harper Collins	1996	[empty]	Yes
The Adventures of Huckleberry Finn	Mark Twain	Public Domain	2000	[empty]	Yes
I Know Why the Caged Bird Sings	Maya Angelou	Bantam Publishing	1969	[empty]	Yes

Additional Information

Denise Griffin
Administrator
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Course Author:



A-G Course
Description

Film II

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Film II

Encore Education Corporation

Submitted: Feb 25, 2019

Decision: Mar 11, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Film II	6122
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Film II	6122

Title:	Film II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Audition Level II (Required) Film I (Recommended)
Co-requisites:	Scriptwriting (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

In Film II, students come in with a solid foundation for visual storytelling, filming scenes, using DSLRs and camera equipment, and have a good grasp for Adobe Premiere editing software. In Film II, students are instructed on details and finesse in camera usage including setting all settings manually: Focus, aperture, white balance, and ISO. Students are also introduced to Adobe After Effects and Motion Graphic projects to expand their knowledge base. Students are taught multiple versions of audio recording and sound design to enhance projects. Students in Film II enter film competitions as assignments and are challenged with diverse types of visual presentations including: Trailers, Commercials, Public Service Announcements, Youtube-style Webisodes, and Short Films.

Course content:

UNIT 1 - Refresher: Principles of Editing

2.0 CREATIVE EXPRESSION

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools

Students use Adobe Premiere editing software and graphics from Adobe Photoshop to edit multiple layers of video footage on top of each other. Rules of editing based on Walter Murch's "Rule of Six" are discussed, and multiple professional projects are viewed to examine, discuss, and debate effective editing. Students complete an editing assignment based on pre-existing footage, assembling the sequence, adding music, adding sound effects, correcting color, and fixing audio for optimum presentation.

Unit Assignment(s):

Students use Adobe Premiere to edit a scene. To complete the assignment, students must: Use graphics, assemble a sequence, add music, add sound effects, correct color, and fix audio for optimum presentation.

UNIT 2 - Shooting Scenes / Manual Camera Settings

2.0 CREATIVE EXPRESSION

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools

This unit covers multiple areas including Filming Coverage in a scene, using the Rule of Thirds framing technique, Screen Direction, how to manually set focus (and techniques), how to manually set exposure (aperture study), understanding different colored lighting environments (adjusting white balance with style), and using ISO effectively. Students are tasked with a project of filming an original scene using all manual settings and following framing techniques. Afterwards, scenes are screened for the class and discussed in depth to determine which student choices are playing to larger societal ideas and how the art piece they have created represents how they feel about the world, using a camera as their voice.

Unit Assignment(s):

Students are tasked with a project of filming an original scene using all manual settings and following framing techniques. Afterwards, scenes are screened for the class and discussed in depth to determine which student choices are playing to larger societal ideas and how the art piece they have created represents how they feel about the world, using a camera as their voice.

UNIT 3 - Creating the Trailer / Pitches

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

This section is reserved to expose students to how to professionally sell a story idea using pitch techniques in meetings and ultimately, a trailer. Students analyze advice from Producers, views types of Pitch documents, and discuss financial or critical success of projects and what makes them artistically unique.

Good trailers can lead to financing for feature film projects and students are tasked with screening multiple types of trailers, from both past and present, commenting and emulating.

Discussions and assignments center around analyzing storytelling techniques within trailers, how cinematography creates tone, and why the aesthetics of a project cause us to subscribe to paying \$10-\$12 per film based on a two and a half minute trailer.

Unit Assignment(s):

Create a Pitch: Students had to generate a feature film story idea, then pitch it to classmates in under two minutes. Classmates then decide, based on the pitch, if they would invest their time and energy into the project. If not, students give constructive criticism on why and pitching students refine their idea based on audience (classmate) feedback.

Create a Trailer: Students create 90 second - 2.5 minute trailers highlighting core scenes and selling points within a larger original story idea. Students employed techniques learned in previous units to write, produce, edit, and present a trailer for a film they want to see get made. Screening and discussion follow at the completion of each project.

UNIT 4 - Track-The-Path Research

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

Students screen multiple films in this unit, and follow it up with researching the filmmakers behind the project, including their cultural, social, and economic influences for making their project.

These films come from filmmakers of diverse backgrounds and individual voices. Often times, films are paused on a screen grab and discussions open on what individual frames are saying to an audience.

Students use the Track-The-Path assignment to do research on a filmmaker, analyze their path from a young person to a professional, and try to find examples of how their life is reflected through the art.

Unit Assignment(s):

Track The Path Research Assignment

Students screen two feature films and multiple short films, then choose one filmmaker from either project to focus research on. This could be a director, editor, cinematographer, producer, actor, sound designer, costume designer - any artistic job on one of these projects.

They use this research to write a five paragraph essay tracking the filmmaker's path from young person to professional. The idea is for students to relate to and analyze another artist's work and discover why they are employable in their chosen arts field.

UNIT 5 - Cultural Documentary

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of the Visual Arts

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

Students screen multiple documentary projects including shorts and features from filmmakers across the world. Discussions center around cultural perspective and how their visual aesthetics help tell the story on screen.

Unit culminates in students creating a short documentary centering on either a culturally-specific tradition or artifact. Students have freedom to use photos and or video, either original and/or sourced. Afterwards, projects are screened and discussed. These projects also play an a school-wide festival for public viewing.

Unit Assignment(s):

Cultural Documentary: Students will be creating short videos that **highlight a cultural artifact or tradition from either their local community or around the world**. Each student must film/edit their own project completely. Projects must be between 1 minute and 3 minutes. These should be documentary style and include voice-overs, music, and photos/ videos/ or a combination of the two. Must also include credits. **Your video should answer these questions:** What is the artifact/ tradition? Describe how it is made/ celebrated. What is it's history within your culture? Why is it important to you? How do you use the artifact or celebrate the holiday?

UNIT 6 - Introduction to After Effects

2.0 CREATIVE EXPRESSION

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

Skills, Processes, Materials, and Tools

Students are introduced to a new software: Adobe After Effects. They learn a few of After Effects's basic functions including creating motion graphics, using key frames, creating 3-Dimensional Cameras, Using Trackers, Rotoscoping, Advanced Green Screening, and Creating Puppet Pins. They are tasked in each section to create an assignment based on the topic. For example, for motion graphics - they build an animated logo for themselves and/or their production company. They also use the 3d camera function for the animated logos. They use trackers to attach imaginary posters to a wall in the student hallway as an

assignment. They must rotoscope two scenes together in the rotoscoping section. They use Keylight 1.2 and rotoscoping for advanced green screen work in AE. They also create an animation using the puppet pin tool.

This unit expands their understanding for using sophisticated software to create visual arts projects. After Effects is a Hollywood standard for Motion Graphics and Special Effects.

Unit Assignment(s):

Motion Graphics: Build an animated logo for themselves as an artist and/or their production company of the future. Use the 3D camera to pan and twist around your logo.

Tracking: With the hallway footage provided, create and attach an imaginary poster to at least two walls in the student hallway footage.

Rotoscoping: Rotoscope two scenes together (for example, someone looking out of an airplane window to see a scuba diver underwater). Pull footage from online. Final video should be at least 10 seconds.

Advanced Green Screening: Use Keylight 1.2 and rotoscoping for advanced green screen work to layer three elements that might make up a Youtube channel on top of each other.

Puppet Pin Tool: Using the stick figure PNG provided, use the puppet pin tool to animate the stick figure doing a daily activity like fetching the newspaper.

UNIT 7 - Creating a Public Service Announcement

4.0 AESTHETIC VALUING

Responding to, Analyzing, and Making Judgments About Works in the Visual Arts

Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

For this unit, students focus on making an argumentative short film, specifically for the Directing Change (California) student film competition.

First, students screen a diverse set of films from the previous year's competition, then students screen public service assignments of all types including texting and driving, drinking and driving, tobacco use, and cyber bullying. Students discuss the structure of these projects and how they differ from other types of film projects both aesthetically and socially.

Then, students create 30-60 second short film PSA's for the Directing Change Student Film Contest. The contest and video rules are here: www.directingchange.org (<http://www.directingchange.org>).

After submitting to the competition, class screens all films and critiques how their work reflects the ideas of PSA's in society at large.

Unit Assignment(s):

Students are to create 30-60 second short film PSA's for the Directing Change Student Film Contest. First, students select a category: Suicide Prevention, Mental Health Awareness, Through the Lens of Culture, Sanamente, or Animated Short. Students then write a script, produce, edit, do revisions based on feedback, and submit their project following contest rules and making an argumentative story that promotes the story they are trying to tell. The contest and video rules are here: www.directingchange.org (<http://www.directingchange.org>).

UNIT 8 - Making The Short Film

2.0 CREATIVE EXPRESSION

4.0 AESTHETIC VALUING

Students finally put all of their knowledge gained throughout the last two years together to make their Thesis project: an original short film. After exploring multiple genres, softwares, machines, and techniques for filmmaking, students encounter the entire process of making a project, from idea generation to casting to filming to final cut.

Not only does this project allow creative expression to take place, but students learn to work with their style and aesthetics to tell a visual story. Multiple short films are screened from silent to animated for critique and inspiration.

At the end of the unit, students, in groups present a 3-5 minute short film for student analyzation. This culminates all work during the year.

Unit Assignment(s):

Students will work solo or in small groups to create a short film from 3-5 minutes in length. This includes writing, producing, directing actors, filming, editing, color correction, sound design, and presenting for the class for a screening and discussion. Students are encouraged to create any of the types of films we have discussed to date including experimental films or films without a 3 act structure.

UNIT 9 - Jobs, Putting Together a Reel

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

In this unit we cover above-the-line and below-the-line Hollywood jobs, how Youtubers and social media film makers can make a living, types of videography jobs, and new aged digital media jobs that incorporate film and video such as a digital marketing specialist.

Students finish the school year by assembling a Reel of their work - a short 2-3 compilation of the type of job on a film set they have excelled at: Cinematography, Directing, Editing, etc. This reel is the equivalent of a resume in the film/ video world.

Unit Assignment(s):

Many assignments in this section are based on research and responses after daily lessons exploring student's interest in realistic film careers at certain ages throughout their lives.

All assignments throughout the year have prepared students to create a Reel or Demo Reel that showcases their specified work within filmmaking. Multiple clips are taken from different projects to show student work to date, condensed into a 2-3 minute highlight reel.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Bare Bones Camera Course For Film And Video	Tom Scroepel	Tom Scroepel	2006	[empty]	Yes
Filmmaking For Teens	Troy Lanier & Clay Nichols	Michael Wiese Productions	2005	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Grammar Of The Edit	Roy Thompson	Focal Press	1993	[empty]	No

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Adobe Premiere Pro Learn and Support	Adobe	Adobe	Adobe	2019	https://helpx.adobe.com/support/premiere-pro.html	software
Adobe After Effects Learn and Support	Adobe	Adobe	Adobe	2019	https://helpx.adobe.com/support/after-effects.html	software

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2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

Ground Arts I

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Ground Arts I

Encore Education Corporation

Submitted: Feb 6, 2019

Decision: Feb 20, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Ground I	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Ground I	

Title:	Ground Arts I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Successful Audition (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is an entry level practical for acro balance, contortion, and adagio. Students will concentrate on flexibility, core balance, strength, and teamwork. The fundamentals of Ground Arts follow the skills from Equilibrastics that start with the preliminary skills of headstands and handbalancing, move into balancing on rolling objects (like unicycle, rolla bolla, Chinese Ball) and stiling objects (like stilts, freestanding ladder, and human columns.

Using the State Standards for the depth within the circus training, this course uses specific elements of Circus ground arts to teach the standards of dance.

Course content:

Unit 1 - Acrobalance

Acrobalance is an acrobatic art that combines elements of adagio and hand balancing.

Adagio consists of partner lifts, usually performed by a man and a woman, where the male lifts his female partner in many different poses and positions. Many forms of adagio also incorporate throws and tosses; the male usually throws the female into somersaults, layouts, and other acrobatic maneuvers. Many styles of dance incorporate some form of adagio (as dance lifts), including ballet (in pas de deux), jazz, and lyrical. Ice skaters also perform lifts that belong to the adagio art. Whenever a person lifts another up in different artistic poses, or performs tosses where the bottom mounter catches the top mounter again, it is considered adagio.

California State Standards

- 1.1 Demonstrate refined physical coordination when performing movement phrases (e.g., alignment, agility, balance, strength).
- 1.2 Memorize and perform works demonstrating technical accuracy and consistent artistic intent.
- 1.3 Perform in multiple genres

Unit Assignment(s):

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Students will learn how to master a headstand and a handstand. They will participate in a class discussion of acrobalance and watch acrobalance routines made famous by Cirque du Soleil from "Alegría."

Basic acrobalance skills like a stag shoulder stand will be taught, demonstrated, and mastered by the student.

Unit 2 - Hand Balance

Hand balancing is the performance of acrobatic body shape changing movements, or stationary poses, or both, while balanced on and supported entirely by one's hands or arms. It is performed by acro dancers, circus performers, gymnasts, and sports acrobats. Hand balancing may be performed by partners or individuals. In partner hand balancing, a strong bottom mounter supports the top mounter in handstands, planches and other acrobatic poses. In solo hand balancing, a single artist performs handstands, one-hand stands, planches and other equilibristic maneuvers, usually on top of pommels, blocks or other apparatuses.

1.4 Demonstrate clarity of intent while applying kinesthetic principles for all dance elements.

1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

Unit Assignment(s):

During the lab based class, students will learn proper technique of hand balancing. They will work on mastery of skills and then demonstrate them in a class piece at the end of the unit.

Students will watch Cirque du Soleil's "Dralion." They will have a critical discussion of the hand balance piece within the Dralion production.

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 3 - Human Pyramid

A human pyramid is a formation of three or more people in which two or more people support a tier of higher people, who in turn may support other, higher tiers of people. People above the bottom tier may kneel or stand on the shoulders, backs or thighs of the people below them. Typically, the number of people in each tier is one greater than the tier immediately above it, resulting in a triangular structure reminiscent of the formation's namesake.

For practical reasons, lighter people are often positioned higher in the formation and stronger, heavier people are located closer to the base. Human pyramids are performed in various activities, including cheerleading and in circus acrobatics.

Students will research the use of Human Pyramid worldwide - (China Bun Festival, Sokol gymnastics organization in Czech Republic, Hindu Festival in India, Human Pyramid Festival in Spain, Forze d'Ercole in Venice)

☐ Unit Assignment(s):

During lab based class, students will learn proper technique of human pyramid. They will work on mastery of skills and then demonstrate them in a class piece at the end of the unit.

Students will watch Cirque Du Soleil's "Quidam." They will have a critical discussion of the human pyramid piece within the Quidam production.

Creating, Performing, and Participating in Human Pyramid

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance.

- 2.1 Create a body of works demonstrating originality, unity, and clarity of intent.
- 2.2 Identify and apply basic strength and core elements to construct and perform.
- 2.3 Design a piece that utilizes an established human pyramid techniques.
- 2.6 Collaborate with peers in the development of choreography in groups (e.g., duets, trios, small ensembles).
- 2.7 Demonstrate originality in using partner or group relationships to define spatial patterns and the use of overall performing space.
-

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 4 - Rola Bola / Balance Board

A balance board is a device used as a circus skill. It is a lever similar to a see-saw that the user usually stands on, usually with the left and right foot at opposite ends of the board. The user's body must stay balanced enough to keep the board's edges from touching the ground and to keep from falling off the board. A different challenge is presented by each of the five basic types of balance boards and their subtypes. Some of them can be attempted successfully by novice circus trainers. Others, because of their steepness and speed, are difficult and dangerous for professional athletes.

The balance board is used as a circus skill for the purposes of Ground Arts. Many circus performers refer to the balance board as the rola bola. Skillful and dramatic balancing acts using the rola bola are performed by performers in traditional circus as well as by freelance circus skills artists. The performance can involve a single rola bola or a stack of multiple rola bolas on top of one another to increase the challenge and visual spectacle.

In this unit, ground arts students will be introduced to the technique involved with balance board mastery.

☐ Unit Assignment(s):

During lab based class, students will learn proper technique of rolla bolla / balance board. They will work on mastery of skills and then demonstrate them in a class piece at the end of the unit.

Students will watch Cirque Du Soleil's "La Nouba." They will have a critical discussion of the Rolla Bolla Juggling balance piece within the La Nouba production.

- 2.4 Perform original works that employ personal artistic intent and communicate effectively.
- 2.5 Perform works by various dance artists communicating the original intent of the work while employing personal artistic intent and interpretation.

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 5 - Stilt Walking

Stilts are poles, posts or pillars used to allow a person or structure to stand at a height above the ground. Stilts for walking are poles equipped with platforms for the feet to stand on and can be used, depending on the design, with straps to attach them to the user's legs or be held in place by the hands of the user.

Students will be able to identify a variety of types of stilts. They will research the origination of each type of stilt and engage in a critical discussion of stilts. Students will also research and present to the class an international entertainment use for stiltwalking. (Like Anguiano in Spain that features stilt dancing.)

Understanding the Historical Contributions and Cultural Dimensions of Ground Arts - Stilts

Students analyze the function and development of ground arts in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

Students will work on mastery of the Drywall or Durastilts for the purposes of completing a routine to be shown in class at the end of the unit.

Unit Assignment(s):

During lab based class, students will learn proper technique of stilt walking on Dura Stilts. They will work on mastery of skills and then demonstrate them in a class piece at the end of the unit.

Students will watch Cirque Du Soleil's "Mystere." They will have a critical discussion of the stilt walking piece within the Mystere production.

Students will research stilt walking worldwide and will share and recreate a stilt routine found using social media outlets.

- 3.1 Identify and perform folk/traditional, social, and theatrical dances with appropriate stylistic nuances.
- 3.2 Describe ways in which folk/traditional, social, and theatrical dances reflect their specific cultural context.

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 6 - Unicycle

A unicycle is a vehicle that touches the ground with only one wheel. The most common variation has a frame with a throne seat, and is pedal driven. Unicycling is practiced professionally in circuses worldwide with a wide colorful history.

Students will watch the Cirque Du Soleil production "Kooza" and will participate in a critical discussion about the unicycle routine within the Kooza production.

Unicycles have been used in a variety of mediums. Students will work in small groups to discover the history, culture, and uses for the unicycle.

Unit Assignment(s):

Students will identify the terminology of the unicycle that includes the various types of unicycles that exist including giraffe, geared, multi-wheel, and suicycle.

Students will work during the lab class on the mastery of techniques associated with appropriate unicycle riding.

Students will be responsible for researching worldwide entertainment uses for the unicycle and will write a 5 paragraph essay about the genre.

In class students will create a choreographed routine using unicycle and will present it at the end of the unit.

- 3.3 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts (e.g., seventeenth-century Italy, eighteenth-century France, the women's suffrage movement, dance in the French courts, Chinese cultural revolution).
- 3.4 Explain how dancers from various cultures and historical periods reflect diversity and values (e.g., ethnicity, gender, body types, and religious intent).

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 7 - Contortion

Contortion is a performance art in which performers showcase their skills of extreme physical flexibility. Contortion acts often accompany hand balance within their acts. during a live performance. Contortion acts are typically performed in front of a live audience. An act will showcase one or more artists performing a choreographed set of moves or poses, often to music, which require extreme flexibility. The physical flexibility required to perform such acts greatly exceeds that of the general population. It is the dramatic feats of seemingly inhuman flexibility that captivate audiences.

Students will take part in lab class where they will be introduced to the warm up routine of advanced contortionists. Students will create a routine using techniques of contortion and hand balance that will presented in class at the end of the unit.

Unit Assignment(s):

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Responding to, Analyzing, and Making Judgments About Works of Art

Students will watch the movie Cirque Du Soleil "World's Away" then present assessment and critique on one of the acts within the movie based on the Aesthetic valuation criteria in state standards.

Students critically assess and derive meaning from works of performance and original works according to the elements of aesthetic qualities.

- 4.1 Describe how the qualities of a theatrical production contribute to the success of a circus performance (e.g., music, lighting, costuming, text, set design).
- 4.3 Defend personal preferences about styles and choreographic forms, using criteria-based assessment.

Unit 8 - Ground Arts Safety

Students will go through the ACE (American Circus Educators) safety and risk manual to discuss training and safety guidelines to make sure that they can build longevity within their craft of ground arts.

The class will go through discussions of safety and how to implement and improve safety standards within their personal circus routines.

Unit Assignment(s):

Students will read the safety manual and then take a safety test on standards related to Ground Arts.

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Unit 9 - Ground Arts Choreography

Students will explore the genres covered throughout the course and choose a specific genre to build a recital routine to be performed in front of an audience. This can be a solo, duo, trio, or small group performance.

Students will also with the instructor / teacher to go over qualifications and admission requirements for the most reputable postsecondary circus program in North America.

Unit Assignment(s):

Students take part in a lab based class where they physically and artistically work on beginning techniques for cirque acrobatics in the area of ground arts. This lab takes place 90 times over the course of the year for 60 minutes.

Students will create an end of year recital piece.

Students will take part in a critical discussion about requirements for postsecondary admissions into a circus program.

Students will take part in an end of year final that will consist of a written test that takes 5 - 10 questions from each unit and then follow the written test with a physical assessment test that showcases mastered techniques throughout the course.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Circus Safety Arts Manual	ACE	American Circus Educators	2014	[empty]	Yes

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Alegria: Live in Sydney	Nick Morris	Rocky Oldham	Cirque Du Soleil	2003	[empty]	DVD
Cirque Du Soleil - Dralion	David Mallet	Guy Caron	Sony Pictures Home Entertainment	2001	[empty]	DVD

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Cirque Du Soleil - Quidam	[empty]	[empty]	Sony Pictures Home Entertainment	1999	[empty]	DVD
Cirque Du Soleil - La Nouba	Franco Dragone	David Mallet	Sony Pictures Home Entertainment	2004	[empty]	DVD
Cirque Du Soleil - The Mystery of "Mystere"	[empty]	[empty]	[empty]	1993	[empty]	dvd
Cirque du Soleil - Kooza	[empty]	Franco Dragone	Sony Home Entertainment	2000	[empty]	dvd
Cirque Du Soleil - Worlds Away	[empty]	[empty]	Paramount	2013	[empty]	dvd

Additional Information

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Course Author:

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2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Guitar I

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Guitar 1

Encore Education Corporation

Submitted: Feb 25, 2019

Decision: Mar 8, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Guitar I	129
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Guitar I	129

Title:	Guitar 1
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This year-long course is intended for students with minimal previous experience playing the guitar. Students will be guided through the steps of learning and mastering all necessary basic techniques and skills needed to become a successful contemporary guitarist. They will be thought to identify, and resolve problems associated with playing the instrument at the beginning and the early intermediate levels. In the scope of the course will be covered the following topics: correct body posture including proper left- and right-hand positions, guitar basics, note reading and the application of musical elements, chord study, rhythm strumming, use of "pima" technique, flat-picking, ear training, aural skills development, music theory, identification and analysis of musical form, arranging and composition of short melodies, improvisation and performance as a soloist, accompanist and as a member of a small and large ensemble. Students will explore the role of the instrument in today's society through learning to perform in various styles as guitarists including classical, blues, rock, jazz, flamenco, contemporary and other. As part of the class students will create a collage representing what music, and in particular the guitar, means to

them and the way it relates to their real-life experiences in the cultural and historic contexts. Besides being performers themselves, students will learn to listen, analyze, and describe live performances and give informed critical evaluations of the later. Students will be made aware of various pathways and career opportunities associated with the guitar.

Course content:

The shaded background of the following field indicates this course was approved by UC for the 2014-15 school year or earlier. Please refer to the current A-G course criteria and guidelines when completing your course submission form.

UNIT 1 - Guitar Basics

In the academic portion of the class students will be thought to distinguish and classify the different types of guitars and understand the practical and historic reasoning behind their development (CSSM#3). They will be introduced to the various parts of the instrument as well as their function. Variety of tuning techniques will be shown, as well as the relation of the instrument to other harmonizing instruments. Proper postures and hand positions will be presented, and their advantages and disadvantages discussed.

In the lab portion of the class students will learn how to obtain correct posture and hand positions, how to tune the instrument using the relative tuning approach. In this unit students will learn and practice how to change strings to a nylon, steel and electric guitar.

They will practice basic strumming patterns using basic open chords, as well as will be introduced to the “pima” technique and will practice basic arpeggio patterns on open strings.

☐ Unit Assignment(s):

For this unit covering Guitar Basics, students will observe performances on various types of guitars and will lead a discussion on the cultural and historic aspects that led to the adaptation of the instrument to fit the needs of the guitarists throughout history (NCAS#7) Students will practice obtaining proper body posture and hand positions and retaining them while playing some basic strumming and plucking. Students will exercise proper care of the instrument, as well as practice how to change bass and treble strings on electric, steel-string and classical guitars with various ties of the nylon strings. They will also practice relative tuning (pitch matching) – a process of listening, analyzing the pitch, fine tuning, and repetition until proper tuning is acquired.

UNIT 2 - Origins, history and development of the Guitar

In this unit students will be able to trace the journey of the guitar as an instrument – its origins, history and development to accommodate the various needs of guitarists throughout the centuries. Students will explore the relations between historical and cultural events and the development of styles and genres and their reflection on the guitar (NCAS # 11). Career opportunities in music, TV, radio and education will be discussed as part of this unit as well (CSSM # 5). For the lab portion of the unit, students will create a collage representing their relationship with the guitar and music in general. They will have a chance to research the life of their musical idols in depth and present their findings in class through a multimedia presentation (CSSM # 3).

☐ Unit Assignment(s):

Students will create a collage “Music & Me” where they will research the lives and artistic career of their music role models and present it in class. Students will select a work by their idol to analyze, interpret and evaluate (NCAS # 7,8,9). They will also be asked to learn, with the help of the instructor, a basic melody theme or a chord progression from a song of their idols and perform it for the class, as part of their presentation (CSSM # 1 & 2), (NCAS # 10).

Each presentation will be followed by Q & A discussion session in class, where they can exchange ideas and experiences with their peers, thus improving understanding and enriching their personal experiences and knowledge on the subject. In addition, a discussion on music career opportunities including TV, radio and education will take place.

UNIT 3 - The Treble Strings

Students will focus on learning the notes on first position of the treble strings and mastering their use in simple melodies (CSSM # 1). They will be introduced to the concept of half and whole steps in music theory and their application in practice in chromatic, major and minor scales on one string. Students will be acquainted with some basic elements of notation such as whole, half, quarter notes and rests and basic dynamic markings. In terms of technique students will be presented to free and rest strokes, alternate picking and the “pimami” arpeggiation. The lab portion of this unit will focus on the practical application of the presented material – e.g. practicing note reading on the treble strings, single string scales using various fingerstyle and pick techniques.

Unit Assignment(s):

Students will sight-read, practice and perform for the class melodies on the treble strings. They will practice chromatic, major and minor scales on a single string, improving their left- and right- hand positions and coordination and developing listening association of the half and whole steps and the tonal center.

They will be asked to compose a short 4 measure melodies within the range of the notes on first position treble strings and perform it for their classmates (CSSM #2B) (NCAS # 1,2,3).

UNIT 4 - The Bass Strings

The focus of this unit is to acquaint the students with the notes of the bass strings on first position of the guitar and apply them in bass melodies, as well as in conjunction with the notes of the treble strings. In the academic portion of the unit students will also learn the concept of root notes in chords and scales and their role in music harmony. In the lab portion students will learn to use the thumb as a sound initiator as well as playing Carter style bass solos using the pick. Major and minor scales in one octave across the strings, with roots on the 5th and 6th strings will be explained and mastered. Students will learn how to create bass lines in accord with the harmonic changes in a piece. They will be introduced to the bass guitar as an extension to the guitar range.

Unit Assignment(s):

Students will sight-read, practice and perform for the class melodies in combination with the treble strings, including Carter style bass solos. One octave major and minor scales will be played across the strings and with roots on the 5th and 6th strings. Students will analyze chord changes and learn to create basic bass lines in accord with the former, on the bass strings of the guitar and on the bass guitar. They will further expand their library of open chords.

UNIT 5 - Chords

The scope of this unit is to deepen students' knowledge and understanding of chords and chord progressions, as well as to up their ability to apply them in practice. In the academic portion of the unit students will be introduced to the role of the root, the third, the fifth and the seventh. It will cover open major, minor, dominant 7th, as well as power and bar chords. Common chord progressions will be studied in the course of this unit as well. For the lab portion of the unit students will learn to construct and play major, minor and seventh chords as well as movable power and bar chords. Students will master various strumming patterns including syncopated rhythms.

☐ Unit Assignment(s):

Students will learn to construct major, minor, power and seventh chords.

They will transfer the newly acquired knowledge onto the fretboard by mastering the open, as well as movable power and bar chords in common chord progressions and various strumming patterns. The last will be applied in musical examples of different styles and genres from around the world. Students will be asked to create their own chord progressions and present them to their classmates for informed critical evaluations (CSSM # 4).

UNIT 6 - Lead and Rhythm Guitar

In this unit students will experience the guitar in its two distinct qualities as a melodic and harmonic instrument. In the academic portion various techniques pertinent to each quality e.g.: hammer-ons, pull-offs, bends etc. for the lead guitar, as well as the shuffle, bossa nova and other strumming styles for the rhythm guitar, will be explained to students. Improvisational techniques will be discussed. The major and minor pentatonic scales will be presented as means for improvisation. In the lab portion for this unit, all fore-mentioned techniques will be applied in practice. Students will be able to take the role of a lead and rhythm guitarist and will work with a partner to learn to improvise and provide harmonic support. (CSSM # 3B)

☐ Unit Assignment(s):

Students will be given exercises to master techniques such as hammer-ons, pull-offs, bends and various strumming styles etc. The movable patterns of the pentatonic scales will be practiced. Improvisational exercises will be devised and mastered. Students will work in pairs to improvise over the pentatonic scale and provide harmonic support to the other partner.

UNIT 7 - Performing in a Large Ensemble

Playing in a large ensemble (CSSM # 2.4) allows students to learn to listen and interact non-verbally with the other members of the group in order to create music as a team. In this unit they will learn various skills, such as keeping balance and rhythm within the group, applying dynamics, tone colors, articulations, following a conductor, performance etiquette in an ensemble setting etc. Students will gain better understanding of musical concepts such as musical form, structure, expressive techniques and harmony. In the lab portion of the class students will participate in learning and performing a 2-5-part ensemble work, where each part is played by 3 - 5 members. In this sense, they are learning to simultaneously be part of two teams – a team that plays the same part, where the main goal is unity, and the full ensemble where their part interacts with the other parts, to create an expressive and musical composition.

☐ Unit Assignment(s):

Students will learn a 2-5-part ensemble work that could be in any style (classical, jazz, rock etc.). Students will have sectional rehearsals (3-5 players per part), where they will strive to unify their tone, articulation, dynamics, phrasing etc. They will also have full ensemble rehearsals, where they will follow the directions of the conductor to recreate musically and stylistically correct work, which will be performed at one of the schoolwide events.

UNIT 8 - Performing in Small Groups

In this unit, under the guidance of the instructor, students will take on a bigger responsibility, as each student will play one per part in a small ensemble setting (CSSM # 2.5). They will also share the role of the conductor in terms of defining and executing the dynamics, phrasing, tone colors, articulations etc. Deeper understanding of musical form, compositional devices and harmonic analysis will be achieved. In the lab portion of the unit, students will learn and perform a small ensemble piece (one player per part) in any style (classical, jazz, rock etc.).

Unit Assignment(s):

Students will take on an active role in selecting a small ensemble piece based on personal interest, music reading and technical skill, as well as the context of the performances. They will analyze the work to identify prominent melodic, harmonic, and structural characteristics. Students will also conduct a research on the time period, style and genre of the selected work, to be able to make informed decisions when defining dynamics, articulations and other expressive means (NCAS # 4). Piece will be performed at one of the schoolwide events.

UNIT 9 - Performing as a Solosist

The main purpose of this unit is to help students find their own voice as guitarist. In the academic portion of the unit an overview of genres and styles within the context of an upcoming performance will be made. A synopsis of the means to achieve expressiveness and sensibility in one's performance will be discussed. Various approaches to effective solo practice strategies will be presented. In the lab portion of the unit, students will actively participate in selecting their solo piece in the context of an upcoming performance, as well as their personal preference and technical abilities. They will identify important melodic, harmonic and structural traits in the piece and will suggest means to create an expressive and stylistically correct interpretation of the work. Students will present their work in workshop setting where they will receive feedback from teacher and peers, which they will use to refine their performance skills (NCAS # 4,5,6). Student will also be able to work on creating informed critical evaluations of their classmates' performances (CSSM #4) and communicate them in a positive manner.

Unit Assignment(s):

Students will participate in the process of selecting a piece within their technical and music-reading skills and interests. They will perform basic melodic, harmonic and structural analysis of the work and will suggest dynamics, articulations and other means for musical interpretation. Students will be allotted time to learn and practice the piece in class. In the later stages they will perform their selection for the class and receive positive feedback from fellow students and the instructor. They will refine their performance skills based on that feedback and will re-present the piece to the class. Process of refinement will continue until the work is ready to be presented at the school's recitals.

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Hal Leonard Guitar Method Book 1	Will Schmid and Greg Koch	Hal Leonard Corporation	Second Edition	[empty]	Yes
Hal Leonard Guitar Method Book 2	Will Schmid & Greg Koch	Hal Leonard Corporation	2002	[empty]	Yes
Guitar Academy Book 1	Richard Corr	Academy Music Publications	2010	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
On Practicing - A Manual for Students of Guitar Performance	Ricardo Iznaola	Mel Bay Publications	2000	[empty]	No

Primary Documents

Title	Authors	Date	URL
The Art and Times of the Guitar	Frederic V. Grunfeld	1974	[empty]
The Complete Encyclopedia of the Guitar	Terry Burrows	1998	[empty]

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Julian Bream - My Life in Music	Paul Balmer	Avie Records	[empty]	2006	[empty]	DVD
LAGQ - Live	Mel Bay	[empty]	Mel Pay Publications	2005	[empty]	DVD

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Course Author:



A-G Course
Description

Guitar II

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Guitar II

Encore Education Corporation

Submitted: Mar 31, 2019

Decision: Apr 4, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Guitar II	128
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Guitar II	128

Title:	Guitar II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	Guitar I or equivalent with audition. (Required)
Co-requisites:	Music Theory (Recommended)
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This year-long course is intended for students, who have successfully completed Guitar Level I class or equivalent. They will learn to identify and solve problems associated with playing the guitar at the early-intermediate level. The course will expand on many of the topics introduced in Guitar Level I class, as well as add new ones. Chord study will integrate the use of Barre chords and the fingerstyle technique will incorporate the use of the “a” finger in scales as well as increased complexity of arpeggio patterns. The alternate picking will expand beyond the adjacent strings and new left-hand techniques, such as slides and bends, as well as beyond the basic hammer-ons and pull-offs, will be added to their toolbox. Students will develop their note-reading skills of the notes on the 5th – 8th frets and will be able to identify and analyze more complex musical forms and structures. They will further their agility as performers in a solo, chamber and large ensemble settings, adding more nuances to their dynamics, articulations and expressive devices and expanding their knowledge of styles pertinent to the guitar. Students will continue to develop their critical listening skills and learn to apply their observations of others in their own performances.

As part of the class, students will research and create a presentation on the life and artistic achievements of a prominent musician and analyze their direct influence on the student’s own life experiences. They will trace his/her professional development and will use that to explore pathways for their possible personal professional development. Continued exploration of career opportunities associated with the guitar will also

be enhanced through introducing students to active professionals in the music industry – performers, composers, luthiers etc.

Course content:

The shaded background of the following field indicates this course was approved by UC for the 2014-15 school year or earlier. Please refer to the current A-G course criteria and guidelines when completing your course submission form.

UNIT 1: Beyond the First Position

In the academic portion of the unit, students will be introduced to the notes of the guitar beyond the first position, mastering their note-reading skills on the 5-8 frets (CSSM #1). They will learn to construct and identify the Pentatonic scale, as well as expand their ability to play major and minor scales over two octaves. They will be familiarized with the concept of movable scales and will gain grasp of the theory behind I-IV-V chord progression. In the lab portion of the class students will practice their note-reading skills over the 5th, 6th, 7th, and 8th frets. They will master playing two octave major, minor and Pentatonic scales over the 5th position and learn how to transpose them using the movable patterns. Students will apply their understanding of the I-IV-V progression in practice, learning how to transpose it in any key with the open chords that they know from Guitar Level 1.

Unit Assignment(s):

Students will have to complete a set of sight-reading exercises over the 5th position that will range from easy to intermediate in terms of rhythmical figures. They will be introduced to the movable patterns of two-octaves major, minor and pentatonic scales over the 5th position, and will learn to transpose them in any key. Students will also gain fluency in defining and playing the I-IV-V chord progressions. They will work in rhythm / lead guitar pairs, to obtain a feel of how these chords can be used to harmonize the pentatonic scale in a 12-bar blues progression (NCAS # 1 & CSSM # 2).

UNIT 2: Rhythm Guitar Techniques

In this unit students will expand their knowledge of major and minor chords, by gaining facility of playing them in their barre forms. Focus will fall on chords with roots on the 5th and 6th strings. In the academic portion of the unit, the function and construction of Dominant 7 chords will be explained and analyzed, and their barre shapes presented. Strumming patterns associated with various styles such as Classic and Alternative Rock, Jazz, Latin etc. will be explored (NCAS # 11). In the lab portion of the unit students will gain facility in setting and shifting barre chords efficiently. They will also be able to properly use the Dominant 7 chords in chord progressions according to its function. Students will practice applying stylistically correct accompaniment in various genres.

Unit Assignment(s):

Students will practice the barre forms of major, minor and Dominant 7 chords and their proper application in chord progressions. They will drill accompanying their peers using stylistically appropriate strumming patterns. Exercises will be provided for them to practice constructing and identifying Dominant 7 chords. They will draft and write down in standard notation, harmonizing ideas, using 2-3 chord progressions over short melodies in different styles (NCAS # 2 & CSSM # 2).

UNIT 3: Lead Guitar Techniques

In the academic portion of this unit, students will be presented with new right- and left- hand techniques relevant to the lead guitar. Their right-hand technique will be enhanced by adding directional alternate picking and palm muting.

New left-hand techniques, boosting their ability to use proper articulation, including hammer-ons, pull-offs, slides and bends will be discussed. In the lab portion of the unit, the above-mentioned techniques pertinent to both hands of the guitarist will be practiced in exercises and applied in short riff excerpts from the guitar literature (CSSM # 3).

Unit Assignment(s):

Students will practice exercises aimed at establishing and improving directional alternate picking and palm muting. Exercises related to the discussed left-hand techniques, such as trills, slides and bends will be drilled.

Students will also be asked to devise and record short melodic ideas over a given chord progression using any number of the newly learned techniques. They will be asked to perform them for their classmates, and then refine them based of their feedback (CSSM #2) (NCAS # 1,2,3).

UNIT 4: Jam Session

The focus of this unit is to tap into the students' creativity and to encourage them to make their first steps into the world of improvisation. In the academic portion of the unit, various styles used in guitar performances, such as – Pop/Rock Ballad, Funk, Smooth Jazz, Latin Rock, Reggae and others will be presented and explained. As part of the lab portion of the unit, various examples of the above-mentioned styles will be shown and practiced. Once students become familiarized with them, they will progress into creating their own improvisatory ideas in selected styles working in pairs (lead / rhythm guitar), presenting them to the positive criticism of the class (CSSM # 3,4) (NCAS # 1-3 & 5).

Unit Assignment(s):

Students will be acquainted with and discuss examples of various styles used in guitar performances. They will get familiarized playing them through intensive practice. Once feeling comfortable playing in a given style, they will embark on the task to create their own improvisations in that style. Students will work in pairs assuming and trading the roles of improviser and rhythm guitarist (CSSM #2). They will present their works to the class, where the rest of the students will provide positive criticism and encouragement.

UNIT 5: Fingerstyle Techniques

In this unit students will focus on improving their fingerstyle techniques.

In the academic portion of the unit, the anatomical function of the hands will be discussed, as well as a number of left- and right- hand techniques will be explained. In the lab portion of the unit, students will be introduced to full and sequential planting techniques, as well as several more advanced “pima” arpeggios for the right hand. The left-hand technique will focus on the pressure and release concept, finger independence, descending and ascending slurs. Left and right hands coordination exercises will be practiced as well as ways to produce natural harmonics. An etude applying these techniques will be studied and performed for the class.

Unit Assignment(s):

Students will be presented with exercises developing the above-mentioned techniques for both hands. The right-hand exercises will focus on arpeggio techniques- full and sequential plant. The exercises for the left hand will focus on pressure and release exercises, finger independence, ascending and descending slurs. Two hand coordination exercises will close the cycle. The unit will culminate in learning a study that applies these techniques. It will be presented to the class for constructive criticism (CSSM # 4).

UNIT 6: Flamenco 101

This unit builds on the material learned in the Fingerstyle techniques unit, by introducing students to additional practices, relevant to the Spanish guitar and the Flamenco music. The benefit for the students is twofold, as they will not only further improve their fingerstyle technique but will have a chance to explore the cultural and historic aspects of an important developmental stage of the guitar as an instrument (NCAS # 11). In the academic portion, students will learn about the history and the development of the flamenco music, as well as the various accompaniment styles to the dances associated with different regions in Spain. In the lab portion of the unit students will learn how to retain proper *compass*, how to execute *rasgueados*, *galope*, *picado* etc., as well as learn some basic accompaniment styles and forms, such as Rumba, Sevillana and Malaguena (CSSM # 1.6).

Unit Assignment(s):

Students will practice establishing and retaining proper compass as a group. They will be given exercises to practice proper technique when playing basic variants of *rasgueados* and *galopes*. Students will work on building their thumb and *picado* technique. They will learn examples of Rumba, Sevillana and Malaguena. A large ensemble piece (2-5 parts) that applies several of the newly learned techniques will be prepared for a performance at one of the schoolwide events.

UNIT 7: Augmented and Diminished Chords

This unit will focus on further developing students' understanding of music theory and applying it to the guitar fretboard. In the academic portion of the unit, students will learn how diminished and augmented triads can be derived from major and minor chords. They will learn how to construct them as triads as well as diminished and augmented 7th chords. In the lab portion of the unit, students will practice constructing them on one string as well as in various voicings across the fingerboard. Their use in musical examples will be explained, analyzed and practiced (CSSM # 1.5).

Unit Assignment(s):

Students will practice constructing diminished and augmented triads and 7th chords using standard notation. They will apply the newly acquired knowledge onto the guitar fingerboard, by building them on a single string for a better grasp of ternary relations between the chord notes, as well as the more practical voicings across the fingerboards. Musical examples applying the use of these chords will be analyzed and practiced.

UNIT 8: Solo Classical Guitar

The purpose of this unit is to help students further their solo performers' skills, improving their technique and adding more nuances to their dynamics, articulations and expressive devices. The academic portion of the unit will focus on explaining some general rules about deciding on proper left- and right- hand fingerings, as well as proper interpretation. Time periods in music associated with the classical guitar will be explored, as well as important performance tips will be discussed. For the lab portion of this unit, students will select a work either before 1900 or after and will apply the abovementioned topics to their selection. Students will take an active part in choosing their left- and right- hand fingerings, dynamic markings and interpretations. They will perform structural and harmonic analysis of their work and will incorporate its' presentation along with the performance of the work for the class (NCAS #7,8,9). Positive feedback will be used to further refine the work and prepare it for a stage performance (NCAS # 4,5,6).

Unit Assignment(s):

Students will take on an active role in selecting a solo classical guitar composition from a time period based on personal interest, music reading and technical skills. They will analyze the work to identify prominent melodic, harmonic, and structural characteristics. Students will be responsible for deciding on their left- and right-hand fingerings, dynamics, phrasing and articulations. They will present their selection along with the analysis they have performed to the class and the teacher. The constructive criticism of their peers and teacher will be used to further improve and refine their performance skills.

UNIT 9: The Guitar in My Life

The main purpose of this unit is to help students plan their own professional development and research of possible career pathways. In the academic portion students will be introduced to various career opportunities associated with the guitar – performing, studio, educational, business etc. The exploration element will be enhanced through introducing students to active professionals in the music industry – performers, composers, luthiers etc. In the lab portion of the unit students will research the life and artistic achievements of a prominent musician and analyze their direct influence on the student's own life experiences (NCAS #10). They will trace his/her professional development and will use that to explore pathways for their possible personal professional development (CSSM # 5). Students will summarize their findings in a presentation to the class, which would be used as a starting point of a class discussion on the topic.

Unit Assignment(s):

Students will perform a research on the life and career development of a musician, who has in some way personally influenced their life. They will use their findings to create milestones and plan their own career development. Students will present their findings to the class in a formal presentation, which will be followed by a class discussion on the topic. Mock job applications will be created for an entity associated with the students' selected career pathway.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Hal Leonard Guitar Method Book 2	Will Schmid and Greg Koch	Hal Leonard Corporation	second edition	[empty]	Yes
Pumping Nylon - The Classical Guitarist's Technique Handbook	Scott Tennant	Alfred Publishing Co., Inc.	MCMXCVII	[empty]	No
Essential Flamenco Guitar - Volume 1	Juan Martin	Mel Bay Publications	2014	[empty]	No

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
The Art and Times of Guitar	Frederic V. Grunfeld	Collier Books	1974	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
The Complete Encyclopedia of the Guitar	Terry Burrows	Schrimer Books	1998	[empty]	No
On Practicing - A Manual for Students of Guitar Performance	Ricardo Iznaola	Mel Bay Publications	2000	[empty]	No

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Julian Bream - My Life in Music	Paul Balmer	AVIE Records	[empty]	2006	[empty]	DVD
LACQ - Live	Mel Bay	[empty]	Mel Bay Publications	2005	[empty]	DVD

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Course Author:



A-G Course
Description

High School
Choir

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High School Choir

Encore Education Corporation

Submitted: Mar 3, 2019

Decision: Mar 14, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		HS CHOIR	143
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		HS CHOIR	143

Title:	High School Choir
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	None
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

High School Choir is an entry level choral class for grades 9-12. The basics of choral singing are covered, including vocal technique, choral blend, balance, phrasing, dynamics and articulation as well as stage presence and performance etiquette. Students also learn how to sing their part with others in a multi-part choral setting. An eclectic variety of choral repertoire is covered from different style periods and genres. Rehearsals culminate in one or more public performances per year. Also emphasized is preparing for eligibility into advanced choirs.

Course content:

UNIT 1: Choir as an Art Form

Students will learn the definition, role, history, make-up and artistic significance of choir as an art form and performing arts ensemble in historical and modern contexts. Students will be able to define what a choir is, what different types of choirs there are, and what the voice parts are in differing types of choirs. Students will learn about the various genres of choral music through exploration of the historical musical style periods of western civilization, from the Renaissance through the 21st century, as well as gain a knowledge of significant composers and their choral works. Students will also hear and study diverse cultures and languages in choral compositions representing various western countries of Europe and the Americas. Students will be able to discuss the unique ability of vocal music, in the context of the choral art form, to simultaneously convey and express both music and verbal artistry.

California Content Standards in Music:

3.0 Historical and Cultural Context

3.1, 3.2, 3.3, 3.5

4.0 Aesthetic Valuing

4.3

Unit Assignment(s):

Instructional content for this unit begins via lecture and multimedia engagement. Students will be required to discuss the topics and show a depth of understanding. Also, students will be placed into groups. Group assignments include on-line research on given topics relating to the content of this unit, such as specific and varying choral genres, choral works, and composers. Each group will be required to turn in a one to two page paper as well as present their findings to the class for each group topic given.

UNIT 2: Vocal Technique for Choir

In this unit, students will learn and be able to demonstrate vocal technique for the choral art. Topics include posture, breathing for singing, forward resonance, richness of sound through space in the back of the mouth and the soft palate raised, and phonation. Students will also learn and be able to demonstrate proper diction and vowel placement.

Students will learn and demonstrate proper posture of having the back straight, shoulders down, neck level, throat relaxed with no bodily tightness. Students will learn and be able to demonstrate the Appoggio breathing technique for singing from the Italian Bel Canto method as espoused by renowned vocal pedagogues, university voice professors as well as many professional singers. Singers will learn to sing with forward resonance by experiencing the vibrations forward on the face and cheek bones. Students will experience the sensation of achieving richness of sound through the back of the throat being open and the soft palate raised, while keeping the throat relaxed with no tightness.

Students will also learn and be able to demonstrate the concept of choral blend. That choral singing, as opposed to solo singing, requires one to blend their voice with the other members of the choir, especially those singing the same vocal part. Students will learn and be able to demonstrate that choral blend does not mean singing with a reduced tone or ignoring the vocal technique as described above. Rather, that achieving choral blend includes acquiring good listening skills, mastering and matching good vocal technique, and matching proper vowel placement.

Utilizing good vocal technique, students will be tested for, and will discover, their current vocal range, with the long-term goal of expanding their range on both the high and low end. Students will also be placed within the four major choral vocal ranges: soprano, alto, tenor or bass.

Diction for singing: Also in this unit, students will be able to define, and demonstrate the proper use of, the articulators in vocal music, i.e., the tongue, teeth and lips as they apply to consonant production. Students will also demonstrate mastering proper vowel placement. In addition, correct pronunciation of the lyrical content of songs, according to the conventional usage of what is appropriate in differing genres of choral music, will be learned.

California Content Standards in Music:

2.0 Creative Expression

2.1

Unit Assignment(s):

Assignments: Students will learn and acquire the skills of the content of this unit through the teaching methods of call and response and scaffolding. Through call and response, students will be required to demonstrate their depth of knowledge through singing with the acquired skills.

UNIT 3: Mastering Unison Choral Singing

Content: In this unit, students will learn and demonstrate the art of unison choral singing. Concepts include matching pitch, and singing the melodic line with musicality. Also, the concepts learned in unit 2 of utilizing proper vocal technique and achieving choral blend will be applied to unison choral singing. A wide variety of unison choral literature will be explored, learned and practiced together. Repertoire will include contemporary songs of the 21st century as well as song literature from previous musical periods, including the Renaissance through the 20th century, representing differing choral genres and cultures. The proper performance techniques of those differing genres and musical style periods will also be discussed and learned.

California Content Standards in Music:

2.0 Creative Expression

2.1

4.0 Aesthetic Valuing

4.3

Unit Assignment(s):

Assignments: Students will learn and acquire the skills of the content of this unit through the teaching methods of call and response and scaffolding. Through call and response, students will be required to demonstrate their depth of knowledge through singing the repertoire taught in class corporately, i.e. as a choir, as well as in small groups.

UNIT 4: Mastering Two-Part Choral Singing

Content: In this unit, the concept of harmonic singing is introduced, and students will learn and be able to demonstrate the art of two-part choral singing. Emphasis will be placed on learning how to hold one's part while someone else is singing a different part, both corporately, i.e. while singing together in sections, as well as individually, i.e., mastering this technique by learning and being able to hold one's own part individually while someone else is singing a different part. Two-part canons and rounds, as well as two-part choral literature representing various choral genres and style periods will be studied and sung in class, including both two-part homophony and polyphony.

California Content Standards in Music:

2.0 Creative Expression

2.1, 2.3

Unit Assignment(s):

Assignments: Students will learn and acquire the skills of the content of this unit through the teaching methods of call and response and scaffolding. Through call and response, students will be required to demonstrate their depth of knowledge through singing the repertoire taught in class corporately, i.e. as a choir, in small groups, and individually. Students will also be placed in pairs, one on each part to demonstrate their acquired skill of being able to hold their own part individually while someone else is singing a different part.

UNIT 5: Mastering Music Notation, Terms, Dynamics, Symbols, Articulation Marks and reading a Choral Score

Content: In this unit, students will learn, be able to recognize, read, and know how to apply music notation and musical terms, symbols and articulation marks, as it applies to choral singing. Included is music notation on treble and bass clefs up to and including two ledger lines, common musical terms, dynamics and dynamic markings from pianissimo through fortissimo and their symbols, crescendo decrescendo and their symbols, and articulation terms--symbols and markings such as accent, staccato, marcato, tenuto and sforzando.

Also in this unit, students will learn how to read a choral score, including both open and close choral scores.

California Content Standards in Music:

- Artistic Perception

1.1, 1.4

Unit Assignment(s):

Students will acquire these skills through the teaching methods of call and response and multimedia engagement. Students will be given hands-on experience of notated choral music and be required to demonstrate their breadth of knowledge through identifying and defining the clefs, notes, terms, symbols and markings on the score. Summative assignments will also include written projects and quizzes.

UNIT 6: Black History Month as it Relates to Choral Music (February)

In this unit, students will learn and be able to discuss the importance of the African-American influence on the development of Choral music in the United States. Genres studied will include the Spiritual and Gospel as well as the African-American influence on pop choral arrangements. The choral Spiritual will be traced from its origins in slave times, how and why scholars today believe the text conveyed double meanings, including hidden messages of escape plans to freedom, and why the Spiritual, as an important part of American History, is such a vital fabric of American choral literature. Gospel choral music, as a genre will also be studied and listened to.

California Content Standards in Music:

3.0 Historical and Cultural Context

3.1, 3.2, 3.3. 3.4

4.0 Aesthetic Valuing

4.3

Unit Assignment(s):

Students will hear, learn and acquire a breadth of knowledge of the Spiritual and Gospel choral genres through lecture with multimedia presentations. Students will be required to discuss these genres and display a breadth of knowledge of them in class discussions. Also, students will be placed into groups. Group assignments include on-line research on specific choral Spirituals and Gospel choral songs, Spiritual and Gospel choirs and performances, as well as Spiritual and Gospel composers and arrangers. Each group will be required to turn in a one to two page paper as well as present their findings to the class for each group topic given.

UNIT 7: Introduction to Basic Music theory as applied to Choral Singing

Content: In this unit, students will learn and master rudimentary music theory as it applies to choral singing. Included is the major scale, major triads, the natural minor scale, and minor triads. Also included is sight reading two measure excerpts in C major, G major and F major, and the ability to recognize and read in those three key signatures. Also, students will learn how to read and count basic rhythmic symbols including whole, half, quarter, eighth and sixteenth notes and rests, in simple meter and be able to read and recognize simple time signatures.

California Content Standards in Music:

1.0 Creative Expression

1.1, 1.2, 1.4

☐ Unit Assignment(s):

Students will learn these concepts through lecture and multimedia demonstration. Students will be given class assignments that include identifying note names and rest values on music staff paper. They will also be assigned the tasks of singing back major scales and triads, natural minor scales and minor triads. Students will also be assigned sight reading exercises, corporately as a class, as well as individually. Students will demonstrate sight reading individually to the teacher. Students will be given assignments of writing in the correct key signature for the three major keys listed above, as well as given music in those three keys where they have identify what key the music is in.

UNIT 8: Mastering Three-Part Choral Singing

As a continuation of unit 5, in this unit, students will learn and be able to demonstrate the art of three-part choral singing. Emphasis will be placed on learning how to hold one's own part while two other choral parts are being sung, both corporately, i.e., while singing together in sections, as well as individually, i.e., mastering this technique by learning and being able to hold one's own part individually in a three-part choral setting. Three-part canons and rounds, as well as three-part choral literature representing various choral genres and style periods will be studied and sung in class, including both three-part homophony and polyphony.

California Content Standards in Music:

2.0 Creative Expression

2.1, 2.2, 2.3

☐ Unit Assignment(s):

Students will learn and acquire the skills of the content of this unit through the teaching methods of call and response and scaffolding. Through call and response, students will be required to demonstrate their depth of knowledge through singing the repertoire taught in class corporately, i.e. as a choir, in small groups, and individually. Students will also be placed in trios, one on each part, to demonstrate their acquired skill of being able to hold their own part individually while two other parts are being sung at the same time.

UNIT 9: Choral Performance

In this unit, students will combine the skills learned in all the previous units to culminate in a public choral performance. Also, students will master and demonstrate the topics of performance etiquette and professionalism. Repertoire chosen for the performance will be selected from the music studied and learned in units five and eight.

Students will also learn and be able to discuss how public performance in choir is similar to public performance in other performing arts. This includes how performance and professional etiquette as well as rehearsal preparation leading to a performance are approached, both in professional and amateur performing arts organizations.

Students will examine careers in public choral performance, including opportunities and preparedness needed for paid positions as a choral singer, conductor, and or educator.

California Content Standards in Music:

2.0 Creative Expression

2.1, 2.2, 2.3

4.0 Analyze and Critically Assess

4.1, 4.2, 4.3

5.0 Connections, Relationships, Applications

5.1, 5.3

Unit Assignment(s):

Students will be assigned the task of identifying and demonstrating professional etiquette in a choral performance. Students are assigned the task of learning and knowing the music, following the conductor and performing well for an audience. Before a public performance takes place, students will practice several times on choral risers (the choral stage), demonstrating all the above.

Course Materials

No course materials have been added to this course.

Additional Information

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Course Author:



A-G Course
Description

Media Team
Publishing

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Media Team - Publishing

Submitted: Feb 22, 2019

Decision: Mar 6, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Publishing	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Publishing	

Title:	Media Team - Publishing
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Audition / Interview (Required) Portfolio (Required)
Co-requisites:	Photo I (Recommended) Scriptwriting I (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Using knowledge gained from photo and writing classes, students will learn how to create various types of published materials throughout the course. Students will learn about design elements and different types of mediums used for advertising with a basis in photography, text, and design. Students will use a variety of graphic programs and will work toward Adobe Certification while taking part in this course. Students will earn an Adobe Credential as an Adobe Certified Associate (ACA).

Some Projects include:

- advertising trifold
- quarterly newspaper
- annual yearbook

- postcard
- business card
- Aid in the publication of a professional magazine

Course content:

Unit 1 - Introduction to art in the publishing media

In Unit 1, the course covers the history of print publishing. Students will research and present to the class critical discussions involving the inventor of movable type, the printing press, and the difference in machines used to print black and white newspapers versus modern color magazines. Students will reference various types of published advertisement media and will present styles of published media that they like and dislike.

☐ Unit Assignment(s):

ACADEMIC:

- Students will break into small groups and research different types of printed media in album covers, trifolds, brochures, newspapers, and magazines. Students will discuss what they feel makes some printed media more impacting than others. Groups will report their findings and share with the class the printed media that is the most appealing to their group.

INDIVIDUAL LAB PROJECT:

- Students will be asked to create a record album cover using the principles and appeal that they described in the academic history project.
- The record album cover cannot use technology to complete. Instead, students will be required to use "old school" techniques of cut and paste to build the understanding of how layers work.
 - Students can use original artwork drawn or painted
 - Students can paste photographs as part of the record album cover
 - Students can type text, but will then need to cut and paste onto the album cover
- Completed album covers will be shared with the class and placed on display in the school art gallery for one month.

STANDARDS:

- 3.0 Historical and Cultural Context - Understanding the Historical Contributions and Cultural Dimensions of Visual Arts.
- 4.0 Aesthetic Valuing - Responding to, Analyzing, and Making Judgements About Works in Visual Arts

Unit 2 - Introduction to Adobe Software

In Unit 2, students will be introduced to the mechanics of how to use Adobe Software as the primary tool for design medium. Students will use the Adobe Software in a project in Photoshop.

Students will go over the rules of design for specific marketing and print materials. The course will introduce the key elements of paper-based design

- appropriate print margins
- 300 dpi plus for best results
- how small is too small for font size
- CMYK versus RGB or spot colors (CMYK is industry standard)

☐ Unit Assignment(s):

ACADEMIC:

- Using common principles of design and marketing, students will break into small groups and research different types of business cards that are available across the internet mediums. Students will create a class presentation of what business cards look like they will be more effective and why based on the top rules of business cards.
 - Basic design principles
 - Creativity within constraints
 - Special finishes
 - Raised and cuts into cards
 - Unusual business cards using unusual materials
 - Be unique
 - Double check artwork and spelling

INDIVIDUAL LAB PROJECT:

- Using Adobe software, students will create an individual business card portraying a fictional business that they have created
- Completed business cards will be mounted and displayed in the school art gallery for one month.

LONG TERM PROJECTS:

- Beginning in Unit 2, students will start to compile the quarterly newspaper publication.

STANDARDS:

- 5.0 Connections, Relationships, Applications - Connecting and Applying what is learned in the visual arts to other art forms and subject areas and to careers.

OUTSIDE LAB REQUIREMENTS:

- Students will be required to log in to work on long term projects for a minimum of 60 minutes per week for the entire school year. This work can be done at home or at school, but does require at least 1 hour of outside lab minutes every week for the entire school year.

Unit 3 - Creating Photo and Text based Marketing Materials

In Unit 3, students will start using meaningful photographs and eye catching text to create memorable marketing materials that punch strong impact. Learning about print design can help students learn how to create aesthetically pleasing Internet media layouts as well.

Students will reference Entrepreneurs Magazine for basic concepts on creating memorable brochures.

Students will research a variety of brochures and trifolds to critique what types of brochures and trifolds are the most impactful. Students will take part in a critical classroom discussion about what works and what does not work in the art of advertising.

Unit Assignment(s):

ACADEMIC:

- Using common principles of design and marketing, students will break into small groups and research different types of business cards that are available across the internet mediums. Students will create a class presentation of what business cards look like they will be more effective and why based on the top rules of business cards.
 - Basic design principles
 - Creativity within constraints
 - Special finishes
 - Raised and cuts into cards
 - Unusual business cards using unusual materials
 - Be unique
 - Double check artwork and spelling

INDIVIDUAL LAB PROJECT:

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LONG TERM PROJECTS:

- Beginning in Unit 2, students will start to compile the quarterly newspaper publication.

STANDARDS:

- *5.0 Connections, Relationships, Applications* - Connecting and Applying what is learned in the visual arts to other art forms and subject areas and to careers.

OUTSIDE LAB REQUIREMENTS:

- Students will be required to log in to work on long term projects for a minimum of 60 minutes per week for the entire school year. This work can be done at home or at school, but does require at least 1 hour of outside lab minutes every week for the entire school year.

Unit 4 - Newspaper and layout in black and white design.

In Unit 4, students will work with minimalist designs and black and white newspaper medium to create a school publication. Using only black and white, students will follow the 7 basic design tips for building a strong newspaper publication.

- Minimalist Design
- Flat look
- Grid or Geometric patterns
- the use of black and white
- Fonts
- Font Size consistency
- alignment
- Free Space.

Visual Arts Content Standards

1.0, 1.1, 1.2, 1.3, 1.4

Unit Assignment(s):

ACADEMIC:

Students will take part in a critical class discussion that compares and contrasts different black and white print mediums and what follows design standards. Students will critique media pieces and find pieces to mimic with their individual lab project.

INDIVIDUAL LAB PROJECT:

Using a media piece from the print publication used during the critical discussion, students will create their own section of the school newspaper using the discussion and the design elements discussed in this unit.

LONG TERM PROJECTS:

Students will complete a school newspaper and will begin working on a literary arts magazine that will be published at the end of the school year.

Unit 5 - Full color spread Layout / Magazine

Unit 5 takes the elements of art used in the design of the color brochure and the elements of design from the 2D black and white newspaper and then moves the thoughts forward to the most used modern publishing media - the magazine. Students will compare and contrast different magazine and report on two contrasting magazine mediums.

Students will begin work on a spread for a magazine publication that will be published at the end of the school year.

Visual Arts Content Standards - 2.0, 3.0, 4.0, 5.0

☐ Unit Assignment(s):

ACADEMIC:

Students will take part in a critical classroom discussion of various types of magazines that are published including historic publications. Students will test the design rules against a variety of magazines and will compare and contrast the differences in approach with magazines based on their content (fashion, sports, documentary, political, how to, specialty). Students will compare and contrast two specific publications.

INDIVIDUAL LAB PROJECT:

Students will work on a 2 to 4 page spread for a magazine publication that will include full color photographs, graphics, and written stories.

LONG TERM PROJECTS:

Students will continue work on the school newspaper and the end of the year magazine publication.

Unit 6 - Layout, Planning, Deadlines

In Unit 6 students will walk through the mechanics of how to create deadlines, plan for layouts, plan for design meetings, and operate like an entrepreneurial business. Students will work together to lay out a management time lines to complete the annual magazine publication and clean up deadlines on the quarterly newspaper.

Visual Arts Content Standards - 5.0, 5.1, 5.2, 5.3, 5.4

☐ Unit Assignment(s):

ACADEMIC:

Students will research on the internet different ways that publications design their management team, deadlines, time lines, and design meetings. Students will debate and come together to create how the "office" will run for the purposes of their media publication. Students will be assigned different jobs that will rotate on a monthly basis to help students get a feel for different jobs within the media publication world.

INDIVIDUAL LAB PROJECT:

Students will create their deadline, design, a time line calendar for their personal assignments for the quarterly newspaper and the annual magazine.

LONG TERM PROJECTS:

Students will continue to work on the design concepts for their portions of the quarterly newspaper and the annual magazine.

Unit 7 -Taking Publishing Knowledge to a Post Secondary Institution

Students will be broken into smaller groups where they will research the strongest publishing media programs at post secondary institutions. They will research what it takes to get into the programs and will create presentations on the institution of choice.

The goal of this unit is to give students perspective on how to pivot their knowledge gained within the publishing media class into a competitive edge to get into a post secondary institution.

Visual Arts Content Standards - 5.4

☐ Unit Assignment(s):

ACADEMIC:

Small groups within the class will work together to complete a quick, informal presentation about an institution that has a strong publishing media program. They will research institutions on the Internet and will share the list of qualifications required to attend the post secondary institution.

INDIVIDUAL PROJECT:

Students will take the work that they have completed in the class and begin to build a portfolio for the purposes of getting into a post secondary education program or to get a job.

LONG TERM PROJECTS:

Students will continue to work on the quarterly newspaper publication and the annual magazine.

Unit 8 - Introduction to Comic Books

A very important graphic publishing medium is the comic book. Students will go through a brief history of comic books and will compare and contrast different comic books. Students will also be shown how to plan to create a comic book.

Visual Arts Content Standards - 2.5, 2.6, 3.1, 3.2, 3.3, 3.4

☐ Unit Assignment(s):

ACADEMIC:

Students will research comic books and bring either a comic book or reference a comic book on the internet to share in a classroom discussion for comparisons and contrasting views on what makes a comic book successful.

INDIVIDUAL PROJECT:

Students will be tasked with creating a comic strip (5 - 10 frames) using a combination of drawings and computer text.

LONG TERM PROJECTS:

Students will continue to work on the quarterly newspaper publication and the annual magazine.

Unit 9 - Final Exams and Projects

In this unit, students will culminate all units from the school year to complete the final Capstone projects.

☐ Unit Assignment(s):

PART ONE - Students will take part in a written exam that include two to three questions including short answer essays about each unit given throughout the school year.

PART TWO - Students will complete a portfolio and will present their portfolio in front of an audience.

PART THREE - Students will complete a written critique of student portfolios as part of the portfolio presentation project.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Communications Writing and Design	John DiMarco	Wiley-Blackwell	2017	[empty]	Yes

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
How to Make a Living Writing Article for Newspapers, Magazines, and Online Sources	Wend Vincent	Atlanta Publishing Group Inc	2014	[empty]	No
Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels	Scott McCloud	William Morrow Paperbacks	2006	[empty]	No

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Create the Best Brochure	[empty]	Entrepreneur Magazine	https://www.entrepreneur.com/article/179020

Primary Documents

Title	Authors	Date	URL
Adobe Certification ACA	[empty]	2017	[empty]

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

Retroactive Years:



A-G Course
Description

Media Team
Radio

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Media Team - Radio

Encore Education Corporation

Submitted: Apr 5, 2019

Decision: Pending

 Pending UC review

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Med. Radio	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Med. Radio	

Title:	Media Team - Radio
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Audition / Interview (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course works in conjunction with the IHeart Radio Network to produce, manage, and create content for the IHeart Radio High School station, Pirate Radio. This course also works to teach a variety of audible content that can be used as radio, podcast, and internet streaming. Students will work through a variety of jobs within a radio station and a variety of opportunities through audible entertainment. Class can be taken twice for course credit.

Students are required to work for two lab hours each week outside of the regular class to record content after school or during lunch.

Students have a variety of monthly responsibilities in this class:

- Edit eight songs each month to go into the Pirate Radio Library
- Create one 1-minute radio spot to go into rotation for three months
- Create one 5-minute radio show to go into rotation for two months
- Create one 15-minute radio show to go into rotation for one month
- Create one 2-minute news break to go into rotation for one month
- Create one 5-minute radio interview to go into rotation for three months
- Create two literary podcasts over the course of the entire course
- Engineer and manage one live show per quarter

Course content:

UNIT 1 - Creating Audible Content - 30 to 60 seconds at a time

Whatever the type of radio that you make, it often makes sense to plan it out in advance to make sure you produce and present the best content possible. In some cases, in order to plan your show out well, it may be better to write a radio script.

In Unit 1, students will get acquainted with how to create content and use appropriate planning forms for radio format by creating 30 to 60 second shows, commercials, and radio breaks.

California Arts Content Standards

1.0 Artistic Perception

2.0 Creative Expression

Unit Assignment(s):

Using sample voiceover scripts from Voices.com, students will learn how to use the hardware for recording audible content.

As a class, students will go over the job description for a voiceover script. They will then break into small engineering teams and take turns recording the voiceovers provided.

Once the engineering teams are familiar with how to use the equipment, each student will be responsible for creating their own script and recording the script for something that will be used in the regular Pirate Radio programming.

UNIT 2 - Jobs Within the Radio Industry

For students that are interested in breaking into a career in audible broadcasting (radio, podcast, or otherwise), it is important to understand the types of jobs that are available within the industry and what each job does. In Unit 2, students will research the types of jobs that are available within an active radio station. During the course, students will assume the role of each of these career jobs to get hands-on training within each position in a typical radio station.

- News Directors
- Sports Directors
- Music Directors
- Sales Manager
- Engineers
- Promotions
- Integrated Marketing Managers / Online Media

California Arts Standards

- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will read the article about types of jobs in Broadcasting from beonair.com. Once the article is completed, students will take part in a class discussion of what the job description will look like for Pirate Radio based on the article.

Once the job descriptions are created, students will be assigned a job that they will be responsible for for a two week period throughout the course of the school year. Students will be graded on their completion of the tasks required for each individual job within the radio station.

UNIT 3 - Programming Top 40 Play

In Unit 3, students will learn how to make a variety of tastes and opinions align under one radio station label. Pirate Radio is based on programming top 40 music play. To make sure that all content makes sense and is cohesive, students will learn about sequence models in radio. Students will be charged with looking at content for 15 minute shows and will be responsible for engineering a 15 minute Top 40 Play sequence show with their engineering team.

California Content Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context

Unit Assignment(s):

Students will take part in an active lecture about programming and what programming looks like. Students will review a Top 40 Play sequence model and take a fill in the blank quiz on the top 40 play sequence. Students will also review placement for 15 minute shows and what each block show would entail. Finally, students will work with an engineering team to create a 15 minute show to fit in each time block (first, second, third, fourth) to be placed into general rotation of the radio station when the content is not live.

UNIT 4 - Music Engineering for Radio Play

There are a couple things that must happen for music to be played on radio air waves and to make sure that the content for a radio station is appropriate and enticing. In Unit 4, students will work on making music appropriate for radio and cut music to fit into a 2 minute time frame to keep listeners interested in what is being played.

California Content Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will read "The Art of the 'Clean Version'" by Priska Neely on NPR. Students will establish a three person listen system for all new music to be placed on the air for Pirate Radio to make sure that music is being edited for content.

Students will read "Why a radio format that cuts songs to two minutes isn't as stupid as it sounds" and then work on engineering 2 minute versions of songs to be added to the Pirate Radio play list. Each student will be responsible for cutting 8 unique songs per month.

UNIT 5 - Writing News for Radio

In Unit 5, students will learn how to create compelling and important news reports for the purpose of having the report engineered and placed into rotation. Students will learn the basics on how to create radio journalism using basic guidelines for creating content for radio.

California Content Standards

- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will read "How to Write Broadcast News Stories" by Jessica Weiss to learn how to create relevant news stories.

Students will read "Media Production, Writing Radio News" by Understand Media to learn how to curate and format news stories.

Students will then take part in a class discussion about what topics can be covered by Pirate Radio. Each student engineering team will be assigned a news topic (one per student on the team) that will be relevant for an entire month (for the month after the assignment) so the news story can run in rotation for a month.

Student engineering teams will research and write their stories for radio broadcast. They will then record and engineer the story to be placed on the air for the period of one month.

UNIT 6 - The Art of the Radio Interview

In Unit 6, students will discover how to create on air content through radio interviews of a variety of people. There are tricks to good interviewing and tricks to being a good radio guest. By going through each scenario both as an interviewer and as a guest, students will learn how to hone in on necessary skills for a great interview.

California Content Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will read, "5 Things Bad Radio Guests Do (And 7 Ways to Rock on Radio).

Students will read, "The TV & Radio Interview: A Step by Step Guide to Prepare for Success.

Students will read, "How to Conduct a Media Interview Like A Pro"

Students will meet as a class and discuss topics and interview subjects. Students will then break down into engineering teams. Each engineering team will be responsible for completing one 5 minute interview segment each quarter to be placed into radio rotation.

UNIT 7 - Literary Podcasts

As radio moves from FCC radio air waves to subscription and free podcasts that stream on the internet, students will be taught how to create podcasts. In Unit 7, engineering teams will work with actors from the theatre department to create literary podcasts where the actors will record public domain literary works.

California Content Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 3.0 Historical and Cultural Context
- 4.0 Aesthetic Valuing
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will break into engineering teams where they will take public domain literary works and cast actors to read and record for the podcast. (Students will be encouraged to record works that might be in standard English curriculum like Shakespeare).

To make their podcast interesting, the Student engineering team will recap and analyze the literary work in order to break down the literary work into shorter segments (perhaps by Chapter).

Student engineering teams will be responsible for recording one literary podcast each semester within the course for a total of two literary podcasts each school year.

UNIT 8 - Everything Changes When the Show is Live

With all of the knowledge on recording content, students are now challenged with the ability to take the recorded knowledge and make it live. Students will be responsible for creating a 30 minute live show that will be live on air, then recorded for rotation.

California Content Standards

- 1.0 Artistic Perception
- 2.0 Creative Expression
- 5.0 Connections, Relationships, Applications

Unit Assignment(s):

Students will break into engineering teams and create an outline for a live 30 minute broadcast using the knowledge gained from the first 7 units. Students will execute a live show, record it, then place it into rotation.

Course Materials

Scholarly Articles

Article title	Journal	Authors	Volume/Issue/Date	Website
The Art of the "Clean Version"	NPR Music	Priska Neely	November 8, 2015	www.npr.org

Article title	Journal	Authors	Volume/Issue/Date	Website
Why a Radio Format That Cuts Songs to Two Minutes Isn't as Stupid as it Sounds	The Star	John Sakamoto	Friday, August 8, 2014	www.thestar.com
How to Write Broadcast News Stories	IJNET	Jessica Weiss	March 2016	https://ijnet.org/en/resource/how-write-broadcast-news-stories
Media Production - Writing Radio News	Understand Media	Understand Media	2019	https://understandmedia.com/topics/media-production/68-writing-radio-news
5 Things Bad Radio Guests Do (And 7 Ways to Rock on Radio)	Jane Friedman	Brad Phillips	January 7, 2013	https://www.janefriedman.com/5-things-bad-radio-guests-do-and-7-ways-to-rock-on-radio/
The TV & Radio Interview: A Step-by-Step Guide to Prepare for Success	PR News	Maura Fitzgerald	May 9, 2016	https://www.prnewsonline.com/tv-radio-interview-step-step-guide-prepare-success/
How to Conduct a Media Interview Like a Pro	The Public Speaker	Lisa B Marshall	April 4, 2013	https://www.quickanddirtytips.com/business-career/public-speaking/how-to-conduct-a-media-interview-like-a-pro

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Voices.com	[empty]	Voices.com Inc.	www.voices.com
Jobs in Broadcasting	Beonair Network	Miami Media School, Ohio Media School, Colorado Media School, Illinois Media School	www.beonair.com
IJNET	[empty]	International Center for Journalists	https://ijnet.org

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

Men's Dance

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Men's Dance

Encore Education Corporation

Submitted: Feb 23, 2019

Decision: Mar 11, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Mens Dance	456
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Mens Dance	456

Title:	Men's Dance
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Dance
UC honors designation?	No
Prerequisites:	Audition Level I (Required)
Co-requisites:	Ballet I (Recommended) Men's Ballet (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

In this course, students will learn and build on the basics of level 1 dance technique (with an emphasis on ballet and jazz), both in their execution of steps and choreography, and by learning and understanding dance terminology. In addition to the development of the dancer's overall technique, students will explore and learn about various dance tricks and steps that are traditionally done by men in the dance world. They will create and learn works of choreography individually, in small groups, and in large groups. Students will learn about the history of ballet and jazz, as well as how men have played a role in the development of these art forms throughout the years. Every student will have multiple opportunities to perform both in class for their peers, and in formal performances/productions.

Course content:

UNIT 1: Dance Technique Review, History, and Overview

Students will review basic dance techniques (ballet & jazz), and finesse their abilities within these dance forms. They will learn about the history of ballet and jazz, and famous men within these dance forms.

☐ Unit Assignment(s):

For the unit covering Dance Technique Review, History, and Overview, students will take notes as they watch a powerpoint presentations about the history of ballet and jazz. Students will review/learn basic dance steps and techniques, both at barre and in the center to ensure that every student knows and can properly execute the foundational steps of ballet and jazz. (B1.2, B1.3)

UNIT 2: Arms, Hands, Style, and Artistic Expression

Students will learn all of the positions of the arms, hands, and feet, and explore the rules regarding arm/hand placement. Students will also discuss and explore different styles within the genre, and begin experimenting with their style and artistic expression.

☐ Unit Assignment(s):

Students will learn the positions of the feet, arms, and hands, through demonstration and dance combinations. Retention will be confirmed and solidified through both physical movement demonstration tests and written recognition tests. Students will learn the rules of arm positioning through work at the barre and center movement combinations. After discussing different styles and stylistic choices/options within the genres, students will break up into small groups to create their own in class choreography employing different styles and movement qualities. (B1.3,

UNIT 3: Understanding and Using Dance Vocabulary

Students will not only review and learn all of the foundational and beginning dance vocabulary, but they will also study the origin of the terms, their definitions, translations, and interpretations. They will also learn the proper spellings for all of the dance vocabulary, and practice writing down the terms in order to successfully notate dance choreography and movement. Students will demonstrate their grasp of the concepts learned in unit 3 through the means of written, audio, and movement assessments.

☐ Unit Assignment(s):

Students will demonstrate each step while discussing its origin, meaning,, spelling, and pronunciation. Through the use of the whiteboard, study guides, and peer verbal quizzing, students will study, solidify, and build their knowledge of the dance steps. Students will then complete written tests to prove mastery of the concepts. Teacher will then orally assess their knowledge by giving them movement combinations to complete only using the terminology verbally (not demonstrating it physically). (B1.1, B1.4, B4.2)

UNIT 4: Understanding Music and How it Relates to Dance

Students will listen to and learn about different music styles, and explore how music affects how choreography is created, executed, and performed. Students will experience and demonstrate how different the same choreography can be when set to different styles of music. They will also learn to differentiate between different time signatures (3/4, 4/4, etc.), and explore how this affects counting, lead in, mood, and stylistic choices.

Unit Assignment(s):

To start, students will learn about how to understand music and how it relates to dance by having a group discussion about their prior knowledge and experience in this subject, as well as how to count in different time signatures. They will listen to multiple examples of the time signatures and tempos they will most commonly be dealing with as a dancer, and as a group, identify different examples. Students will then learn a movement combination to perform in small groups for their peers.. After initially performing the combination, students will then choose different time signatures to perform the piece to. Students will give peer feedback as to how the music switch worked, and groups will perform again applying the constructive feedback. Finally, students will choose a piece with unexpected/abnormal time signatures or time signature changes, and then create and teach their peers a combo to the chosen piece of music using counts to teach the movement. (B4.3)

UNIT 5: Performing Solo Work - Fluidity, Style, and Presentation

Students will begin the “Performing Solo Work” Unit by watching and comparing video examples of some of the most famous male dancers. They will discuss the differences as well as the strengths and weaknesses of the different dancers. Using this information, students will learn a piece that they will perform individually for their peers, and then create one that they perform on their own.

Unit Assignment(s):

Students will begin Unit 5 by watching, taking notes, and comparing different famous male dancers. Students will discuss as a group the different movement styles, strengths, and weaknesses of the different dancers. Students will all learn a teacher choreographed piece that they will perform individually, and receive feedback on their fluidity, style, and presentation. Finally, using the skills they have built, students will create their own piece and perform it as a solo for their peers. (B1.2, B1.3)

UNIT 6: Men's Dance Tricks and More Complex Choreography Steps

Students will continue to build on their basic dance techniques and concepts, and begin implementing more advanced choreography and steps. They will also research different tricks that are traditionally done by men in dance, and learn how to execute and perform those steps.

Unit Assignment(s):

Students will work to successfully learn and execute more complex choreography and movement through various across the floor, center, and barre movement combinations given by the teacher. Students will research different “trick steps” that are traditionally executed by men in dance, and work on mastering these more complex steps through preparation exercises at the barre and the center as well as by working the steps themselves in the center, both individually and as a group. (B1.2, B1.3)

UNIT 7: Assessments - Auditioning for the Next Level

Students will prep for the upcoming level assessment. They will review all movements and steps learned so far in the class, refine and finesse all techniques, and have a recap of everything they will be quizzed on during the assessment process. At the end of Unit 7, students will take part in the assessment process.

☐ Unit Assignment(s):

Students will practice all of the steps covered in the previous units in across the floor, center, and barre combinations. They will also have a recap vocabulary written quiz, and verbal performance movement tests. Students will learn movement combinations using the steps they will be assessed on. At the end of Unit 7, students will take part in the assessment process, by completing the steps and skills in front of the panel of teachers. (B1.1, B4.4, B4.6)

UNIT 8: Build Student Choreography Skills and Incorporate into Public Performance

Students will continue to build their skills both in accurately learning choreography, and in creating their own movement phrases. Students will give input and contribute choreographic segments that they have created to the final public performance, which will take place towards the end of the eighth unit.

☐ Unit Assignment(s):

Students will create original segments of choreography using steps and concepts they have learned throughout the year. They will perform the pieces for their peers and receive constructive feedback. They will then work together with the teacher and their fellow classmates to combine choreographic segments they have created for the final performance (which will take place at the end of the 8th unit). (B1.5, B4.4, B4.9)

UNIT 9: Understanding the Admission requirements of a Dance Program and Auditioning for Dance / Theatrical Jobs

Students will research admission requirements for different dance programs that they are interested in and share their findings with the class. Using this information, students will do a practice audition for the program of their choice. Students will also discuss requirements for auditioning for dance/theatrical jobs/gigs, and hold a “mock audition”.

☐ Unit Assignment(s):

Students will work independently to research the admission requirements of different dance departments. Students will make a list of requirements for entry. Once the admission requirements are established, students will create their admissions audition and present it to the class. The class will provide feedback to help the student improve their admissions audition for the program of their choice. Teacher will lead students in a “mock audition”. (B4.4, B4.6, B4.9)

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Born to Be Wild: The Leading Men of American Ballet Theatre	[empty]	Judy Kinberg	Public Broadcasting Service (PBS)	2003	[empty]	Documentary streaming

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

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2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Office Internship

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Office Internship

Encore Education Corporation

Submitted: Apr 8, 2019

Decision: Apr 10, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Internship	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Internship	

Title:	Office Internship
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	Interview (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

A student internship is an unpaid, career-focused experience during which students become directly involved in the workplace. This experience provides an opportunity for a student to apply the skills obtained in school to real work situations and to learn additional skills. Students will gain hands-on training in the front office completing entry level office duties. Students will work in the office, shadowing different stations of the office to gain hands on experience in an office setting. Students will intern for approximately 135 hours per year.

Program Goals. At the end of the semester, students should be able to:

- Prepare a resume
- Write a resume cover letter
- Develop interviewing skills
- Set priorities, plan use of time, adhere to a schedule
- Develop effective communication skills for public office
- Develop important work habits including timeliness, accuracy, and responsibility

- Explain the correct business attire and etiquette
- Answer phones and operate a reception desk
- Take messages and deliver messages

Course content:

UNIT 1 - An Overview of Working in a Business Office

This unit is designed to go over the norms within a professional office workplace and specific vocabulary that is required to be successful in an office. Students will research requirements to obtain an entry level office position.

Unit Assignment(s):

- Vocabulary test on common office phrases
- Students will complete a standard job application
- Students will learn how to complete a standard time sheet
- Students will complete standard training modules and take the training module tests

UNIT 2 - Effective Office Strategies

Students will be assigned two separate office people to shadow during the entire unit. They will be tasked with comparing and contrasting the two positions and the employee approaches to their jobs. Researching effective office strategies is a portion of this unit. Students will have a critical discussion about effective office worker strategies.

Unit Assignment(s):

Students will meet with the internship coach to discuss the results of working in two separate work environments / positions.

- Students will reflect on how each class was set up and what the strengths were in each office position.
- Students will discuss how each office worker presents their job to the general public and how their delivery is accepted by the public.
- Students will create a list on what they believe are effective office work habits and a separate list of office work habits that were not effective.
- Students will research and explain different types of methodologies used in general office work.

UNIT 3 - Office Training (Mailroom)

During this unit, students will work in the office as the position of mailroom disbursement. As the mailroom disbursement courier, Students will be responsible for making sure that all mail is processed and delivered in a timely manner. While working directly with the office staff, students will note strategies used by office staff to make sure that mail communication is completed effectively.

Unit Assignment(s):

Students will check in with their internship coach and then report to the mailroom for the entire unit. Students will collect and deliver mail throughout the entire campus as a courier. They will coordinate interoffice mail, FedEx, and USPS to make sure that it is completed in a timely manner.

The students essay for this unit will include:

- Job description of a mail room courier researched from the internet versus what was expected on the job training.
- Analyze one task that is required of a mailroom courier that was extremely effective.
- Analyze one task that is required of a mailroom courier that was not effective. Describe ways that the process could be improved.

UNIT 4 - Office Training (Receptionist)

During this unit, students will work in the office as the position of phone receptionist. As the phone receptionist, students will be responsible for answering phone and answering general knowledge questions about the school. While working directly with the office staff, students will note strategies used by the office staff to make sure that phone reception is completed effectively.

Unit Assignment(s):

Students will check in with their internship coach and then report to the reception desk for the entire unit. Students will answer the phone and direct traffic that comes through the reception office.

The students essay for this unit will include:

- Job description of a phone receptionist researched from the internet versus what was expected on the job training.
- Analyze one task that is required of a phone receptionist that was extremely effective.
- Analyze one task that is required of a phone receptionist that was not effective. Describe ways that the process could be improved.

UNIT 5 - On the Job Training (AP/AR Filing Clerk)

During this unit, students will work in the office as the position of office filing for the accounts payable / accounts receivables office. As the AP/AR Filing Clerk, students will be responsible for sending invoices to central bookkeeping and then filing the AP/AR invoices in the business files. While working directly with the office staff, students will note strategies used by the office staff to make sure that AP/AR filing clerk is completed effectively.

Unit Assignment(s):

Students will check in with their internship coach and then report to the office manager for the entire unit. Students will scan invoices and email them to central bookkeeping and then file the invoices.

The student essay for this unit will include:

- Job description of a AP/AR filing clerk researched from the internet versus what was expected on the job training.
- Analyze one task that is required of a AP/AR filing clerk that was extremely effective.
- Analyze one task that is required of a AP/AR filing clerk that was not effective. Describe ways that the process could be improved.

UNIT 6 - Interview With An Office Staff

Why do people go into office work? While students are gaining the front seat access to working in an office as an inter, they will also schedule a time to interview and create an essay based on the interview of the office staff that they are assisting as an intern.

Students will ask:

- Why did you decide to work in an office?
- What is the hardest part about being in an office?

- What qualifications did you need to get your job in the office?
- What is your favorite part about working in the office?
- What did you not anticipate going into your current job?
- What advice do you have for someone that want to work in an office?

Unit Assignment(s):

Students will continue to work with an office staff throughout this unit by shadowing them and assisting them during their individual class. Students will take notes for what the objectives are for the office staff and turn those in to their internship coach.

Students will conduct an interview with the assigned office staff and then complete an essay based on the staff response.

UNIT 7 - On the Job Training (Data Collection)

During this unit, students will work in the office as the position of data collection for the enrollment office. As the Data Collector, students will be responsible for researching entities that would be helpful for advertising the school and the school's enrollment. While working directly with the office staff, students will note strategies used by the office staff to make sure that data collection is completed effectively.

Unit Assignment(s):

Students will check in with their internship coach and then report to the enrollment manager for the entire unit. Students will do internet research to find possible donors for the school and / or possible direct mail clients for future enrollment

The student essay for this unit will include:

- Job description of a Data collector researched from the internet versus what was expected on the job training.
- Analyze one task that is required of a Data collector that was extremely effective.
- Analyze one task that is required of a Data collector that was not effective. Describe ways that the process could be improved.

UNIT 8 - Exploring the World of Office Positions

Finding the correct path into the business world is different for every student. In this program, the office internship program will have students explore multiple options and appropriate colleges and postsecondary schools that a student can pursue after high school. They will find out what type of degree, credential, etc. is needed to become gainfully employed in the business world. They will also explore differences in education and find out what the differences are with different levels of education.

Unit Assignment(s):

In this unit, students will explore college options for office careers that they are most interest in. They will find out what the minimum requirements are for the chosen office position and they will create a print advertisement for their office position that includes what they want to do in the office and what they need to do to obtain an office position. They will also identify three separate school choices that offer appropriate preparation for a business job.

No course materials have been added to this course.

Additional Information

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Course Author:

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Retroactive Years:

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A-G Course
Description

Photography I

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Photography I

Encore Education Corporation

Submitted: Feb 23, 2019

Decision: Mar 11, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Photo I	165
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Photo I	165

Title:	Photography I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Visual Arts
UC honors designation?	No
Prerequisites:	Audition / Interview Level I (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

Digital Photography is a yearlong course that focuses on understanding the basic operations and functions of a digital single lens reflex (DSLR) camera and the manipulation of its settings to achieve a specific result. Students will learn about photographic elements of art and principles of design, composition, and lighting. They will explore the history of photography, learning about its scientific and technological developments, important innovators in the field, and relevance within diverse cultural contexts. Students will write and speak about aesthetic, technical and expressive qualities in a photograph, learning to critique their own and others work. Students will learn image techniques and digital manipulation using Adobe Photoshop teaching them how to archive, organize and optimize their photographs for print or web purposes. Students will learn how to manage and creatively alter digital images as well as critically analyze the use of visual media as a means of communication in our society today. They will be provided a greater level of autonomy, expected to pursue their own interests and develop an individual voice. Students will explore the significance of photography within the larger context of the art world, and learn about the critical and varied application it has to the modern working world.

Course content:

UNIT 1: Introduction to Photography Lab

Unit one will consist in establishing class rules and procedures. Students will also read and discuss the Habits of Successful Photographers and the Studio Habits of Mind.

Students will learn how to use Macintosh computers, basic commands, navigation, folder and file creation, file sharing and management, Google Drive, Mac Tutorial and tour, Applications, Lightroom and Photoshop workspace, tools, menus, clean desktop, work folders, file saving, storage, and transfer of images.

CA VA Standards 3.1,3.2,5

Unit Assignment(s):

1. Discuss and journal about studio habits of mind and Habits of Successful Photographers
2. Students will complete the Computer Technology Packet which goes through all of the elements of using the computer lab.

UNIT 2: Introduction and History of Photography

Unit two will focus on the introduction to photography, including the background and history of photography. Students will research famous photographers from the past and study, analyze and write about their works. Students will study pioneers in photographic history such as Henry Fox Talbot, Edward Muybridge, and Joseph Nicephore Niepce

CA VA Standards: 3.2,3.2,5

Unit Assignment(s):

Assignment 1: Students will work cooperatively to gather information and images to create 3D model of a historical point in photographic history to be displayed at our annual carnival event.

UNIT 3: The Parts of the Camera

Unit three will students will get to know the parts of the camera and compare the parts of the camera to the anatomy of the human eye. Students will read excerpts from supplemental materials such as the Canon camera manuals to understand how to change the ISO and aperture. Students will also study works from Ansel Adams, Trey Ratcliff and Peter Lik

CA VA Standards: 2.3,3.1,3.2

Unit Assignment(s):

UNIT 3 ASSIGNMENTS

Assignment 1: Students will complete the Parts of a Camera worksheet as we go through the power point together in class.

Students will be quizzed on parts of the camera

Assignment 2: Students will practice taking photos of their classmates using the different exposure modes on the camera. They will then use Photoshop to edit their images. Students will practice with a given photo before using an image from the exposure/ portrait assignment to create a before and after pair of images reflecting the understanding and use of camera raw to edit images shot in the RAW format. Aspects of this assignment include adjusting exposure, white balance, contrast, highlights/shadow, whites/blacks, clarity, vibrance, and saturation. Students will complete the assignment with a compare and contrast evaluation of the aesthetic qualities of the untouched and edited images

Assignment 3: Students will learn and practice how to transferring images from the sd card to their flash drive, students will learn how to complete initial editing of an image and will create a file system for the storage of images.

Assignment 4: Students will read the article *When is Altering Your Image Acceptable? A Debate on Post-processing* and write a response.

UNIT 4: Shutter Priority

Unit four will continue to cover how to operate the camera using shutter speed. They will learn how shutter speed is equal to time. Students will use appropriate shutter speed in order capture frozen motion and blurred motion images. Students will study dance photographers such as Ken Browar and Deborah Ory, and sports photographers such as Dave Black and Chris Edwards

CA VA Standards: 2.1,2.5,2.6

Unit Assignment(s):

Assignment 1: Students will create 5 photographs that show slow shutter speeds while considering movement. Students will use flash lights, finger lights and glow sticks to create light painting images.

Successful use of slow shutter speed will show a clear drawn image using different types of light in a dark setting.

Students will use a handout that diagrams shutter speed, aperture, and focal length while shooting their photographs. Students will be required to record shutter speed, aperture, and focal length for each photograph which will be submitted with each photograph. Students will submit photographs for critique and grading by the teacher.

Assignment 2. Students will create 5 images that demonstrate the use of a fast shutter speed to freeze motion on camera. We will use water balloons, bubbles can be used to capture the popping of the bubbles, a person jumping or running to freeze motion.

UNIT 5: ISO and Aperture

In unit 5, students will demonstrate their understanding of the three factors that control depth of field in a photograph (camera lens distance, focal length, and aperture) in order to create a series of images (still life/objects/organic objects) taken at different settings. Peer discussion and teacher evaluation of images will be used for assessment of images.

CA VA Standards: 2.1,2.3,2.5,5

☐ Unit Assignment(s):

Assignment 1: Students will demonstrate their understanding of the three factors that control depth of field in a photograph (camera lens distance, focal length, and aperture) in order to create a series of images (still life/objects/organic objects) taken at different settings. Peer discussion and teacher evaluation of images will be used for assessment of images.

Assignment 2:

1. Students will line up three objects, photograph them and change the focal point and aperture to see how aperture affects the foreground, middle ground and background.
2. Hand out stretched holding something in focus with subject behind blurred. The person must have something in their hands or falling from their hands!
3. Take a photo of a part of a table, the stage, bike, fence etc. with the object in focus while the background is out of focus.
4. Take a photo of half of a persons face close up in focus with the background blurred. Do NOT show the whole face.

Photoshop editing:

1. Edit in black and white and add a Matt Effect
2. Edit Photo Filter Adjustment
3. Edit Color Balance Adjustment and add Matt Effect

UNIT 6: Exploring the principles and elements of design

Students will learn to photograph principles and elements of design. They will use organic items as well as the human form and manmade items to create their photographs.

☐ Unit Assignment(s):

Assignment 1: Students will take photos that include positive and negative space and follow compositional rules such as rule of thirds. They will then use Photoshop to edit their images.

1. Using a low aperture take a photograph of a person in front of an area that has a lot of negative space. Only have half their body in the image. Make sure you are using Rule of thirds. Edit using techniques we have studied.
2. Using a low aperture, take a photograph of an object. Make sure there is plenty of negative space around your object. Make sure to use Rule of thirds. Edit using techniques we have studied.
3. Photograph something in nature such as a tree, or a leaf using positive and negative space. Make sure those are the only things in the image. Use Rule of thirds. Edit using techniques we have studied.
4. Using one of the three types of images above, find a quote, poem or song lyrics that fit the mood of the image. Using the text tool in Photoshop, add the words to the photo. Make sure to leave plenty of negative space, do not over crowd it with words. Be cautious of what color and fonts you choose.

Assignment 2: Photographing Shape:

1. Find and photograph 3 circle shapes
2. Find and photograph 3 triangle shapes
3. Find and photograph 3 square shapes
4. Find and photograph 3 rectangle shapes
5. Find and photograph 2 spiral shapes
6. Find and photograph 3 organic shapes
7. Edit in black and white.

Assignment 3: Shapes using Photoshop

1. Students will create a new document in Photoshop. They will locate a shape on line and a high resolution image that goes along with that shape and learn to create a clipping mask in Photoshop.
2. Students will learn to create a clipping mask using the text tool in Photoshop and an image that represents the chosen text.

Assignment 4: Patterns/Texture

1. Photograph 5 patterns and 5 textures in nature and around campus.

2. Patterns in Photoshop

3. Use one of the images you created for textures and patterns to create a mandala in Photoshop.

Assignment 5: Photographing Color

1. Choose your favorite color, find 6 different objects with that color, set your camera to the lowest aperture, take 6 different images of those things. Do not use the same object for your colors. 6 green plants. Make them different.

Assignments 6: Color in Photoshop

1. Create a 2 x 6 collage of your images in Photoshop
2. Select one of your images, create a black & white adjustment layer. Use the layer mask to add the selected color back into the image. This is known as selective color.

Assignment 7:

1. Photographing Primary colors

Take a photo that shows all 3 primary colors in one image. Use your camera meter for proper exposure. Edit using curves in Photoshop.

1. Photographing secondary colors

Take a photograph that shows all 3 secondary colors. Use your camera meter for correct exposure. Edit using curves in Photoshop.

1. Photographing contrasting/complementary colors

Take a photograph that shows all 3 complementary colors. Use your camera meter for correct exposure. Edit using curves in Photoshop.

Assignments 8: Photographing Lines

1. Create 2 images of each type of line:

Leading lines, Diagonal line, straight line, s curve

1. Convert to black and white in Photoshop

UNIT 7: Forced Perspective: Proportion

In unit 7, students will learn about perspective in photography.

How to work with perspective and how to control and manipulate perspective in camera.

CA VA Standards: 2.1,2.2,2.3,2.5,2.6

Unit Assignment(s):

Assignment 1: Students will take photographs using the following perspectives: from above (birds eye view), from below (worms eye view).

Assignment 2: Students will work together to create forced perspective images. They will then edit in Photoshop learning to create a photographic style.

UNIT 8: Self-portrait/Double Exposure

Unit 8 students will learn about self-discovery and create a self-portrait that defines who they are. Students will learn about photographers such as Andy Warhol, Richard Avedon and Cindy Sherman

CA VA Standards: 2.1,2.2,2.5,2.6

Unit Assignment(s):

Assignment 1: Students will create a mixed media self-portrait by combining a portrait with photos of text and objects with different values and artistic filters.

Assignment 2: Students will use Photoshop to create a double exposure image of their self-portrait.

UNIT 9: Portraits

In unit 9, students will learn how to create a portrait photography and how to communicate with their subject to create expressive images that portray mood and personality. Students will learn about portrait photographers such as Annie Leibovitz, Yousuf Karsh and Henry Cartier Bresson

CA VA Standards: 2.1,2.2,2.5,2.6

Unit Assignment(s):

Assignment 1: Students will practice making portraits of classmates. They will practice eye contact, and expressions. They will need to be aware of the background and their aperture choice.

Assignment 2: Students will learn about direction of light and how it effects their portraits. They will learn how to use reflectors and diffusers to soften the light.

Assignment 3: Students will work with a classmates to create images showing 9 different emotions. They will then covert them to black and white in Photoshop and create a 9 grid composition.

UNIT 10: Story of an Object

In unit ten students will learn how create a visual narrative. Narrative photography is the idea that an image or a series of images can be used to tell a story or create a narrative. A narrative is an account of an event or a moment in time. We will use My Modern Met to research different narrative photographers.

CA VA Standards: 2.1,2.2,2.3,2.5,2.6,5.2

Unit Assignment(s):

Assignment 1: Take 8 photos to tell your story. An object needs to be the main character of the story(ie. An apple). Your story must have a beginning, middle and end (Introduction, plot, conclusion). Make sure all eight of your photos are either vertical or horizontal. Do not mix up the direction of your photos. Edit all 8 of your photos in Photoshop. You may edit anyway you feel would match the story (black/white, color select, vintage, color enhanced). Create a tryptic in Photoshop sized 10x20 and place your images in order from beginning to end.

FINAL EXAM

The final project is a culmination of techniques taught over the course of the class.

Unit Assignment(s):

Students will create a portfolio using Adobe Lightroom with their best 10 images from the course of the year showing a progression of improvement.

They will have a multiple choice exam covering topics that were covered throughout the year.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Photoshop Classroom in a book CC	Andrew Faulkner, Conrad Chavez	Photoshop Press	2018	[empty]	Yes

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Canon EOS Manual	[empty]	Canon	2018	[empty]	Yes

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Magnum Photography	[empty]	Magnum Photography	magnumphotos.com
Digital Photography School	[empty]	Digital Photography School	https://digital-photography-school.com/
National Portrait Gallery	[empty]	Smithsonian Institute	http://npg.si.edu/
Google Images	[empty]	Google	images.google.com
Youtube	[empty]	Youtube-various Photoshop tutorials	Youtube.com
My Modern Met	[empty]	My Modern Met	https://mymodernmet.com

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A-G Course
Description

Piano I

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Piano I

Encore Education Corporation

Submitted: Feb 23, 2019

Decision: Mar 11, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Piano I	119
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Piano I	119

Title:	Piano I
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	Audition Level I (Required)
Co-requisites:	Music Theory I (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is designed to teach the concepts and fundamentals that will apply to all areas of music study at a beginning level. Students will learn how to read notes, rhythms, and musical symbols on the staff and work on having consistent tone with good hand formation and proper body posture.

The specific repertoire for this level is unique to the attitude, work ethic and skill level of each individual student, and the development of musicianship skills by the understanding of piano techniques that are accomplished through initial mastery (Level of Difficulty 1) of these objectives. Students will engage in a broad range of music (encompassing cultures and history) and develop the ability to critique/evaluate the skill level and aesthetic quality of music, composers, and performers. This course is meant to introduce music and spark their interests not only for piano but also for other instruments. It gives a broader experience as to what music really is and what it entails.

Course content:

UNIT 1: The History of Piano Music and Keyboard Instruments

CA Standard 3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

The history of the piano, its various styles, and techniques will be discussed.

Within this particular unit, the students will examine the historical development of piano music and identify musical traditions that have shaped it. This includes the social and cultural relevance of western music, key composers, prominent performers, and the century-long evolution of its style.

The unit will introduce students to the history behind various keyboard instruments, the evolution of piano forte, and its use within secular music. Recent practices using synthesizers will also be taught.

Unit Assignment(s):

This unit will introduce students to various keyboard instruments such as the harpsichord and the pipe organ. Their effect on the development of western music will also be explored. Students will choose any one of these instruments and conduct a presentation involving how the instrument was produced, where it was produced, in what occasions it was used, and the various similarities and differences between their chosen instrument and the modern day keyboard.

UNIT 2: Understanding of Note Reading and Counting

CA Standard 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

Students will read music on the grand staff on a daily basis and prepare it for performance. Students will work on the steady tempo by understanding of time signature. This unit will be taught both in group setting and individual lesson. Students will clap the rhythmic patterns together every class.

Unit Assignment(s):

Students will create and learn group and individual performance pieces based on fundamentals and principles within instrumental music. Students will have multiple assigned pieces that they can read and count to use as they practice the piece. After this unit, students will be able to sight read a skill that many musicians use to help read and learn pieces faster.

UNIT 3: Understanding Music Using the Musical Terminology

CA Standard 1.4 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.

Students will learn musical vocabulary and their definitions. Each piece has different musical terms and the students will have to learn the definition to master the piece. Students will know the vocabulary and will help them to understand the music better.

☐ Unit Assignment(s):

Students will receive the list of music performances on youtube. They will select one from the list and describe the performance using musical terminology they learned in this unit. The description include rhythm, tempo, dynamics, articulation, improvisation, etc. (Anchor Standard #9, Apply criteria to evaluate artistic work)

UNIT 4: Understanding of Proper Finger Technique

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Students play the finger technique pieces as warm up and daily exercise. These daily exercise help build up the muscles in student's fingers and help their playing skills become better. The daily exercises include pentatonic scales of all major and minor keys that is required to memorize in this level.

☐ Unit Assignment(s):

Students will be put into paired grouping and will record each other's performance. They will listen together and give each other feedback. Also, students will self-criticize their performance and see what technique they need to improve to be a better musician.

UNIT 5: Understanding the Characteristics of Various Genres of Music

CA Standard 3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification

Students will play different genres (i.e. classical, pop, jazz) and learn characteristics of each style. Students will then compare and contrast the different genres to understand what makes each music different

☐ Unit Assignment(s):

Students will pick one genre and will give a short presentation on the characteristics of this style of music. Students will then give a class performance on the genre of choice and demonstrate the unique characteristics of the genre. (Anchor Standard #11 Relate artistic ideas and works with societal, cultural and historical context to deepen)

UNIT 6: Mastering Performance Anxiety and Stage Fright

CA Standard 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles

Students will be able to develop a performing skill that will help with their stage fright. Students will perform class performances once a month. After having to play over and over again in front of a group of people, students will get used to playing with the audience. After playing class performance, students will aim to get a solo or duet during either carnival or festival. Students will play at carnival in front of hundreds of people and not be as anxious or nervous as they were before.

☐ Unit Assignment(s):

Students are required to perform in class every month, and participate in all the school recitals. Once a month students will have a class performance. After being able to play comfortably in class performances, students will be able to play in front of a much bigger audience. Students will learn the importance of practice, and how to manage their stage fright through these performances. After the final recital, students will share and discuss their experiences performing in class.

UNIT 7: Understanding of Basic Music theory

CA Standard 2.9 Improvise harmonizing parts, using an appropriate style.

2.10 Improvise original melodies over given chord progressions

Students will learn the basic level of music theory. Students will learn all background knowledge including note names, note values, intervals, triads, scales, etc that is needed for learning on to play a piece. Students will use the knowledge they learn in this unit, and compose, improvise and harmonize the music. There are no rules and no right or wrong on both improvisation and harmonization. This unit will help students become more creative with interpreting and playing stylistically correct in their own way.

☐ Unit Assignment(s):

Students will work on improvisation and harmonization at the beginning level. Students will improvise a short melody line using scales, ornamentations, and/or rhythmic changes that they learned in class. Also, they will harmonize a song using I, IV, V chords and other triads.

UNIT 8: Using Musical Knowledge and Personal Aesthetic to Critique the Music

CA Standard 4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model

Students criticize each other on class performances. This will help them understand what they need to work on and how they can become better musicians. Students watch a music video in the beginning of each class. The students will critique the video they just watch and talk about what they enjoyed or things that could be better using the knowledge they learned in class and personal interpretation..

☐ Unit Assignment(s):

Students will have a written essay on the concert that was performed by professional musician(s). Performances can vary from videos off Youtube, school concerts, or even professional live performances.

The concert must include; the time, location, the musician(s), and the repertoires

If the concert was a live performance, students will need to attach the copy of the program to the written essay.

UNIT 9: Understanding of Music Related Careers

CA Standard 5.3 Research musical careers in radio, television, and advertising

In groups, students will research music related careers. This includes professional/non-professional performers, music producers, educators, and therapist. Students will research not only famous performers but also unfamiliar music jobs and people who work in the musical industry.

Unit Assignment(s):

Students will have a group presentation on different type of music careers using a power point. They are going to choose one job/person and introduce it to the rest of the class in the presentation.

The presentation must include a brief job description, average hours of working, salary, required education or certification etc.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Bastine Piano for Adult Book.1	Jane Smisor Bastien and Lisa Bastien	Kjos Music Company	June 1, 1999	[empty]	Yes
Hanon: The Virtuoso Pianist in Sixty Exercises	C.L. Hanon	G. Schirmer, Inc	November 1, 1986	[empty]	No

Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
YouTube.com	[empty]	YouTube.com	YouTube.com
www.musictheory.net	[empty]	www.musictheory.net	www.musictheory.net

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Retroactive Years:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation



A-G Course
Description

Piano II

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Piano II

Encore Education Corporation

Submitted: Feb 25, 2019

Decision: Mar 8, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Piano II	120
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Piano II	120

Title:	Piano II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	Audition Level II (Required) Piano I (Recommended)
Co-requisites:	Music Theory (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course was designed to expose students to the expressive aspects of piano performances as well as gaining solid keyboard techniques. Students will increase their musical understanding by reviewing fundamental keyboard concepts covered in the Piano I class (i.e. note identification on the staff & keyboard, Major & Minor 5 finger scales, and basic rhythm counting) while focusing on sight-reading skills, key signature identification, and ear-training. Students acquire the language of music, including intervals, chords, scales, articulation, and dynamics.

They are required to practice tremolo scales and 24 Major & Minor scales in varied rhythmic combination to increase the muscular agility, firm touch, & flexibility of their hands. Repertoire will vary from Baroque to contemporary in solo and ensemble pieces, mostly for 4 hands. Course content will provide opportunities for students to practice performing, presenting, critiquing, and networking. It will be aligned with

both the Visual and Performing Arts Content Standards for California Public Schools and the objective of preparing students to participate in the social, cultural, and intellectual interplay among people of differing cultural backgrounds and national origins.

The followings are the instructor's major teaching method and types of assessments.

Instructional Method

1. Group Practice: Scales & chords
2. Individual coaching
3. Modeling
4. Review recordings

Assessment

1. In-class performance & Public recitals
2. Practice journal & self- assessment
3. group / individual presentation
4. Fundamental music theory/ Vocabulary tests
5. Portfolio

Course content:

UNIT 1 - Review of Keyboard Fundamentals

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

- 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.*
- 1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1–6).*
- 1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1–6).*

Basic music theory and keyboard technique will be reviewed in Unit 1. Students will review note names on the keyboard and staff, basic rhythms, and 5 finger scales. In addition, students will review musical terminology to interpret and perform the music more accurately and expressively. Students will demonstrate critical thinking through decoding musical notation, articulation, phrasing, and other symbols in the sheet music. In order to conceptualize artwork, students actively use both sides of their brain to create an accurate aural sound as noted.

📄 Unit Assignment(s):

Assignments will include warm ups using Hanon #1 & Tremolo scales to enhance the balance between hands & fingers. Students will learn to respond to sensory information from practice and will use online resources to secure keyboard reverse identification skills, including keys and accidentals in an advanced setting. Students will review all Major & Minor 5-Finger scales and C major octave scale to ensure the basic pattern of Major & Minor scales. In addition, they will practice aural skill to recognize notes, intervals and chords to be able to notate or replay on the piano.

UNIT 2 - Rhythm Identification

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

- 1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1–6).*
- 1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1–6).*

Rhythmic concepts will be reviewed and practiced in Unit 2. Students will review basic rhythms and continue on to complex rhythm patterns including tied notes, dotted notes, and triplets. Students will keep on practicing sight reading skill by playing random excerpts within a limited time and attempt to improve music reading ability. Students will do rhythmic/ Melodic dictation on a regular basis to improve pitch & rhythm awareness. Students will create their own rhythm pattern using all the notes and rests values they've learned and have chances to perform them in a group setting. Students will demonstrate mastery of rhythmic fundamentals by taking written assignment or playing rhythm excerpts on the piano.

Unit Assignment(s):

Assignments will include identification of rhythms using "Rhythm Clapback/ Singback Bk.2". Students will utilize their rhythm counting skill to interpret music more precisely, list the title of songs they want to figure out, and create their own sheet music using notation programs (i.e. Finale, MagicScore, MuseScore etc.). Tremolo Scales and excerpts from Hanon Bk.1 will be utilized in a various rhythmic combinations to enhance the ability to analyze the rhythmic elements of music. (i.e. Short- long or long-short pattern, 2 note or 3 note phrase etc.) In order to maintain consistent tempo, students are recommended to use the metronome during practice.

UNIT 3 - Interval Identification

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1–6).

Generic intervals will be reviewed and then proceed to specific intervals (i.e. Perfect, Major, Minor). Interval 1-5 should be recognized at ease since most of the students are already familiar with half/ Whole step, 5 Major & Minor scales which contain most of the specific intervals up to 5. Students will apply knowledge of the intervals to their sight singing and sight reading.

All students must think critically to recognize the distance between notes to be able to synthesize interval notation and aural interval sensation. For the evaluation, the following online resource will be utilized: Interval identification & Interval construction from <https://www.musictheory.net/>

Unit Assignment(s):

Interval assignments include identification of intervals visually as well as aurally. Students will practice identifying perfect, major and minor intervals, and will sing or replay on the piano. The teacher or volunteer student will play a random intervals and the rest of the class will write down the answer on a portable staff boards and put it up on teacher's signal to compete each other in a game setting. In addition, each Interval will be memorized using a sample song starts with identical interval (i.e. "Jaws theme" for Minor 2nd, "Here comes the bride" for perfect 4th). Some additional online ear training resources and worksheet will be used as the supplement. Students will be assessed on their ability through written and performance tests.

UNIT 4 - Scales & Key Signatures

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1 on a scale of 1–6).

1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1–6).

Students will apply the theoretical aspects of the Circle of 5ths to major and minor scales. Students will apply knowledge of key signature to their aural understanding of scales, their visual understanding of sheet music, and their kinesthetic understanding of the physical keyboard. They will show mastery of the concepts through performance assessment and written test, while studying major/minor scale formation and half/whole step pattern on the keyboard.

☐ Unit Assignment(s):

Students will reinforce their understanding of key signatures by practicing scale warm ups that include playing two octaves of all major scales, using correct fingering. They will accurately

complete 12 Major keys ordered by circle of 5ths, notating all sharps and flats, and accurately identifying all major and minor key signatures. Students will solidify their knowledge of key signatures by identification drills & scale construction exercises from music theory websites. Students will be given a chord analysis project to get an opportunity to identify the harmonic structure of their repertoire.

UNIT 5 - Triads, Chord Progression & Harmonization

California Visual and Performing Arts State Standards Covered:

2.0 Creative Expression

2.9 Improvise harmonizing parts, using an appropriate style.

2.10 Improvise original melodies over given chord progressions.

Students will identify triad qualities, inversion of triads, and figured bass using primary chord progression learned in Piano I. They will also apply the pattern of chord progressions in C to figure out how to play them in different tonalities.

Students will be required to take Music Theory class to better understand and apply their theoretical knowledge to their performances. They will play scale skills L.5 by Keith Snell to play chord progressions in all major keys.

☐ Unit Assignment(s):

Students will review the diatonic triads in C Major and the basic primary chord progression (i.e. I- IV-I-V-I), then apply it to the rest of the keys with proper finger patterns. Students will be given the assignment to create a simple melody which goes along with the chord progression and will play to learn about the basics of harmonization. Then they will reverse the procedure to create a chord progression on simple tunes that they are familiar with (i.e. Amazing grace, Silent Night, Jingle Bell).

Summative assessment will be given to check the harmonization skill, ability to create a chord progression that makes harmony with a selected tune.

UNIT 6 - Performance Preparation & Critique

California Visual and Performing Arts State Standards Covered:

4.0 AESTHETIC VALUING

4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

Each semester, students will select a minimum of 1-2 piano works to study including a duet piece. These can be selected from classical genre, pedagogical solo works, and/or an appropriate popular genre

piece to be performed at an annual recital, Festival or in-class performances. The piece must be added to their portfolio and kept ready for use in concert programs, auditions, and personal enjoyment. Solos and small ensembles will be performed for class members to evaluate for accuracy, interpretation, and performance etiquette based on the given assessment rubric. A rubric will be designed by the teacher and reviewed in the class, so that each student could focus on the elements when it comes to prepare for their performances.

Unit Assignment(s):

Students will choose at least one solo and one duet piece for the recital and list the titles and dates in their portfolio.

They will create a practice plan to complete the songs and be ready for the recital at latest 2 weeks before the recital date.

Every class, students will record their practice time and portion they're working on in their journal to track down their progress.

For the ensemble pieces, student will try out a little bit of each section to decide which part (either Primo or Secondo) they will be playing. Once they learned their portion on a separate keyboard, they will be given a splitter to share headphone jacks to practice together. By the end, they will create a rehearsal schedule to meet the cut-off date to audition to perform in the recital.

UNIT 7 - History of Keyboard Literature

California Visual and Performing Arts State Standards Covered:

1.0 ARTISTIC PERCEPTION

1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.

3.0 HISTORICAL AND CULTURAL CONTEXT

3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

4.0 AESTHETIC VALUING

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.

The standard keyboard repertory that we play today was created over the past three hundred years. Although musicologists identify numerous musical periods, the repertoire of keyboard usually include four major eras, Baroque, Classical, Romantic, & 20th/ 21st century. Students will research the styles of classical music from Baroque to contemporary; and American popular music from Civil war to present time. Students will select from a list of famous composers of piano literature or a famous pianist as a research project. Students will report their findings to the class in an oral presentation, providing visual aid and a written essay.

Unit Assignment(s):

Students will choose an era of music history such as Baroque, Classical, Romantic, and 20th / 21st century including American Popular Music such as Ragtime, Jazz, Country Western and will prepare a mini lecture recital for the class of approximately 10 minutes. A short oral presentation using Power Point will be followed by a performance. The significance/relevance, contributions to music development, and literature of each progressive time will be included in the report.

UNIT 8 - Practice Strategy

California Visual and Performing Arts State Standards Covered:

1.0 ARTISTIC PERCEPTION

1.4 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.

2.0 CREATIVE EXPRESSION

2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).

4.0 AESTHETIC VALUING

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

Productive practice should be common sense, which means to follow a variety of procedures in order to attain the best results. Effective practice means careful sectional study with scores, determining fingering which feels natural for the intended musical expression, refining each unit through reinforcement, and repetition while carefully observing all of the composer's directions. Through multiple tries on the practice tips and strategies suggested in the assignments, students will be able to give more confident public performance, resulting in audience satisfaction and a sense of personal achievement. For the assessment, students will create a detailed practice strategy of their recital songs referring to the suggested advices.

Unit Assignment(s):

Here's the list of practical tips & strategies which are beneficial to minimize any insecure moments during performance.

1. Awareness of all 5 senses during practice: Sight, Sound, Thought, and Touch
2. Keep an exact pulse and perfect rhythm, playing only as fast as they can play properly.
3. Study small portions of the piece at a time with repetition.
4. Always using the same fingering that is best for both the music and your own hands. Errors most often occur when the section they're studying is too long or they're playing too fast.
5. Repeat and reinforce the music.
6. The notes are only one musical dimension. Dynamics, rhythm, expressive touches, and pedaling are other dimensions which combine to give a deeper perspective on music.
7. Polishing works to the best of their ability for satisfaction.
- 8.

UNIT 9 - Career Exploration in Music

California Visual and Performing Arts State Standards Covered:

3.0 HISTORICAL AND CULTURAL CONTEXT

3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.2 Analyze the role and function of music in radio, television, and advertising. Careers and Career-Related Skills

5.3 Research musical careers in radio, television, and advertising.

The process of researching and exploring your future work is very important subject. Students will look up the careers in music and performing arts and select a few careers that interest them to learn more about the qualifications and details. Then they will talk about the careers they've researched with each other in a small group. Students choose a career that they want to pursue and plan what they need to do to earn it. In addition, students will search for the music career opportunities in the local community that they can initiate immediately.

Unit Assignment(s):

A couple of guest speakers who study music or work in the music industry will be invited. Students will participate in the workshop and have a Q & A session. Students will explore and search one career in the music or performing arts industry and create an oral presentation using PowerPoint about the education and experience needed to pursue a career of their interest in music or performing arts.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Accelerated Piano Adventures for the older beginner Lesson 2.	Nancy & Randall Faber	Faber Piano Adventures	1999	[empty]	Yes
Celebration series perspectives, Repertoire 2	Fredrick Harris Music	Fredrick Harris Music	2015	[empty]	Yes
Piano for busy teens Bk.1	Melody Bober and Gayle Kowalchyk	Alfred Publishing Co., Inc.	2009	[empty]	No

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
Musical Style	Peter Coraggio	Neil A. Kjos Music Company	2000	[empty]	No
9 Gifts for Pianist	Joy Song	Hal Leonard	2015	[empty]	Yes
Perfect Practice	Peter Coraggio	Neil A. Kjos Music Company	1997	[empty]	No

Title	Author	Publisher	Edition	Website	Read in entirety
The Spectrum of Expressive Touch	Peter Coraggio	Neil A. Kjos Music Company	1997	[empty]	No

Primary Documents

Title	Authors	Date	URL
Burgmuller Op.100	J. F. Burgmuller	2004	[empty]
Rhythm Clapback/ Singback Bk.2	Boris Berlin & Andrew Markow	1989	[empty]
Four star sight reading & ear-training Bk.2	Boris Berlin & Andrew Markow	2015	[empty]
Hanon 60 Finger Exercises	Royal Conservatory	[empty]	[empty]

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Musictheory.net (online music theory resource)	[empty]	[empty]	[empty]	[empty]	[empty]	website
Finale 2014.5 (Music notation software)	Phil Farrand	[empty]	[empty]	[empty]	[empty]	software
MuseScore (score writer free software)	Werner Schweer	[empty]	[empty]	2002	[empty]	software

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Piano III

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Piano III

Submitted: Mar 11, 2019

Decision: Mar 19, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Piano III	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Piano III	

Title:	Piano III
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	Audition Level III (Required)
Co-requisites:	Music Theory (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This Intermediate level class is designed to assist students with developing and enhancing musicianship skills through the study of piano music. The specific repertoire for each level is unique to the talent, work ethic, and skill level of individual students. This class will assist in the development of musical skills, such as, sight reading, transposition, and harmonization styles. Improvisation techniques, understanding the piano and its technique is accomplished through initial mastery (Level of Difficulty 3) of the same set of standards and objectives. Ensemble work is additionally assigned to students to re-enforce sight-reading ability, performance preparation and collaborative work with other musicians (vocalists and instrumentalists).

Technical work: making use of scales and arpeggios of the circle of fifths in major and minor keys.

Selected studies (finger exercises) by Hanon, Czerny, and Burgmiller. Students will engage in a broad range of music, learning culture and history, develop the ability to critique, evaluate the skill level and aesthetic quality of music as well as composers and performers. Students are required to participate in monthly departmental recital and public performances during the holiday season and at the end of the academic year.

Course content:

UNIT 1 - The History of Piano Literature

CA Standard 3.3 Compare and contrast the social function of a variety of music forms in various cultures and time periods.

3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.

This unit will explore piano literature from Baroque, Classical, Romantic, Impressionistic, and 20th century of music history. Emphasis is placed on principal composers and important compositions. Listening to piano music is a major portion of this unit.

Students will learn comprehensive knowledge of the literature and develop the ability to recognize historical styles and composers.

Unit Assignment(s):

Students will create a repertoire list of 20 the most significant piano pieces using the following 5 chronological classifications:

Baroque, Classical, Romantic, Impressionistic, and 20th century

Students will choose one piece from the list, and write a research paper including:

Historical background of the work, Significant characteristics, form or structure of the piece, interesting facts about the piece

UNIT 2 - Improvisation and Harmonization

CA Standard 2.8 Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, and mariachi)

Students will be exposed to improvisation by listening to the various jazz musicians performances.

Students will learn the basic elements of jazz as they begin to apply them to actual tunes. This unit starts with easy jazz improvisation, and then gradually leads through different chord progressions, shows how to use scales on standard tunes, gets them playing walking bass lines, and helps them phrase melodies.

In this unit, Jazz chords, scales, and rhythms will be covered as the essential tools of improvisation.

Unit Assignment(s):

Performance homework assignments will be assigned throughout the semester. Students will perform and improvise in front of class on a tune of their choice at the end of the semester.

This performance assignment will give students the opportunity to apply all of the techniques that they learned throughout the semester.

UNIT 3 - Music Skills - Sight Reading and Ear Training

CA Standard 1.2 Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2 on a scale of 1-6).

1.3 Sight-read music accurately and expressively (level of difficulty: 4 on a scale of 1-6).

Students will work on music skills as daily practice.

Ear training will be worked on these categories:

- Melody Playback
- Pitch Direction Identification
- Pitch Pattern Identification
- Triad Quality Identification
- Rhythm Identification
- Rhythm Clap back

Sight reading will be worked in 2 categories – Rhythm and Melody.

Rhythm includes time signature, triplets, tied notes, syncopation etc.

Melody includes key signatures, intervals, scales etc.

Students will sight read different types of music to familiarize with any types of music.

Unit Assignment(s):

Students will be given a test on both sight reading and ear training.

The ear training test will include all 6 categories that worked in class as well as melody dictation(4 – 8 measures)

The sight reading test will be given every quarter to monitor students' progression. The music for sight reading will be in the key of C/Am, F/Dm, G/Em, Bb/Gm, D/Bm, Eb/Cm, or A/F#m.(up to 3 sharps or flats)

Music skill will be tested as a part of assessment to level up to Piano IV.

UNIT 4 - Finger Techniques

CA Standard 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6)

Students will continue working on finger technique as daily warm up and daily exercise. Piano warm-ups can seem monotonous at times, but the benefits are invaluable. Warming up before getting into your piano lessons and performances can prevent serious injury, build up strong fingers, and improve overall skill and fluency. 'The Virtuoso Pianist' by Charles Louis Hanon will be used for finger techniques.

These 60 exercises will train the pianist in speed, precision, agility, and strength of all of the fingers and flexibility in the wrists.

Unit Assignment(s):

Students will monitor and make a note on the progression on finger technique.

Students will be assigned different finger exercises individually to master their work. Students will record their performance 3 times (without any technical exercise – after several weeks of technical practice – final performance), and write how their techniques improved after finger technic work. Also, they will research and find several finger exercises (beside Hanon exercises) that help them more secure their performance

UNIT 5 - Understanding the Characteristics of Various Genres of Music

CA Standard 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

3.4 Perform music from a variety of cultures and historical periods

3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.

Students will continue working on various genres of music throughout semester. This unit will be worked in 2 divisions – Western, and Oriental.

Western Music:

Rock, Jazz, Western Classical, Blues, New Age, Country, Reggae, Hip Hop, Electronic, Latino

Oriental Music:

Indian Classical Music, The music of China, Japan and Southeast Asia, Oriental Pop

The important characteristics of each genre will be taught with aural examples.

Unit Assignment(s):

Students will be divided in 4 groups. (4-5 students in each group)

2 groups will work on Western music and the other 2 groups will work on Oriental music.

Each group will research on one genre in their assigned category and prepare a presentation using PowerPoint.

Each power point should include the origins, characteristics, notable bands/performers, subgenres, and listening example(s).

UNIT 6 - Music Ensembles

CA Standard 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).

2.5 Perform in small instrumental ensembles with one performer for each part (level of difficulty: 5 on a scale of 1-6)

In this unit, piano III class will collaborate with other music classes such as instrumental class, voice department

Music collaboration is a brilliant art form but it is hard. This unit will teach students how to make a successful collaboration with other independent musician(s) as well as musical skills that required as a collaborative pianist. Each student will be assigned to play in a small group or duet with a partner.

Here are 4 cornerstones of musical collaboration that will be worked in this unit.

1. Musicianship – every musician in group should learn his/her part and study complete scores before the rehearsal
2. Communication – Collaborative musicians communicate promptly and clearly.
3. Culture – Group members feel free to share ideas and critiques
4. Strategy – Rehearsals should be productive and efficient.

Unit Assignment(s):

Students will perform their piece(s) in class performance. Their performance will be graded in these categories:

Tone (quality of the sound), Balance (balance among sections, clear melody) articulation, Interpretation (dynamics, style, phrasing) Accuracy (rhythm and technique), unity of ensemble

Students will be encouraged to perform in school events such as talent show, showcase, festival etc as well as community event such as county fair, local music festival. .

UNIT 7 - Understanding of Intermediate Music Theory

CA Standard 1.1 Read a full instrument or vocal score and describe how the elements of music are used.

2.6 Compose music in distinct styles

2.7 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional and nontraditional sound sources

Students will continue working on music theory. The topics in this unit are:

1. Major, minor (natural, harmonic, and melodic), blues scale
2. compound meter
3. Triads and 7th chords – Inversions, close and open position
4. Cadences – Perfect, Plagal and Imperfect
5. Transposition- Major key to Major key
6. Analysis – forms, dynamics, articulation etc
7. Composition

Unit Assignment(s):

Students will have a composition project. (Composition and Performance)

Composition

1. Students will compose 12 – 16 measures of melody line. (Students can choose the time signature and key signature).
2. Students will harmonize this melody line using the chords that learned in class

Performance

1. Students will perform the piece they wrote in class. (Right hand melody and Left hand accompaniment. The accompaniment should include inversions, open and close positions)
2. Students will transpose the piece into different key and perform (students can chose the key)

UNIT 8 - Using Musical Knowledge and Personal Aesthetic to Critique the Music

CA Standard 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is use

In this unit, a guideline to critiquing a performance will be taught and students will critique a performance using knowledge they learned in class.

Writing a critique helps students to express their view on the pieces of music that they hear. Students will develop critical thinking and learn how to critique more effectively.

Unit Assignment(s):

Students will be given a written assignment of concert critique.

The essay is required to include these information.

First paragraph

- an overview of the concert,

-title, date, time and location of the performance

-Artist/Performers

-Program of the concert

Body (Specifics about the pieces)

-Impressions of the performances using effective musical vocabulary

-analyze specific elements of the performance

Final paragraph

-impression on overall concert

-Suggestions how more fully the performance could inhabit.

UNIT 9 - Careers in Music Industry

CA Standard 3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.

5.3 Identify and explain the various factors involved in pursuing careers in music

The study on music careers will be continued. In this unit, students will more focus on the music careers beside performer and educators.

The careers will be covered in this unit are:

A&R Coordinator

DJ for Clubs or Events

Instrument Repair, Restoration and Tuning

Music Festival and Concert Organizer

Record Label Entrepreneur

Roadie

Writer – Music Scene

Unit Assignment(s):

Students will interview any person who is currently part of any type of music industry. Students will ask these questions and share about the interviewer to class.

Questions)

1. about a person
2. Job description
3. Required skills for the job
4. the most challenging part of job
5. number of hours work in a week
6. educational preparation for this job
7. qualifications to apply for this job

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Piano Literature Vol. 3-4	J.S. Bastien	Neil A Kios Music Company	2008	[empty]	Yes
New Orleans Jazz Styles Book 1-3	William Gillock	Willis Music	2005	[empty]	No
Hanon: the Virtuoso Pianist in Sixty Exercises	CL Hanon	G. Schirmer Inc	1986	[empty]	No

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
A History of Piano Literature	Stewart Gordon	Cengage Learning	1996	[empty]	No

Primary Documents

Title	Authors	Date	URL
Burgmuller op.100	Burgmuller	2004	[empty]
Burgmuller op.109	Burgmuller	1991	[empty]
Czerny Selected Piano Studies Vol. 1	Czerny	1986	[empty]

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Course Author:

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2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

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2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

2012-13 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Piano IV

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Piano IV

Encore Education Corporation

Submitted: Mar 31, 2019

Decision: Apr 4, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Piano IV	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Piano IV	

Title:	Piano IV
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	No
Prerequisites:	Piano III (Recommended) Audition Level III (Required)
Co-requisites:	Music Theory (Recommended)
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This advanced level course for pianists offers students the opportunity to master the technical, creative, and expressive aspects of the piano. Students are assigned piano repertoire individually according to ability for preparation and performance. Repertoire is selected according to four main eras of Western classical music tradition: Baroque, Classical, Romantic and Contemporary. Ensemble work is additionally assigned to students to re-enforce sight-reading ability, performance preparation and collaborative work with other musicians (vocalists and instrumentalists). Reading, listening assignments, analysis, and performance projects are incorporated into the curriculum. Students are required to participate in monthly department recitals and public performances during the holiday season and at the end of the academic year. Course content will provide opportunities for students to practice creating, performing, presenting, responding, critiquing, and networking. It will be aligned with the Visual and Performing Arts Content Standards for California Public Schools.

The following are the instructor's major teaching method and types of assessments.

Instructional Method

1. Warm-ups
2. Technical requirements
3. Individual coaching
4. Modeling
5. Review recordings & videos
6. Lecture with discussion

Assessment

1. In-class performance & public recitals
2. Practice journal & self- assessment
3. Group / individual project
4. Theory quiz & Test
5. Portfolio

Course content:

UNIT 1: Piano Musicianship

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

- 1.1 Read a full instrument or vocal score and describe how the elements of music are used.
- 1.5 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.

Students will learn thorough skills in rhythm, notes, and musical structures, which are all part of becoming more competitive pianists. This unit is designed to teach students critical listening skills and how to work on chord progressions, fingerings, scales and arpeggios more efficiently. Then they learn to apply these skills in their solo and ensemble keyboard repertoire. Students will examine and explore diverse musical styles and keyboard instruments.

Students will receive advice on specific topics related to sight-reading, and have an opportunity to test strategic approaches to these issues by sight-reading in front of each other. Students will learn to think quickly, and sight reading will be transformed into an enjoyable, fun activity that enhances their overall musicianship and enables them to discover new repertoire more rapidly.

Unit Assignment(s):

Students will be assigned to analyze a simple song to play accurately in terms of rhythm, pitch, tempo, dynamics, articulation, fingering, pedaling, and expression. Students will be assessed based on how precisely they analyze the song and how accurately they perform it.

Students will develop and refine artistic techniques in order to better analyze the artwork. Through the lesson, student will have an opportunity to develop and refine artistic techniques and methods in order to interpret, analyze, and conceptualize artwork.

UNIT 2: The Art of Pedaling

California Visual and Performing Arts State Standards Covered:

1.0 Creative Expression

- 2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1–6).

The art of pedaling is one of the most important of the numerous topics relating to the practice of piano performance. Pedaling demands as much care as accurate playing with the correct articulation and expression. Sensitive pedaling requires the pianist to listen carefully to all sounds produced. It is an essential element in the production of beautiful piano sonorities and advanced piano performance. This course is designed to teach students how to use pedal correctly and artistically. Students will learn to develop artistic techniques and methods in order to interpret, analyze, and conceptualize artwork.

Unit Assignment(s):

Modern pianos usually have three pedals, from left to right, the soft pedal (or una corda), the sostenuto pedal, and the sustaining pedal (or damper pedal). Once they're familiar with the pedal itself, they will be introduced to the types of pedal techniques mostly using sustaining pedal as below:

Legato, Direct, Preliminary, Half, and Flutter pedaling

The teacher will demonstrate how to play each pedaling and students will be asked to discern which pedaling would be appropriate for each excerpt. Students will be given time to practice and be assessed on their performance. Through the lesson, student will have an opportunity to develop and refine artistic techniques and methods in order to interpret, analyze, and conceptualize artwork.

UNIT 3: History of Piano Literature

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

1.6 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.

3.0 Historical and Cultural Context

3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.

3.2 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).

4.0 Aesthetic Valuing

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Students will survey the wide and immensely varied repertoire for piano practice from 1600 to present time. Knowledge of this literature is crucial to all pianists. Although musicologists identify numerous musical periods, the repertoire of keyboards usually include four major eras, Baroque, Classical, Romantic, & 20th/ 21st century. Students will research the styles of classical music from Baroque to contemporary; and American popular music from Civil war to present time. Students are encouraged to listen to several examples of each style at online sources available through Classical Music.net, Naxos, or other online sites and to listen for the characteristics of each period. The course provides an opportunity for peers and participants to share observations and insights.

Unit Assignment(s):

Students will make a timeline including twenty composers chosen from Baroque to Contemporary periods including American Jazz/pop music. Then they will choose three to five signature compositions of each composer focused on the piano repertoires and listen to them to create a paragraph long biography of the selected composers.

Students will report their findings to the class in an oral presentation, providing visual aid and a written essay.

The significance/relevance, contributions to music development, and literature of each progressive time will be included in the report. Students will acquire and use written, verbal, or nonverbal communication skills in a variety of forms and contexts to convey meaning through the presentation.

UNIT 4: Practice Strategy

California Visual and Performing Arts State Standards Covered:

2.0 Creative Expression

2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1–6).

Productive practice should be common sense, which means following a variety of procedures in order to attain the best results. Effective practice means careful sectional study with scores, determining fingering which feels natural for the intended musical expression, refining each unit through reinforcement, and repetition, while carefully observing all of the composer's directions. Through multiple tries on practice tips and strategies suggested in the assignments, students will be able to give more confident public performances, resulting in audience satisfaction and a sense of personal achievement. For the assessment, students will create a detailed practice strategy of their recital songs referring to suggested advice.

Unit Assignment(s):

Here's the list of practical tips & strategies which are beneficial to minimize any insecure moments during performance.

1. Awareness of all 5 senses during practice: Sight, Sound, Thought, and Touch
2. Keep an exact pulse and perfect rhythm, playing only as fast as they can play properly.
3. Study small portions of the piece at a time with repetition.
4. Using the same fingering that is best suited for both the songs and your own hands. Errors most often occur when the section they're studying is too long or they're playing too fast.
5. Repeat each section as many times as it takes until you are happy with what you played.
6. The notes are only one musical dimension. Dynamics, rhythm, expressive touches, and pedaling are other dimensions which combine to give a deeper perspective on music.
7. Polishing works to the best of their ability for satisfaction.
8. Students will continue to evaluate their performance progress by recording practice sessions not to miss any detailed instruction.

Once Students learned about the practice skills, they will be assigned to create a practice plan with the piece they're currently working on utilizing the tips and strategies they've learned to improve their practice method. Through the lesson, students will learn to develop and refine artistic techniques and methods in order to interpret, analyze, and conceptualize artwork.

UNIT 5: Performance Preparation & Critique

California Visual and Performing Arts State Standards Covered:

2.0 Creative Expression

2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5 on a scale of 1–6).

4.0 Aesthetic Valuing

4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.

4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

Each semester, students will select a minimum of 3-4 piano works to study including a duet piece. These can be selected from classical genre, pedagogical solo works, and/or an appropriate popular genre

piece to be performed at an annual recital, Festival or in-class performances. The piece must be added to their portfolio and kept ready for use in concert programs, auditions, and personal enjoyment. Solos and small ensembles, mostly four hands pieces, will be performed for class members to evaluate for accuracy, interpretation, and performance etiquette based on the given

assessment rubric. A rubric will be designed by the teacher and reviewed in class, so that each student can focus on these elements when it comes to prepare for their performances.

This lesson will provide opportunities for students to participate in all aspects of the artistic process, including presenting, producing, performing, and critiquing.

Unit Assignment(s):

Students will choose at least two solo pieces and one duet for the recital, listing the titles and dates in their portfolio.

They will create a practice plan to complete the songs and be ready for the recital at latest 2 weeks before the recital date.

Every class, students will record their practice time and portion they're working on in their journal. They will record the repertoire and performance date and venue on their portfolio to be eligible to get their conservatory cord during graduation.

For the ensemble pieces, student will listen to several recordings, which were preselected by the teacher in addition to their own choices. Among them the students will pick their choice. They're required to create a rehearsal schedule to meet the cut-off date to audition to perform in the recital.

Student will do self- assessment based on the rubric created by the teacher and check with teacher to get their class participation point.

UNIT 6: Music Theory & Composition

California Visual and Performing Arts State Standards Covered:

1.0 Artistic Perception

1.2 Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2 on a scale of 1–6).

2.0 Creative Expression

2.6 Compose music in distinct styles. 2.7 Compose and arrange music for various combinations of voice and acoustic and digital/ electronic instruments, using appropriate ranges and traditional and nontraditional sound sources. 2.8 Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, and mariachi).

This course is designed to have our students to explore harmony and function through a development of their theoretical knowledge of music. Beyond the standard scales and key signatures, students will begin to learn about chords and their function within a given key signature. Students will also develop their listening ability to recognize these elements in their performance ensembles. Also, students will learn Roman Numeral analysis as well as a complete understanding of the purpose of harmony in Western Tonal Music.

Students will have the opportunity to study the compositional styles of the common practice era, as well as create their own music utilizing the techniques they have been studying. By the end of this course, students will have a better comprehension of the music created between 1650 and 1900, as well as understand the internal procedures to create music. Students will use critical thinking skills including analyzing, synthesizing, creating, and evaluation to compose their song.

Unit Assignment(s):

Beginning composition students will be given a chord progression to compose their melody over. More advanced students will compose their own harmonic progression using their theoretical knowledge.

Students will be assigned to compose their song using free composing software with sound support (i.e. Musescore, ScoreCloud, Noteflight, Sibelius First).

Students will be required to submit a sheet music of their composition and play the song either using the software or by live performance in class. This course will provide students the opportunities to apply theories, artistic processes, and technology from one art form to another arts/media form.

UNIT 7: Physiology of Piano Playing

California Visual and Performing Arts State Standards Covered:

5.0 Connections, Relationships, Applications

5.3 Identify and explain the various factors involved in pursuing careers in music.

This course is designed to educate students that which is essential for expressive, injury-free piano playing. Many people think that we play the piano with our fingers alone. In fact, piano playing combines movements of the fingers with movements of the arms, the torso and the entire body. If the body is balanced and free, technique functions well and playing is secure, expressive and fluid. If the body is tense and out of balance, playing is not enjoyable. Once they become aware of the contribution of the entire body to piano playing, they learn to release tension, difficult passages become easier and more secure, and their playing is more expressive. Because they play without tension, they are not at risk of injury.

Students will learn the basic physiology of their body in relation to piano playing, and how to prevent our body from injuries like tendonitis, carpal tunnel syndrome, or back and shoulder pain that are common to pianists. Through this, students will include activities or assignments to document and summarize their work in an appropriate written format (e.g. research project).

Unit Assignment(s):

Students will watch the DVD titled *What every pianist needs to know about the body* by Thomas Mark. It consists of each body part in relation to playing piano such as finger orientation, supporting & delivering weight, posture vs. Balance, mapping the arm and hand, the use of wrist & joint, and movement of breathing and so on. Students can refer to the book with the same title if they prefer. Students will be tasked with doing this as a group research project. They will pick one specific topic out of the array of specific area of the body functions to do PowerPoint presentation combined with physical demonstration. In order to complete the research project, students will acquire and use written, verbal, or nonverbal communication skills in many forms/contexts to convey meaning through the performance.

UNIT 8: Preparation for the college audition

California Visual and Performing Arts State Standards Covered:

3.0 Historical and Cultural Context

3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

5.0 Connections, Relationships, Applications

5.3 Research musical careers in radio, television, and advertising.

Students will be tasked to research a college music program of their choice that they are interested in attending after completion of high school. They will identify what the audition requirements are, then create portfolio to assess where they are in relation to the requirements for their chosen program. They will create a list to be prepared for the admission requirements and auditions for their choice of school. Through the procedure, students will have opportunities to discuss artistic ideas with other students and learn a specific set of skills that must be developed outside of class time (e.g. portfolio/performance preparation)

Unit Assignment(s):

Students will search for the admission & audition requirements of the college program they would like to apply and make a list of requirements to get an admission. They will create a master plan to be prepared for the auditions for their choice of school, and then present it to the class and/ or to the teacher. Students will share the feedback from the teacher and the classmates during the rehearsal of audition pieces. Students will acquire and use written, verbal, or nonverbal communication skills to convey meaning through the presentation.

UNIT 9: Careers in Music and the Performing Arts

California Visual and Performing Arts State Standards Covered:

3.0 Historical and Cultural Context

3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.

5.0 Connections, Relationships, Applications

5.2 Analyze the role and function of music in radio, television, and advertising. Careers and Career-Related Skills

5.3 Identify and explain the various factors involved in pursuing careers in music.

The students will be given the opportunity to research various career options in music. Working professionals are brought in as guest lecturers to share their experiences, as well as advice specific to that career. Examples of lectures include, but are not limited to Music Performance, Music Education, Music therapy, Film music, Music industry and Music business. Once they look up the array of career options, they will research to learn more about the qualifications and details. Then they will talk about the careers they've researched with each other in a small group. Students will choose a career that they want to pursue and plan what they need to do to earn it. In addition, students will search for the music career opportunities in the local community that they can initiate immediately

Unit Assignment(s):

A couple of guest speakers who study music or work in the music industry will be invited. Students will participate in the workshops and have a Q & A session. Students will explore and search one career in the music or performing arts industry and create an oral presentation using PowerPoint about the education and experience needed to pursue a career of their interest in music or performing arts. Students will acquire and use written, verbal, or nonverbal communication skills to convey meaning through their presentations.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
Essential Piano Repertoire L. 9-10	Keith Snell	Neil A Kjos Music Company	2008	[empty]	Yes
Celebration Series, repertoire	NA	Frederick Harris Music	2007	[empty]	No
Piano Literature Vol. 5	J.S. Bastien	Neil A Kjos Music Company	2008	[empty]	No

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
Musical Style	Peter Coraggio	Neil A Kjos Music Company	2000	[empty]	No
Perfect Practice	Peter Coraggio	Neil A Kjos Company	1997	[empty]	No
9 Gifts for Pianist	Joy Song	Hal Leonard	2015	[empty]	Yes

Title	Author	Publisher	Edition	Website	Read in entirety
Pedaling - The Soul of the Piano	Peter Coraggio	Neil A Kjos Music Company	1997	[empty]	Yes

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
What Every Pianist Needs to Know About the Body	Thomas Mark	GLA Publications, Inc.	2003	[empty]	Yes

Primary Documents

Title	Authors	Date	URL
Burgmuller op.109	Burgmuller	1991	[empty]

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Musescore (Freeschor writer software)	[empty]	[empty]	[empty]	[empty]	musescore.com	software
Sibelius First	[empty]	[empty]	[empty]	[empty]	sibelius.com	software
Scorecloud	[empty]	[empty]	[empty]	[empty]	scorecloud.com	software
What every pianist needs to know about the body	[empty]	[empty]	[empty]	2003	[empty]	DVD

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2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

2014-15 - Encore Education Corporation

2013-14 - Encore Education Corporation

Retroactive Years:



A-G Course
Description

Professional
Musical Theater
Dance Honors

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Professional Musical Theater Dance Honors

Submitted: Feb 4, 2019

Decision: Feb 12, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Pro Music Theater H	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Pro Music Theater H	

Title: Professional Musical Theater Dance Honors

Length of course: Full Year

Subject area: Visual & Performing Arts (F) / Dance

UC honors designation? Yes

Non-honors equivalent course: Musical Theater

Prerequisites: Successful Audition (Required)
Jazz Dance I (Recommended)
Ballet I (Recommended)

Co-requisites: Concurrent Enrollment in Professional Performance Artist (Required)

Integrated (Academics / CTE)? Yes

Grade levels: 10th, 11th, 12th

Course Description

Course overview:

In this course, students will work in a practical lab setting where in depth, advanced dance techniques will be taught and mastered within the Musical Theater Dance genre. Students will create and learn both group and individual performance pieces based on fundamentals and principles within musical theater dance. They build technical dance knowledge based on class choreography, warm-ups, across the floors, and musical theater pieces taught within the class. They will participate in lab classes and master classes that help students participate in discussions and techniques that cover the world of advanced and professional level musical theater dance. This intense lab based class will

work in conjunction with the Professional Performance Artist class to create musical tour productions that include fundamental and advanced techniques in dance. The goals of this class are for students to master the techniques and understanding of fundamental and advanced dance skills for musical theater. Students will show advanced skill in musical theater dance. Students will identify and critique professional musical theater performances and be able to create production pieces that display correct technique and advanced knowledge of fundamentals within the genre of musical theater dance. Honors Captstone project is to create a music video featuring musical theater dance as the subject of the project.

Course content:

Unit 1 - Dance Safety, Necessity, and Science behind appropriate dance warm ups

- The Definition of and purpose of dance safety
- The reason why dance warm ups play a vital role in the longevity of professional dancers
- What is an appropriate dance warm up?
- What elements are required for a successful dance warm up?
- Students will also learn a series of dance warm ups that will be used at the beginning of every class.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

Students will research multiple reputable dance sources to create a report on appropriate dance safety, what should be included in a dance warm up, then explain why a dance warm up is necessary (the science behind a warm up). Students will produce a step by step video of a warm up that is appropriate for a dancer and then lead the class with their warm up.

Unit 2 - A Critical Look at Historical Musical Theater Dance

Students will watch a historical music theater movie (Singing in the Rain) and will compare and contract the classical historic work with a modern contemporary music theater piece (La La Land). Students will complete a critical discussion of the similarities and differences between the two works to gain critical knowledge of musical theater.

Using advanced technique gained from the lab portion of the course and coupling it with the knowledge from the critical discussions of compare and contrast of two separate works, students will create a musical theatre piece that will be used in a production in the style of musical theater.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will participate in a teacher lead critical discussion of the comparison of two timely musical theater pieces.

Students will work in a group to create a musical theater dance piece based on the knowledge gained from the two critical pieces and the critical discussion.

Unit 3 - Self Evaluation and Audition Techniques in Musical Theater Dance

Students will go through a comprehensive self evaluation that includes a series of professional audition technique labs to practice audition techniques in dance for the purposes of securing a job in musical theater as a dancer. These auditions will use instructors and masters from the professional industry to help with audition techniques.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will prepare audition materials and prepared pieces for the audition process that will be turned in a lab based mock audition series.

Students will take part in a "Cattle call" style dance audition and an Improv based dance audition.

Unit 4 - Musical Theater Dance in Contemporary Non Musical Theater Production Applications

Students will watch (either live or recorded) two productions that would not be designated as musical theater. They will identify and evaluate how the knowledge and expertise in Musical Theater Dance is helpful and important even in a non musical theater production. Through evaluation, students will create a musical theater based dance piece that would be used in a non musical theater production.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will watch two performances (Cirque du Soleil's "Toruk" and "Justin Timberlake: Live at Madison Square Garden")

Students take part in a critical discussion about the musical theater dance influence on modern works that are not designated as musical theater.

After critical discussion, students will create a musical theater based dance piece that would be used in a non musical theater production.

Unit 5 - Musical Theater Dance in Foreign Applications

Students will research and create a short 2 minute presentation about a musical theater production that was created outside of the United States. Students should be able to discuss the type of choreography that was completed in the foreign musical theater piece and notate differences in choreography between US and foreign musical theater choreography.

Students will work with small groups to create a foreign inspired musical theater choreography piece.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will be reviewing the benchmark assessments to make sure that they are gaining the physical mastery required to move to the next musical theater dance level.

Students will create a 2 minute verbal presentation about a foreign musical theater production. They will present during a regular class period.

Students will work in small groups to create a foreign inspired musical theater choreography piece.

Unit 6 - Musical Theater Dance in Domestic Applications

Students will overview the history of American Musical Theater using the primary document. Students will take an academic approach to the dance genre that they have worked to master. Students will observe a variety of musical theater dance pieces that would be considered iconic. Critical classroom discussions will talk about the iconic dance pieces, their choreographers, and the nuances that have made these pieces timeless and/or iconic.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will read passages from the primary document to prepare for the critical classroom discussions regarding the history of American Musical Theater.

Students will break into small groups and recreate as close to the original as possible, iconic choreographed routines made famous in American Musical Theater.

Unit 7 - Self Evaluation and Social Media Dance Auditions

Students will evaluate their ongoing progress based on the benchmark matrices created for different levels within the musical theater dance department.

Students will research and conduct critical discussions regarding how to create a professional level social media presence that can help kick start professional dance auditions in the musical theater industry.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Students will complete a written self evaluation based on the benchmark matrices created for the musical theater dance program.

Students will complete research regarding social media and how to pivot a social media presence to help break into a dance career.

Students will create a professional social media presence for the purposes of professional dance auditions.

Unit 8 & 9 - Producing a Musical Theater Dance Production

Building on previous units, students will work as a group to create a musical theater dance production that will be performed in front of an audience. This production will include solo and group pieces that are all based on the musical theater genre. This production will include knowledge gained in regards to foreign musical theater and domestic musical theater.

Students attend a compulsory lab class at least twice per week where a musical theater dance class will take part for 60 minutes. This musical theater dance class is an advanced dance class using musical theater as the genre. This class works on choreography that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

Students will create rehearsal and production schedules and assign each member of the class to a different part of management for the production. Using knowledge gained from the requisite concurrent course, they will be tasked with all elements of the production including sound, lighting, costuming, marketing, choreography, and overall direction of the production.

The lab portion of the class will work on dance techniques including warm up and advanced techniques in musical theater style dance including - kicks, leaps, turns, balance, flexibility, partner dancing, musicality, and choreography. Each month (unit) the class will work on specific techniques and will create a combination that runs in congruence of the musical theater unit that is taught during that unit.

Honors Final Exam Details:

HONORS CAPSTONE PROJECT

Students will create a musical theater dance video that will include:

- all aspects of a production (Units 8 & 9)
- posted on their professional social media site (Unit 7)
- Using influences from both domestic and foreign musical theater influences (Units 5 & 6)
- One portion of the music video will use musical theater dance in a non musical theater application (Unit 4)
- Students will document the audition process for casting their music video (Unit 3)

FINAL EXAM

Students will take part in a benchmark assessment based on technical requirements for musical theater dance.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
The Healthy Dancer - ABT Guidelines for Dancer Health	American Ballet Theater	MCFadden Performing Arts Media	2008	[empty]	No

Primary Documents

Title	Authors	Date	URL
Anything Goes: A History of American Musical Theatre	Ethan Mordden	2013	[empty]

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Singing in the Rain	[empty]	Gene Kelly, Stanley Donlon	Warner Brothers	Rerelease 2012	[empty]	DVD
La La Land	[empty]	Damien Chazelle	Lionsgate	2016	[empty]	DVD
Cirque du Soleil - Toruk	[empty]	Michel Limeoux, Victor Pilon	Cirque du Soleil Images	2015	[empty]	Streaming Video
Justin Timberlake: Live From Madison Square Garden	Justin Timberlake	Marty Callner	Sony Music	2012	[empty]	Streaming Video

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

Professional
Performance
Arts 2 Honors

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Professional Performance Arts 2 HONORS

Submitted: Feb 2, 2019

Decision: Feb 13, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Pro Perf Art 2 Honors	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Pro Perf Art 2 Honors	

Title:	Professional Performance Arts 2 HONORS
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	Yes
Non-honors equivalent course:	Musical Theater
Prerequisites:	Professional Performance Artist HONORS (Required)
Co-requisites:	must be concurrently enrolled in at least two college preparatory performing arts classes (Required)
Integrated (Academics / CTE)?	Yes
Grade levels:	10th, 11th, 12th

Course Description

Course overview:

This is a second year course for the Professional Performance Artist course. Year two of this program adds depth to the curriculum from year one and adds additional management training for students enrolled in the class. Students will create and learn both group and individual performances pieces based on fundamentals and principles within vocal music, dance, and acrobatics. They build performances based on historical, philosophical and cultural prompts, using appropriate written and verbal performance analysis and descriptions of their work and the work of others. They will participate in lab classes and master classes that help students participate in discussions and techniques that cover the philosophical, cultural and historical place for performing arts in a society. This intense lab based class will create musical tour productions that include fundamental and advanced techniques in solo and choral vocals, dance (including pointe, ballet, lyrical, jazz, hip hop,

tap, ballroom, Bollywood), and acrobatics (including tumbling gymnastics, rhythmic gymnastics, aerialist arts, and prop techniques). The goals of this class are for students to master the understanding of how to engineer, plan, and direct portions of a touring production. Students will show advanced skill in all performance methods introduced in year one of this series of courses. Students will identify and critique multiple types of professional performances and be able to direct productions in a management position. All students selected to be in this class are required to complete a personal professional portfolio web site, learn and perform multiple shows throughout the tour dates (September through May) at a variety of locations, attend three 1 week boot camp rehearsal and master classes for intensive training, complete cultural project for country based productions, complete a critical analysis project based on an anti-bullying production, complete history research and turn it into a production. They also manage parts of the production tour.

Course content:

UNIT 1 - Managing Professional Artistic Development

Students will learn how to create and market a professional persona and production in the performing world. For the lab portion of the unit, students will create and work with marketing managers to confirm and book locations of a touring production. They will work with location contacts to confirm needs and wants of the contact location and for the touring production group. Students will complete the production material resulting in a performance, professional biographies including headshots /web sites, and provide an objective critique of the initial production. Students will also learn how to create a professional work calendar / checklist to help them succeed as a professional artist.

Unit Assignment(s):

For the unit covering Managing Professional Artistic Development, students will work "lab" time scheduled directly with marketing management professionals to create calendars and checklists for production tour planning. They will work directly within this lab class to oversee and manage at least one tour stop for the production tour. They will also create and explain their method of communication and logging a professional work calendar and a checklist of events that need to be completed as a successful professional performance manager.

UNIT 2 - Understanding Performance Art as Societal Catalyst

Students will learn how to incorporate artistic expression using vocal music, dance, and acrobatics to portray a societal view or catalyst. This unit is designed to teach students the power of arts in social expression. For the lab portion of the unit, students will create and be taught a production that is based on a social theme. For the academic portion of this unit, students will be required to look at the history of social expression for the purposes of giving power to a social concept or theme. Students will discuss how performance can and has been used in society to progress social, political, and humanitarian ideals.

Unit Assignment(s):

Students will learn how to communicate positive societal ideals through performance. For the lab portion of the unit, students will create a one hour production as an "anti-bullying" campaign featuring messages that will be clear to elementary school aged children. Students will perform the production at elementary school and critique the performance for the effectiveness of communication. For the academic portion of the unit, students will be required to research past performances that were created to make a societal statement. Students will present to the class the findings for their research. Students will research pertinent information on "anti-bullying" and will use personal experiences to build the elementary school production. (NCA #1,2,3)

Unit 3 - Using Performance Arts as a means of understanding history

Students will learn how to communicate historical ideals through creative expression. This unit is designed to teach students how to research historical works and recreate / modernize them for the purposes of professional production. For the lab portion of the unit, students will create and be taught a production that is based on a historical musician or historical music era. For the academic portion of this unit, students will learn pieces in dance and vocal music from the historical musician to create a tribute production. Students will research the historical musician or historical music era and gain understanding by the evaluating how the arts convey meaning (NCA 7,8,9)

☐ Unit Assignment(s):

Students will learn how to communicate the history of a figure in a production through performance. For the lab portion of the unit, students will create a one hour production as a "musical tribute" to an era or musician. This production will be performed before an audience. Students will research fundamental dances associated with historical content, costuming relevant to the historical content, and multi media presentations to teach the audience about the historical content. Students will learn exact connections historically to the modern day performance techniques in vocal music, dance, and acrobatics.

Unit 4 - Using Performance Arts as a means of understanding global cultures

Students will learn specific performance techniques relevant to vocal music, dance, and acrobatics from around the world. This unit is designed to teach students the differences around the world within performing arts. Fundamental worldwide techniques in dance, vocal music, and acrobatics relating artistic ideas and work with personal meaning and external content (NCA 9, 10). For the lab portion of the unit, students will research and be taught culturally significant pieces from around the world that will culminate into a 90 minute production as a dedication to worldwide performing arts. For the academic portion of this unit, students will watch cultural pieces from around the world and work with master teachers fluent in diverse cultural performance from around the world.

☐ Unit Assignment(s):

Students will learn about the variances of worldwide performance techniques through the study and creation of a full length performance. Students will take part in a rehearsal process that includes both student and teacher created cultural performances based on countries from around the world. The end product will result in a full length artistic performance that is performed in front of a live audience. Students will create a performance piece and will research costumes and performances from specific countries around the world. Guest teachers will be used to teach fundamental techniques of cultural dances (Bollywood, Ballet Folklorico, clogging, African Dance, etc.) Students will complete performance and then do a class critique of a video of the performance.

Unit 5 - Directing and managing Performance Arts as a means of replicating historic works

Students will create and manage/direct specific historic works of vocal mastery, dance choreography, and acrobatic artistic expressions. This unit is designed to teach students the relevance of mastering historical pieces to progress their own professionalism. They will work with year 1 students as their casts to create representations of historical works. For the lab portion of the unit, students will model exactly prior works of art created for performance. The pieces that are modeled will be placed into a production and performed in front of an audience. For the academic portion of the unit, students will watch specific historic works from both modern and contemporary history. They will provide critiques of the works and then work to replicate the historic pieces. They will also add a relevant update to the replication to help historic pieces move into modern times.

☐ Unit Assignment(s):

Students will learn about how direct and manage cast members using the fundamental techniques in dance, vocal music, and acrobatics are rooted in historical fundamental techniques. Students will take part in a rehearsal process that includes watching and replicating historic performance works. The end product will result in a performance in front of a live audience. Students will provide verbal presentation of critiques of historic works and use critical thinking to discuss the similarities in fundamental technique between the historic works and the modern times technical works.

Unit 6 - Maintenance and Operations of a Touring Production

With the tour production running, students in this course will work through and report maintenance and operations for a touring production. This includes creating training manuals on "how to" within the different departments of the touring department. This unit is designed to teach students how to professionally set up and operate professional production equipment. For the lab portion of this unit, students will put together training materials for how to handle logistics on a tour. For the academic portion of the unit, students will work with human resources professionals to help create step by step manuals.

☐ Unit Assignment(s):

Students will be assigned a specific technical aspect of the tour to create a training manual for first year students to follow. Areas for manuals include sound, lighting, load, costume, inventory, repertoire, material, scheduling.

Unit 7 - Understanding the Technical Requirements of a Professional Dancer

Students enrolled in the class are already designated as advanced dancers and have completed prerequisite dance classes or auditions. Students will enhance their vocabulary and fundamentals in dance in the areas of ballet, jazz, lyrical, tap, and hip hop. They will examine a variety of works by choreographers and will participate in choreography and creation of dance works. For the lab portion of the class, students will participate in master classes from professional dancers. For the academic portion of the class, students will create professional resumes for their dance careers and participate in video auditions. They will also cover specific health concerns and health habits that turn dancers into lifelong performers. Students will critique contrasting genres such as ballet and hip hop and will choreograph pieces that include contrasting genres. Skills covered in this unit include: core balance, leaps, turns, extensions, fluidity, flexibility, musicality, repetition, and choreography.

☐ Unit Assignment(s):

Students will learn the important key factors needed to become a professional dancer, enhance vocabulary used in dance, critique differing genres, and create works in dance representative of a variety of styles. Students will work during the lab portion of their class to participate in master classes given by professional dancers. Students will create a combo that will be performed, taught, and critiqued in class. For the academic portion of the class, students will complete research on how to remain healthy as a dancer, create a written health regimen as a dancer, and complete a professional dancer resume for the purposes of becoming a professional dancer.

Unit 8 - Understanding the Technical Requirements of a Professional Singer

Students enrolled in the class are already designated as advanced vocalists and have completed prerequisite vocal classes or auditions. Students will enhance their vocabulary and fundamentals in vocal music in the areas of classical, jazz, pop, rock, rap, musical theater, and choral. They will examine a variety of music involving multiple genres and eras. They will participate in learning music via sight reading, ear pitch, recorded accompaniment, band accompaniment, and piano accompaniment. For the lab portion of the class, students

will participate in master classes from professional singers and casting directors. For the academic portion of the class, students will create professional songbooks for the purpose of auditions within their vocal careers and participate in mock vocal auditions. They will also cover specific health concerns and health habits that turn singers into lifelong performers. Students will critique contrasting genres such as classical and pop music and will perform pieces that include contrasting genres. Skills covered in this unit include: vocal health, breath support, memorization, sight reading, pitch, meter, and musicality.

☐ Unit Assignment(s):

Students will learn the important key factors needed to become a professional singer, enhance sight reading ability, critique differing genres, and create works in vocal music representative of a variety of styles. Students will work during the lab portion of their class to participate in master classes given by professional singers and casting directors. Students will perform a variety of vocal pieces with a variety of accompaniment in class and in a live performance. For the academic portion of the class, students will complete research on vocal health, create an audition songbook, and create a comprehensive vocal warmup routine that supports full warmth and longevity of vocal health.

Unit 9 - Understanding the Technical Requirements of a Professional Acrobat

Students enrolled in the class are already designated as advanced acrobats and have completed prerequisite classes or auditions. Students will enhance their vocabulary and fundamentals in acrobatics in the areas of gymnastics tumbling, aerialist, hand acrobatics, prop acrobatics, and ground arts. They will examine a variety of live and recorded acrobatic arts pieces and provide written critiques of each. For the lab portion of the class, students will participate in master classes from professional acrobats within the areas of gymnastic tumbling, aerialists, ground acrobatics, prop acrobatics, and balance. For the academic portion of the class, students will submit written critiques of live and recorded performance works within multiple genres of acrobatics. They will also cover specific health concerns and health habits that turn acrobats into lifelong performers. Students will critique contrasting genres such as aerialist and prop acrobatics and will perform pieces that include contrasting genres. Skills covered in this unit include: health habits, strength training, core, musicality, and choreography.

☐ Unit Assignment(s):

Students will learn the important key factors needed to become a professional acrobat, enhance strength training, critique differing genres, and create works in acrobatics representative of a variety of styles. Students will work during the lab portion of their class to participate in master classes given by professional acrobats. Students will watch live and recorded performance pieces and provide a written critique for each. Students will complete research on gymnast health and create a comprehensive health plan that supports full safety and longevity of acrobatic/gymnast health.

Unit 10 - HONORS Capstone Performance Arts Research Project

Students will take an academic approach to their performance arts career. Using multi media as a means for presentations, students will use critical thinking and the unite prior to complete a research paper and presentation project that covers the history, cultural, social, and artistic presentations within one of the performance genres covered within the course. Students will learn to approach arts genres with academic objectivity.

☐ Unit Assignment(s):

Students will learn how to approach their favorite arts genre academically. Outside of the regular assigned classroom, students will create an original research project that will be presented as a multi media report to the classroom. Students will use a variety of resources to create a presentation of one of the main performance arts covered within this class. The capstone project will include: a) the

social impact of the art genre and an example of the social use of the art. b) the cultural impact of the art genre and an example of the cultural use of the art. c) the historical impact of the art genre and an example of the historical use of the art. d) the personal impact of the art genre and an example of how the art has become part of their personality. e) the professional impact of the art genre and an example of modern day professional impact. This presentation will be given to the full class at the end of the school year as part of the final.

Honors Final Exam Details:

PART 1 - PUBLIC FESTIVAL - The class will work together to create and execute a children's arts festival based on the pieces that are taught within the course including marketing, design, scheduling, and execution. This performance will be marketed by the students and will culminate into a live public event at the end of the school year.

PART 2 - STUDENT AUDITION - Each student will be required to create an audition within each of the three genres of art covered within this class - dance, vocal music, and acrobatics. Dance will require a 90 second self choreographed piece. Vocal auditions will require students to choose 24 bars of sheet music for the live audition. Acrobatics will require a self choreographed piece that is 90 seconds long. Auditions will be executed live in class and performed in front of the students in class for a jury critiqued audition.

PART 3 - WRITTEN JURY CRITIQUE - Each student will be responsible for creating a written critique of each person that performs their student audition. Written critiques will be provided to the student auditioning. Students will cite both positive and negative parts of the audition, critiquing objectively.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
The Production Manager's Toolkit	The Focal Press Toolkit Series	Routledge	1 edition (August 20, 2016)	[empty]	Yes
Aerialist Circus Training and Safety	Carrie Heller	National Writers Press	2005	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Theatre Management: Arts Leadership for the 21st Century	[empty]	Red Globe Press	1st Edition, 2018	[empty]	No
Dance Medicine: Head to Toe: A Dancer's Guide to Health	Judith Peterson, MD	Princeton Book Company	2011	[empty]	No
Berklee in the Pocket	[empty]	Berklee Press	2004	[empty]	Yes

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
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Title	Author	Director	Name of video series	Date	Website	Medium of Publication
FYRE - The Greatest Party That Never Happened	[empty]	[empty]	Netflix	January 2019	[empty]	documentary
All Together Now	Cirque Du Soleil	EMI	[empty]	2008	[empty]	DVD documentary

Additional Information

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Course Author:



A-G Course
Description

Professional
Performance
Musician Honors

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Professional Performance Musician HONORS

Submitted: Feb 3, 2019

Decision: Feb 9, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		PRO MUSIC HONORS	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		PRO MUSIC HONORS	

Title:	Professional Performance Musician HONORS
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	Yes
Non-honors equivalent course:	Jazz Band
Prerequisites:	two years of college preparatory music coursework and qualifying audition (Required)
Co-requisites:	must be concurrently enrolled in at least two college preparatory music arts classes (Required)
Integrated (Academics / CTE)?	Yes
Grade levels:	10th, 11th, 12th

Course Description

Course overview:

In this course, students will create and learn both group and individual performance pieces based on fundamentals and principles within instrumental music. They build performances based on historical, philosophical and cultural prompts, using appropriate written and verbal performance analysis and descriptions of their work and the work of others. They will participate in lab classes and master classes that help students participate in discussions and techniques that cover the philosophical, cultural and historical place for music in a society. This intense lab based class will create musical tour productions that include fundamental and advanced techniques in solo and group band project (including classical, jazz, contemporary, rhythm, music theory). The goals of this class are for students to master the understanding of fundamental techniques of creating, producing, and executing a full touring production using music. Students will show advanced skill in

performance methods. Students will identify and critique multiple types of professional performances and be able to create production pieces that display correct technique and advanced knowledge of fundamentals and music theory within music. All students selected to be in this class are required to complete a personal professional portfolio web site, learn and perform multiple shows throughout the tour dates (September through May) at a variety of locations, attend three 1 week boot camp rehearsal and master classes for intensive training, complete a critical analysis project based on a "Music in Education" production, complete history research and turn it into a production.

Course content:

UNIT 1 - Personal Professional Artistic Development

Students will learn how to create a professional persona in the performing world. For the lab portion of the unit, students will create and be taught performance pieces that will be developed into a full length production(s). Performances are based on a theme that is either a) culturally based, b) societal based, c) historically based. Students are required to create and choose appropriate costuming that fits with the theme. For the academic portion of the unit, students will go through a series of professional "master class" lectures and activities working with professional performing artists to begin to create a professional representation of themselves. Students will complete the production material resulting in a performance, professional biographies including headshots /web sites, and provide an objective critique of the initial production. Students will also learn how to create a professional work calendar / checklist to help them succeed as a professional artist.

☐ Unit Assignment(s):

For the unit covering Personal Professional Artistic Development, students will attend "lab" rehearsals to complete the performance portion of the unit. Students will be able to realize artistic ideas and work through interpretations and presentation. (NCS #4) Students will create and choose appropriate costuming for the performance and show their costumes for class critique in a costume parade. Costumes will show understanding of theme and relevance to the theme of the production. Students will then attend classes of professional performers where they will learn how to create appropriate resume / marketing materials for themselves for the purpose of professional development. Students will complete a professional bio with headshot and a professional marketing web site. They will also create and explain their method of communication and logging a professional work calendar and a checklist of events that need to be completed as a successful professional performer.

UNIT 2 - Understanding Music as a Societal Catalyst

Students will learn how to incorporate artistic expression using music to portray a societal view or catalyst. This unit is designed to teach students the power of arts in social expression. For the lab portion of the unit, students will create and be taught a production that is based on a social theme. For the academic portion of this unit, students will be required to look at the history of social expression for the purposes of giving power to a social concept or theme. Students will discuss how performance can and has been used in society to progress social, political, and humanitarian ideals.

☐ Unit Assignment(s):

Students will learn how to communicate positive societal ideals through performance. For the lab portion of the unit, students will create a one hour production as a "Music in Education" campaign featuring messages that will be clear to elementary school aged children. Students will perform the production at elementary school and critique the performance for the effectiveness of communication. For the academic portion of the unit, students will be required to research past performances that were created to make a societal statement. Students will present to the class the findings for their research. Students will research pertinent information on "Music in Education" and will use personal experiences to build the elementary school production. (NCA #1,2,3)

UNIT 3 - Using Music as a means of understanding history

Students will learn how to communicate historical ideals through creative expression. This unit is designed to teach students how to research historical works and recreate / modernize them for the purposes of professional production. For the lab portion of the unit, students will create and be taught a production that is based on a historical musician or historical music era. For the academic portion of this unit, students will learn a full concert exploring different genres of live music to create a tribute production. Students will research the historical musician or historical music era and gain understanding by the evaluating how the arts convey meaning (NCA 7,8,9)

☐ Unit Assignment(s):

Students will learn how to communicate the history of a figure in a production through music performance. For the lab portion of the unit, students will create a concert production as a "musical tribute" to an era or musician. This production will be performed before an audience. Students will research fundamental music associated with historical content, costuming relevant to the historical content, and multi media presentations to teach the audience about the historical content. Students will learn exact connections historically to the modern day music performance techniques.

UNIT 4 - Using Music as a means of understanding global cultures

Students will learn specific performance techniques relevant to instrumental music from around the world. This unit is designed to teach students the differences around the world within music. Build fundamental worldwide techniques in music and work with personal meaning and external content (NCA 9, 10). For the lab portion of the unit, students will research and be taught culturally significant pieces from around the world that will culminate into a concert production as a dedication to worldwide music. For the academic portion of this unit, students will watch cultural pieces from around the world and work with master teachers fluent in diverse cultural music from around the world.

☐ Unit Assignment(s):

Students will learn about the variances of worldwide music techniques through the study and creation of a concert performance. Students will take part in a rehearsal process that includes both student and teacher conducted cultural music pieces based on countries from around the world. The end product will result in a concert that is performed in front of a live audience. Students will create a performance piece and will research nuances for instrumental music from around the world. Guest teachers will be used to teach fundamental techniques of cultural music. Students will complete a concert and then do a class critique of a video of the performance.

UNIT 5 - Using Music Theory as a means of replicating historic works

Students will model specific historic works of music expressions. This unit is designed to teach students the relevance of mastering historical pieces to progress their own professionalism. For the lab portion of the unit, students will model exactly prior works of music created for performance. The pieces that are modeled will be placed into a concert and performed in front of an audience. For the academic portion of the unit, students will watch specific historic works from both modern and contemporary history. They will provide critiques of the works and then work to replicate the historic pieces. They will also add a relevant update to the replication to help historic pieces move into modern times.

☐ Unit Assignment(s):

Students will learn about how fundamental techniques in music are rooted in historical fundamental techniques. Students will take part in a rehearsal process that includes watching and replicating historic performance works. The end product will result in a concert in front of a live audience. Students will provide verbal presentation of critiques of historic works and use critical thinking to discuss the similarities in fundamental technique between the historic works and the modern times technical works.

UNIT 6 - Understanding the Technical Requirements of a Touring Concert Production

Students will go through specific technical fundamentals of setting up and operating the technical features of a touring productions including sound, lights, sets, props, backstage area, and marketing materials. This unit is designed to teach students how to professionally set up and operate professional production equipment. For the lab portion of this unit, students will put together a full touring set. For the academic portion of the unit, students will work with professional theater, sound, and lighting technicians and create a schematic on how to set up all technical aspects of the touring show.

Unit Assignment(s):

Students will learn how to set up, operate, and work as a professional theater technician. Students will build and set up the technical stage, backstage area, sound and lighting from the ground up and then perform using the technical set up. Students will complete a technical schematic of the set up.

UNIT 7 - Understanding the Technical Requirements of a Professional Musician

Students enrolled in the class are already designated as advanced musician and have completed prerequisite music classes or auditions. Students will enhance their vocabulary and fundamentals in music and music theory. They will be introduced to alternate musical instruments (like percussion, guitar, and piano as examples). They will examine a variety of works by conductors and will participate in small groups to create original musical works. For the lab portion of the class, students will participate in master classes from professional conductors and musicians. For the academic portion of the class, students will create professional resumes for their music careers and participate in video auditions. They will also cover specific performance concerns and professional habits that turn musicians into lifelong performers. Students will critique contrasting genres such as classical and rock and will master pieces that include contrasting genres.

Unit Assignment(s):

Students will learn the important key factors needed to become a professional musician, enhance vocabulary used in music, critique differing genres, and create works in music representative of a variety of styles. Students will work during the lab portion of their class to participate in master classes given by professional musicians. Students will create an original music piece that will be performed, taught, and critiqued in class. For the academic portion of the class, students will complete research on how to stay actively employed in the music business, create a written regimen as a musician, and complete a professional music resume for the purposes of becoming a professional musician.

UNIT 8 - Deepening the Understanding and Importance of Music theory

This unit covers knowledge already acquired in requisite courses and then deepens the knowledge from the position of a conductor and/or composer. Students will be responsible for working on composing an original written piece using multiple instruments, and then conducting the piece. This piece will be performed in class and then critiqued by a jury panel.

☐ Unit Assignment(s):

Students will work solo or in small groups to create an original composed music piece. They will be responsible for writing all sheet music for all instrumentation and then having a group of musicians learn the piece. Students will then conduct the piece in class. Students of the class will provide jury critique of each original piece.

UNIT 9 - Understanding the Admission requirements of a music program

To insure the success of the musician after high school, students will be tasked with researching a college / post secondary music program of their choice that they are interested in attending after completion of high school. They will identify what the admission requirements are, then create a self evaluation of where they are in relation to admission requirements for their chosen program. They will create an admissions audition for their program of choice, then present it to the class. Students will offer feedback for the admissions auditions. The goal of this unit is to prepare students for the rigorous audition process for life after high school.

☐ Unit Assignment(s):

Students will work independently to research the admission requirements of an elite music program. Students will make a list of requirements for entry. Once the admission requirements are established, students will create their admissions audition and present it to the class. The class will provide feedback to help the student improve their admissions audition for the program of their choice.

UNIT 10 - HONORS Capstone Music Arts Research Project

Students will take an academic approach to their performance arts career. Using multi media as a means for presentations, students will use critical thinking to complete a research paper and presentation project that covers the history, cultural, social, and artistic presentations of a famous musician/composer within their instrument of expertise. Students will learn to approach arts genres with academic objectivity.

☐ Unit Assignment(s):

Students will learn how to approach their favorite arts genre academically. Outside of the regular assigned classroom, students will create an original research project that will be presented as a multi media report to the classroom. Students will use a variety of resources to create a presentation of a historical musician within their specific instrument knowledge. The capstone project will include: a) the biography of the musician covered. b) the cultural impact of the music genre mastered by this musician and the specific impact of this musician if any. c) a video or live performance of the musician playing a work of music made famous by the musician that is the object of the research project. This presentation will be given to the full class at the end of the school year as part of the final.

Honors Final Exam Details:

PART 1 - STUDENT PERFORMANCE - The class will work together to create and perform a show based on the pieces that are taught within the course including: all styles and genres within each arts discipline, the technical schematic with lighting and sound plans, pieces that cover social impact of art, pieces that cover historical impact of art, pieces that cover historical impact of art. This performance will be marketed by the students and will culminate into a live public show at the end of the school year.

PART 2 - STUDENT AUDITION - Each student will be required to create a live audition that includes two contrasting music genres. Auditions will be executed live in class and performed in front of the students in class for a jury critiqued audition.

PART 3 - WRITTEN JURY CRITIQUE - Each student will be responsible for creating a written critique of each person that performs their student audition. Written critiques will be provided to the student auditioning. Students will cite both positive and negative parts of the audition, critiquing objectively.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
The Norton Anthology of Western Music (Seventh Edition, Volume 1)	WW Norton	WW Norton & Company	7th Edition, 2014	[empty]	Yes

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
Music: The Definitive Musical History	DK	DK	Reprint Edition, 2015	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
Music Theory for Dummies	Michael Pilhofer	For Dummies	4 Edition / 2015	[empty]	No
The Complete Idiot's Guide to Music Composition: Methods for Developing Simple Melodies and Longer Compositions (Complete Idiot's Guides (Lifestyle Paperback))	Michael Miller	Alpha	2005	[empty]	No

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
In Search of Great Composers	[empty]	Phil Grabsky	Naxos of America	2016	[empty]	dvd

Additional Information

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A-G Course
Description

Professional
Vocal Artist
Honors

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Professional Vocal Artist Honors

Submitted: Feb 5, 2019

Decision: Feb 13, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Pro Vocal Art H	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Pro Vocal Art H	

Title:	Professional Vocal Artist Honors
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Music
UC honors designation?	Yes
Non-honors equivalent course:	Madrigals
Prerequisites:	two years of college preparatory performing arts coursework and qualifying audition (Required) (Required)
Co-requisites:	Must be concurrently enrolled in Professional Performance Artist Honors (Required)
Integrated (Academics / CTE)?	Yes
Grade levels:	10th, 11th, 12th

Course Description

Course overview:

In this course, students will work in a practical lab setting where in depth, advanced vocal techniques will be taught and mastered within solo and choral vocal settings. Students will create and learn both group and individual performance pieces based on fundamentals and principles for vocalists looking for a career in vocal music. They build technical vocal knowledge based on class vocal health research, warm-ups, exercises, and a variety of vocal pieces taught within the class. They will participate in lab classes and master classes that help students participate in discussions and techniques that cover the world of advanced and professional level vocal music. This intense lab based class will work in conjunction with the Professional Performance Artist class to create musical tour productions that include fundamental and advanced techniques in singing. The goals of this class are for students to master the techniques and understanding of fundamental and

advanced vocal skills for singing. Students will show advanced skill in singing. Students will identify and critique professional vocal performances and be able to create production pieces that display correct technique and advanced knowledge of fundamentals of vocal music. Honors Captstone project is to create a music video featuring a select music genre as the subject of the singing project.

Course content:

Unit 1 - Vocal Safety, Necessity, and Science behind appropriate vocal warm ups

- The Definition of and purpose of good vocal health
- The reason why vocal warm ups play a vital role in the longevity of professional singers
- What is an appropriate vocal warm up?
- What elements are required for a successful vocal warm up?
- Students will also learn a series of vocal warm ups that will be used at the beginning of every class.

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

Students will research multiple reputable vocal music sources to create a report on appropriate vocal health & safety, what should be included in a vocal warm up, then explain why a vocal warm up is necessary (the science behind a warm up). Students will produce a step by step video of a warm up that is appropriate for a singer and then lead the class with their warm up.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 2 - A Critical Look at Choral Music

Students will explore the mechanics of advanced choral music. Taken from advanced music California State Standards.

- 2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation written and memorized, by oneself and in ensembles (level of difficulty: 5 on a scale of 1-6).
- 2.2 Sing music written in four parts with and without accompaniment.
- 2.3 Sing in small ensembles, with one performer for each part (level of difficulty: 5 on a scale of 1-6).

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

Unit Assignment(s):

Students will work in groups of 4 on a single piece of music to be sang in class without accompaniment with four part harmonies.

Students will take notes and work on worksheets that support the music theory behind four part choral harmonies.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 3 - Read and Notate Music

Students will explore the mechanics of advanced music theory. Taken from advanced music California State Standards.

- 1.1 Read a vocal score and describe how the elements of music are used.
- 1.2 Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2 on a scale of 1-6).
- 1.3 Sight-read music accurately and expressively (level of difficulty: 4 on a scale of 1-6).

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

Students will work on a solo vocal piece that is given aurally and will transcribe music.

Students will have a critical class discussion of how the elements of music are used within a vocal score.

Students will be tested on their ability and knowledge for sight reading music.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 4 - Analyze and Describe Music

Students will explore and research comparisons between varied music pieces using the California State Standards for the completed report.

- 1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.
- 1.5 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.
- 1.6 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

Students will complete a written five paragraph essay that compares and contrasts varying vocal music pieces using the three standards outlined by the State of California.

The class will be assigned small group, solo, or choral pieces that will include two contrasting works into a single performance. This performance will be completed in front of the class.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 5 - Compose, Arrange, and Improvise

Students will compose, arrange, and improvise various vocal music pieces using the California State Standards for the complete projects.

- 2.6 Compose music in distinct styles.
- 2.7 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional and nontraditional sound sources.
- 2.8 Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, and mariachi).

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

📄 Unit Assignment(s):

Expanding on the knowledge of music theory, students will create an original vocal that they will present to the class. The piece should include the student as the solo vocalist and then add additional students as backup / choral vocals for their piece. When the student is presenting the piece, they will verbally describe the inspiration behind the piece and identify the genre in which the piece was created.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 6 - Professional Vocalists and Composers through History

Students will participate in a master class where a professional vocalist will have a question and answer session about the various factors involved in pursuing careers in music. Based on the California State Standards, students will also cover the following standards:

- 3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.
- 3.2 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).
- 3.3 Compare and contrast the social function of a variety of music forms in various cultures and time periods.
- 5.3 Identify and explain the various factors involved in pursuing careers in music.

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

Students will take part in a critical discussion of how musicians and composers have changed throughout history. A variety of documentary films will be introduced to the class for students to take notes on regarding the history of singers and composers.

Students will work in small groups to create vocal works that will show a music form from a chosen culture and time period. All groups will perform in front of the class and then a juried discussion will take place to verbally compare and contrast the different group pieces.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 7 - Classical Music

Students will be introduced to classical music. They will go through a brief history of classical vocal music including opera. Each student will be assigned a foreign classical piece that they will perform in front of the class for juried critique.

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

Students will be introduced to classical music. They will go through a brief history of classical vocal music including opera. Each student will be assigned a foreign classical piece that they will perform in front of the class for juried critique. Students will use this classical piece in their audition portfolio.

Students will watch a variety of classical performances using YouTube and complete summaries and critical class discussions using the readings from "The History of Opera"

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 8 - Audition Techniques

Students will research and take part in class discussion about various vocal audition techniques that are considered industry standards.

Students will take part in mock auditions and walk through various types of vocal auditions using the manual "How to Nail Your Audition" as a guideline

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

Students will prepare an audition binder and participate in a series of mock auditions.

Class will go over various audition techniques and research trends in auditions.

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Unit 9 - HONORS Capstone Project

Students will break into small groups to prepare a performance that includes choral and solo singing pieces that intertwine. At least one piece will be Acapella and one part of the performance will include original composed work. Students will perform this piece in a recital at the end of the school year.

Students attend a compulsory lab class at least twice per week where students will participate and master various vocal techniques for 60 minutes. This vocal music lab class is an advanced class using a variety of vocal techniques in both choral and solo vocals. This class works on vocal pieces that may or may not be used in touring and performance shows. During this class they will work toward benchmark assessments that take part four times per year - beginning of the year, end of semester 1, prior to spring break, end of semester 2.

☐ Unit Assignment(s):

The lab portion of the class will work on vocal techniques including warm up and advanced techniques in singing including - placement, support, breath, pitch, meter, music theory, musicality, and rhythm. Each month (unit) the class will work on specific techniques and will create a vocal piece that runs in congruence with what is taught during that unit.

An additional lab portion of the class will professionally perform 1 to 2 times per week on a touring music production group for about 32 weeks within the course.

Honors Final Exam Details:

Students will be given a comprehensive final exam that will include a written exam (3-5 questions about each unit in the course).

Students will be required to sight read and sing Acapella a piece of music.

Students will sing a Classical solo audition piece.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
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Title	Author	Publisher	Edition	Website	Read in entirety
Sightsinging: Essential Concept Series	Mike Campbell	Musician's Institute	1998	[empty]	No

Primary Documents

Title	Authors	Date	URL
A History of Opera	Carolyn Abbate, Michael Parker	2012	[empty]
Nail Your Next Audition: the 30 day guide for singers	Janet Williams	2006	[empty]

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Celine Dion: Through The Eyes of the World	[empty]	[empty]	Sony Legacy	2010	[empty]	DVD

Other

Title	Authors	Date	Course material type	Website
JW Pepper Choral Music	[empty]	[empty]	Various Sheet Music - 3+ per Unit	[empty]

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
 Encore Education Corporation

Retroactive Years:



A-G Course
Description

Script Writing II

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Script Writing II

Encore Education Corporation

Submitted: Mar 5, 2019

Decision: Mar 15, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Script II	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Script II	

Title:	Script Writing II
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Interdisciplinary Arts
UC honors designation?	No
Prerequisites:	Audition Level II (Required) Scriptwriting I (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

In this course, students will create and learn both in group and individual project pieces based on fundamentals and principles within scriptwriting, mythical story structure, visual storytelling, dialog-based storytelling and interactive storytelling. Students synthesize original works based on historical, philosophical and cultural prompts, using appropriate written and verbal analysis and descriptions of their work and the works of their peers, as well as historically significant works. Students will attend lab and master classes that help them participate in discussions, debates, and various techniques that cover the philosophical, cultural and historical place for cinema, storytelling, and other forms of scriptwriting including television and video games. This vigorous and challenging lab-based class will push students to create original screenplays, stage plays, teleplays, and video game scripts that include fundamental and advanced techniques in story structure, visual storytelling, dialog and interactive stories. The goals of this class are for students to master the understanding of fundamental and intermediate techniques of developing, creating and revising a 30-45 page television script (teleplay), 30 page screenplay, and a 30 page interactive video game and/or virtual reality script. Students will show advanced skill in story structure methods, screenplay format, teleplay format, stage play format, visual storytelling and interactive storytelling. Students will identify and critique multiple types of professional scripts produced into

major motion pictures, television shows, video games, and stage plays. Students will also create pitch-pieces that display correct industry technique and advanced knowledge industry terminology. The students selected to be in this class are required to complete a personal professional portfolio, learn and create multiple types of scripts (stage, screen, interactive), attend two formal displays and “pitch” meetings at our annual Carnival and Festival events, complete a critical analysis project on a major motion picture screenplay, and complete scripts that are sent to the Film 2 class to be produced.

Course content:

UNIT 1: Screenplay Format & 3 Act Structure

Students will review the elements of industry standard screenplay format through multi-media presentations, text book study and by reading screenplays that have been produced into major motion pictures. Students will also learn the elements of an educated, fact-based critique and apply it to sample screenplays as a way to analyze and assess proper screenplay format. Students will study, analyze, and critique the elements of 3-act structure found in both feature length and short-films. Students will gain an understanding of the history of 3-act structure as laid down by the Ancient Greeks. Students will gain understanding of 3-act structure and Syd Field's Paradigm (Screenplay – Syd Field, The Screenwriter's Workbook – Syd Field). For the end-of-unit performance assessment, students will synthesize a 5-page screenplay using both proper screenplay format and 3-act structure.

CTE Pathway Standards:

A1.1: View and respond to a variety of industry-related artistic products integrating industry appropriate vocabulary.

A1.4: Select industry-specific works and analyze the intent of the work and the appropriate use of media

CTE Anchor Standards:

2.4: Demonstrate elements of written and electronic communication such as accurate spelling, grammar, and format.

10.1: Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector.

Unit Assignment(s):

For the unit covering Industry Standard Screenplay Format and 3-Act Structure, students will study, analyze and critique Industry Standard Screenplay format as found in a variety of sources, including the text manual The Hollywood Standard Version 2 as well as screenplays that have been produced into Major Motion Pictures. Students will analyze and critique screenplays that lack proper format and apply the necessary corrections. Assessments for the Screenplay Format portion of the unit include written and oral presentations, tests, quizzes and synthesizing an original work using proper screenplay format. Students will also study, analyze, critique and synthesize screenplays using the traditional 3-act structure studied both in historical and contemporary works including the paradigm from Syd Field's *Screenplay* as well as short and feature length films. Assignments for the 3-act structure portion of Unit One include written and verbal analysis of short-films and screenplays. Assessments include written and oral presentations, tests, quizzes and synthesizing an original work using traditional 3-act structure.

UNIT 2: Genre Studies (Comedy and Drama) as Cultural Expression

Students will learn how to incorporate genre specific artistic expression using visual storytelling, screenplay format and 3-act structure to portray a societal view or cultural expression through genres. This unit is designed to teach students the power of genre in visual storytelling pertaining to social and cultural expression. For the lab portion of the unit, students will study and synthesize a genre-specific screenplay that is based on a social or cultural prompt. For the academic portion of this unit, students will be required to study the history of genre as social and cultural expression. Students will analyze, critique, and discuss how visual storytelling can and has been used in society to express social, political, and cultural ideals. Students will study films and major motion picture screenplays through genres Comedy and Drama, including but not limited to *Cloudy with a Chance of Meatballs*, *Batman Begins*, *Social Network*, *The Prestige*, *The Dark Night*.

CTE Pathway Standards:

A1.1: View and respond to a variety of industry-related artistic products integrating industry appropriate vocabulary.

A1.3: Describe the use of the elements of art to express mood in digital or traditional art work found in the commercial environment.

A2.2: Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.

A3.2: Describe how the issues of time, place, and cultural influence and are reflected in a variety of artistic products.

A3.3: Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in art work in an industry setting.

A3.4: Identify art in international industry and discuss ways in which the work reflects cultural perspective.

CTE Anchor Standards:

2.4: Demonstrate elements of written and electronic communication such as accurate spelling, grammar, and format.

2.5: Communicate information and ideas effectively to multiple audiences using a variety of media and formats.

10.1: Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector.

Unit Assignment(s):

Students will study, analyze and synthesize oral and written presentations about films and screenplays within the genres Comedy and Drama. Students will engage in fact-based discussions regarding the expression of societal and cultural beliefs found in historical and contemporary works within the genre comedy or drama, while interpreting the impact of specific genres to forward cultural ideals. Assessments for this unit include written and oral presentations, tests, quizzes and a large, performance assessment that scaffolds from Unit One in the form of a 5-10 page screenplay, using proper screenplay format and 3-act structure, within either genre (comedy or drama) that is influenced by a cultural expression or belief.

UNIT 3: Genre Studies (Horror/Mystery and Sci-Fi) as Cultural Expression

Students will learn how to incorporate genre specific (Horror/Mystery, Sci-Fi) artistic expression using visual storytelling, screenplay format and 3-act structure to portray a societal view or cultural expression through these genres. This unit is designed to teach students the power of these specific genres in visual storytelling and how the effect or accentuate cultural belief or expression. For the lab portion of the unit, students will study and synthesize a genre-specific screenplay that is based on a social or cultural prompt. For the academic portion of this unit, students will be required to study the history of Horror, Mystery, and Science Fiction as social and cultural expression. Students will analyze, critique, and discuss how genre-specific visual storytelling can and has been used in society to express social, political, and cultural ideals. Students will study films and major motion picture screenplays through genres Horror, Mystery and Science Fiction, including but not limited to *Poltergeist (1984)*, *Jurassic Park*, *Jaws*, *Signs*, *Avatar*, *The Martian*, *Inception*, *Interstellar*.

CTE Pathway Standards:

A1.1: View and respond to a variety of industry-related artistic products integrating industry appropriate vocabulary.

A1.3: Describe the use of the elements of art to express mood in digital or traditional art work found in the commercial environment.

A2.2: Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.

A3.2: Describe how the issues of time, place, and cultural influence and are reflected in a variety of artistic products.

A3.3: Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in art work in an industry setting.

A3.4: Identify art in international industry and discuss ways in which the work reflects cultural perspective.

CTE Anchor Standards:

2.4: Demonstrate elements of written and electronic communication such as accurate spelling, grammar, and format.

2.5: Communicate information and ideas effectively to multiple audiences using a variety of media and formats.

Unit Assignment(s):

Students will study, analyze and synthesize oral and written presentations about films and screenplays within the genres Horror, Mystery, and Science Fiction. Students will engage in fact-based discussions regarding the expression of societal and cultural beliefs found in historical and contemporary works within the given genres, while interpreting the impact of specific genres like Horror and Sci-Fi to forward cultural ideals. Assessments for this unit include written and oral presentations, tests, quizzes and a large, performance assessment that scaffolds from Unit One and Two in the form of a 20-30 page screenplay, using proper screenplay format and 3-act structure, within either genre (horror, mystery, sci-fi) that is influenced by a cultural expression or belief.

UNIT 4: Mythical Heroes, Structure & Conflict

Students will study and analyze Mythical Character Archetypes and Story Structure as found in the Hero's Journey laid out in Joseph Campbell's *Hero with a Thousand Faces*. Students will compare and contrast the Hero's Journey structure with that of the traditional 3-act structure through various historical and contemporary films, stories and screenplays including *The Hunger Games*, *Divergent*, *Star Wars: A New Hope*, *The Lion King*, *Lord of the Rings*, *Spiderman*. Students will study Christopher Vogler's *The Writer's Journey* and examine how the Joseph Campbell's work is adapted for major motion picture audiences. Students will understand, analyze, and synthesize character archetypes from the Hero's Journey. Students will analyze and create presentations about character-based historical and contemporary films and screenplays including *Citizen Kane* (1941), *Nightcrawler* (2014) and *Cast Away* (2000), *There Will Be Blood* (2007).

CTE Pathway Standards:

- A1.4** Select industry-specific works and analyze the intent of the work and the appropriate use of media
- A2.2** Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.
- A2.4** Use visual metaphors in creating an artistic product.
- A2.9** Create a multimedia work of art that demonstrates knowledge of media and technology skills.
- A3.2** Describe how the issues of time, place, and cultural influence and are reflected in a variety of artistic products.
- A4.2** Deconstruct how beliefs, cultural traditions, and current social, economic, and political contexts influence commercial media.
- A6.2** Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings.

☐ Unit Assignment(s):

Students will identify key terms and elements of the Hero's Journey and creating characters with depth. Students will understand and analyze mythical structure and archetypes studied from Joseph Campbell's *Hero with a Thousand Faces*, as well as compare and contrast Joseph Campbell's work with Christopher Vogler's adaptation of Campbell's work to better appeal to the modern cinematic audience. Students will examine and critique ways mythical structure and characters appear in historical and contemporary major motion pictures and screenplays. Students will synthesize an original character falling into one or more of the character archetypes outlined by Joseph Campbell. Students will synthesize a 10-15 page short film using industry standard screenplay format, falling in one of the genres discussed in the previous units, while following a traditional 3-act structure, incorporating elements from the Hero's Journey. Assessments include written and oral presentations, tests, quizzes and a performance-based assessment in the form of a 10-15 page screenplay that scaffolds on previous units.

UNIT 5: Television History and Writing for TV

Students will identify elements of television shows that differ from that of traditional cinema. Students will examine and analyze the historical and cultural significance of television, how TV has evolved since the 1950's and how television has shaped our national and global culture. Students will apply knowledge of traditional 3-act structure to analyze and critique historical and contemporary television shows including *Peter Gunn* (1958), *Mission Impossible* (1966), *The Twilight Zone* (1958), *Agents of Shield*, *Friends* (1994), *The Office*, *The Blacklist*, *Arrested Development*, *The Good Place*, *Star Wars: Rebels*. Students will provide a critical analysis of a television pilot episode that was picked up by a network. Students will study and postulate the effects of technology on the television industry by examining the history and evolution of Netflix.

CTE Pathway Standards:

- A5.1** Compare and contrast the ways in which different artistic media (television, newspapers, magazines, and electronic media) cover the same commercial content.
- A5.4** Predict how changes in technology might change the role and function of the visual arts in the workplace.
- A5.7** Synthesize traditional art work and new technologies to design an artistic product to be used by a specific industry.
- A8.1** Understand the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation.
- A8.5** Differentiate writing processes, formats, and conventions used for various media.

Unit Assignment(s):

Students will create multimedia presentations discussing their analysis of television history, the evolution of TV technology and its cultural and economic effects, and a compare/contrast report on 3-act structure and television shows. Students will postulate the historical significance of television and how technology like YouTube and Netflix have changed the way television is consumed both nationally and globally. Students will create multiple critical analyses of teleplays and television shows. Assessments for this unit include multi-media presentations, oral and written reports, tests, quizzes, and synthesizing an original television pilot treatment that scaffolds on previous units including industry standard screenplay format, traditional 3-act structure, incorporating mythical story structure and character elements and T.V. episodic structure.

UNIT 6: Personal Professional Portfolio & "The Pitch"

In this unit, students will be working on a long-term 30-45 page screenplay project while creating a personal professional portfolio that is pitch-ready. Students will identify, study and understand terms and elements of a personal professional portfolio and pitch presentation. Students will examine the historical and contemporary pitch-techniques used in television and motion pictures to prepare their pitch presentation. Students will present their pitch to a "shark tank" panel of judges who will be acting as "producers" eager, yet skeptical, of new shows/films. The big project (30-45 page screenplay) will scaffold all units prior, from industry standard format to mythical structure and genre.

CTE Pathway Standards:

- A8.2** Use technology to create a variety of audio, visual, written, and electronic products and presentations.
- A8.5** Differentiate writing processes, formats, and conventions used for various media
- A8.7** Evaluate how advanced and emerging technologies (e.g., virtual environment or voice recognition software) affect or improve media and design arts products or productions
- A7.1** Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
- A7.2** Use language in natural, fresh, and vivid ways to establish a specific tone.
- A5.4** Predict how changes in technology might change the role and function of the visual arts in the workplace.
- A5.7** Synthesize traditional art work and new technologies to design an artistic product to be used by a specific industry.
- A2.9** Create a multimedia work of art that demonstrates knowledge of media and technology skills.
- A3.1** Identify and describe the role and influence of new technologies on contemporary arts industry.
- A5.6** Prepare portfolios of original art created for a variety of purposes and commercial applications.

Unit Assignment(s):

Students will identify and analyze the industry standard terms and elements of a successful pitch-presentation. Students will create a personal, professional portfolio in a variety of physical and digital formats including a portfolio website, binder/folder and interactive PDF. Assessments for this unit include tests, quizzes, synthesizing an original 30-45 page screenplay / TV pilot episode that scaffolds on all prior

units requiring industry standard screenplay format, traditional story structure, genre, mythical elements including structure and character, characterization through visual metaphor, and contemporary short-film or television practices. The pitch presentation will be a performance-based assessment in the form of a multi-media presentation.

UNIT 7: Culture, Technology, and Interactive Storytelling

Students will identify and analyze the way immersing technologies are changing the way stories are told, and how the emergence and evolution of technologies like YouTube, Virtual Reality, Interactive Movies, and Video Games effect the social and political climate and express cultural beliefs. Students will examine historical and contemporary interactive stories from choose your own adventure books, to television shows like Black Mirror's Bandersnatch. Students will research, analyze and discuss the evolution of interactive media and technology.

CTE Pathway Standards:

A1.9 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

A2.2 Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.

A3.1 Identify and describe the role and influence of new technologies on contemporary arts industry.

A4.4 Analyze the relationship between the artist, artistic product and audience in both an existing and self-generated project.

A8.3 Know the features and uses of current and emerging technology related to computing (e.g., optical character recognition, sound processing, cable TV, cellular phones).

A8.7 Evaluate how advanced and emerging technologies (e.g., virtual environment or voice recognition software) affect or improve media and design arts products or productions.

☐ Unit Assignment(s):

Students will identify key terms related to interactive media, virtual reality, and the evolution of storytelling through interactivity. Students will identify and analyze cultural impact, expression, and change through the use of interactive stories. Students will create a variety of presentations and reports on the evolution of interactive storytelling, the role technology plays in the way stories are conveyed, and the history of interactive media. Students will examine the relationship between artist and audience through the use and evolution of interactive media. Assessments for this unit include multi-media presentations that utilize interactivity, tests, quizzes, and a performance-based creation of an original story based off of a game (monopoly, operation, tetris, etc) that does not currently have a story.

UNIT 8: Video Games as a Means of Storytelling

This unit scaffolds on the last by examining video games specifically as a means of storytelling. Students will identify industry terms related to video games from a scriptwriting and storytelling perspective. Students will examine and analyze the evolution of video games, and the application of story elements to historically significant and contemporary games. Students will examine the culture impact both nationally and globally of the video game industry. Students will understand the basic structure of a video game, regardless of genre, and postulate on applying story to that structure. Students will analyze historical and contemporary story-based video games including *Super Mario Bros*, *Minecraft*, and *Horizon Zero Dawn*. Students will synthesize a layout for an original game that incorporates story elements including 3-act structure, character, conflict, and mythical elements such as structure and character archetypes.

CTE Pathway Standards:

A1.9 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

A2.2 Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.

A3.1 Identify and describe the role and influence of new technologies on contemporary arts industry.

A8.7 Evaluate how advanced and emerging technologies (e.g., virtual environment or voice recognition software) affect or improve media and design arts products or productions.

Unit Assignment(s):

Students will examine and identify industry terms related to Video Games from a scriptwriting and storytelling perspective. Students will create multi-media, interactive presentations on a variety of related topics. Students will analyze and critique mythical and traditional story elements in historical and contemporary video games. Students will examine the impact of gaming on national and global culture. Assessments for this unit include oral and written presentations, multi-media presentations, tests, quizzes and a performance-based project that involves synthesizing the treatment for a story-based video game including a 5-page screenplay in industry standard format that is an excerpt from the game's story.

CTE Pathway Standards:

D1.1 Research and analyze different game genres, including multiplayer games.

D1.2 Define and use necessary vocabulary related to games, their genres, game platforms, and game hardware.

D2.2 Break down and identify the fundamental building blocks of game play: player goals, player actions, rewards, and challenges.

D8.6 Explore and discuss the impact of video games on the economy. **D8.7** Design a game you believe will have positive impact on the world.

UNIT 9: Understanding the Admission Requirements of a Scriptwriting Programs

To insure the success of the screenwriter after high school, students will be tasked with researching a college / post-secondary screenwriting program of their choice that they are interested in attending after completion of high school. They will identify what the admission requirements are, then create a self-evaluation of where they are in relation to admission requirements for their chosen program. They will create an admissions portfolio for their program of choice, then present it to the class. Students will offer feedback for the admissions portfolio. The goal of this unit is to prepare students for the rigorous audition process for life after high school. The final portfolio will include all works created this year in class, as well as a final script project in a format/medium of their choosing.

CTE Anchor Standards:

3.4 Research the scope of career opportunities available and the requirements for education, training, certification, and licensure.

3.9 Develop a career plan that reflects career interests, pathways, and postsecondary options.

Unit Assignment(s):

Students will create a multi-media presentation about their top-choice screenwriting college programs. Students will synthesize an original screenplay in a format of their choosing: either 30-45 page TV pilot, short film, video game or virtual reality script. Students will examine and identify the admission requirements for the top college screenwriting programs locally, nationally and globally. Students will work independently to research the admission requirements of an elite screenwriting college program. Students will make a list of requirements for entry. Once the admission requirements are established, students will create their admissions portfolio pieces, in addition to their personal profession portfolio website, and present it to the class. The class will provide feedback to help the student improve their admissions audition for the program of their choice.

Course Materials

Textbooks

Title	Author	Publisher	Edition	Website	Primary
The Screenwriter's Bible	David Trottier	Silman-James Press	2014	[empty]	Yes
Film Genre for the Screenwriter	Jule Selbo	Routledge	2015	[empty]	No
Woe is I	Patricia T. O'Conner	Riverhead Books	2010	[empty]	No

Literary Texts

Title	Author	Publisher	Edition	Website	Read in entirety
Story	Robert McKee	Regan Books	1997	[empty]	No
Screenplay	Syd Field	Dell Publishing	2005	[empty]	No
The Hero with a Thousand Faces	Joseph Campbell	New World Library	2008	[empty]	No
The Writer's Journey	Christopher Vogler	Michael Wise Productions	2007	[empty]	No

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
The Hollywood Standard v.2	Christopher Riley	Michael Wise Productions	2009	[empty]	No
The Screenwriter's Workbook	Syd Field	Dell Publishing	2006	[empty]	No
Screenwriting for Teens	Christina Hamlett	Michael Wise Productions	2006	[empty]	No
Moviemaker's Masterclass	Laurent Tirard	Faber and Faber inc	2002	[empty]	No

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2017-18 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2016-17 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

2015-16 - Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

Teacher
Internship

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Teacher Internship

Encore Education Corporation

Submitted: Mar 24, 2019

Decision: Apr 3, 2019

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Teach	6007
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Teach	6007

Title:	Teacher Internship
Length of course:	Full Year
Subject area:	College-Preparatory Elective (G) / Interdisciplinary
UC honors designation?	No
Prerequisites:	Successful Interview (Required)
Co-requisites:	None
Integrated (Academics / CTE)?	Yes
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is designed to work directly with the academic administration during the full school year in a lab / hands on setting. The purpose of this course is to give students a hands on insight into the world of teaching. Students that are selected to be a part of the teacher internship program will evaluate and review different styles of teaching in a variety of classrooms and sharing responses with a member of administration for critical discussions. Students will also evaluate pacing plans and curricula within a variety of classrooms. Hands on training including shadow teaching and in classroom teaching are a part of the advanced sections within the internship program. Students meet on a block schedule with their internship coach, then complete assignments within various classrooms on campus.

Students completing this course will gain:

- Understanding of the requirements within the teaching profession
- A portfolio to gain admissions into a college program that leads to a credential in teaching
- Hands on training on how to create pacing plans and course curriculum and in class teaching
- Ability to think critically about professional development

Course content:

UNIT 1 - An overview of the Teaching Profession

This unit is designed to go over the profession of teaching and specific vocabulary that is required to be successful including pacing plans, state standards, curriculum, benchmarks, prerequisites, differentiated instruction, and other basic terms. Students will create plans on how to do a 3 minute walk through of a classroom and be able to evaluate the purpose of an assignment within a classroom.

Unit Assignment(s):

- Vocabulary test on common teaching phrases
- Students will conduct 3 minute walk through evaluations of classrooms to identify what they see in a classroom
- Students will submit an essay that describes best practices for making a classroom ready for a maximum learning environment.

UNIT 2 - Effective Teaching Strategies

Students will be assigned to two separate teachers during the entire unit. They will be tasked with comparing and contrasting two separate teaching styles by shadowing and attending the teacher classes. Researching effective teaching strategies is a portion of this unit. Students will have a critical discussion about effective teaching strategies.

Unit Assignment(s):

Students will meet with the internship coach to discuss the results of working in two separate classrooms with two separate teachers for the entire unit.

- Students will reflect on how each class was set up and what the strengths were in each classrooms
- Students will discuss how each teacher presents their material to the classroom and how the material is accepted by the students
- Students will create a list on what they believe are effective teaching methods and a separate list on teaching methods that did not work
- Students will research and explain different types of teaching methodologies used within different types of classrooms.

UNIT 3 - Teacher Shadow

During this unit, students will work with a teacher that has been a teacher for more than one year. They will shadow directly in the classroom for that teacher for the entire month and act as an extra set of hands within the classroom. While working directly with the teacher they will note strategies used by the teacher that are effective and strategies that did not work in the classroom. The students will also work with the teacher to design a part of the room and help decorate a part of the classroom to convey a specific message about the course curriculum within the classroom.

Unit Assignment(s):

Students will check in with their internship coach and then report to their assigned teacher for the entire unit. Students will shadow a specific teacher and then write an essay based on the experience gained within the classroom. Students will decorate a portion of the classroom to convey a curriculum message and take a photo of the completed work to turn in to the internship coach.

The student essay for this unit will include:

- Description of the teacher style and what they do in their class that gives them credibility among the students

- Analyze one task that the teacher completed with their students that was extremely effective and resulted in the desired actions by the student
- Analyze one task that the teacher completed with their students that was not effective. Describe ways that the teacher could have changed the directive to get the desired result.

UNIT 4 - Interview With A Teacher

Why do people decide to become a teacher? While students are gaining the front seat access to a teacher in their classroom as an intern, they will also schedule a time to interview and create an essay based on the interview of the teacher that they are assisting in class.

Students will ask:

- Why did you decide to become a teacher?
- What is the hardest part about being a teacher?
- What did you have to do to become a teacher?
- What is your favorite part about being a teacher?
- What did you not anticipate going into the teaching profession?
- What advice do you have for someone that wants to become a teacher?

Unit Assignment(s):

Students will continue to work with a teacher throughout this unit by shadowing them and assisting them during their individual class. Students will take notes on what the objectives are for each lesson day and turn those in to their internship coach.

Students will conduct an interview with the assigned teacher and then complete an essay based on the teacher responses.

UNIT 5 - Being a Good Student

In this unit, students will take part in the class that is administered by the teacher by taking note of the different types of students that are within the classroom during the class period. Students may view more than one classroom over the course of the unit to find a variety of students and student behaviors. Once students have identified multiple behaviors, students will take note on strategies that teachers use to be effective for multiple behaviors within the classroom. How did the teacher deal with the different behaviors?

Unit Assignment(s):

Students will work with an assigned teacher throughout this unit by shadowing them and assisting them during their individual class. Students will be allowed to take attendance, collect homework, and pass back homework that has already been graded.

- Students will observe multiple classes and take note of and analyze different behaviors of students within the same class.
- Once a student behavior is identified (like the student that likes to talk), analyze how the teacher differentiates the instruction for each behavior
- Create a multimedia presentation on effective differentiation within the classroom based on how the teacher approaches each behavior
- Reflect on ways that the teacher could have responded that you think would have made the student respond in a positive way and add that to the multimedia project.

UNIT 6 - Exploring the World of Teaching

Finding the correct path into teaching is different for every student. In this student, the teaching internship program will have students explore appropriate colleges for the teaching profession that the student is wishing to go into after high school. They will find out what type of degree, credential, etc. is needed to teach the courses that they want to teach. They will also explore the different credentials available and the differences in education that it takes to become a credentialed teacher in their area of interest.

Unit Assignment(s):

In this unit, students will explore college options for the teaching careers that they are most interested in. They will find out what the minimum requirements are for the chosen teaching job and they will create a print advertisement for teaching that includes what they want to teach and what they need to do to become a teacher. They will also identify three choice colleges that offer the appropriate teaching programs.

Students will work with an assigned teacher throughout this unit by shadowing them and assisting them during their individual class. Students will be allowed to take attendance, collect homework, and pass back homework that has already been graded.

UNIT 7 - Developing a Class

In this unit, students will work directly with an approved course curriculum and pacing plan to develop a class to be taught. Students will work with their assigned teacher to create a class that will be taught in their classroom. This unit will give the student hands on insight to what the teaching profession entails for preparation and execution of a strong lesson plan.

Unit Assignment(s):

In this course, student interns will take one of the course assignments that is used a class and create a class that will be taught to the assigned teacher's class. Students will use the guidelines within the course curriculum and pacing plans to cover all that is needed to create and teach a class. Once the class is approved, the student intern will teach a class for the teacher. The teacher will give a written critique of the delivery of the class.

Students will work with an assigned teacher throughout this unit by shadowing them and assisting them during their individual class. Students will be allowed to take attendance, collect homework, and pass back homework that has already been graded.

Unit 8 - Introduction to State Standards

Teaching can be a lot of fun and when a person is passionate about the subject they are teaching, there are a million and one ideas to cover in a single year. In this unit, interns will be tasked with pulling the state standards and analyzing how a teacher maps out the school year using the state standards as the guideline for what is covered over the course of a school year. Students will gain the knowledge of the state standards that are expected to be covered over the course of the class that they are interning in.

Unit Assignment(s):

Students will research what the state standards are for the class that they are the intern for. They will go through the teacher pacing plan and the state standards and identify in which month each standard is covered to complete a full course of standards. If a standard is skipped or bears less attention than what a student feels is necessary, they will discuss the choice for that standard with the teacher.

Students will complete an analysis essay of the state standards for their class and how many they believe are being completed within the school year.

Students will also complete a grid based on the pacing plan of what month each standard is covered.

UNIT 9 - Creating a Pacing Plan

Interns have covered what effective teaching is, what state standards are, and have talked with teachers to find out the ins and outs of teaching. Using the state standards for the course that they have covered, students will create a mock pacing plan that they would want to use to teach a course that they would want to teach.

Unit Assignment(s):

Students will create a mock pacing plan for a school year that will cover state standards and use the knowledge gained from the internship experience in class.

Course Materials

No course materials have been added to this course.

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside , Encore Education Corporation

Retroactive Years:



A-G Course
Description

Urban Dance
(Hip Hop)

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.

Urban Dance (Hip Hop)

Submitted: Feb 18, 2019

Decision: Mar 8, 2019

Encore Education Corporation

Submission Feedback

APPROVED

Basic Course Information

School(s) Offering This Course:

School Name	Course Learning Environment	Transcript Code(s)	
Encore Jr. Sr. High School for the Performing and Visual Arts (054307)	Classroom Based	Abbreviation	Course Code
		Urb Dance	
Encore High School for the Arts - Riverside (050268)	Classroom Based	Abbreviation	Course Code
		Urb Dance	

Title:	Urban Dance (Hip Hop)
Length of course:	Full Year
Subject area:	Visual & Performing Arts (F) / Dance
UC honors designation?	No
Prerequisites:	Audition (Required)
Co-requisites:	Ballet / Lyrical I (Recommended) Jazz / Tap I (Recommended)
Integrated (Academics / CTE)?	No
Grade levels:	9th, 10th, 11th, 12th

Course Description

Course overview:

This course is designed to go into the depth of techniques and dance performance in the genre of urban dance and hip hop. Students will learn correct terminology and technical execution as well as develop creative expression through a lab class that includes choreography and performance. Through the study of stage and screen productions, students will develop an appreciation of dance through analysis and critical assessment of various works. Students will study various career opportunities available to dancers as both performers and educators.

Students take part in a lab based dance class that meets 90 times for 94 minutes over the course of the school year.

Students will:

- Physically explore and understand culture through Hip-Hop dance styles and the evolution of dance contributing to this contemporary art form

- Develop rhythmic skills, create movements and expand movement skills through creating and learning a structured Hip-Hop dance
- Contribute composition and character to their own section of the dance choreography
- Students will experience dance making in a cooperative group mode

Course content:

Unit 1 - The Commercial / New Style of Hip Hop

The commercial / new style of hip hop is a studio based subgenre within the urban style of dance. Students will learn to identify what commercial / new style is. According to Moncell Durden, adjunct professor at Drexel University, the term "new style" was created by dancers outside the United state. This is a combination of urban party dancing with dance studio technique. Toni Basil introduced the studio technique into pop locking in the 1970s.

Students will watch different kinds of commercial hip hop including YouTube music videos:

- Rhythm Nation - Janet Jackson
- Ice Ice Baby - Vanilla Ice
- Remember the Time - Michael Jackson

California State Standards for Dance (1.0, 3.3, 3.4)

Unit Assignment(s):

ACADEMIC:

- At the beginning of the unit, students will watch the DVD - History and Concept of Hip Hop Dance: The Street Culture that became a Global Expression.
- Students will take part in a critical class discussion that discusses what commercial hip hop is and what the defining factors are within the New Style of hip hop
- Students will watch various music videos that include hip hop dance. Students will compare and contrast the music videos.

LAB:

- Students will be introduced to dance warm ups, drills, and beginning choreography
- Students will be taught how to break down music into eight counts
- Students will be introduces to dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 1 ASSIGNMENT:

- Students will be taught a combination using the New Style genre of urban hip hop.
- Students will be graded on participation and retention of choreography.

Unit 2 - Breaking

Breaking was created in the South Bronx, New York City during the early 1970s. Students will watch a short video at the beginning of each class meeting that introduces the History of Breakdance.

Students will be introduced to the four foundational dances within breakdance:

- toprock
- standing footwork
- downrock
- horizontal footwork (hand and feet are on the floor)

- freezes
- power moves
- drops

California State Standards for Dance (1.0, 1.1, 1.2, 1.4, 1.5)

Unit Assignment(s):

ACADEMIC:

- At the beginning of each class within the Unit, students will watch an 8 minute video that talks about the history of break dancing.
- Students will take part in a critical class discussion that discusses what breaking is and how it differs from commercial hip hop.
- Students will watch various music videos that include hip hop dance. Students will compare and contrast the music videos.

LAB:

- Students will take part in dance warm ups, drills, and choreography related to breakin.
- Students will be introduced to the unit movements associated with breakdance.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 2 ASSIGNMENT:

- Students will be taught a combination using the breakin' genre of urban hip hop.
- Students will be graded on participation and retention of choreography.

Unit 3 - Popping & Locking

Locking was created in Los Angeles in 1969. Popping originated in Fresno in the 1970s by the Electric Boogaloos. Popping and locking are often confused with each other. In locking, dancers hold their positions longer. Popping has dancers push their flexibility in their bodies and is about the illusion created with popping. Popping aligns the hit or pop to a beat in the music.

Students will be introduced to Locking moves:

- the lock
- points
- skeeter
- scooby doos
- stop 'n go
- which away
- fancies

Students will also be introduced to Popping moves:

- Tutting
- Gliding
- Waving
- Strobing

California State Standards for Dance (1.0, 1.1, 1.2, 1.4, 2.2, 2.3, 3.3, 3.4)

Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will watch the movie, "Breakin'" that was created by the creators of popping.
- Students will take part in a critical class discussion that discusses the differences between popping and locking.

- Students will watch various music videos that include popping and locking dance. Students will compare and contrast the music videos.

LAB:

- Students will take part in dance warm ups, drills, and choreography related to popping and locking.
- Students will be introduced to the unit movements associated with popping and locking.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 3 ASSIGNMENT:

- Students will be taught a combination using the popping and locking subgenres of urban hip hop.
- Students will be graded on participation and retention of choreography.

Unit 4 - Mid Term Choreography and Improvisation

In Unit 4, students will review the material taught between Units 1 through 3. Students will be introduced to hip hop improvisation and will start to include a portion of the class that includes hip hop improvisation.

Students will learn choreography based in breaking, commercial hip hop, popping, and locking for a routine that will be performed in front of an audience. Students will create a self evaluation of the performance.

California State Standards for Dance (4.1,4.2,4.3,4.4,4.5)

Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will watch the movie, "Breakin' 2 - The Electric Boogaloo" that was created by the creators of popping.
- Students will take part in a critical class discussion that describes all of the hip hop genres covered within the course through unit 3.
- Students will create a presentation where they compare and contrast two different music videos that use hip hop within the video.

LAB:

- Students will take part in dance warm ups, drills, and choreography related to popping and locking.
- Students will be introduced to the concept of hip hop improvisation
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 4 ASSIGNMENT:

- Students will be taught a combination using the subgenres of urban hip hop taught in Units 1 - 3.
- Students will be graded on participation and retention of choreography.
- Students will perform a piece in front of an audience.
- Students will create a self critique of their performance.

UNIT 5 - Hip Hop as a Career

Students will take an academic look on how to break into the dance industry as a commercial dancer. They will also look at two different post secondary schools that offer education for Hip Hop - Hip Hop Dance Conservatory in New York City and the University of East London's Center for Performing Arts Bachelor's degree in hip hop, urban, and global dance forms (the only bachelor's degree program for hip hop in the world)

- Careers available as a dancer
- Careers available as a teacher
- Careers available as a dance convention planner
- Careers available as a dancewear designer

California State Standards for Dance (5.1,5.2,5.3,5.4,5.5)

☐ Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will go through the manual "So, You Want to Be a Dancer?"
- The class will take part in a critical conversation of different ways that a person can have a career surrounded by dance.

LAB:

- Students will take part in dance warm ups, drills, and choreography related to popping and locking.
- Students will continue to master concepts within hip hop / urban dance.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 5 ASSIGNMENT:

- Students will work in small groups to come up with a presentation on ways that they can become a professional in the hip hop dance world.
- Student groups will present their presentation to the class.

UNIT 6 - Current Hip Hop Dancers & Choreographers

Students will watch current hip hop choreography from famous dancers, conventions, and choreographers and then work to recreate hip hop works that have been done by the historical, ground breaking hip hop dancers.

California State Standards for Dance (4.0, 4.1, 4.2, 4.3, 4.4, 4.5)

☐ Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will watch multiple iconic hip hop routines that have been created by historical greats in hip hop
- The class will take part in a critical conversation of comparisons and contrasting methods of choreography from the icons

LAB:

- Students will take part in dance warm ups, drills, and choreography related to hip hop
- Students will continue to master concepts within hip hop / urban dance.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 6 ASSIGNMENT:

- Students will learn a piece of choreography that was created by a historical figure in hip hop.
- Students will be graded based on participation and memorization of choreography.
- Students will perform the completed piece in front of an audience.

Unit 7 - Derivative Street Styles of Urban Dance

From the basic styles of commercial hip hop, popping, locking, and B-Boy come derivative street styles that are more in tune with the geographical locations that the dance was conceived. Students will compare and contrast derivative street styles by watching YouTube videos and participating in critical class discussions regarding the following styles:

- Krumping
- Memphis Jookin'
- Jerkin'
- Turfing
- Clowning

California State Standards for Dance (4.0, 4.1, 4.2, 4.3, 4.4)

Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will watch YouTube videos that demonstrate a variety of derivative hip hop forms that are based on geographic region
- The class will take part in a critical conversation of comparisons and contrasting methods of choreography from the different regions

LAB:

- Students will take part in dance warm ups, drills, and choreography related to derivative hip hop dance forms
- Students will continue to master concepts within hip hop / urban dance including derivative dance forms.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 7 ASSIGNMENT:

- Students will learn a piece of choreography that was created using all forms of hip hop taught in lessons 1 - 6 with the derivative hip hop subgenres being the main choreography.
- Students will be graded based on participation and memorization of choreography.
- Students will perform the completed piece in front of an audience.

Unit 8 - Jazz Funk

The subgenre of hip hop known as Jazz Funk will be explored in Unit 8. The foundations of the movements are in jazz, but uses several hip hop moves within a choreographed routine. In modern times, this style of dance can be found with Beyonce dancers and with the K-pop boy bands.

Students will watch a variety of YouTube videos showing the style of Jazz Funk (namely Beyonce and K-pop) and then take part in a critical class discussion about the comparisons between Jazz Funk and Derivative Hip Hop forms.

California State Standards for Dance (4.0, 4.1, 4.2, 5.0,5.1,5.2)

Unit Assignment(s):

ACADEMIC:

- At the beginning of the Unit, students will watch YouTube videos that demonstrate a variety of Jazz Funk routines that would be considered iconic (Beyonce, K-pop)
- The class will take part in a critical conversation of comparisons and contrasting methods of choreography for Jazz Funk

LAB:

- Students will take part in dance warm ups, drills, and choreography related to jazz funk
- Students will continue to master concepts within hip hop / urban dance including jazz funk dance forms.
- Students will be continue to master dance concepts such as space, phrasing, timing, and energy
- Students will take part in a lab dance class at every class meeting.

UNIT 8 ASSIGNMENT:

- Students will learn a piece of choreography that was created using all forms of hip hop taught in lessons 1 - 6 with the jazz funk subgenre being the main choreography.
- Students will be graded based on participation and memorization of choreography.
- Students will perform the completed piece in front of an audience.

Unit 9 - End of the year Recital Production

In Unit 9, students will be taught a performance that will be performed at an end of year recital based on what was learned over the duration of the course.

Students are required to participate in the end of the year recital.

Unit Assignment(s):

The end of year recital serves as the final exam for the class.

Students are graded on their participation, mastery, and memorization of choreography.

Course Materials

Manuals

Title	Author	Publisher	Edition	Website	Read in entirety
So, You Want to be a Dancer	Laurel Van Der Linde	Aladdin / Beyond Worlds	2015	[empty]	No

Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
History and Concept of Hip Hop Dance: The Street Culture that became Global Expression	[empty]	Moncell Durden	Dancetime Publications	2010	[empty]	dvd
Rock Steady Crew - The Origins	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Rock Steady Crew - The Story	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream
Rock Steady Crew - The Exposure	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream
Storm - The European School	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream
Storm - Berlin Break Tour	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream
Graffiti Dance - Junior/Orel	[empty]	Marc-Aurele Vecchione	B-Boys: A History of Breakdance	2016	[empty]	stream
Breakin'	[empty]	Joel Silberg	SHout! The Factory	2015	[empty]	dvd
Breakin' 2 Electric Boogaloo	[empty]	Sam Firstenberg	Shout! Factory	2015	[empty]	dvd
Jabbawockeez School of Dance Lesson 1 - Coordination & Balance	[empty]	[empty]	[empty]	2010	[empty]	dvd
Jabbawockeez School of Dance Lesson 3 - Musicality & Rhythm	[empty]	[empty]	Jabbawockeez	2010	[empty]	dvd
Jabbawockeez School of Dance Lesson 5 - The Flow	[empty]	[empty]	Jabbawockeez	2010	[empty]	dvd

Additional Information

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Course Author:

2018-19 - Encore Jr. Sr. High School for the Performing and Visual Arts , Encore High School for the Arts - Riverside ,
Encore Education Corporation

Retroactive Years:



Exhibit 7.1

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
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www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Vote for Approval – Hesperia and Riverside –
CTE Capstones. A CTE course beyond the introductory level that is intended to provide more in-depth instruction in and exploration of a specific industry sector. A capstone course is the final course in a planned sequence of courses that provides a rigorous and intensive culmination of a course of study.



CTE COMPLETER CAPSTONES

CAPSTONE A – (multiple pathways 999)

CTE/ROP Minimum high school graduation requirements

(Prepares students for community college or vocational tech schools)

Social Science – 3 years

- World History
- US History
- American Government / Economics

English – 4 years

Mathematics – 3 years

Three different levels including Math I

Science – 3 years

- 1 year Physical Science
- 1 year Life Science
- 1 additional year Physical or Life Science

Language Other Than English – 1 year

OR

Visual & Performing Arts – 1 year

UC approved CTE approved course – 1 year (Check UC site for up to date course list)

Complete 230 high school credits



CTE COMPLETER CAPSTONES

CAPSTONE B –

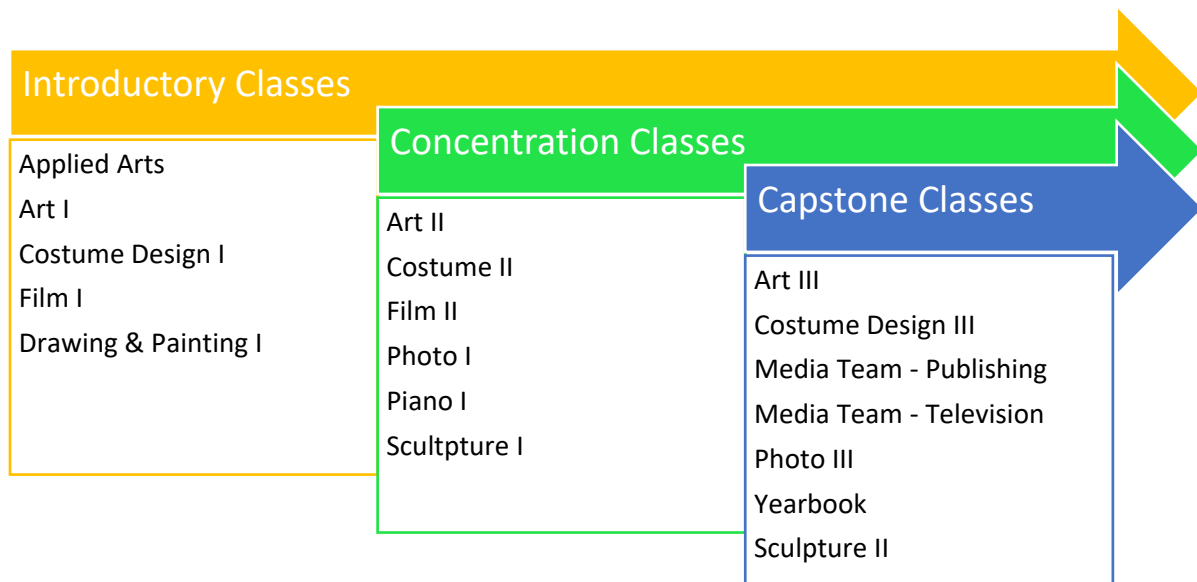
CTE COMPLETER PATHWAY – DESIGN, VISUAL, AND MEDIA ARTS (111)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- CTE Introductory Class
- CTE Concentration Class
- CTE Capstone Class

Design, Visual, and Media Arts (111)





CTE COMPLETER CAPSTONES

CAPSTONE B –

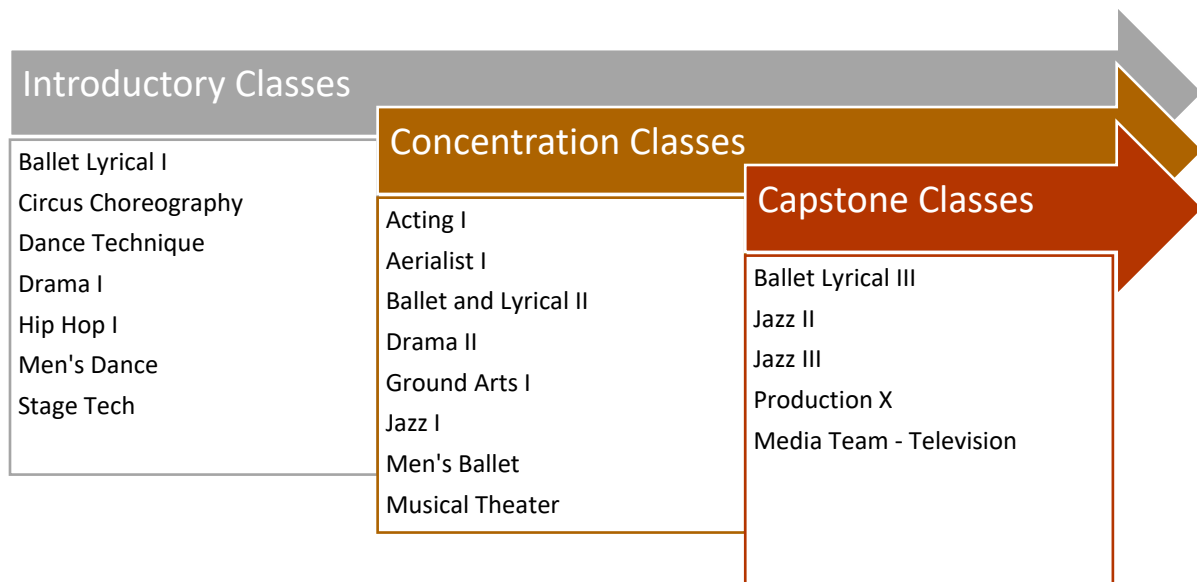
CTE COMPLETER PATHWAY – PERFORMING ARTS (112)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- CTE Introductory Class
- CTE Concentration Class
- CTE Capstone Class

Performing Arts (112) (House of performing Arts)





CTE COMPLETER CAPSTONES

CAPSTONE B –

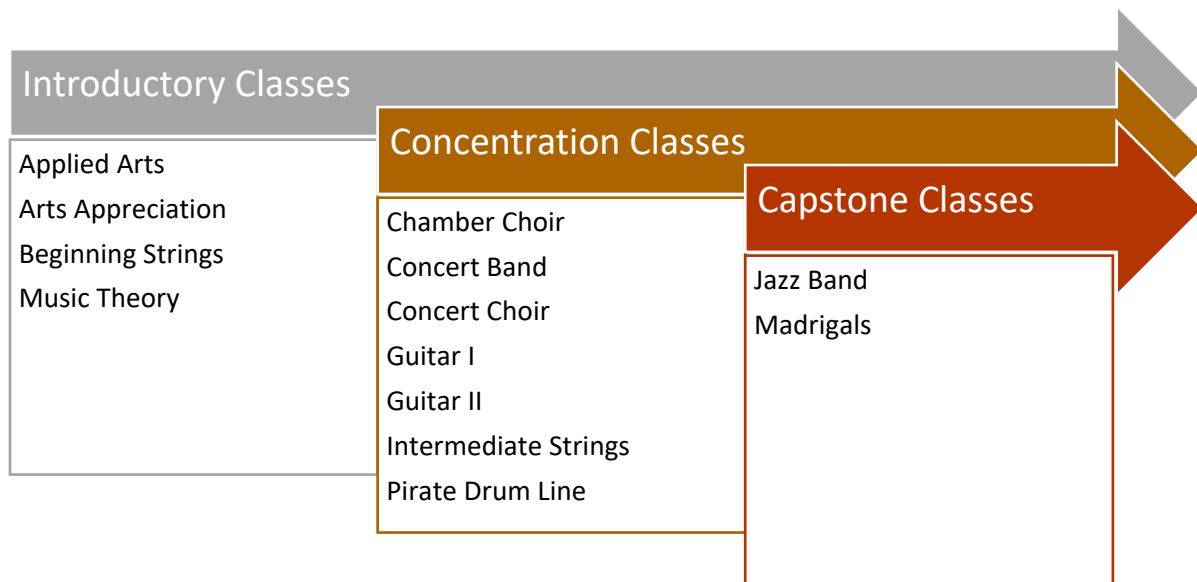
CTE COMPLETER PATHWAY – PERFORMING ARTS (112)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- CTE Introductory Class
- CTE Concentration Class
- CTE Capstone Class

Performing Arts (112) (House of Music Arts)





CTE COMPLETER CAPSTONES

CAPSTONE B –

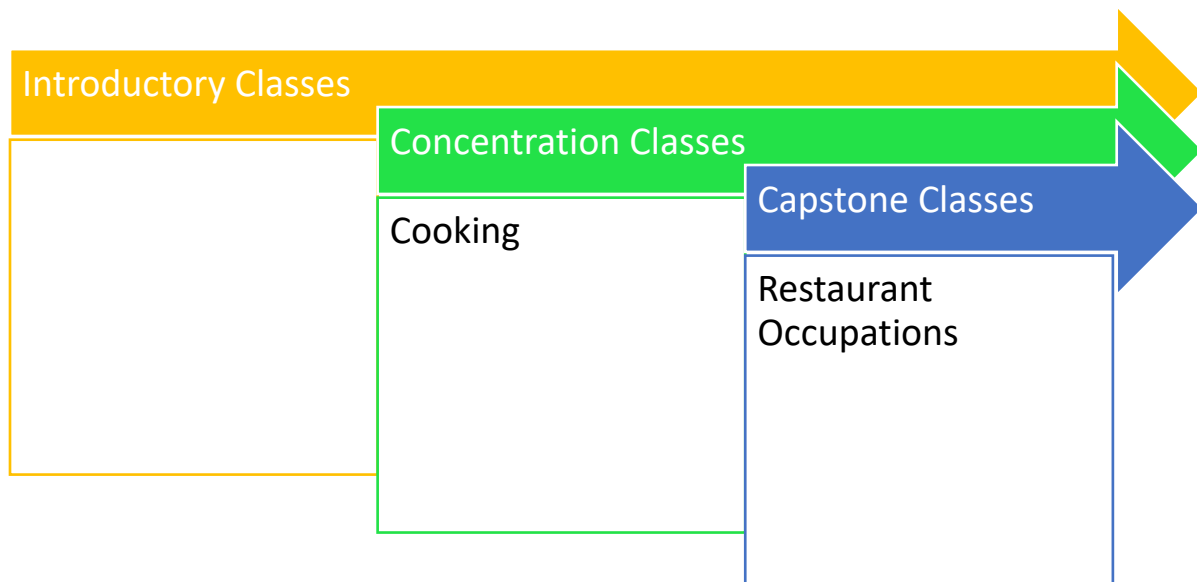
CTE COMPLETER PATHWAY – FOOD SERVICE AND HOSPITALITY (201)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- CTE Introductory Class
- CTE Concentration Class
- CTE Capstone Class

Food Service and Hospitality (201)





CTE COMPLETER CAPSTONES

CAPSTONE C –

Professional Hands On Training Capstone

(Prepares students for professional entry into the performing arts / entertainment field)

- Complete 230 high school credits
- Complete one of the following courses:
 - Professional Performance Artist Honors
 - Professional Performance Arts 2 Honors
 - Professional Performance Musician Honors
 - Professional Vocal Artist Honors
 - Professional Musical Theatre Dance Honors
 - PreMasters Class
 - Masters Class



Exhibit
7.2

May 13, 2019

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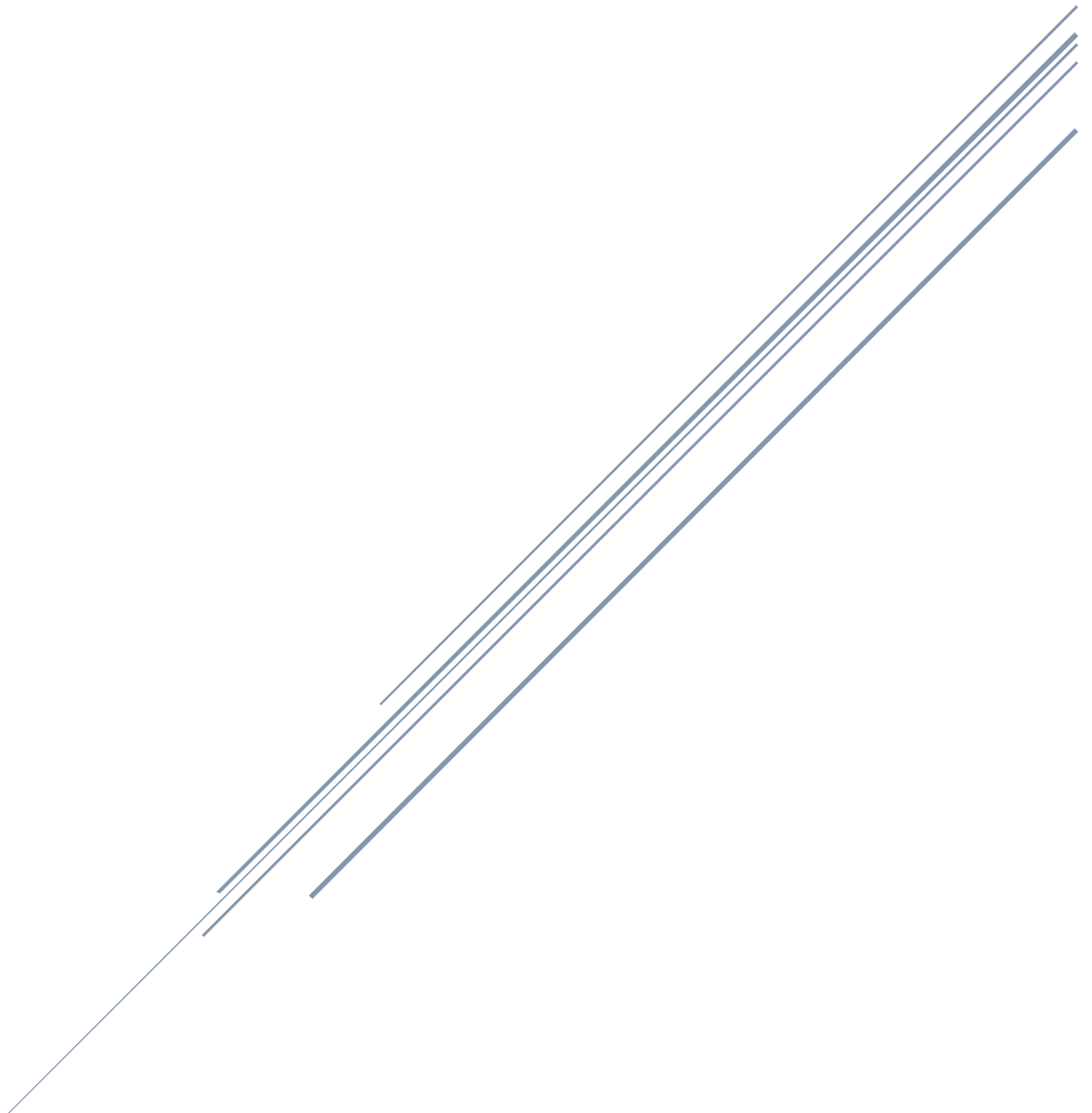
INFO:

Vote for Approval – Updated adoption of Encore Board Policy Book – Hesperia and Riverside –

The board policy book contains all policies and procedures for the board as well as the Encore Employee Handbook.

ENCORE SCHOOL BOARD

Policies & Procedures



Annual Adoption April 15, 2019
Ref.CSDC

Article I. Employee Handbook

Section 1.01 Introduction

Section 1.02 Hiring Policies and Procedures

- (a) At Will Employment
- (b) Equal Employment Opportunity Policy
- (c) Immigration Compliance
- (d) Employee Classification
- (e) First 90 Days of Employment
- (f) Relationships Between Employees
- (g) Certification and Licensure of Instructional Staff
- (h) Tuberculosis Testing
- (i) Criminal Background Checks
- (j) Mandated Reporter Training

Section 1.03 General Workplace Policies

- (a) Prohibition of Harassment/Discrimination and Protection Against Retaliation
- (b) Policy
- (c) Definition of Harassment
- (d) Definition of Sexual Harassment
- (e) What to do if sexual and other unlawful harassment or discrimination occurs
 - (i) *Internal Procedures*
 - (ii) *External Procedures*
- (f) Retaliation Policy
- (g) Workplace Violence
- (h) Open Door Policy
- (i) Drug Free Workplace
- (j) Smoking
- (k) Health, Safety and Security Policies
- (l) Company Property Inspections
- (m) Housekeeping
- (n) Lactation
- (o) Employees Who Are Required to Drive
- (p) Soliciting/Conducting Personal Business While on Duty
- (q) Use of Company Communication Equipment and Technology
- (r) Employee Blogs and Social Media
- (s) Participation in Recreational or Social Activities
- (t) Personnel Files and Record Keeping Protocols

Section 1.04 Hours of Work, Overtime and Attendance

- (a) Work Hours and Schedules
- (b) Overtime
- (c) Work Breaks
- (d) Pay Days
- (e) Payroll Withholdings
- (f) Attendance Policy
- (g) Time Records
- (h) Mandatory Training and Meetings

Section 1.05 Standards of Conduct

- (a) Personal Appearance
- (b) Student Safety
- (c) Prohibited Conduct
- (d) Confidential Information
- (e) Conflict of Interest
- (f) Child Neglect and Abuse Reporting
- (g) Outside Employment
- (h) Expense Reimbursements

Section 1.06 Employee Benefits

- (a) Vacation
- (b) Sick Leave
- (c) Insurance Benefits
 - (i) *Health Insurance*
 - (ii) *Disability Insurance*
 - (iii) *Family Leave Insurance*
 - (iv) *Workers' Compensations Insurance*
- (d) Leaves of Absence
 - (i) *Family Care and Medical Leave*
 - (ii) *Pregnancy Disability Leave*
 - (iii) *Parent Leave*
 - (iv) *Medical Leave of Absence*
 - (v) *Time off for Organ donation and Bone Marrow Donation*
 - (vi) *Personal Leave of Absence*
 - (vii) *Funeral/Bereavement Leave*
 - (viii) *Military Leave of Absence*
 - (ix) *Drug and Alcohol Rehabilitation Leave*
 - (x) *Time off for Adult Literacy Programs*
 - (xi) *Time off to Attend Child's School Discipline*
 - (xii) *Time Off to Attend Child's School Activities*
 - (xiii) *Time off to serve as election official*

- (xiv) Time off for jury and witness duty*
- (xv) Time off for Victims of domestic violence, sexual assault and stalking*
- (xvi) Time off for victims of crime*
- (xvii) Time off for volunteer firefighters, reserve peace officers or emergency rescue personnel*
- (xviii) Time off for voting*
- (xix) Time off for civil air patrol*
- (xx) Workers' Compensation Leave*

Section 1.07 Employment Evaluation and Separation

- (a) Employee Reviews and Evaluations
- (b) Discipline and Involuntary Termination
- (c) Voluntary Termination
- (d) References
- (e) Arbitration

Section 1.08 ACKNOWLEDGEMENT OF HANDBOOK AND AT WILL EMPLOYMENT

Article II. Budget Policies

Section 1.01 Budget Development and Oversight Calendar and Responsibilities

Section 1.02 Controls, Budget, and Fiscal Management

Section 1.03 Negotiating Funding Entitlements

Section 1.04 Required Budget and Other Fiscal Reports

Section 1.05 Property and Liability Insurance

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Article I. Employee Handbook

Section 1.21 Introduction

This Handbook summarizes the **Encore Education Corporation** Charter School's (hereinafter referred to as "School" or "Company") personnel policies applicable to all employees. Please review these policies carefully. If you have any questions about the policies outlined in this Handbook, or if you have any other personnel related questions, whether related to policies specifically addressed in this Handbook, please consult **Human Resources or the Executive Manager in charge of Human Resources**.

This Handbook is intended only as a guide to the School's personnel policies, outlining and highlighting those policies and practices. It is not, therefore, intended to create any expectations of continued employment, or an employment contract, express or implied. This Handbook supersedes any previously issued handbooks, policies, benefit statements and/or memoranda, whether written or verbal, including those that are inconsistent with the policies described herein.

With the exception of the at-will employment status of its employees, the School reserves the right to alter, modify, amend, delete and/or supplement any employment policy or practice (including, but not limited to, areas involving hiring policies and procedures, general work place policies, hours of work, overtime and attendance, standards of conduct, employee benefits, employment evaluation and separation) with or without notice to you. Only the CEO with the written approval of the Encore School Board may alter the at-will employment status of any of its employees.

Once you have reviewed this Handbook, please sign the two employee acknowledgement forms at the end of this Handbook, keep one for your files and provide the other to Human Resources or the Executive Manager of Human Resources. This signed acknowledgement demonstrates to the School that you have read, understand and agree to comply with the policies outlined in the Handbook.

Section 1.22 Hiring Policies and Procedures

(a) At Will Employment

The School is an at-will employer. This Handbook does not in any way reflect a modification to this policy and does not reflect a contract of employment, either express or implied, between you and the School. Accordingly, either you or the School may terminate this relationship at any time, for any reason, with or without cause, and with or without prior notice.

Nothing contained in this Handbook, employment applications, School memoranda or other materials provided to any employee in connection with his/her employment shall require the School to have "cause" or reason to terminate an employee or otherwise restrict the School's right to terminate an employee at any time for any reason. No School representative is authorized to modify this policy for any employee, unless in writing, signed by both the **Chief Executive Officer, CEO** and approved in writing by the Board of CEOs.

(b) Equal Employment Opportunity Policy

The School is an equal opportunity employer. It is the policy of the School to afford equal employment and advancement opportunities to all qualified individuals without regard to race, religious creed, color, national origin, ethnicity, ancestry, sex, sexual orientation, age, physical or mental disability, genetic information, gender, gender identity and expression, gender related appearance and behavior, marital status, citizenship status, medical condition, military and veteran status or any other legally protected status. This policy extends to all employees and to all aspects of the employment relationship, including the hiring of new employees and the training, transfer, promotion, compensation and benefits of existing employees. Furthermore, the School prohibits all unlawful discrimination against any employee or applicant for employment in its programs or activities based on race, color, religion, sex, gender, ethnic group identification, age, national origin, ancestry, genetic characteristics, mental or physical disability, marital status, sexual orientation or other category protected by law.

To comply with applicable laws ensuring equal employment opportunities to qualified individuals with a disability, the School will make reasonable accommodations for the known physical or mental limitations of an otherwise qualified individual with a disability who is an applicant or an employee unless undue hardship would result. In order to perform the essential functions of the job, any applicant or employee requiring an accommodation should contact **Human Resources or the Executive Manager of Human Resources** and request such an accommodation.

If you believe prohibited discrimination has occurred, please contact your direct supervisor or **Human Resources** immediately. Reports will be investigated and appropriate corrective action will be taken.

(c) Immigration Compliance

The School does not discriminate against any individual because of his or her national origin, citizenship or intent to become a U.S. citizen in compliance with the Immigration Reform and Control Act of 1986. It is, however, the policy of the School to only employ those individuals that are authorized to work in the United States. In furtherance thereof, the School requires each prospective employee to provide documents verifying his or her identity and authorization to be legally employed in the United States. The employee will also be required to sign a legal verification attesting to her/his authorization to be legally employed in the United States.

(d) Employee Classification

The School's employees are classified in the following categories: Exempt, non-exempt, and full-time, part-time or temporary.

Exempt: Exempt employees are those employees with job assignments that meet exemption tests under state and federal law making them exempt from overtime pay requirements. Exempt employees are compensated on a salary basis, not pursuant to overtime pay requirements.

Non-Exempt: Non-exempt employees are those employees with job assignments that do not meet exemption tests under state or federal law. Thus, these employees are paid overtime wages for overtime worked in accordance with the law.

Full Time: Full time employees are those employees who are scheduled to work at least 36 hours in a week.

Part Time: Part time employees are those employees who are scheduled to work up to 35 hours in a week.

Temporary: Temporary employees are those employees who are hired for a limited time period, or for a specific project, and usually are not employed more than 1 month.

Part time and temporary employees are not entitled to benefits provided by the School, except as required by law. Independent contractors, consultants and leased employees (i.e., those working for an employment agency) are not employees of the School and are not eligible for benefits provided by the School. If you have any questions about your classification, please consult with **Human Resources**

(e) First 90 Days of Employment

Except as required by law and as otherwise identified in this handbook, during the first 90 days of employment for every employee, irrespective of classification, employees will not be eligible for or accrue any benefits. Please see the School's separate health plan eligibility requirements and sick leave accrual policy. The inclusion of the initial 90 day period does not change the at-will status of the School's employees.

(f) Relationships Between Employees

While the School's policies do not permit discrimination based on an individual's marital status, the individual's relations to another School employee or his or her lawful off duty conduct, some situations can create conflicts of interest requiring the School to take the employee's relationship with another employee into account.

An employee should not be in a supervisory role with another employee who is a relative (i.e., sibling, parent, spouse, domestic partner, etc.). Supervisors should avoid situations that result in actual or perceived conflicts of interest with supervised employees and situations of favoritism.

A supervisor should avoid forming special social relationships or dating employees under his or her direct supervision, or with other employees that would create actual or perceived conflicts of interest and situations of favoritism. If such relationship arises, both employees shall notify the School so that appropriate measures can be taken to prevent conflicts of interest or favoritism.

The School reserves the right to take appropriate action if employee relationships interfere with the safety, morale or security of the School, or if the relationships create an actual or perceived conflict of interest or favoritism.

Any conflicts of this nature must be reported to the Encore School Board. The Encore School Board is responsible for extreme cases and must approve specific conflicts annually.

(g) Certification and Licensure of Instructional Staff

Each of the School's core academic teachers is required to hold a current California Commission on Teacher Credentialing certificate, permit or other document equivalent to that which a teacher in other public schools would be required to hold and may be required to meet certain federal requirements related to subject-matter expertise in order to meet federal requirements for "highly qualified teachers." Paraprofessional staff may also be required to document that they meet federal requirements for paraprofessional staff.

For non-core instructors, they will be required to complete a CTE credential by the completion of their second full year of instruction in their arts / sports / CTE course.

It is the responsibility and a condition of continued employment of all instructional staff, including teachers, instructors, and paraprofessionals to maintain and keep current such certificates, permits or other documentation and provide to the **Human Resources Office** no later than the close of business on the first day the employee reports for duty for new employees, and no later than the close of business two days after the School provides the employee with its reasonable assurance of continued employment for the next school year. If an instructional staff employee believes that he or she is assigned to teach in a subject in which he or she does not have subject matter competence, the employee should immediately report the same to **Human Resources**. Staff members who are required to meet these state and federal certification, expertise, and related requirements must maintain such qualifications as a condition of employment at the School. Nothing in this section is intended to alter the at-will status of the employee's employment.

(h) Tuberculosis Testing

Except as provided below, no person shall be employed by the School unless the employee has submitted proof of submission to a tuberculosis risk assessment within the past 60 days, and if tuberculosis risk factors are identified, has been examined to determine that he/she is free of infectious tuberculosis. If no risk factors are identified, an examination is not required. Employees transferring from other public or private schools within the State of California must either provide proof of an assessment and clearance within the previous 60 days or a verification from the previous employer that the person has a certificate on file showing that the person is free from infectious tuberculosis within the last four years.

Employees who have no identified risk factors or who test negative for tuberculosis infection shall be required to undergo the tuberculosis risk assessment, and if risk factors are identified, the examination, at least once each four years (or more often if directed by the governing board upon the recommendation of the local health officer.)

The tuberculosis test shall consist of an approved intradermal tuberculin test or any other test for tuberculosis infection that is recommended by the federal Centers for Diseases Control and Prevention and licensed by the federal Food and Drug Administration, which if positive shall be followed by an X-ray of the lungs in accordance with the Health and Safety Code.

The examination for applicants for employment is a condition of initial employment. Therefore, the expense incident thereto shall be borne by the applicant. The cost of the examination required of existing employees shall be a reimbursable expense. Employees should follow the School's reimbursement procedures.

(i) Criminal Background Checks

As a condition of employment, the School requires all applicants for employment to submit two sets of fingerprints to the Department of Justice for the purpose of obtaining criminal record summary information from the Department of Justice and Federal Bureau of Investigation. The School will not employ a person who has been convicted of a violent or serious felony or a person who would be prohibited from employment by a public

school district because of his or her conviction for any crime, unless an applicable exception applies. The School will not employ any applicant until the Department of Justice completes its check of the state criminal history file as provided by law. The School shall also request subsequent arrest notification from the Department of Justice and take all necessary action based upon such further notification.

(j) [Mandated Reporter Training](#)

All employees who are mandated reporters, as defined in the California Penal Code, are required to participate in approved mandated reported training provided by the School within six weeks of the employee's hire date and annually thereafter within the first six weeks of each school year. If the employee attends an approved mandated reporter training that is not offered by the school using a sign-in sheet confirming participation, the employee is required to provide a copy of any certificate of completion to the human resources department of the School after completion. Education Code 44691

Section 1.23 General Workplace Policies

(a) Prohibition of Harassment/Discrimination and Protection Against Retaliation

Under California law, an employer must take all reasonable steps necessary to prevent discrimination and harassment from occurring. In addition to the general prohibition of harassment for employers, the Education Code prohibits harassment in educational institutions.

(b) Policy

The School is committed to providing a workplace and educational environment free of sexual harassment, as well as harassment and discrimination based on such factors as race, religion, creed, color, ethnicity, national origin, ancestry, age, medical condition, genetic information, gender identity and expression, gender related appearance and behavior, marital status, sex, sexual orientation, citizenship status, disability, military and veteran status, status as a victim of the crimes enumerated in Labor Code section 230.5, or any other category protected by law. The School will not condone or tolerate harassment or discrimination of any type by any employee, whether supervisory or co-employee, against an employee, third party vendor or student. The School also does not condone or tolerate harassment or discrimination of its employees by any third parties or students. The School will promptly and thoroughly investigate any complaint of harassment or discrimination and take appropriate corrective action, if warranted.

The School will take all reasonable steps to prevent discrimination and unlawful harassment from occurring. Sexual or other unlawful harassment in employment violates the School's policy and is prohibited under Title VII of the Civil Rights Act (42 U.S.C. sections 2000e, *et seq.*) and the California Fair Employment and Housing Act (Govt. Code sections 12940, *et seq.*).

(c) Definition of Harassment

Harassment includes verbal, physical or visual conduct that creates an intimidating, offensive or hostile working or educational environment or that unreasonably interferes with job performance. Verbal harassment includes, but is not limited to, epithets, derogatory comments or slurs based on a protected category. Physical harassment includes, but is not limited to, assault, impeding or blocking movement or any physical interference with normal work or movement, when directed at a legally protected individual. Visual harassment includes, but is not limited to, derogatory posters, social media posts, cartoons or drawings on a basis protected by law.

(d) Definition of Sexual Harassment

Federal law defines sexual harassment as unwelcome sexual conduct that is a term or condition of employment. The Equal Employment Opportunity Commission's Guidelines define two types of sexual harassment: "quid pro

quo" and "hostile environment." "Unwelcome" sexual conduct constitutes sexual harassment when "submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment," "Quid pro quo harassment" occurs when "submission to or rejection of such conduct by an individual is used as the basis for employment decisions affecting such individual." A "hostile environment" claim for harassment occurs when discrimination based on sex has created a hostile or abusive work environment.

California law defines unlawful sexual harassment in largely the same ways. Sexual harassment occurs where a term of employment (i.e., compensation or in terms, conditions or privileges of employment), academic status or progress (i.e., a student's grades or promotion to the next grade) is explicitly or implicitly conditioned upon submission to unwelcome sexual advances, as more fully described below. Sexual harassment also occurs where the submission to, or rejection of, the conduct by the individual is used as the basis of academic or employment decisions affecting the individual. Additionally, sexual harassment occurs where harassment (unwanted sexual advances, visual, verbal or physical conduct of a sexual nature) is sufficiently severe, persistent, pervasive or objectively offensive so as to alter the conditions of employment and create an abusive or hostile educational or working environment or to limit the individual's ability to participate in or benefit from an education program or activity. Sexual harassment occurs where the conduct has the purpose or effect of having a negative impact on the individual's academic performance, work or progress or has the purpose or effect of creating an intimidating, hostile, or offensive educational or working environment. Finally, sexual harassment occurs where submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs or activities available at or through the School.

The educational environment includes, but is not limited to, the School's campus or grounds, the properties controlled or owned by the School and off-campus, if such activity is School sponsored or is conducted by organizations sponsored by or under the jurisdiction of the School.

The following are examples of offensive behavior:

- Unwanted sexual advances, flirtations, touching or requests for sexual favors;
- Unwanted or excessive hugging;
- Verbal abuse of a sexual nature;
- Graphic or suggestive comments about dress or body and the sexual uses to which it could be put;
- Unwarranted graphic discussion of sexual acts;
- Sexually degrading words;
- Suggestive or obscene letters, notes or invitations;
- Verbal harassment including, but not limited to, unwelcome epithets, jokes, derogatory comments, or slurs of a sexual nature, or sexually degrading words used to describe a person;
- Physical harassment including, but not limited to, assault, impeding or blocking movement or any physical interference with normal work or school activities or movement, when done because of your sex;

- Visual harassment including, but not limited to, leering, making sexual or obscene gestures, displaying sexually explicit or derogatory posters, cartoons or drawings, or computer-generated images of a sexual nature;
- Making or threatening retaliatory action after receiving a negative response to sexual advances.

(e) What to do if sexual and other unlawful harassment or discrimination occurs

(i) Internal Procedures

School Level Investigation: Each **Administration** has the responsibility to maintain a work place and educational environment free from any form of sexual or other unlawful harassment. Consequently, should **Department Chairs, Administrative Counselors, Dean of Academics, or any other site manager** become aware of any conduct that may constitute sexual harassment, discrimination or other prohibited behavior, immediate action will be taken to address and remediate such conduct.

Any employee who has experienced or is aware of a situation that is believed to be sexually or otherwise unlawfully harassing has a responsibility to report the situation immediately to **Human Resources, 16955 Lemon Street, Hesperia CA 92345 760-949-2036** . If the employee is not comfortable contacting **Human Resources** or if that individual is not available, the employee should contact **Executive Manager 760-949-*2036**. A Harassment Complaint Form may be obtained from **Human Resources, the front office, or online at <https://encorehighschool.com/policies/>**. The **Human Resources Department** will conduct a prompt investigation and take appropriate corrective action where warranted. Complaints will be handled as discreetly as possible, consistent with the need to investigate effectively and promptly resolve the matter.

If an employee has a complaint regarding an alleged violation of federal or state law or regulations governing educational programs (including but not limited to Consolidated Categorical Aid Programs, Migrant Education, Special Education Programs), including allegations of unlawful discrimination not involving employment, the employee should utilize the Uniform Complaint Procedure adopted by the School.

Any employee found to have participated in improper harassment or discrimination will be subject to disciplinary action, up to and including possible dismissal.

(ii) External Procedures

External Procedures: Filing a Complaint with the Department.

Employees or job applicants who believe that they have experienced unlawful employment discrimination or harassment may file a complaint directly with the Department. The Department serves as a neutral fact-finder and attempts to help the parties voluntarily resolve disputes. If the Department finds sufficient evidence to establish discrimination occurred and settlement efforts fail, the Department may file a formal accusation.

Employees can also pursue the matter through a private lawsuit in civil court after a complaint has been filed with the Department and a Right to Sue Notice has been issued. For more information, contact the Department toll free

at (800) 884-1684, in the Sacramento area and out of state at (916) 227-0551 or visit its website at www.dfeh.ca.gov. To contact the nearest field office of the Equal Employment Opportunity Commission (“EEOC”), call 1-800-669-4000. You should be aware that state and federal law provide time limits within which complaints must be filed. Contact the relevant agency to determine the applicable time limit.

(f) Retaliation Policy

It is in violation of the School’s policy for the School or any employee to demote, suspend, reduce, fail to hire or consider for hire, fail to give equal consideration in making employment decisions, fail to treat impartially in the context of any recommendations for subsequent employment that the School may make, adversely affect working conditions or otherwise deny any employment benefit to or take actions that are materially adverse against an individual because that individual, or his/her family member, has opposed practices prohibited by law or has filed a complaint, testified, assisted or participated in any manner in an investigation, proceeding or hearing conducted by the Department or their staff or has requested a reasonable accommodation for a disability or religious reasons, regardless of whether the request was granted. Any employee retaliating against another employee, applicant or student will be disciplined, up to and including termination.

Examples of protected activities under the School’s retaliation policy include seeking advice from the Department; filing a complaint with the Department, irrespective of whether the complaint is actually sustained; opposing employment practices the employee reasonably believes to exist and believes to be a violation of the law; participating in an activity that is perceived by the School as opposition to discrimination, whether or not so intended by the employee expressing the opposition; participating in the proceeding of a local human rights or civil rights agency on a legal basis.

Nothing in this policy shall be construed to prevent the School from enforcing reasonable disciplinary policies and practices, nor from demonstrating that the actions of an applicant or employee were either disruptive or otherwise detrimental to legitimate business interests so as to justify the denial of an employment benefit.

(g) Workplace Violence

The School takes the safety and security of its employees seriously. The School does not tolerate acts or threats of physical violence, including but not limited to intimidation, harassment and/or coercion, that involve or affect the School or that occur, or are likely to occur, on School property. You should report any act or threat of violence immediately to **the Dean of Students**.

(h) Open Door Policy

The School wishes to provide the most positive and productive work environment possible. To that end, it has an open door policy where it welcomes your questions, suggestions or complaints relating to your job, conditions of employment, the School or the treatment you are receiving. Other than in situations involving harassment (as

outlined and described above), please contact **your direct report, Dean of Academics, or Dean of Students** with your questions or concerns. If the situation is not resolved to your satisfaction, please contact **Human Resources**, preferably in writing, who will further investigate the issue.

(i) Drug Free Workplace

It is the School's policy to maintain a drug and alcohol-free workplace. No employee may use, possess, offer for sale or be under the influence of any unauthorized controlled substance, illegal drugs or alcohol during working hours, including lunch and break periods, in the presence of pupils or on School property at any time or on field trips at any time.

Engaging in any of the activities above shall be considered a violation of School policy and the violator will be subject to discipline, up to and including termination. The School complies with all federal and state laws and regulations regarding drug use while on the job.

The School may conduct unannounced searches of School property from time to time for alcohol, illegal drugs, drug paraphernalia and/or unauthorized controlled substances, or to ensure compliance with any other School-related policy. This includes desks, storage areas, and rooms normally used to store employees' personal property. Employees are expected to keep all prescribed medicine in its original container, which should identify the drug, date of prescription and the prescribing doctor.

The School may require a test by intoxilator, blood test, urinalysis, medical examination, or other drug/alcohol screening of those persons whom the School reasonably suspects of using, possessing, or being under the influence of a drug or alcohol. Such testing will be conducted if two or more supervisors, employees, or medical personnel observe an employee acting in such a manner to raise suspicion that the employee is under the influence of a drug or alcohol or is acting in such manner that they may harm themselves or another employee.

Any refusal to submit to such testing will be considered a positive screen. An employee's consent to submit to such a test is required as a condition of employment, and an employee's refusal to consent may result in disciplinary action, including termination for a first refusal or any subsequent refusal. The School shall determine the manner in which such testing is conducted with the goal being to ensure that the test results are accurate.

Such a test may be required of employees involved in any work-related accident or unsafe practice where the safety of the employee or other employees was jeopardized. Periodic retesting may also be required following positive test results or after any violation of this policy or rehabilitation.

(j) Smoking

All School buildings and facilities are non-smoking facilities. Smoking includes the use of an electronic smoking device that creates an aerosol or vapor, in any manner or in any form, or the use of any oral smoking device for the purpose of circumventing the prohibition of smoking.

(k) Health, Safety and Security Policies

The School is committed to providing and maintaining a healthy and safe work environment for all employees. Accordingly, the School has instituted an Injury and Illness Prevention Program designed to protect the health and safety of all personnel. The School maintains an Injury and Illness Prevention Program, which is kept by **Encore's Risk Manager** and is available for your review.

You are required to know and comply with the School's general safety rules and to follow safe and healthy work practices at all times. You are required to immediately report to your supervisor any potential health or safety hazards and all injuries or accidents.

In compliance with Proposition 65, the School will inform all employees of any known exposure to a chemical known to cause cancer or reproductive toxicity.

The School has also developed guidelines to help maintain a secure workplace. Be aware of unknown persons loitering in parking areas, walkways, entrances, exits and service areas. Report any suspicious persons or activities to security personnel or to your supervisor. Secure your desk or office at the end of the day. When called away from your work area for an extended length of time, do not leave valuable or personal articles around your workstation that may be accessible. You should immediately notify your supervisor when keys are missing or if security access codes, identification materials, or passes have been breached. The security of the facilities, as well as the welfare of our employees, depends upon the alertness and sensitivity of every individual.

(l) Company Property Inspections

The School is committed to providing a work environment that is safe and free of illegal drugs, alcohol, firearms, explosives and other improper materials. Additionally, the School provides property and facilities to its employees to carry out business on behalf of the School. Accordingly, employees do not have a reasonable expectation of privacy when using any School property or facilities. In accordance with these policies, all School facilities and property, including all items contained therein, may be inspected by the School at any time, with or without prior notice to the employee. School property includes all desks, storage areas, work stations, lockers, file cabinets, computers, telephone systems, email systems and other school provided storage devices.

The School also reserves the right to inspect any vehicle, its trunk, glove compartment or any container therein that is parked on the School property or premises. The School reserves the right to deny entry to any person who refuses to cooperate with any inspections by the School. Any employee who fails to cooperate with inspections may be subject to disciplinary action, up to and including dismissal.

(m) Housekeeping

Employees are expected to keep their work areas clean and organized. This includes classrooms. Common areas such as lunchrooms and restrooms should be kept clean by those using them. Please clean up after meals and dispose of trash properly.

(n) Lactation

Employees may use their meal and/or rest periods for the purpose of expressing breast milk. If required, a reasonable amount of additional time will be provided. Such additional time will be unpaid for non-exempt employees.

A private place to express breast milk, other than a bathroom stall, will be provided in close proximity to the employee's work area. The employee's normal work area may be used if it allows the employee to express milk in private. Please see Human Resources for more information.

(o) Employees Who Are Required to Drive

When employees are required to drive their own vehicle on approved School business, they are required to show proof of a current, valid license and proof of current, effective insurance coverage to **Transportation Manager**. If the employee is transporting students and/or co-workers, the School may identify the required minimum insurance coverage necessary above limits required by law. If an employee's license is revoked or he/she fails to maintain personal auto insurance coverage, the School retains the right to transfer to an alternative position, suspend, or terminate that employee. Reimbursement rates for driving School approved business in private vehicles will be at the rate established by the Internal Revenue Service.

Pursuant to applicable law and safety standards, employees whose job responsibilities include regular or occasional driving and who are issued a cell phone for business use must refrain from using their phone while driving unless they are using a hands-free device. Thus, unless an employee is using a hands-free device in a safe-manner, he or she must safely pull off to the side of the road and safely stop the vehicle before placing, accepting, or continuing a call. Sending or reviewing text messages while driving is prohibited.

Employees whose job responsibilities do not specifically include driving as an essential function, but who use a cell phone for business purposes, whether issued by the School or not, are also expected to abide by the provisions above.

Any employee who fails to comply with this policy will be deemed to have engaged in grossly negligent conduct beyond the course and scope of his or her employment. As a result, any employee who is charged with a traffic violation or incurs any other form of liability resulting from a violation of this policy will, to the extent allowed by applicable law, be solely responsible for any such liability.

Violations of this policy will be subject to disciplinary action, up to and including termination.

(p) Soliciting/Conducting Personal Business While on Duty

Employees are not permitted to conduct personal business or solicit personal business for any cause or organization while on-duty, or when the employee being solicited is supposed to be working. This prohibition includes distributing literature and other material. Distribution of materials is also against the School's policy if it interferes with access to facility premises, if it results in litter or is conducted in areas where other employees are working. Solicitation during non-work time, e.g., paid breaks, lunch periods or other such non-work periods, is permissible. Entry on the School premises by non-employees is not permitted, unless related to official School business. Solicitation or distribution of written materials by non-employees is strictly prohibited.

(q) Use of Company Communication Equipment and Technology

All School owned communications equipment and technology, including computers, electronic mail systems, voicemail systems, internet access, software, telephone systems, document transmission systems and handheld data processing systems remain the property of the School and are provided to the employee to carry out business on behalf of the School. Employees have no expectation of privacy in any communications made using School owned equipment and technology. Communications (including any attached message or data) made using School owned communications equipment and technology are subject to review, inspection and monitoring by the School.

Additionally, the School uses technology protection measures that protect against Internet access (by both minors and adults) to visual depictions that are obscene, child pornography and/or with respect to use by minors, internet access harmful to minors. These measures may include, but are not limited to, installing a blocking system to block specific internet sites, setting Internet browsers to block access to adult sites, using a filtering system that will filter all Internet traffic and report potential instances of misuse and using a spam filter.

Passwords used in connection with the School's communications equipment and technology are intended to restrict unauthorized use only, not to restrict access of authorized School employees. Therefore, employees are required to provide to **IT Manager** all passwords used in connection with the School's communications equipment and technology any time the employee's passwords are created or change. In addition, employees are required to safeguard their passwords to limit unauthorized use of computers by minors in accordance with the Student Internet Use Policy and Agreement. Employees that do not safeguard their passwords from unauthorized student use, or that allow a student to access computers in violation of the Student Internet Use Policy and Agreement, will be subject to discipline, up to and including termination.

Email and internet use while on duty, is for business purposes only. All employees using the internet through the School's communications equipment and technology must respect all copyright laws. Employees are not permitted to copy, retrieve, modify or forward copyrighted materials unless authorized by law or with express written permission of the owner of the copyright. Employees are not permitted to use the School's communications equipment and technology to view visual images that are obscene, child pornography and/or images harmful to minors.

The e-mail system and internet access is not to be used in any way that may be disruptive, harassing or offensive to others, illegal or harmful to morale. For example, sexually explicit images, ethnic slurs, racial epithets or anything else that may be construed as harassment or disparagement of others based on their race, national origin, gender, sexual orientation, age, religious beliefs or political beliefs may not be displayed or transmitted. The e-mail system and internet access is not to be used in any manner that is against the policies of the School, contrary to the best

interest of the School or for personal gain or profit of the employee against the interests of the School. Employees must not use the School's communications equipment and technology for the unauthorized disclosure, use and dissemination of personal information regarding students.

Employees should not attempt to gain access to another employee's email files or voicemail messages without the latter's express permission. Each employee is responsible for the content of the messages sent out using his/her School issued equipment. It is strictly prohibited to use another employee's computer to send messages to create the appearance that they are from that employee, unless that employee expressly authorizes such use.

(r) Employee Blogs and Social Media

If an employee decides to keep a personal blog, or use other social media, that discusses any aspect of his/her workplace activities, the following restrictions apply:

- Employees must register the social media and blogs that are not private or that might have students or parents as subscribers with the Executive Manager that oversees Human Resources. The Executive Manager will follow the blog and social media sites registered. These sites should be marked as "official" and refrain from any derogatory postings about Encore or any postings that would make the employee, any other employee, or student character come into question.
- School equipment, including its computers and electronics systems, may not be used for these purposes;
- Student and employee confidentiality policies must be adhered to;
- Employees must make clear that the views expressed in their blogs are their own and not those of the School;
- Employees may not use the School's logos, trademarks and/or copyrighted material and are not authorized to speak on the School's behalf, unless authorized in writing by **the CEO**.
- Employees are not authorized to publish any proprietary, financial marketing, strategic or other confidential business information belonging to the School that is clearly defined and does not relate to terms and conditions of employment;
- Employees are prohibited from making racist, sexist or otherwise discriminatory comments and/or that would create a hostile work environment;
- Employees must comply with all School policies, including, but not limited to, rules against sexual harassment, unlawful harassment, discrimination and retaliation;
- Employees should not make threats of violence or remarks that are obscene, malicious or bullying with relation to the School, students, co-workers, supervisors, parents and/or other School associated persons or entities;
- Employees should not spread rumors or other disparaging statements about the School, co-workers, students, supervisors, parents and/or other School associated persons that the employee knows to be false;

- Nothing in this handbook is intended to limit an employee's ability to discuss wages, hours, terms and conditions of employment or to their right to self-organize or join labor organizations or any other protected activities under the National Labor Relations Act.

The School reserves the right to take disciplinary action against any employee whose blog violates this or other School policies.

(s) Participation in Recreational or Social Activities

Employees may participate in activities sponsored by or supported by the School. Participation in such activities is strictly voluntary. As such, employees have no obligation to participate in recreational or social activities and no employee has work-related duties requiring such participation. An employee's participation in social and recreational activities is at the employee's own risk and the School disclaims any and all liability arising out of the employee's participation in these activities.

(t) Personnel Files and Record Keeping Protocols

At the time of your employment, a personnel file is established for you. Please keep **Human Resources** advised of changes that should be reflected in your personnel file. Such changes include: change in name, address, telephone number, marital status, number of dependents and person(s) to notify in case of emergency. Prompt notification of these changes is essential and will enable the School to contact you should the change affect your other records.

You have the right to inspect certain documents in your personnel file, as provided by law, in the presence of a School representative, at a mutually convenient time. A request for inspection or copying of information contained in the personnel file must be directed to **Human Resources, 760-949-2036**.

The School will restrict disclosure of your personnel file to authorized individuals within the School. Only the CEO is authorized to release information about current or former employees. The School will cooperate with requests from authorized law enforcement or local, state or federal agencies conducting official investigations or as otherwise legally required.

Section 1.24 Hours of Work, Overtime and Attendance

(a) Work Hours and Schedules

The School's normal working hours for teachers and instructors are from **7:00 am to 3:30 pm**, Monday through Friday. The work schedule for full-time non-exempt employees is normally 40 hours per week. Encore has numerous activities that take place outside of the normal school day. Your supervisor will assign your work specific work schedule.

(b) Overtime

The School follows all applicable federal and state laws regarding the payment of overtime wages by compensating all non-exempt employees for overtime hours worked. For purposes of overtime calculations for non-exempt employees, the School's workweek begins on Monday and ends the following Sunday. The workday begins at midnight and ends the following day at 11:59 p.m. You will be informed when you are required to work overtime hours. All overtime hours worked must be preauthorized in writing by **CEO**.

Only those hours that are actually worked are counted to determine an employee's overtime pay. Compensated holidays, for example, are not hours worked and are therefore not counted in overtime calculations.

(c) Work Breaks

Non-exempt School employees who work more than five (5) hours in one day are allowed one duty free **lunch break – 30 minutes minimum** unpaid and uninterrupted meal break. Non-exempt employees must take their meal break within the first five hours of work during a working period. If the employee works six (6) hours or less in a day, the employer and employee may mutually agree in writing to waive the meal period. Meal breaks should be noted on the employee's time card.

Non-exempt employees must take two ten-minute paid break periods for each full workday, as close as practicable to the mid-point of any continuous four (4) hour work period, or major fraction thereof. Non-exempt employees should contact **Direct Report** to schedule their meal and break periods. Rest breaks are not to be noted on the employee's time card.

During an employee's meal or rest period, employees are prohibited from working and are excused from all duties. Employees are not allowed to join together meal or rest periods for longer breaks and are not allowed to skip a meal or rest period in order to start work later or leave work earlier.

In the event that an employee believes that he/she cannot take a meal or rest period, or he/she cannot take the full meal or rest period, the employee must notify the Dean of Students (Classified) or Dean of Academics (Certificated) in advance when possible (if not possible, as soon as possible) so that proper measures may be taken.

(d) Pay Days

[For non-certificated employees or if paying in accordance with the Labor Code for all employees]

For all employees, paydays are scheduled on the **10th and 25th** of each month. Each paycheck will include earnings for all reported work performed through the end of the payroll period. In the event that a regularly scheduled payday falls on a weekend or holiday, employees will receive their pay on the next day of work after the day(s) off.

You should promptly notify **Human Resources** if you have a question regarding the calculations of your paycheck; any corrections will be noted and will appear on the following payroll.

(e) Payroll Withholdings

The School is required by law to withhold Federal Income Tax, State Income Tax, Social Security (FICA) and State Disability Insurance from each employee's pay as follows:

Federal Income Tax Withholding: The amount varies with the number of exemptions the employee claims and the gross pay amount.

State Income Tax Withholding: The amount varies with the number of exemptions the employee claims and the gross pay amount.

Social Security (FICA): The Federal Insurance Contribution Act requires that a certain percentage of employee earnings be deducted and forwarded to the federal government, together with an equal amount contributed by the School.

State Disability Insurance (SDI): This state fund is used to provide benefits to those out of work because of illness or disability.

Every deduction from your paycheck is explained on your check voucher. If you do not understand the deductions, ask Human Resources to explain them to you.

You may change the number of withholding allowances you wish to claim for Federal Income Tax purposes at any time by filling out a new W-4 form and submitting it to **Human Resources**. The School's business office maintains a supply of these forms.

All Federal, State and Social Security taxes will be automatically deducted from paychecks. The Federal Withholding Tax deduction is determined by the employee's W-4 form, which should be completed upon hire. It is the employee's responsibility to report any changes in filing status to the **Human Resources**. It is also the employee's responsibility to fill out a new W-4 form if his/her filing status changes.

At the end of the calendar year, a "withholding statement" (W-2) will be prepared and forwarded to each employee for use in connection with preparation of income tax returns. The W-2 shows Social Security information, taxes withheld and total wages.

The School offers programs and benefits beyond those required by law. Employees who wish to participate in these programs may voluntarily authorize deductions from their paychecks.

(f) Attendance Policy

Employees are expected to adhere to regular attendance and to be punctual. If you find it necessary to be absent or late, you are expected to arrange it in advance with **Dean of Students (classified) or Dean of Academics (certificated)**. If it is not possible to arrange your absence or tardiness in advance, you must notify **Dean of Students (Classified), Dean of Academics (Certificated) AND ATTENDANCE CLERK** no later than one-half hour before the start of your workday. If you are a teacher or instructor, you are also requested to arrange for a qualified substitute to be approved by the **Dean of Academics**. If you are absent from work longer than one day, you are expected to keep **Dean of Students (Classified) or Dean of Academics (Certificated)** sufficiently informed of your situation.

Excessive absenteeism and tardiness will not be tolerated and will lead to disciplinary action, up to and including termination. An absence or tardiness without notification to **Dean of Students (Classified) or Dean of Academics (Certificated)** will lead to disciplinary action, up to and including termination.

If you fail to come to work for three consecutive work days without authorization, the School will presume that you have voluntarily terminated your position with the School.

(g) Time Records

Time records must be accurately kept reflecting all regular hours and overtime hours worked and meal periods taken by non-exempt employees. Time records must be signed by employees, verifying and attesting to the truth of the information contained therein. All absences, tardies and overtime must be accurately reflected on the time record. Encore currently uses Attendance Enterprise as the record keeping assistance tool. If you have any questions about Attendance Enterprise, please contact your direct report or Human Resources.

(h) Mandatory Training and Meetings

The School will pay non-exempt employees for attendance at mandatory trainings, lectures and meetings outside of regular working hours only, but not voluntary trainings, lectures and meetings, which occur in the following circumstances:

1. Your present working conditions or your continuation of employment is not adversely affected by nonattendance;
2. The course, meeting or lecture is not directly related to your job, meaning it is not designed to make you handle your job more effectively (as distinguished from training you for another job or to a new or additional skill); or
3. You do not perform any productive work during such attendance.

All mandatory trainings, lectures and meetings will be identified as such. The School will not pay non-exempt employees for attendance at voluntary trainings. If you are unsure about the characterization of an offered training, lecture or meeting, please contact **Dean of Students (Classified) or Dean of Academics (Certificated)** before attending.

All non-exempt employees must accurately reflect attendance at all mandatory trainings, lectures and meetings outside of regular working hours on their time records.

Section 1.25 Standards of Conduct

(a) Personal Appearance

Employees are expected to wear clothes that are neat, clean and professional while on duty. Employees are expected to appear well groomed and appear within professionally accepted standards suitable for the employee's position, and must at all time wear shoes. Your **Direct Report** will inform you of any specific dress requirements for your position.

As a general rule of thumb, all staff members must be dressed a "step above" the average student dress on campus. All dress code rules for students apply to staff, family, vendors, and anyone else that may visit the campus.

(b) Student Safety

In accordance with the School's policies providing student safety, including those covering anti-harassment, anti-discrimination, anti-intimidation and anti-bullying, each employee is expected to assist in maintaining a student safe environment. Thus, each employee is required to take immediate steps to intervene when it is safe to do so if the employee witnesses an act of discrimination, harassment, intimidation or bullying of a student. The employee is also required to report such actions to the Dean of Students as soon as practicable.

(c) Prohibited Conduct

The School expects that all employees will conduct themselves in a professional and courteous manner while on duty. Employees engaging in misconduct will be subject to disciplinary action up to and including termination of employment. The following is a list of conduct that is prohibited by the School. This list is not exhaustive and is intended only to provide you with examples of the type of conduct that will not be tolerated by the School. The specification of this list of conduct in no way alters the at-will employment relationship the employee has with the School.

- Unexcused absence and/or lack of punctuality
- Release of confidential information without authorization
- Possession of or reporting to work while under the influence of alcohol or illegal drugs and controlled substances
- Theft or embezzlement
- Willful destruction of property

- Conviction of a felony or conviction of a misdemeanor making the employee unfit for the position
- Falsification, fraud or omission of pertinent information when applying for a position
- Any willful act that endangers the safety, health or wellbeing of another individual
- Horseplay
- Any conduct that has gained sufficient notoriety so as to impair his/her on-campus relationships
- Any act of sufficient magnitude to cause disruption of work or gross discredit to the school
- Misuse of School property or funds
- Possession of firearms, or any other dangerous weapon, while acting within the course of your employment with the School
- Acts of discrimination or illegal harassment based on gender, ethnicity or any other basis protected by state or federal law
- Failure to comply with the School's safety procedures
- Insubordination
- Failure to follow any known policy or procedure of the School or gross negligence that results in a loss to the School
- Violations of federal, state or local laws affecting the organization or your employment with the organization
- Unacceptable job performance
- Dishonesty
- Failure to keep a required license, certification or permit current and in good standing
- Recording the work time of any other employee, or allowing any other employee to record time on your time record or falsifying any time record
- Unreported absence of any three consecutively scheduled workdays
- Unauthorized use of School equipment, materials, time or property
- Working unauthorized overtime or refusing to work assigned overtime
- Abuse of sick leave
- Sleeping or malingering on the job

(d) Confidential Information

All information relating to students, including schools attended, addresses, contact numbers and progress information is confidential in nature, and may not be shared with or distributed to unauthorized parties. All records concerning special education pupils shall be kept strictly confidential and maintained in separate files.

(e) Conflict of Interest

All employees must avoid situations involving actual or potential conflict of interest. An employee involved in any relationships or situations that he or she believes may constitute a conflict of interest, should immediately and fully disclose the relevant circumstances to his or her immediate supervisor, or any other appropriate supervisor, for a determination about whether a potential or actual conflict exists. If an actual or potential conflict is determined, the School may take whatever corrective action appears appropriate according to the circumstances. Failure to disclose facts related to a potential or actual conflict of interest shall constitute grounds for disciplinary action. Employees shall not be financially interested in any contract made by them in their official capacity.

(f) Child Neglect and Abuse Reporting

Any employee who knows or reasonably suspects a child has been the victim of child abuse shall report the instance to a **police or sheriff's department, or the county welfare office**. Child abuse is broadly defined as "a physical injury that is inflicted by other than accidental means on a child by another person." School employees are required to report instances of child abuse when the employee has a "reasonable suspicion" that child abuse or neglect has occurred. Reasonable suspicion arises when the facts surrounding the incident or suspicion could cause a reasonable person in a like position to suspect child abuse or neglect.

Child abuse should be reported immediately by phone to a **police or sheriff's department, or the county welfare office**. The phone call is to be followed by a written report prepared by the employee within thirty-six (36) hours, which may be sent by fax or electronically. There is no duty for the reporter to contact the child's parents.

Reporting the information regarding a case of possible child abuse or neglect to your supervisor, the School principal, a School counselor, coworker or other person shall not be a substitute for making a mandated report to **police or sheriff's department, or the county welfare office**.

Employee should contact either counseling or the COO when a report has been made. If an employee has any questions regarding reporting, Encore's counseling department can help with the appropriate reporting.

Mandate reporting is required annually prior to the sixth week of school starting.

(g) Outside Employment and Outside Business Ownership

Employees are required to inform the School, and receive approval, before accepting any employment or consulting relationship with another person or entity while employed by the School. While the School does not uniformly prohibit outside employment, employees will not be permitted to accept outside work that is competitive with the School, that creates a conflict of interest or that interferes with the employee's work for the School.

Employees should not accept any employment or consulting relationship with another person or entity while employed by the School that would interfere with their ability to satisfactorily perform their job duties. The School will hold all employees to the same standards of performance and scheduling demands and will not make any exceptions for employees who also hold outside jobs.

In order to gain approval for outside employment, including ownership and operation of businesses, employees must:

- Inform the CEO
- Write a request letter to the Encore School Board about the outside employment
- The Encore School Board will approve/deny each outside employment situation held by employees based on Conflict of Interest
- Encore School Board may request to speak to the employee in closed session about the potential conflict of interest with outside employment / business ownership
- Employee can choose to speak to the Encore School Board in closed session about the potential conflict of interest with outside employment / business ownership
- Approval must be reviewed and renewed annually

(h) Expense Reimbursements

The School will reimburse employees for certain reasonably necessary expenses incurred in the furtherance of School business. In order to be eligible for reimbursement, employees must follow the protocol set forth in the School's policy regarding expenditures, a copy of which may be obtained from the **Executive Manager**. In general, all expenses must have been previously approved in writing by **CEO**. All reimbursement forms must be complete and submitted to **CEO**.

Teachers / Instructors are given a \$500 annual reimbursable allowance to set up their classrooms, replace classroom supplies, and create a classroom environment that is successful. For expenses beyond the \$500 annual allowance, teachers / instructors should talk to their Dean of Academics or the CEO to share "wants and needs."

Section 1.26 Employee Benefits

(a) Sick Leave

Sick leave is a benefit provided by the School that employees accumulate in order to provide a cushion for incapacitation due to illness or injury. It is intended to be used only when actually required to recover from illness or injury; sick leave is not for "personal" absences. Sick leave may only be used for the following purposes, upon oral or written request of an employee:

- Diagnosis, care or treatment of an existing health condition of, or preventative care for, an employee or his/her family member (defined as child, parent (adoptive, foster, step parents and legal guardians included), spouse, registered domestic partner, grandparent, grandchild and sibling)
- For an employee who is a victim of domestic violence, sexual assault or stalking and for the purposes described in Labor Code sections 230(c) and 230.1(a) relating to obtaining relief therefor

At the beginning of each school year, all employees are awarded twenty-four (24) hours of paid sick leave. Full-time employees continue to accrue paid sick leave on a proportional basis over the remainder of the school year until reaching an equivalent of ten work days, at which point, accrual stops. Part-time employees accrue no sick leave beyond twenty-four hours. Unused paid sick leave does not carry over from year to year.

New employees are awarded twenty-four hours of sick leave at the beginning of employment, but are not eligible to use it for the first 90 days of employment. New full-time employees hired after the beginning of the school year will accrue paid sick leave at the same rate as if the employee worked the entire school year and may not actually accrue the equivalent of ten paid sick days.

Employees may determine how much paid sick leave he or she needs to use; provided that any leave taken is no less than two hours. If the need for paid sick leave is foreseeable, the employee must provide reasonable advance notification. If the need is unforeseeable, the employee must provide notice of the need for the leave as soon as practicable. Please contact **Human Resources** to schedule or report the need for paid sick leave.

Accrued and unused sick leave is not paid out upon termination, resignation, retirement or other separation from employment. The School will provide employees with written notice setting forth the amount of paid sick leave available.

(b) Insurance Benefits

(i) Health Insurance

Full Time and Part Time employees are entitled to health insurance benefits in accordance with the School’s health insurance plan as set forth in the Summary Plan Description (“SPD”). The School will cover up to an annual contribution based on your employment status. This contribution can only be used for Encore elected coverage. Unused contributions are not available to cash out. The employee’s portion of monthly premiums will be deducted from the employee’s paycheck.

If medical insurance premium rates increase, employees may be required to contribute to the cost of increased premiums to retain coverage. Unless otherwise mandated by law, employees on a leave of absence of more than 90 days are responsible for selecting continuing health coverage and paying the premium for such coverage. Failure to timely request and pay for such coverage will result in the loss of coverage

(ii) Disability Insurance

All employees are enrolled in California State Disability Insurance (SDI), which is a partial wage-replacement insurance plan for California workers. Employees may be eligible for SDI when they are ill or have non-work related

injuries, or may be eligible for work related injuries if they are receiving workers' compensation at a weekly rate less than the SDI rate. Specific rules and regulations relating to SDI eligibility are available from Human Resources.

(iii) Family Leave Insurance

Employees covered by the California Disability Insurance program are also covered by the California Paid Family Leave Insurance program. Eligible employees are entitled to receive up to six weeks of wage replacement benefits when they suffer a wage loss for taking time off to care for a seriously ill child, spouse, parent or domestic partner or to bond with a new child within one year of birth or placement of the child in connection with foster care or adoption. Specific rules and regulations relating the Family Leave Insurance are available from Human Resources

(iv) Workers' Compensations Insurance

Eligible employees are entitled to Workers' Compensation Insurance benefits when suffering from an occupational illness or injury. This benefit is provided at no cost to the employee. See next section for a further description of making a claim for Workers' Compensation Insurance benefits.

(c) Leaves of Absence

Under certain circumstances, the School may grant leaves of absence to employees. Employees must submit requests for leaves of absence in writing to **Human Resources** as far in advance as is practicable. While on leave, employees should occasionally keep in contact with **Human Resources** and must notify **Human Resources** if the date to return to work changes. If an employee's leave expires and fails to return to work without contacting **Human Resources**, it will be presumed that the employee abandoned his/her position with the School and employment may be terminated. If an employee is unable or unwilling to return to work at the expiration of his/her leave of absence, his/her employment may be terminated.

This Handbook summarizes leave that may be available to employees. Most leave policies have differing requirements for eligibility, duration, benefits, etc. Therefore, employees should contact **Human Resources** to request specific information relating to a particular leave policy.

While out on a leave of absence, employees may not accept employment with another company or person unless agreed to in advance in writing by the School's Board. Acceptance of employment in violation of this policy will be considered an abandonment of the employee's position with the School, and employment may be terminated. Employees shall not apply for unemployment compensation insurance while out on leave.

(i) Family Care and Medical Leave

The School complies with the federal Family and Medical Leave Act (FMLA) and the California Family Rights Act (CFRA), both of which require the School to permit each eligible employee to take up to 12 work weeks of leave in

any 12-month period for the birth or adoption of a child, the employee's own serious health condition or for the serious health condition of the employee's child, parent or spouse.

In a single 12-month period, the FMLA also provides for a family member of a person on covered active duty in the Armed Forces or Reserves to take up to 12 workweeks of leave for any qualifying emergency arising out of the fact that a spouse, son, daughter or parent is on active duty in the Armed Forces or Reserves or up to 26 workweeks, less other FMLA leave taken, to care for a covered service member with a serious injury or illness as described below.

For ease of reference in this policy, all leave taken under both FMLA and CFRA will be referred to as "FMLA leave," except to the extent that leave under FMLA and CFRA do not overlap. It is also the policy of the School that it will not interfere with, restrain or deny any employee's rights provided by FMLA and CFRA. FMLA leave runs concurrently with Pregnancy Disability Leave, while CFRA leave does not.

Eligible Employees

Employees may be eligible for FMLA leave if they have:

- Been employed by the School for at least 12 months and
- Worked at least 1,250 hours during the 12-month period immediately preceding commencement of the FMLA leave; and
- Work at a location in which the employer has at least 50 employees within 75 miles radius of the employee's work site.

Reasons for Taking Leave

The 12-week FMLA leave includes any time taken for any of the following reasons:

- Care for the employee's newborn child or a child placed with the employee for adoption or foster care;
- For your own serious health condition that makes the employee unable to perform any one or more of the essential functions of his or her job;
- Care for a spouse, registered domestic partner, child or parent with a serious health condition;
- To care for a covered service member, including covered active members and covered veterans, who is your spouse, son, daughter, parent or next of kin and who is undergoing medical treatment, recuperation or therapy, in outpatient status or on the temporary disability retired list for a serious injury or illness incurred in the line of duty on active duty or that existed before the beginning of the member's active duty and was aggravated by service in the line of duty;
- For a qualifying exigency arising out of the fact that your spouse, son, daughter or parent is on covered active duty status or call to covered active duty status (or has been notified of an impending call or order to covered active duty).
 - Covered active duty or call to covered active duty status for a member of the Regular Armed Forces means duty during the deployment with the Armed Forces to a foreign country. The active duty orders of a member of the Regular components of the Armed Forces will generally specify if the member is deployed to a foreign country.
 - Covered active duty or call to covered active duty status in the case of a member of the Reserve components of the Armed Forces means duty during the deployment of the member with the

Armed Forces to a foreign country under a Federal call or order to active duty in support of a contingency operation as further explained in 29 C.F.R. § 825.126.

A “serious health condition” is an illness, injury, impairment, or physical or mental condition that involves: 1) inpatient care in a hospital, hospice or residential health care facility or 2) continuing treatment by a health care provider.

A “serious injury or illness” for a covered veteran means an injury or illness that was incurred by the member in the line of duty on active duty in the Armed Forces (or existed before the beginning of the member’s active duty and was aggravated by service in the line of duty on active duty in the Armed Forces) and manifested itself before or after the member became a veteran, and is: 1) a continuation of a serious injury or illness that was incurred or aggravated when the covered veteran was a member of the Armed Forces and rendered the service member unable to perform the duties of the service member’s office, grade, rank or rating; or 2) a physical or mental condition for which the covered veteran has received a VA Service Related Disability Rating (VASRD) of 50 percent or greater and such VASRD rating is based, in whole or in part, on the condition precipitating the need for caregiver leave; or 3) a physical or mental condition that substantially impairs the veteran’s ability to secure or follow a substantially gainful occupation by reason of a disability or disabilities related to military service or would do so absent treatment; or 4) an injury, including a psychological injury, on the basis of which the covered veteran has been enrolled in the Department of Veterans Affairs Program of Comprehensive Assistance for Family Caregivers.

A “qualifying exigency” is one or more of the following, as further defined in regulation: 1) short notice deployment (up to 7 days); 2) military events and related activities; 3) childcare and school activities; 4) financial and legal arrangements; 5) counseling; 6) rest and recuperation; 7) post-deployment activities; 8) parental care; 9) additional activities. The maximum amount of time an eligible employee may take for rest and recuperation qualifying exigency leave is a maximum of 15 calendar days.

An employee that takes leave may elect, or the School may require the employee, to substitute any of the employee’s accrued vacation leave or other accrued time off (if any) during this period or any other paid or unpaid time off provided by the School. If an employee takes leave because of the employee’s own serious health condition, the employee may elect, or the School may require the employee, to substitute accrued sick leave during the period of the leave. An employee shall not use sick leave during a period of leave in connection with the birth, adoption or foster care of a child, unless otherwise mutually agreed to by the employee and the School.

Length of FMLA Leave

Leave can be taken in one or more periods, but may not exceed 12 work weeks in any 12-month period, except for leave to care for a covered service member with a serious illness or injury. The 12-month period is measured backward from the date an employee uses any FMLA leave. Leave taken for a pregnancy disability is not included in this 12 week calculation.

In a single 12-month period, the FMLA also provides for a family member of a person on covered active duty in the Armed Forces or Reserves to take up to 12 workweeks of leave for any qualifying emergency arising out of the fact that a spouse, son, daughter or parent is on active duty in the Armed Forces or Reserves or up to 26 workweeks, less other FMLA leave taken, to care for a covered service member with a serious illness or injury.

12 work weeks means the equivalent of twelve of the employee’s normally scheduled work weeks. For a full-time employee who works five eight-hour days per week, 12 work weeks means 60 working and/or paid eight-hour days.

The 12-month period in which 12 weeks of leave may be taken is the 12-month period immediately preceding the commencement of any FMLA leave.

If FMLA leave is taken because of the employee's own serious health condition or the serious health condition of the employee's spouse, parent child, or covered service member, the leave may be taken intermittently or on a reduced leave schedule when medically necessary, as determined by the health care provider of the person with the serious health condition.

If FMLA leave is taken because of the birth of the employee's child or the placement of a child with the employee for adoption or foster care, the minimum duration of leave is two weeks, except that the School will grant a request for FMLA leave for this purpose of at least one day but less than two weeks' duration on any two occasions.

Health Benefits

Payment of premiums while on FMLA leave remains the same as if the employee were not on leave. Thus, the employee is required to pay any premium payments for him/herself and dependents during leave that would have been made if he/she were not on leave, while the School continues to pay the benefits at the same level as if the employee were not on leave. When a request for FMLA leave is granted, the School will give the employee written confirmation of the arrangements made for the payment of insurance premiums during the leave period.

If the employee out on leave chooses not to return to work from a leave allowed by this policy after the expiry of the leave, the employee will be required to repay the School the premium amounts it paid during leave, unless the employee does not return to work because of circumstances beyond his/her control or because of recurrence, continuation or onset of a serious health condition.

Medical Certifications

An employee requesting FMLA leave because of his/her own or a relative's serious health condition must provide medical certification from the appropriate health care provider on a form supplied by the School. Failure to provide the required certification in a timely manner (within 15 days of the leave request) may result in denial of the leave request until such certification is provided.

If the School has reason to doubt the medical certification supporting a leave because of the employee's own serious health condition, the School may request a second opinion by a health care provider of its choice (paid for by the School). If the second opinion differs from the first one, the School will pay for a third, mutually agreeable, health care provider to provide a final and binding opinion.

Recertifications are required if leave is sought after expiration of the time estimated by the health care provider. Failure to submit recertifications can result in termination of the leave.

Certification for Qualifying Exigency

The first time an employee requests leave because of a qualifying exigency arising out of the covered active duty or call to covered active duty status (or notification of an impending call or order to covered active duty) of a covered service member, an employer may require the employee to provide a copy of the military member's active duty orders or other documentation issued by the military which indicates that the military member is on covered active duty or call to covered active duty service and the dates of the military member's covered active duty service. This information need only be provided to the employer once.

The School may require that leave for any qualifying exigency be supported by a certification from the employee that sets forth the following information: 1) a statement or description, signed by the employee, of appropriate facts regarding the qualifying exigency for which FMLA leave is requested; 2) the approximate date on which the qualifying exigency commenced or will commence; 3) if the request is for a single, continuous period of time, the beginning and end dates for such absence; 4) if the request is for an intermittent or reduced schedule basis, an estimate of the frequency and duration of the qualifying exigency; 5) if the request involves meeting with a third party, appropriate contact information for the individual or entity with whom the employee is meeting (such as name, title, organization, address, telephone number, fax number and email address) and a brief description of the purpose of the meeting; and 6) if the request involves rest and recuperation leave, a copy of the military member's rest and recuperation orders, or other documentation issued by the military which indicates that the military member has been granted rest and recuperation leave, and the dates of the military member's rest and recuperation leave. The School may provide the employee with a form that will meet these certification requirements.

Procedures for Requesting and Scheduling FMLA Leave

An employee should request FMLA leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**. An employee asking for a Request for Leave form will receive a copy of the School's then-current FMLA leave policy.

Employees should provide not less than 30 days' notice or if such notice is not possible, as soon as is practicable, for foreseeable childbirth, placement or any planned medical treatment for the employee or his/her spouse, child or parent. Failure to provide such notice is grounds for denial of a leave request, except in situations where the need for FMLA leave is an emergency or otherwise unforeseeable.

If an employee needs intermittent leave or leave on a reduced leave schedule that is foreseeable based on planned medical treatment for the employee or a family member, the employee may be transferred temporarily to an available alternative position for which he/she is qualified that has equivalent pay and benefits and that better accommodates recurring periods of leave than the employee's regular position.

In most cases, the School will respond to a FMLA leave request within **10** days of acquiring knowledge that the leave is being taken for an FMLA-qualifying reason and, in any event, within 5 days of receiving the request. If an FMLA leave request is granted, the School will notify the employee in writing that the leave will be counted against the employee's FMLA leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them.

Return to Work

Upon timely return at the expiration of the FMLA leave period, an employee is entitled to the same or comparable position that is virtually identical to the employee's original position in terms of pay, benefits and working conditions, including privileges, perquisites and status, unless the same position and any comparable position(s) have ceased to exist because of legitimate business reasons unrelated to the employee's FMLA leave. Certain key employees may be subject to reinstatement limitations in certain circumstances. If you are a key employee, you will be notified of the potential reinstatement limitations when you request FMLA leave.

Before an employee will be permitted to return from FMLA leave taken because of his or her own serious health condition, the employee must obtain a certification from his or her health care provider that he or she is able to resume work.

(ii) Pregnancy Disability Leave

The School complies with the requirements of the California Pregnancy Disability Act, in addition to other family and medical leaves required by law. The School will give each female employee an unpaid leave of absence of up to four months, as needed, for the period(s) of time a woman is actually disabled by pregnancy, childbirth or related medical conditions.

Eligibility

To be eligible, the employee must be disabled by pregnancy, childbirth or a related medical condition and must provide appropriate medical certification concerning the disability.

Reasons to Take Leave

The employee is entitled to take up to four months of pregnancy disability leave if the employee is actually disabled by her pregnancy, childbirth or a related medical condition. This includes, but is not limited to, time off needed for prenatal or postnatal care, severe morning sickness, doctor-ordered bed rest, gestational diabetes, pregnancy induced hypertension, preeclampsia, post-partum depression, childbirth, loss or end of pregnancy, recovery from childbirth, and any related medical condition.

Length of Pregnancy Disability Leave

Pregnancy disability leave may be taken in one or more periods, but not to exceed four months total. "Four months" means the number of days the employee would normally work within four months. For a full time employee who works forty hours per week, "four months" means 693 hours of leave entitlement, based on 40 hours per week times $17\frac{1}{3}$ weeks.

For employees who work more or less than 40 hours per week, or who work on variable work schedules, the number of working days that constitutes "four months" is calculated on a pro rata or proportional basis. For example, for an employee who works 20 hours per week, "four months" means 346.5 hours of leave entitlement. For an employee who normally works 48 hours per week, "four months" means 832 hours of leave entitlement.

Periodic absences for pregnancy-related illness of limited duration taken prior to an actual leave may be subtracted from the four months of disability leave for pregnancy. Pregnancy disability leave may be taken intermittently or on a reduced leave schedule when medically advisable, as determined by the employee's healthcare provider. If an employee requires intermittent leave or leave on a reduced leave schedule that is foreseeable based on planned medical treatment, the employee may be transferred temporarily to an available alternative position for which he or she is qualified that has equivalent pay and benefits that better accommodates recurring periods of leave than the employee's regular position.

Pay During Pregnancy Disability

An employee on pregnancy disability leave must use all accrued paid sick leave and may elect to use any or all accrued vacation during the otherwise unpaid leave period. The receipt of vacation pay, sick leave pay or state disability insurance benefits will not extend the length of pregnancy disability leave.

Employee Benefits

An employee on pregnancy disability leave remains an employee of the School.

While an employee is out on pregnancy disability leave, the School will continue to pay the premiums for eligible employees under the School's group health plan for the duration of the pregnancy disability leave taken. Once the pregnancy disability leave has expired, the employee may, depending upon other leave requirements, be expected to pay for her premiums beyond her pregnancy disability leave. Please check with human resources to discuss these issues if you anticipate taking leave beyond the four-month pregnancy disability leave.

Additionally, if an employee does not return to work after the expiration of the pregnancy disability leave, and the reasons for failure to return to work do not include one of the following: 1) the employee is on CFRA leave; or 2) the continuation, recurrence or onset of a health condition entitling the employee to pregnancy disability leave in the first instance, non-pregnancy-related medical conditions requiring other leave or other circumstances beyond the control of the employee, the School reserves the right to recover from the employee the premium the School paid for the employee's group health plan coverage while out on leave.

Medical Certifications

An employee requesting a pregnancy disability leave, transfer or reasonable accommodation must provide medical certification from her healthcare provider to Human Resources. Failure to provide the required certification in a timely manner (within 15 days of the leave request) may result in a denial of the leave request until such certification is provided.

Re-certifications are required if leave is sought after expiration of the time estimated by the healthcare provider. Failure to submit required re-certification can result in a delay of the employee's continuation of the reasonable accommodation, transfer or pregnancy disability leave.

Requesting and Scheduling Pregnancy Disability Leave

An employee should request pregnancy disability leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**. An employee asking for a Request for Leave form will be provided a current copy of the School's pregnancy disability leave policy.

Employees should provide not less than thirty (30) days or if such notice is not possible, as soon as is practicable if the need for the leave is foreseeable. Failure to provide such notice is grounds to delay granting the reasonable accommodation, transfer or leave, except if the need for pregnancy disability leave was an emergency and was otherwise unforeseeable.

Where possible, employees must make a reasonable effort to schedule foreseeable planned medical treatments so as not to unduly disrupt the School's operation.

In most cases, the School will respond to a pregnancy disability leave request within two days of acquiring knowledge that the leave qualifies as pregnancy disability and, in any event, within five days of receiving the request. If a pregnancy disability leave request is granted, the School will notify the employee in writing and leave will be counted against the employee's pregnancy disability leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them.

Return to Work

Upon timely return at the expiration of the pregnancy disability leave period, an employee is entitled to the same position unless the employee would not otherwise have been employed in the same position (at the time reinstatement is requested) because of legitimate business reasons unrelated to the pregnancy disability leave.

If the employee is not reinstated to the same position, she must be reinstated to a comparable position unless there is no comparable position for which the employee is qualified is available.

When a request for pregnancy disability leave is granted to an employee, the School will provide the employee with a guarantee to reinstate the employee to the same position or to a comparable position, unless justified by law. The guarantee will be provided in writing if requested by the employee.

Before an employee will be permitted to return from a pregnancy disability leave of 20 days or more, the employee must obtain a certification from her healthcare provider that she is able to resume work.

If the employee can return to work with limitations, the School will evaluate those limitations, and if possible, will accommodate the employee as required by law.

(iii) Parent Leave

The School complies with the California's New Parent Leave Act (NPLA) which requires the School to permit each eligible employee to take up to 12 work weeks of leave in any 12-month period to bond with a new child within one year of the child's birth, adoption or foster care placement.

Eligible Employees

Employees may be eligible for NPLA leave if they have:

- Been employed by the School for at least 12 months; and
- Worked at least 1,250 hours during the 12-month period immediately preceding commencement of the FMLA leave; and
- Work at a location in which the employer has at least 20 employees within 75 miles radius of the employee's work site.

Reasons for Taking Leave

The 12-week NPLA leave includes any time taken to bond with a new child within one year of the child's birth, adoption or foster care placement.

Pay During NPLA Leave

An employee that takes leave may elect to utilize accrued vacation pay, paid sick time, other accrued paid time off or other paid or other paid or unpaid time off negotiated with the employer during the period of parental leave. If an employee has no accrued paid time off, the NPLA leave is unpaid.

Length of NPLA Leave

Leave can be taken in one or more periods, but may not exceed 12 work weeks in any 12-month period. The 12-month period is measured backward from the date an employee uses any NPLA leave. Leave taken for a pregnancy disability is not included in this 12-week calculation.

If both parents entitled to leave under NPLA are employed by the School, the School need only grant leave in connection with the birth, adoption or foster care of a child that would allow the parents parental leave totaling 12-weeks together. The School, in its sole discretion, may grant simultaneous leave to both employees.

12 work weeks means the equivalent of twelve of the employee's normally scheduled work weeks. For a full-time employee who works five eight-hour days per week, 12 work weeks means 60 working and/or paid eight-hour days. The 12-month period in which 12 weeks of leave may be taken is the 12-month period immediately preceding the commencement of any NPLA leave.

If NPLA leave is taken because of the birth of the employee's child or the placement of a child with the employee for adoption or foster care, the minimum duration of leave is two weeks, except that the School will grant a request for NPLA leave for this purpose of at least one day but less than two weeks' duration on any two occasions.

Health Benefits

Payment of premiums while on NPLA leave remains the same as if the employee were not on leave. Thus, the employee is required to pay any premium payments for him/herself and dependents during leave that would have been made if he/she were not on leave, while the School continues to pay the benefits at the same level as if the employee were not on leave. When a request for NPLA leave is granted, the School will give the employee written confirmation of the arrangements made for the payment of insurance premiums during the leave period.

If the employee out on leave chooses not to return to work from a leave allowed by this policy after the expiry of the leave, the employee will be required to repay the School the premium amounts it paid during leave, unless the employee does not return to work because of circumstances beyond his/her control or because of recurrence, continuation or onset of a serious health condition.

Procedures for Requesting and Scheduling FMLA Leave

An employee should request NPLA leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**.

Employees should provide not less than 30 days' notice or if such notice is not possible, as soon as is practicable, for foreseeable bonding with a new child within one year of the child's birth, adoption or foster care placement. Failure to provide such notice is grounds for a delay in scheduling a leave request.

In most cases, the School will respond to a NPLA leave request within 5 days of acquiring knowledge that the leave is being taken for a NPLA-qualifying reason. If a NPLA leave request is granted, the School will notify the employee in writing that the leave will be counted against the employee's NPLA leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them, in addition to a guarantee of employment in the same or a comparable position upon termination of the leave.

Return to Work

Upon timely return at the expiration of the NPLA leave period, an employee is entitled to the same or comparable position that is virtually identical to the employee's original position in terms of pay, benefits and working conditions, including privileges, perquisites and status, unless the same position and any comparable position(s) have ceased to exist because of legitimate business reasons unrelated to the employee's NPLA leave. Certain key employees may be subject to reinstatement limitations in certain circumstances. If you are a key employee, you will be notified of the potential reinstatement limitations when you request NPLA leave.

(iv) Time off for Organ donation and Bone Marrow Donation

Employees are given up to 30 business days paid leave of absence in any one year period for the purpose of donating an organ to another person and a 5 business day paid leave of absence in any one year period for the purpose of donating bone marrow to another person. The year period is calculated from the date the employee's leave begins and consists of 12 consecutive months. The leave may be taken in one or more periods. These leaves will not run concurrently with CFRA or FMLA leave.

If the donating employee has any accrued, unused sick or personal days, the employee is required to use up to five of these days for bone marrow donations and up to 10 of these days for organ donations. The School will maintain and pay for health care coverage for the full duration of the leave as if the employee were still at work.

The employee shall provide verification to the School that he or she is an organ or bone marrow donor and that there is a medical necessity for the leave. The employee shall notify Human Resources as far in advance of the leave as is practicable.

(v) Personal Leave of Absence

The School recognizes that special situations may arise where an employee must leave his or her job temporarily. In the School's sole discretion, the **CEO** may grant employees unpaid leave of absences. Taking an unpaid personal leave of absence may affect your eligibility for employee benefits, including medical benefit plan coverage. Ask **Human Resources** for information on personal leaves of absence.

(vi) Funeral/Bereavement Leave

Employees who have worked with the School for more than 3 months will be allowed up to 5 consecutive working days off to arrange and attend the funeral of an immediate family member. For purposes of this policy, an employee's immediate family member includes a current spouse, parent, legal guardian, sibling, child, current parent-, sister-, or brother-in-law, grandparent, grand child, or domestic partner.

If any employee requires more than 5 days off for bereavement leave, the employee may request additional unpaid leave or may request the opportunity to use any accrued vacation time, which may be granted in the discretion of the School.

(vii) Military Leave of Absence

The School provides military leaves of absence to employees who serve in the uniformed services as required by the Uniformed Services Employment and Reemployment Rights Act of 1994 and applicable state laws. Leave is available for active duty, active duty for training, initial active duty for training, inactive duty training, full-time National Guard duty and for examinations to determine fitness for any such duty. Total military leave time taken may not exceed five years during employment, except in special circumstances.

Advance notice of leave is required. Please inform **Human Resources** of anticipated military leave time as far in advance as possible. Accrued vacation will be paid during military leave at your request and health plan coverage continuance can be arranged for up to 24 months during military leave if required premium payments are made by you. As with other leaves of absence, failure to return to work or to reapply within applicable time limits may result in termination of employment.

Upon a return from military leave up to five years, an employee is entitled to reemployment within two weeks after the employee submits his/her reemployment application.

Eligible employees may be entitled to other leave rights related to military leave. Please contact **Human Resources** to understand all leave rights that may be available to you.

Employees may be eligible for as many as 10 unpaid days off when their spouse is on leave from military deployment during a period of military conflict. A qualified employee is one who works more than 20 hours per week and whose spouse is a member of the Armed Forces, National Guard or Reserves who has been deployed during a period of military conflict. In order to qualify for the leave, the employee must notify the Company within two days of receiving official notice that his or her spouse will be on leave from deployment and must provide written documentation certifying that the spouse will be on leave from deployment.

(viii) Drug and Alcohol Rehabilitation Leave

The School will reasonably accommodate an employee who voluntarily enters and participates in an alcohol or drug rehabilitation program, including potentially providing unpaid leave to participate in the program. The School will not pay for the costs incurred in attending a rehabilitation program. An employee who wishes to identify him or herself as an individual in need of the assistance of an alcohol or drug rehabilitation program may contact **Dean of Students**. The School will take all reasonable steps necessary to maintain the employee's privacy in this situation. The employee may use accrued sick leave or accrued vacation time, if any, during requested leave.

Nothing in this policy shall prohibit the School from refusing to hire or discharge an employee who, because of his or her current use of alcohol or drugs, is unable to perform his/her duties or cannot perform the duties in a manner that would not endanger his/her health or safety or the health or safety of others.

(ix) Time off for Adult Literacy Programs

The School will reasonably accommodate and assist any employee who reveals a problem of illiteracy and requests employer assistance in enrolling in an adult literacy education program. Employees will be required to bear the cost associated with enrollment in an adult literacy education program, but the School will assist the employee by providing the locations of local literacy education programs. The School may also arrange for a literacy education provider to visit the School.

An employee who wishes to reveal a problem of illiteracy and requests School assistance should contact **Human Resources**. The School will take all reasonable steps to safeguard the employee's privacy. Nonexempt employees may use accrued vacation pay if available to make up for the work that is missed to attend literacy classes.

(x) Time off to Attend Child's School Discipline

Any employee who is a parent or legal guardian of a child that has received written notice from the child's school requesting his or her attendance at a disciplinary conference is entitled to take unpaid leave to attend the conference. Please contact **Dean of Students (Classified) or Dean of Academics (Certificated)** to determine eligibility and scheduling before taking any leave to attend a disciplinary conference.

(xi) Time Off to Attend Child's School Activities

Employees that are parents, guardians, stepparents, foster parents or grandparents to, or a person who stands in loco parentis to, a child in kindergarten, grades 1-12 or with a child in a licensed day care facility, may wish to take time off to visit the school of your child for a school activity, including finding, enrolling or reenrolling the child in a school or with a licensed child care provider, or to address a child care provider or school emergency. Employees may take off up to eight hours each calendar month (up to a maximum of 40 hours each school year), provided the employee gives reasonable notice to the Company of the planned absence. The School requires documentation from the school noting the date and time of your visit.

If both parents of a child work for the School, the first parent to provide notice may take the time off, unless the School approves both parents taking time off simultaneously.

(xii) Time off to serve as election official

Any employee who serves as an election official is eligible for unpaid leave on election day for purposes of service. Please notify **Dean of Students (Classified) or Dean of Academics (Certificated)** of your commitment to act as election official as far in advance as possible.

(xiii) Time off for jury and witness duty

The School will provide employees unpaid leave to serve as required by law, on a jury or grand jury if the employee provides reasonable advance notice. The School will also provide employees unpaid leave to appear in court or other judicial proceeding as a witness, as permitted by law, to comply with a valid subpoena or other court order. Please notify **Dean of Students (Classified) or Dean of Academics (Certificated)** of your commitment to serve on a jury or as a witness as far in advance as possible.

(xiv) Time off for Victims of domestic violence, sexual assault and stalking

Employees who are victims of domestic violence, sexual assault or stalking will be given time off as necessary in accordance with the law. Employees may be required to provide reasonable advanced notice of the need for time off if feasible and documentation establishing the right to such time off may be requested. The School will take all reasonable steps to maintain the confidentiality of any employee requesting domestic violence/sexual assault/stalking leave. Please notify **Human Resources, Dean of Students, or Dean of Academics** of your need to seek relief as far in advance as possible. If applicable, an employee may use accrued vacation leave for these purposes. The School will also provide reasonable accommodations for a victim of domestic violence, sexual assault, or stalking if requested for the safety of the victim while at work.

(xv) Time off for victims of crime

An Employee who is a victim of certain crimes (violent felonies, felony thefts and serious felonies as defined by law) or is an immediate family member of a victim, is a registered domestic partner of a victim or the child of a registered domestic partner of a victim will be given time off as necessary in accordance with the law. Employees may be required to provide reasonable advanced notice of the need for time off if feasible and documentation establishing the right to such time off may be requested. The School will take all reasonable steps to maintain the confidentiality of any employee requesting crime victim leave. Please notify **Human Resources, Dean of Students, or Dean of Academics** of your need for time off as far in advance as possible. As applicable, an employee may use accrued vacation leave or sick leave for crime victim leave purposes.

(xvi) Time off for volunteer firefighters, reserve peace officers or emergency rescue personnel

Employees who perform emergency duties as volunteer firefighters, reserve peace officers or emergency rescue personnel will be given time off as necessary in accordance with the law. Employees are requested to alert **Human Resources, Dean of Students, or Dean of Academics** of their status as volunteer firefighters, reserve peace officers or emergency rescue personnel so that the School will have advanced notice of the employee's potential need to leave the School in the event of an emergency. Any time an employee must perform emergency duties, he/she must notify **Human Resources, Dean of Students, or Dean of Academics** before leaving the School's premises.

Employees who perform duties as a volunteer firefighter are entitled to a temporary leave of absence not to exceed an aggregate of 14 days per calendar year for the purpose of engaging in fire or law enforcement training. Employees must provide **Human Resources, Dean of Students, or Dean of Academics** with advanced notice of any training.

(xvii) Time off for voting

Employees who do not have sufficient time outside of their regular working hours to vote in a statewide election may request time off to vote. If possible, employees should make their request at least two days in advance of the election. Up to two hours of paid time off will be provided, at the beginning or the end of the employee's regular shift, whichever will allow the most free time for voting and the least time off work. Please contact **Human Resources, Dean of Students, or Dean of Academics** to request and schedule time off to vote.

(xviii) Time off for civil air patrol

Eligible employees who are volunteer members of the California Wing of the civilian auxiliary of the US Air Force, commonly known as the Civil Air Patrol, who have been directed by the US Air Force, the California Emergency Management Agency or other authorized state agency to respond to an emergency operational mission are entitled to 10 days per calendar year of unpaid leave. Leave for a single emergency operational mission shall not exceed three days, unless an extension of time is granted by the authorizing governmental entity and the extension is approved by the School.

An eligible employee requiring Civil Air Patrol leave must give the School as much notice as possible of the intended dates upon which the leave will begin and end. Please notify **Human Resources, Dean of Students, or Dean of Academics** of requested leave under this section. The School may require certification from the proper Civil Air Patrol authority to verify the employee's eligibility and may deny the leave if the employee fails to provide the required certification.

(xix) Workers' Compensation Leave

Employees that are temporarily totally disabled due to a work-related illness or injury will be placed on workers' compensation leave. The duration of your leave will depend upon the rate of your recovery and the business needs of the School. Workers' compensation leave will run concurrently with any other applicable medical leave of absence.

Section 1.27 Employment Evaluation and Separation

(a) Employee Reviews and Evaluations

Each employee will receive periodic performance reviews conducted by **direct reports**. Performance evaluations will be conducted annually, or on or about the anniversary date of your employment with the School. The frequency of performance evaluations may vary depending upon length of service, job position, past performance, changes in job duties or recurring performance problems.

Your performance evaluations may review factors such as the quality and quantity of the work you perform, your knowledge of the job, your initiative, your work attitude, and your attitude toward others. The performance evaluations are intended to make you aware of your progress, areas for improvement and objectives or goals for future work performance. Favorable performance evaluations do not guarantee increases in salary or promotions or retention of your job. Salary increases and promotions are solely within the discretion of the School and depend upon many factors in addition to performance. After the review, you will be required to sign the evaluation report simply to acknowledge that it has been presented to you, that you have discussed it with **your direct report**, and that you are aware of its

(b) Discipline and Involuntary Termination

Violation of the School's policies and rules may warrant disciplinary action, which may take multiple forms, including verbal warnings, written warnings, suspensions or termination. The School's disciplinary system is informal and the School may, in its sole discretion, utilize any form of discipline it deems appropriate under the circumstances, up to and including termination of employment upon the first offense

(c) Voluntary Termination

Either the employee or the School may terminate the employment relationship at any time, with or without prior notice and with or without cause. While it is not required, the School requests that employees electing to resign to give as much advance notice as possible (preferably two weeks) to allow the School to plan for your departure.

An exit interview will normally be scheduled on the last day of work with **Human Resources and the Dean of Students**. The purposes of the exit interview is to review eligibility for benefit conversion, to ensure that all necessary forms are completed, to collect any company property (including keys, equipment, documents and records) that may be in the employee's possession, to review the employee's obligations regarding confidential information, and to provide the employee with the opportunity to make any constructive comments and suggestions on improving the working environment at the School. The School appreciates receiving candid opinions of the employee's employment. Final pay, including pay for any earned but unused vacation time, will be provided in accordance with state law.

(d) References

All requests for references and employment verifications must be promptly directed to **Human Resources**. When contacted for a reference or employment verification, the School will only provide information concerning dates of employment and the title of the last position held. Other employees may not provide any employment verifications or act as a reference for any other employees.

(e) Arbitration

In order to resolve disputes in a cost effective and efficient manner, the School asks that its employees enter into an arbitration agreement. The details of the arbitration agreement can be found in the arbitration agreement.

Section 1.28 ACKNOWLEDGEMENT OF HANDBOOK AND AT WILL EMPLOYMENT

ACKNOWLEDGEMENT OF HANDBOOK AND AT WILL EMPLOYMENT

I acknowledge that I have received the Encore Education Corporation’s Employee Handbook. I have read the Handbook and understand the contents of the Handbook. I agree to abide by all of the School’s policies.

I understand and agree to my at-will employment status as described in the Handbook, summarized as follows:

- This Handbook does not in any way reflect a contract of employment, either express or implied between me and the School.
- The School is an at-will employer. I am free to terminate the employment relationship with the School at any time; the School, in its sole discretion, also reserves the right to modify or terminate the employment relationship with me for any or no reason at any time. Specifically, the School may modify all terms of employment including any policy or practice and/or my hours, wages, working conditions, job assignments, position title, compensation rates and benefits in its sole discretion.
- Nothing in this Handbook creates, or is intended to create, a promise or representation of continued employment or guaranteed terms and conditions of employment for me. Further, there is no agreement, express or implied, written or verbal, between the employee and the School for any specific period of employment, for continuing or long-term employment, or for guaranteed terms and conditions of employment.

I understand that other than the **CEO**, no supervisor or representative of the School has the authority to enter into any agreement, express or implied, for employment for any specific period of time, or to make any agreement for employment other than at-will. I understand that only the **Encore School Board** has the authority to make any such agreement and then only in writing signed by the **CEO**.

Employee’s Name: _____

Employee’s Signature: _____

Date: _____

Article II. Budget Policies

Section 1.29 Budget Development and Oversight Calendar and Responsibilities

Encore Education Corporation will develop and monitor its budget in accord with the annual budget development and monitoring calendar as specified below.

1) January – February

- The Finance Committee works with CEO to review Governor’s proposed state budget for the upcoming fiscal year, and identify the likely range of revenues for the school’s upcoming fiscal year (July 1-June 30). *[CEO, Backoffice Provider, COO, Executive Manager]*
- The CEO reviews/prepares a set of proposed budget development principles for board review and approval.
- Develop rough planning budget for upcoming fiscal year, including projected enrollment and any proposed staffing changes. *[CEO with Backoffice Provider]*
- Develop five-year budget projection in accord with the school’s established strategic and growth plans. *[CEO with Backoffice Provider]*
- Ongoing monitoring and revision of current year budget. *[CEO, Backoffice Provider, School Board]*

2) March – April

- The CEO, working in conjunction with staff, Board members, and Backoffice provider, prepares a formal budget plan for upcoming fiscal year. The plan is reviewed by the Board.
- Ongoing monitoring and revision of current year budget. *[[CEO with Backoffice Provider]*
- The Audit Committee of the Board solicits bids for the annual audit and selects an auditor. *[School Board, CEO with Backoffice Provider]*

3) *May – June*

- CEO reviews revenue projections subsequent to the Governor’s annual “May Revise” budget figures, fine-tunes the upcoming fiscal year budget to accommodate any changes. This budget will include monthly cash flow projections. The Finance Committee reviews and finalizes the proposed budget for the upcoming fiscal year and forwards to the Board. [*Board Treasurer, Finance Committee, and CEO*]
- The Board reviews and formally adopts a budget for upcoming fiscal year before June 15. A copy of the final budget is provided to the charter-granting agency. [*Board*]
- Ongoing monitoring and revision of current year budget. [*Board Treasurer, Finance Committee, and CEO*]

4) *July – August*

- Books for prior fiscal year are closed, all transactions are posted, and records assembled for audit. [*CEO, Bookkeeper, and Backoffice Provider*]
- Budget is reviewed subsequent to the adoption of the state Budget Act and necessary adjustments are made. A copy of the revised final budget is provided to the charter-granting agency. [*CEO, Backoffice Provider, School Board*]
- Independent auditor performs audit of the just-closed fiscal year and prepares audit report for submission to the Audit Committee. [*Auditor, Staff as requested by the Auditor*]

5) *September – December*

- At the end of the first full week of school, the CEO reviews Encore Education Corporation’s actual attendance figures and notifies the Board if actual attendance is below budget projections. If needed, the school’s budget is again revised to match likely revenues. [*CEO with Backoffice Provider*]

- The Audit Committee of the Board reviews a copy of the audit. CEO and Finance Committee address any audit exceptions or adverse findings. Audit report and any follow-up plans are submitted to charter-granting agency. *[CEO with Backoffice Provider]*
- The CEO reviews current year actual versus budgeted revenues and expenditures after the second and fifth months of the school year and reports to the Finance Committee. The Board approves any needed changes to the annual budget. *[School Board, CEO with Backoffice Provider]*
- Ongoing monitoring and revision of current year budget. *[CEO with Backoffice Provider, School Board]*

Section 1.30 Controls, Budget, and Fiscal Management

Encore Education Corporation will maintain in effect the following principles in its ongoing fiscal management practices to ensure that, (1) expenditures are authorized by and in accord with amounts specified in the board-adopted budget, (2) the school's funds are managed and held in a manner that provides a high degree of protection of the school's assets, and (3) all transactions are recorded and documented in an appropriate manner.

1) Segregation of Duties

Encore Education Corporation will develop and maintain simple check request and purchase order forms to document the authorization of all non-payroll expenditures. All proposed expenditures must be approved by the CEO who will review the proposed expenditure to determine whether it is consistent with the Board-adopted budget and sign the check request form. All check requests and purchase orders over \$5,000 must be signed by the CEO.

All transactions will be posted in an electronic general ledger. The transactions will be posted on the ledger by someone at the School site or a contracted bookkeeper. To ensure segregation of recording and authorization, the bookkeeper may not co-sign check requests for purchase orders.

2) Budget Transfers

The CEO may transfer up to \$50,000 from one unrestricted budget item to another without board approval, but shall notify the Board of the transfer at the next regularly scheduled meeting.

3) Banking Arrangements

Encore Education Corporation will maintain its accounts either in the County Treasury or at a federally insured commercial bank or credit union. Funds will be deposited in non-speculative accounts including federally-insured savings or checking accounts or invested in non-speculative federally-backed instruments or in the County's Pooled Money Investment Fund. If funds are held in accounts outside of the County Treasury, the Board must appoint and approve all individuals authorized to sign checks or warrants in accord with these policies and all checks over \$50,000 must be signed by two authorized signatories.

The School's bookkeeper will reconcile the school's ledger(s) with its bank accounts or accounts in the county treasury on a monthly basis and prepare (1) a balance sheet, (2) a comparison of budgeted to actual revenues and expenditures to date, and (3) a cash flow statement. The CEO and the Board will regularly review these statements. The School will deposit all funds received as soon as practical upon receipt. A petty cash fund, not to exceed \$5,000, may be established with an appropriate ledger to be reconciled twice monthly by the school site secretary, who shall not be authorized to expend petty cash.

All funds received shall be deposited or transferred into the school's accounts at the earliest possible convenience and in no event later than 48 hours after receipt.

4) Purchasing Procedures

All purchases over \$10,000 must include documentation of a good faith effort to secure the lowest possible cost for comparable goods or services. The CEO shall not approve purchase orders or check requests lacking such documentation. Documentation shall be attached to all check and purchase order requests showing that at least three vendors were contacted and such documentation shall be maintained for three years.

5) Record Keeping

Transaction ledgers, canceled/duplicate checks, attendance and entitlement records, payroll records, and any other necessary fiscal documents will be maintained by school staff in a secure location for at least three years, or as long as required by applicable law, whichever is longer. Appropriate back-up

copies of electronic and paper documentation, including financial and attendance accounting data, will be regularly prepared and stored in a secure off-site location, separate from the school.

a) Property Inventory

The CEO shall establish and maintain an inventory of all non-consumable goods and equipment worth over \$500. This inventory shall include the original purchase price and date, a brief description, serial numbers, and other information appropriate for documenting the school's assets. This property will be inventoried on an annual basis and lists of any missing property shall be presented to the Board.

All non-consumable school property lent to students shall be returned to the school no later than 5 working days after end of the school year.

Any excess or surplus property owned by the school may be sold or auctioned by the CEO provided the CEO engages in due diligence to maximize the value of the sale or auction to the school. The sale or auction of property owned by the school with a fair market value in excess of \$ 3,000 shall be approved in advance by the Board.

6) Payroll Services

Encore Education Corporation will contract with a reputable, bonded, and insured payroll contractor to prepare payroll checks, tax and retirement withholdings, tax statements, and to perform other payroll support functions. The CEO will establish and oversee a system to prepare time and attendance reports and submit payroll check requests. The CEO and Human Resources Department will review payroll statements monthly to ensure that (1) the salaries are consistent with staff contracts and personnel policies and (2) the proper tax, retirement, disability, and other withholdings have been deducted and forwarded to the appropriate authority. All staff expense reimbursements will be on checks separate from payroll checks.

Upon hiring of staff, a personnel file will be established with all appropriate payroll-related documentation including a federal I-9 form, tax withholding forms, retirement date, and an accounting of the use of sick leave.

7) Attendance Accounting

The CEO will establish and maintain an appropriate attendance accounting system to record the number of days students are actually in attendance at the School and engaged in the activities required of them by the School. The annual audit will review actual attendance accounting records and practices to ensure compliance. The attendance accounting practices will be in conformance with Encore Education Corporations Act and the applicable California Administrative Code sections defining Charter School Average Daily Attendance. Therefore:

- ADA will be computed by dividing the actual number of days of student attendance by the number of calendar days of instruction by the School.
- The School's instructional calendar will include at least 175 days of instruction to avoid the fiscal penalty for providing fewer than 175 days of instruction as provided by the Administrative Code regulation. The calendar must also document that the school offers an amount of annual minutes of instruction as required pursuant to applicable law.
- Independent study must be pre-arranged by the student's adult guardian and the School and that the adult guardian will be required to complete and submit documentation of engagement in instructional activity to the school on forms prepared by the school. As applicable, such study shall be in full compliance with law governing independent study.

a) Annual Financial Audit

The Board will annually appoint an auditor by October 1. The Board will approve annually contract for the services of an independent certified public accountant to perform an annual fiscal audit. The audit shall include, but not be limited to (1) an audit of the accuracy of school's financial statements, (2) an audit of the school's attendance accounting and revenue claims practices, and (3) an audit of the school's internal controls practices. If the school receives over \$300,000 from federal sources, the audit shall be prepared in accordance with any relevant Office of Management and Budget audit circulars. The Audit shall be completed, reviewed by the Board, and submitted to the charter-granting agency, the County Office of Education, the Office of the State Controller, and California Department of Education prior to December 15 of each year.

Section 1.31 Required Budget and Other Fiscal Reports

The CEO, working in conjunction with the bookkeeper, will produce and submit to the charter granting agency any and all required fiscal reports as may be required by state or federal law, or mandated by the terms of the school's charter. These include, but are not limited to, attendance reports, enrollment and other data reports required by the California Basic Education Data System, and other related data.

Section 1.32 Property and Liability Insurance

The CEO shall ensure that the school retains appropriate property and liability insurance coverage. Property insurance shall be obtained and address business interruption and casualty needs, including flood, fire, earthquake, and other hazards with replacement cost coverage for all

assets listed in the school's Property Inventory and consumables. Premises and Board errors and omissions liability insurance shall also be obtained and kept in force at all times on a "claims made" form with a self insured retention of no more than \$50,000 per occurrence and limit of no less than \$5 million per occurrence. The school's CEO and other staff who manage funds shall be placed under a fidelity bond.

Section 1.33 Board Compensation

Board members shall serve without compensation, but may be reimbursed for actual and necessary expenses. Expenses for travel necessary to attending board meetings and meetings of board committees need not be approved in advance by the board. All other expenses shall be approved in advance by the board. Travel expenses reimbursed shall not exceed levels that would be subject to federal or state income tax. All expenses reimbursed shall be documented by receipts and in no event may reimbursements exceed actual expenses.

Section 1.34 Authority to Enter Into Contracts and Agreements

Except as otherwise provided in these policies, the CEO may enter into contracts and agreements not to exceed \$10,000 without Board approval, provided funds sufficient for the contract or agreement are authorized and available within the school's board-adopted budget. Contracts and agreements in excess of \$10,000 must be submitted for board approval and may be executed by the CEO or other person specifically designated by the Board after the Board has duly approved the contract or agreement.

Section 1.07 Fundraising, Grant Solicitation, and Donation Recognition

All fundraising or grant solicitation activities on behalf of the school must be approved in advance by the Board. The Board shall be informed of any conditions, restrictions, or compliance requirements associated with the receipt of such funds, including grants or categorical programs sponsored by the state or federal government. The Board shall be notified no later than the next regular board meeting of the award or receipt of any funds and

shall approve the receipt of any grants, donations, or receipts of fundraising proceeds prior to their deposit in the school's accounts.

Article VIII. Curriculum and Instruction

Section 1.01 Curriculum Development and Modification

Development and implementation of curriculum shall be a top priority of the Board and an on-going process which is part of the routine operation of the Board. The Board shall provide a comprehensive instructional program to serve the educational needs of Encore Education Corporation's students. The Board accepts responsibility for establishing what students should learn. Therefore the Board shall adopt a curriculum which reflects the goals and objectives of the community to the greatest extent possible and which is compliant with State-adopted curriculum standards and the requirements of the law.

The CEO of Encore Education Corporation or his/her designee shall have the general coordinating authority over the design and development of the curriculum. The CEO of Encore Education Corporation or his/her designee shall develop a process for curriculum review and development, which shall include the participation of teachers, administrators, students, parents/guardians and members of the community.

The CEO of Encore Education Corporation or his/her designee shall keep the Board informed regarding current curriculum efforts and student achievement. The CEO of Encore Education Corporation or his/her designee shall provide all necessary assistance to the Board in reviewing reports, information and data on each curriculum area for evaluation and adoption by the Board. Prior to adoption of curriculum, the Board shall discuss its findings with teachers, administrators, students, parents/guardians and members of the community.

Curriculum improvement is to be based upon:

1. Research that is educationally sound;
2. Change in legislation;
3. Needs of students, teachers, and parents.

The following are to be considered when making any changes in program or curriculum:

1. Costs within budget approved by the Board;
2. Available facilities, material and personnel.

The CEO of Encore Education Corporation or his/her designee shall have the responsibility for implementing an instructional program which is articulated at all levels.

All curriculum shall be adopted by the Board; elimination of curriculum must also be approved by the Board.

Section 1.02 Assessments and Examinations

Assessments and Examinations

The purpose of examinations is to help students, parents/guardians and teachers identify each student's educational performance, growth and areas needing improvement in order to enhance teaching and learning. Examinations of student progress are based on numerous measures of student performance that provide a thorough evaluation and therefore, an extensive scope of the student's learning.

Examinations Required by the State and Federal Governments

Encore Education Corporation students shall participate in all state and federal required examinations. Such examinations provide Encore Education Corporation with information for evaluation and future planning. State and federal examinations also indicate Encore Education Corporation's effectiveness in carrying out its educational mission.

Whenever examinations required by law are administered, the CEO of Encore Education Corporation or his/her designee shall provide parents/guardians written notice of the date of the examination, the uses and importance of the examination, and the student's test results.

All examinations required by the state or federal law will be administered according to law on the dates required by law.

Special Education students shall participate in state and federal examinations according to their Individualized Education Program.

Parents/guardians may obtain for their student an exemption from the state and federal examinations only by written request sent to the CEO of Encore Education Corporation or his/her designee.

Academic and Citizenship Grading

Student progress evaluation provides information on student learning and where the student needs improvement. Parents/guardians are integral to student educational accomplishments. Therefore, parent/teacher conferences will be conducted multiple times over the course of the year (generally monthly, except December, May, and June. Parents/guardians will receive report cards indicating their student's educational and citizenship progress. Parents/guardians will be notified of deficiencies in their student's educational program.

Teachers are responsible for setting objective standards for grading academics and citizenship and shall make these standards known to the parents/guardians. Teachers are responsible for assigning grades to the students in their classes. In the absence of fraud, mistake, bad faith or incompetency, the grade shall be final. A grade change may not be made as the result of coercion by any person(s).

If a student or parent/guardian believes a grade is unfair or inappropriate, the student or parent/guardian may appeal to the teacher of the class. If the issue cannot be resolved with the teacher, the student or parent/guardian may request a meeting with the CEO. The CEO cannot change the grade of a teacher or instructor without the teacher's knowledge. In most cases, the CEO will meet with the teacher with the grade dispute and the Dean of Academics to resolve the issue. In the event of a grade dispute of a teacher that is no longer employed by Encore, the CEO will conference with both the Dean of Academics and an Administrative Counselor before a grade can be resolved.

If the matter is still unresolved, the student or parent/guardian shall appeal in writing to the Board. The appeal shall allege specifically how the teacher's grading system reflects fraud, mistake, bad faith or incompetency.

Students' grades will not be changed by the Board or the CEO without the input of the teacher who assigned the grade.

The decision of the Board shall be final and binding.

Only in cases of illness or lack of transfer grades for new students will a definite grade not be assigned. In such cases, the student shall receive an "incomplete" unless the work required to complete the class is not completed within a specified reasonable period of time given by the teacher, in which case the student shall receive a "failure."

Section 1.03 Curriculum Assessment

(i)

Curriculum Assessment

The Board recognizes that it is accountable to the students, parents/guardians and community for conducting ongoing evaluation of the curriculum and educational program of Encore High School. Appropriate means for continuing evaluation of the entire educational program shall be established.

The CEO of Encore High School or his/her designee shall review the effectiveness of the curriculum in meeting Encore High School's educational program needs. He/she shall provide the Board and with regular reports on student progress in reaching Encore High School's educational goals, including professional development of staff. Based on these evaluations, the Board shall take appropriate actions to maintain the effectiveness of programs and to improve the quality of education delivered by Encore High School.

Elements of the evaluation may include the following:

1. Test, surveys, inventories, checklist, etc. of student behavior;
2. Observing pupil behavior that can be assessed subjectively by teachers, peers or the student himself/herself;
3. Planning and carrying out experiences for students that are designed to bring about the desired outcomes;
4. Tests, measurements and observations during or after the learning experience;
5. Comparing outcomes with objectives;
6. Comparing Encore High School curriculum with the standards formulated by the State Department of Education and other federal law and regulations;
7. Benchmark growth
8. Student writing samples and end-of-course grades.

Each year the CEO of Encore High School or his/her designee shall evaluate and provide the Board with the results of the evaluation so that the Board will be able determine the extent to which Encore High School has accomplished or made significant progress toward achieving its professional development and educational goals.

Section 1.04 Graduation Requirements and CTE Completers

The aspiration of Encore High School, in partnership with the community, is to provide an exceptional education that prepares students to be successful members of our democratic society. Therefore, the graduation requirements stated below have been established. The graduation requirements encompass the knowledge, abilities, and experience necessary to develop the essential aptitudes and skills of successful participants in today's society: behavior of character, communication, citizenship, intellect, self-direction, teamwork, wellbeing and productivity.

Students are to be provided with assistance to tailor the requirements according to their individual needs and abilities. Students must demonstrate proficiency in reading comprehension, writing and mathematics. Those students not proficient will be provided with remedial programs after consultation with the student's parent/guardian.

HIGH SCHOOL GRADUATION REQUIREMENTS

STUDENT POLICY #14 – ACTIVITIES OF MILITARY RECRUITERS ON CAMPUS

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A**History / Social Science**

- 3 years required - Must include one year of each: World History, US History, Government/Economics

B**English**

- 4 years required - Must include college preparatory English and may include one year of A-G approved ESL

C**Mathematics**

- 3 years required - Three years of college-preparatory math, including or integrating topics in elementary algebra, advanced algebra, and 2D/3D geometry. (4 years recommended)

D**Laboratory Science**

- 2 years required - Two years of college-preparatory laboratory science required integrating topics that provide fundamental knowledge in biological sciences, earth sciences, chemistry, or interdisciplinary sciences. (3 years recommended)

E**Foreign Language**

- 2 years required - In the same foreign language

F**Visual & Performing Arts**

- 1 year required - 1 year of college-preparatory visual & performing arts required

G**College-Preparatory Elective**

- 1 year required - Any course selected as an A-F, or courses approved specifically in the elective (G) subject area.
-

Career Technical Education – CTE Completer Capstones

Students can be identified as reaching college and career readiness by completing a career technical completer capstone. For some Capstone Completers, courses approved through the UC Doorways as a CTE course will be added to the Completer Capstone menu.

CTE COMPLETER CAPSTONE A (Multiple Pathways 999)

CTE Minimum High School graduation requirements

(Prepares students for community college or vocational tech schools)

Social Science

3 years

- World History
- US History
- Government / Economics

English

4 years

Mathematics

3 years

- Three different levels including Math I

Science

2 years

- Must cover 2 different science disciplines

Foreign Language or
Fine Arts

1 year

CTE

1 year of A-G, CTE Approved Course

Completion of 230
high school credits

STUDENT POLICY #14 – ACTIVITIES OF MILITARY RECRUITERS ON CAMPUS

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CAPSTONE B –

CTE COMPLETER PATHWAY – DESIGN, VISUAL, AND MEDIA ARTS (111)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

☑ CTE Introductory Class

☑ CTE Concentration Class

☑ CTE Capstone Class

Design, Visual, and Media Arts (111)

☑ CTE Introductory Class

Applied Arts

Art I

Costume Design I

Film I

Drawing & Painting I

☑ CTE Concentration Class

Art II

Costume II

Film II

Photo I

Piano I

Sculpture I

☑ CTE Capstone Class

Art III

Costume Design III

Media Team -Publishing

Media Team -Television

Photo III

Yearbook

Sculpture II

CAPSTONE B –

CTE COMPLETER PATHWAY – PERFORMING ARTS (112)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

☑ CTE Introductory Class

☑ CTE Concentration Class

☑ CTE Capstone Class

Performing Arts (112) (House of performing Arts)

☑ CTE Introductory Class

Ballet Lyrical I

Circus Choreography

Dance Technique

Drama I

Hip Hop I

Men's Dance

Stage Tech

☑ CTE Concentration Class

Acting I

Aerialist I

Ballet and Lyrical II

Drama II

Ground Arts I

Jazz I

Men's Ballet

Musical Theater

☑ CTE Capstone Class

Ballet Lyrical III

Jazz II

Jazz III

Production X

Media Team –Television

CAPSTONE B –

CTE COMPLETER PATHWAY – PERFORMING ARTS (112)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- ☑ CTE Introductory Class
- ☑ CTE Concentration Class
- ☑ CTE Capstone Class

Performing Arts (112) (House of Music Arts)

- ☑ CTE Introductory Class

Applied Arts
Arts Appreciation
Beginning Strings
Music Theory

- ☑ CTE Concentration Class

Chamber Choir
Concert Band
Concert Choir
Guitar I
Guitar II
Intermediate Strings
Pirate Drum Line

- ☑ CTE Capstone Class

Jazz Band
Madrigals

CAPSTONE B –

CTE COMPLETER PATHWAY – FOOD SERVICE AND HOSPITALITY (201)

(Prepares student for industry entry within a specific CTE track)

Student completes state minimum graduation standards plus:

- ☑ CTE Concentration Class
- ☑ CTE Capstone Class

Food Service and Hospitality (201)

Cooking

Restaurant Occupations

CAPSTONE C –

Professional Hands On Training Capstone

(Prepares students for professional entry into the performing arts / entertainment field)

- ☑ Complete 230 high school credits

- ☑ Complete one of the following courses:
 - Professional Performance Artist Honors
 - Professional Performance Arts 2 Honors
 - Professional Performance Musician Honors
 - Professional Vocal Artist Honors
 - Professional Musical Theatre Dance Honors
 - PreMasters Class
 - Masters Class

Section 1.05 Arts & Interscholastic Sports

The Board recognizes that the educational program can best be achieved through a diversity of learning experiences. Competitive sports can enhance charter school spirit and student morale and impact positively on students' social growth, development and physical well-being provided the athletic programs are carefully planned.

Elective activities do not take precedence over academics but rather supplement academic study. Therefore, interscholastic sports must not conflict with or jeopardize the academic program of Encore High School. Interscholastic sports must not exploit the students participating in such activities and must always be conducted in a manner that promotes students' health and welfare.

The goal of interscholastic sports is the development of motor skills, the maintenance of physical fitness, development of self-awareness and socially desirable behavior and to develop recreation skills and positive character traits such as discipline, commitment, sportsmanship and co-operation.

Every student, coach and advisor is a representative of Encore High School. Therefore, they must be exemplary role models. All students participating in interscholastic sports must maintain a good citizenship record and passing grades in all academic classes.

The Board shall maintain and provide accident insurance including medical and hospital service for students injured during interscholastic sport activities. Parents/guardians will be required to receive a notice that:

1. They are aware of the risk inherent in interscholastic sports and that Encore High School cannot guarantee that their student will not be injured despite Encore High School's commitment to provide for students' health and safety;
2. It is imperative that the student strictly adhere to all safety rules, regulations and instructions as well as rules and guidelines related to sportsmanship and citizenship.

All parents/guardians will be required to sign a statement that they have received the notice, understand its contents and give permission for their student to participate in interscholastic sports.

The Board will approve participation in all interscholastic sports and the schedule of all interscholastic sports, ensuring that the playing season is of reasonable duration.

All students participating in interscholastic sports must first obtain a medical clearance. Any injured students must receive medical clearance prior to again participating in any interscholastic sports.

All participating students are required to wear appropriate safety equipment in the manner approved by the manufacturer.

Coaches and full-time members of Encore High School staff, will be knowledgeable and competent in first-aid and emergency procedures, coaching techniques and adolescent psychology as it relates to sports participation. Coaches will ensure that training and competition will not over-tax the physical capabilities of the participating students and that students are instructed in safety, health and proper training.

Section 1.06 School Calendar

The CEO or his/her designee shall annually present to the Board at its first meeting in June the proposed school calendar for the following school year.

The school calendar shall comply with all requirements of the law, needs of the community, students, staff and parents/guardians. The school calendar shall indicate the beginning and end of school dates, regular school days, number of teaching days, legal and local holidays, vacation periods, and other pertinent dates.

The CEO of Encore High School may request of the Board time during the regular school year to advise students or conduct staff development programs.

Section 1.07 Independent Study

These policies apply to all pupils participating in independent study at Encore Education Corporation.

Each student's independent study shall be coordinated, evaluated, and carried out under the general supervision of an assigned certificated employee or employees.

For students in all programs of independent study, the maximum length of time that may elapse between the time an assignment is made and the date by which the student must complete the assigned work shall be as follows:

- For pupils in grades seven through eight, **14 days**
- For students in grades nine through twelve, **14 days**

When special or extenuating circumstances justify a longer time for individual students, The CEO or their designee may approve a period not to exceed **21 days**.

Missed Assignments: After 10 missed assignments an evaluation shall be conducted to determine whether it is in the best interests of the pupil to remain in independent study. A written record

of the findings of any evaluation made pursuant to this subdivision shall be maintained in the pupil's permanent record and treated as a mandatory interim pupil record. The record shall be maintained for a period of three years from the date of the evaluation and, if the pupil transfers to another California public school, the record shall be forwarded to that school.

Agreement: (5 C.C.R. § 11702) A current written agreement for each independent study pupil shall be maintained on file for each participating student. Each agreement shall be signed, dated and in effect prior to the start of reporting attendance (ADA) pursuant to that agreement. The independent study agreement for a student will require and cover a study plan that represents the same amount of study that would be required of a student in the classroom and be consistent with the School curriculum and course of study of students participating in the regular classroom setting.

Agreement Content: Each independent study written agreement shall contain all of the following provisions:

- The manner, time, frequency, and place for submitting a pupil's assignments and for reporting his or her progress.
- The objectives and methods of study for the pupil's work, and the methods utilized to evaluate that work.
- The specific resources, including materials and personnel that will be made available to the pupil.
- A statement of the policies adopted regarding the maximum length of time allowed between the assignment and the completion of a pupil's assigned work, and the number of missed assignments allowed prior to an evaluation of whether or not the pupil should be allowed to continue in independent study.
- The duration of the independent study agreement, recognizing that no independent study agreement shall be valid for any period longer than one school year.
- A statement of the number of course credits to be earned by the pupil upon completion.
- The inclusion of a statement in each independent study agreement that independent study is an optional educational alternative in which no pupil may be required to participate.

Written agreements may include subsidiary agreements, such as course contracts and assignment and work records.

Section 1.08 Math Placement Policy

Encore Education Corporation recognizes the importance of each student's achievement in all subject areas, including mathematics as critical for college and career readiness. This policy is in place to adopt a fair, objective, and transparent mathematics placement policy and protocol for pupils entering Grade 9, and for all learners in all subgroups taking multiple objective academic measures of pupil performance into consideration.

Therefore, in accordance with the California Mathematics Placement Act of 2015, this Governing Board directs staff to create, implement, and monitor a mathematics placement protocol for pupils entering grade nine that includes the following objective elements when considering student placement:

- Multiple objective academic measures of pupil performance;
- Interim and summative assessments that are aligned to state-adopted content standards in mathematics;
- At least one placement checkpoint within the first month of the school year to ensure accurate placement and permit reevaluation of individual student progress
- Annual examination of pupil placement data;
- Clear and timely recourse for questions regarding pupil placement;
- Regular evaluation of students' progress.

The CEO shall implement a procedure, including clear and timely recourse, whereby each pupil and his or her parent or legal guardian may question their placement in a mathematics class.

School staff shall annually review aggregate schoolwide data on math placement and compare placements schoolwide with placements of students in various racial/ethnic, gender, and socioeconomic (e.g., free/reduced meal-eligible) subgroups to ensure that pupils who are qualified to progress in mathematics courses are not held back in a disproportionate manner. The staff shall report on the aggregate results of this review to the Board.

Limitation on Use of Subjective Placement Measures

Subjective measures, such as placement recommendations, may not be considered in determining 9th grade mathematics placement. However, recognizing that facilitators and counselors are often aware of students' talents and abilities that are not reflected in objective data, an exception to this prohibition may be made to advance a student to a higher mathematics class than objective data indicates.

Assessment protocol shall be reported to the Board on an annual basis and before any changes in assessment protocol or assessment software are implemented.

This policy will appear on the school's website and be included in the student/family handbook.

This policy is in compliance with California Education Code 51224.7

https://leginfo.ca.gov/faces/billNavClient.xhtml?bill_id=201520160SB359

Article IX. Facilities and Operations

Section 1.01 Facilities Development

Capital Improvement Planning

The Governing Board's policy is to provide a systematic and comprehensive planning process for the development of facilities to meet the capital needs of Encore High School. The Governing Board's obligation is to provide facilities of the kind and size that will best support and accommodate Encore High School's educational program for the current and projected enrollment. The Governing Board shall annually review the facilities needs and student accommodation needs of the school system and consider the CEO's recommendations to address those needs.

When the Governing Board deems necessary, the Governing Board may obtain assistance in analyzing Encore High School's capital needs. Such assistance may be in the form of an appointed advisory group representing the full complement of community interests and/or hiring professional consultants, as the Governing Board determines in its sole discretion.

COO's Report

The COO shall present to the Governing Board annually a multi-year Capital Improvement Program which will include recommendations regarding timing, location, costs and savings associated with new building requirement and restoration and renewal of existing school facilities. The Superintendent's report will:

1. Provide five-year enrollment projections prepared under the direction of the CEO and which have been reviewed and brought up-to-date annually.
2. Provide an assessment for all school facilities related to building renewal, reconfiguration or expansion to meet educational program needs.
3. Identify interim and long-term options that address the identified needs.
4. Articulate a rationale for recommended solutions.
5. Provide a detailed scope of work (e.g. number of rooms, extent of building system improvements) for each recommended project.

6. Provide a cost estimate for each recommended project that achieves compliance with approved educational specifications. This estimate will include all project costs (e.g. architect/engineering fees, project management, hazardous material abatement, installation of technology infrastructure, contingency, equipment).

Governing Board Action

The Governing Board shall review and approve all architect/engineer contracts, schematic and final building plans, and construction/renewal contracts for all bond funded projects. For each bond funded capital project, the Governing Board shall receive an updated project budget for approval at the time of construction contract award. In addition, the Governing Board shall receive periodic written reports on the physical and fiscal progress of all funded projects in the Capital Plan.

Facilities Development

It is the policy of the Governing Board to provide facilities which offer safe, comfortable, accessible, efficient, and attractive spaces to accommodate and facilitate the organizational and instructional pattern that support Encore High School's educational philosophy and instructional goals.

It is the policy of the Governing Board to develop educational specifications for new buildings and those undergoing extensive remodeling with a high level of input from the full staff and the community.

It is the policy of the Governing Board to provide for the systematic maintenance of major and critical building infrastructure components.

It is the policy of the Governing Board to provide for the systematic renewal of Charter School facilities.

It is the policy of the Governing Board to use building design and construction that will provide decreased maintenance costs and the conservation of energy, consistent with current and future budgetary considerations. The following factors will also be given special consideration.

Each Charter School building will have:

1. Safe, effective and efficient mechanical systems, including electrical, plumbing, wiring, ventilation, and air conditioning.
2. Sound structural elements including roof, doors, floors, walls, and windows.
3. Effective and efficient illumination.
4. Adequate classroom space for all students.

5. Adequate, safe, outdoor space for the physical education/recreation activities of Encore High School program.
6. Adequate supplementary space to support the programs required for instruction of the students required to attend the school, including space for itinerant staff and staff who provide special programs in addition to the regular instructional program and/or on a resource basis.
7. Infrastructure required to support instructional and administrative technology.
8. Full compliance with all current building safety codes at the time of construction or renovation.
9. Full compliance with the access requirements specified in the Americans with Disabilities Act.

Section 1.02 Community Use of Facilities

Fee Schedule

Charges for use of meeting rooms at a time when Encore High School personnel are not present shall be as follows:

1. Weekday meetings that begin before 8:00 a.m. or end after 10:00 p.m. shall be assessed in half-hour increments at a rate of \$ 25.00 per one-half hour.
2. For Saturday and Sunday meetings there will be an hourly security fee. The security fee shall be:
 - a. First 7 hours: \$ 350.00
 - b. Over 7 hours: \$40.00 per hour
3. Failure to provide five (5) days notice of cancellation for Saturday or Sunday meetings will result in a charge of \$150.00.
4. All damage and/or abuse of meeting rooms will be charged for according to the direct time and materials involved to return the meeting room to its original condition. Damage and cost involved will be determined by the CEO and the user billed.

Priority of Uses

Because Encore High School has a limited number of rooms, demand for use that exceeds the number of rooms available shall be satisfied according to the priority ranking (highest to lowest). If a request for a higher priority use is received for a given facility ten or more work days prior to the date on which a tentative use has been granted, the tentative assignment shall be canceled and the facility assigned a higher use.

1. Activities required by, or in furtherance of, the responsibilities of Encore High School.
2. The State Superintendent of Public Instruction, the State Board of Education, or federal educational agencies.
3. Elementary, secondary, unified, and community college districts in Encore High School's county.
4. Private nonprofit organizations serving handicapped children in Encore High School's county.
5. Other school-related private nonprofit organizations.
6. Public universities in Encore High School's county.
7. Other local government.
8. Agencies other than state and federal agencies.
9. Other private, nonprofit organizations.
10. Other private groups or individuals.

Prohibited Uses

The following public uses are prohibited:

1. The operation of any powered machinery of any type except for office and audiovisual equipment.
2. The use of open flame except as part of an established ritual under adult supervision.
3. Any use by employees of Encore High School for profit or other personal benefit.
4. The sale, delivery, or consumption of alcoholic beverages.
5. Any use in such a fashion as to institute a monopoly on such use by any organization or individual.

6. Any use for which an admission fee is charged, except where such fee is charged by a nonprofit organization or governmental agency.
7. Any use which interferes with or is likely to interfere with the instruction of students or other operations of Encore High School.
8. No alcoholic beverages or controlled substances are to be consumed, sold, given away or delivered to any person on the property of Encore High School. Any person deemed to be under the influence of alcoholic beverages or controlled substances will be denied participation in the activity being conducted on Encore High School property and may be barred from having or receiving any future privilege of use of Encore High School facility.
9. Smoking is not allowed inside any of the buildings. Encore High School facility is a designated “No Smoking” facility.
10. Any City or County ordinances governing such activities will be applicable to activities under these rules and regulations.
11. Profane language, gambling, or fighting, will be considered misconduct and will be cause for cancellation of permission for use.
12. Any activity prohibited by federal or state law shall not be permitted on Charter school premises at any time. Any such activity will be considered misconduct and will be cause for cancellation of permission for use. Encore High School will notify the appropriate law enforcement authority in the event such misconduct occurs.

Available Facilities

The following facility or portion of facility will be made available for public use:

- Various classrooms including F29: \$50.00 per hour
- Dance studios: \$50.00 per hour
- Outdoor Stage: \$1,000 per day plus labor (minimum stage manager & campus aide)
- Encore Theater: \$1,500 per day plus labor (event dates) / \$300 (rehearsal space) plus labor
- Big Top (Sprung floor) \$50.00 per hour plus labor

Section 1.03 Capital Expenditures

Definition

1. Capital

The term *capital* shall mean equipment with a useful life of more than one year and valued at one thousand dollars (\$1,000) or more, including actual or estimated tax, shipping and handling, and land, buildings, and improvements, other than buildings valued at five thousand dollars (\$5,000) or more. All items over one thousand dollars (\$1,000) with a useful life of more than one year shall be capitalized. Assets under one thousand dollars (\$1,000) with a useful life of more than one year may be capitalized only upon permission of the CEO.

2. **Equipment Classified as Capital**

In addition, in order to maintain property control, the following are recorded and tracked the same as capital even though they may be less than one thousand dollars (\$1,000) or have a useful life of less than a year: (1) equipment purchased with grant funds or required by the terms of the grant to be tracked as capital; (2) furnishings for new spaces; (3) cameras; (4) musical instruments; and (5) television sets, DVD units, AV projectors, computer systems (PC, keyboard, monitor, printer, tablets, hard drives, and other electronic devices).

3. **Capital Improvements and Expenses**

A guiding principle for distinguishing between a capital improvement and a repair and maintenance expenditure is that a capital improvement results in an improved asset. If an expenditure increases the utility or significantly extends the useful life of an asset, the expenditure should be capitalized. If an expenditure only maintains the original condition of the asset, the expenditure should be classified as an expense.

Budget: Capital Expenditures

Except in emergencies or for reasons of economy, the purchase of major pieces of equipment classified as capital shall be scheduled so that annual budgetary appropriations for capital purposes either will be of similar size or will show a continuous trend without severe fluctuations.

The Governing Board in cooperation with the CEO shall draft a capital improvements program which will project Charter School needs for a six-year period. Individual capital projects shall be assigned priorities. The schedule shall be reviewed and updated annually. Copies shall be provided to the Governing Board for review and consideration.

In addition to items specifically included in Encore High School Annual Budget, the CEO may purchase capital items costing up to one thousand dollars (\$1,000). The purchase of capital equipment exceeding these limits, which has not received prior budget approval must be approved by the Governing Board.

Section 1.04 Public Solicitations on School Grounds

Purpose

The property, buildings, or facilities owned or controlled by Encore High School are not open for assembly, speech, or other activities as are the public streets, sidewalks, parks and other public places. Encore High School's legal duty to operate and maintain a safe and secure campus requires that the time, place, and manner of assembly, speech, and other activities on Encore High School premises be regulated. Accordingly, it is against Charter School policy for anyone to solicit, peddle, canvass, or otherwise engage in contacting Charter School faculty, staff, or students for any purpose not specifically approved in advance by Encore High School governing board.

Solicitation on Campus

1. The term *solicitation* shall mean (1) the sale, lease, rental or offer for sale, lease, rental of any property, product, merchandise, publication, or service, whether for immediate or future delivery; (2) an oral statement or the distribution or display of printed material, merchandise, or products designed to encourage the purchase, use, or rental of any property, product, merchandise, publication, or service; (3) an oral or written appeal or request to support or join an organization other than a registered student, faculty, or staff organization; (4) the receipt of or request for any gift or contribution; or (5) the request to support or oppose or to vote for or against a candidate, issue, or proposition appearing on a ballot at any election held pursuant to state or federal law or local ordinances.
2. To cooperate in publicizing community services, special events, and public meetings of interest to students and parents/guardians, Encore High School Governing Board or its designee will approve or reject the distribution and/or posting of printed materials to students and/or through Encore High School which extend the community's cultural, recreational, artistic, or service educational opportunities.
3. Materials to be distributed shall not include any which:
 - a. Are obscene, libelous, slanderous, or which incite students to commit unlawful acts, violate Encore High School's policies, procedures, and rules, or disrupt Encore High School's orderly operations.
 - b. Discriminate on the basis of sex, race, color, ancestry, national origin, religion, disability or any other protected category.

- c. Attack or disparage any group or person based upon sex, race, color, ancestry, national origin, religion, disability or any other protected category.
 - d. Request students or other family members to contribute in any way to the funds of, or become members of, or to work for, any organization not directly under the control of Charter School authorities, unless the organization is a nonpartisan, charitable organization organized for charitable purposes by an act of Congress or under the laws of the State of California, the purpose of the solicitation is nonpartisan and charitable and the solicitation has been approved by Encore High School governing board or designee. To qualify as an organization exempted in this Section [II][C][4], the organization must present to Encore High School governing board or designee written evidence from the Internal Revenue Service that the organization has been granted tax-exempt status under Internal Revenue Code Section 501(a) as an organization described in Internal Revenue Code Section 501(c)(3). Solicitation must be conducted only in an area designated by Encore High School governing board or designee. Any person soliciting on behalf of such organizations must have credentials identifying him or her as authorized agents of the organization. Permission to solicit may not be used by the organization as an endorsement of Encore High School.
 - e. Express support for or against specific political campaigns, issues, or activities, including statewide ballot initiatives and other ballot measures
 - f. Express support for or against a specific religion or religious viewpoint, church, or denomination.
4. Advertising of commercial products or services may be conducted only when prior approval has been granted by Encore High School Governing Board. In no event shall any material be distributed advertising alcohol or tobacco products or otherwise encouraging students to consume alcohol or tobacco products. Students shall not be asked or otherwise be required to distribute commercial advertising materials.
5. No handbills or fliers shall be distributed or placed in/or on cars parked on Encore High School premises. No loudspeakers are to be used at any time during class hours.

Permission Procedures

1. All materials to be distributed or posted shall first be submitted to Encore High School Governing Board or designee for approval. All materials shall bear the name and contact location of the sponsoring organization.
2. Materials which have not been approved by Encore High School Governing Board or designee shall be removed if posted. Any person distributing materials that have not been approved by Encore High School Governing Board or designee shall cease distribution immediately upon demand by a Charter School official.

Section 1.05 Registration of Visitors/Guests

Posting of Notice

Encore High School CEO or his or her designee shall post at every entrance a notice setting forth school hours, visitor registration location and requirements, penalties for refusing to leave Encore High School premises, and any other announcements required by the local law enforcement agency in order to pursue the arrest of persons found loitering or trespassing.

Procedures for Visitors to Charter School Premises

1. Any person who is not a student of Encore High School or a Charter School officer or employee shall register his or her presence and the reason for visiting Encore High School to the CEO or designee immediately upon entering Encore High School premises.
2. The CEO or designee shall provide identification to be used by all visitors at all times while on Charter School premises. The visitor shall make this identification visible at all times.
3. All visitors registering with the CEO or designee, including immigration-enforcement officers (unless exigent circumstances necessitate immediate action and if the immigration officer does not possess a judicial warrant or court order that provides a basis for the visit) will provide the CEO or designee with his or her name, address, occupation, age, if less than twenty-one years-old, his or her purpose for entering Encore High School premises, and present proof of identity and any other information as required by law.
4. No person who furnishes the information set forth in this policy and who provides proof of identity shall be denied registration except if the CEO or designee has reasonable basis for concluding that the visitor's presence will or is likely to disrupt Encore High School, its

- students, its teachers, or its other employees or volunteers or result in damage to property or will result in the distribution or use of unlawful or controlled substances.
5. The CEO or designee may revoke a visitor's registration if the CEO or designee has reasonable basis for concluding that the visitor's presence on Charter school premises would likely interfere or is interfering with the peaceful conduct of Charter School activities, is interrupting classroom activities or is disrupting Encore High School, its students, its teachers, or its other employees or volunteers.
 6. Charter School employees and volunteers should at all times watch for strangers on Encore High School premises. Employees or volunteers who encounter a visitor not displaying the appropriate identification should ask the visitor whether he or she has registered with the CEO or designee. Employees and volunteers should immediately inform the CEO or designee of any visitor who refuses to comply with registration requirements.
 7. Any possession of unauthorized dangerous instruments, weapons, or devices on school grounds shall be reported immediately to the CEO or designee and may be reported to the local law enforcement agency.
 8. Any person who fails to register within a reasonable time after entering Encore High School premises, who fails to leave upon the request of the CEO or designee, or who returns after leaving pursuant to such a request has committed an unlawful act and may be prosecuted according to law.
 9. School personnel shall report entry by immigration-enforcement officers to any on-site police or other appropriate administrator as would be required for any unexpected or unscheduled outside visitor coming on campus.

Section 1.06 Student Drop-Off, Pick-Up & Parking

Introduction

The safe arrival and departure of students is of paramount concern to Encore High School. Encore High School has promulgated the following policy and requests that students and parents adhere to its procedures in order to ensure the safety of all students and staff.

In addition, Encore High School desires to be a good neighbor to the residents surrounding Encore High School premises. Parents can help Encore High School to be a good neighbor by following the rules of the road and exercising courtesy to neighborhood residents.

General Guidelines

All visitors to Encore High School are expected to adhere to the rules of the road when driving on or around Encore High School premises. All visitors are expected to drive slowly when students are present.

Motor vehicles of any kind, including but not limited to, motorcycles, motor scooters, and motorized skateboards, are not allowed on Encore High School premises in any area except the parking lot or designated drop-off and pick-up areas.

Arrival and Departure of Charter School Students

Parents are requested to adhere to the following rules:

1. Drive slowly through the school zone.
2. Pay close attention to the directions of any campus aide at any crosswalk or traffic light. He or she is trying to help get students to school safely.
3. When approaching the area designated for student pick-up and drop-off, remain patient and stay to the right side of the area. There shall be no passing around other vehicles.
4. Unless the parking lot has been designated a student drop-off and pick-up area, please enter the parking lot only if you plan to get out and walk your child to school. Otherwise, the parking lot is not a safe drop-off and pick-up area.
5. When you pull to the curb of the designated pick-up and drop-off area, the first car should pull at least one or two car lengths past the entrance before stopping.
6. When leaving, pull out slowly and look carefully for students and other cars.
7. Treat other drivers with respect.

Procedures

Students to be picked-up and dropped-off must report to the designated area when they are dismissed from class.

Parking

Parking spaces designated for employee use and visitor use shall be utilized accordingly.

School Safety

Section 1.07 Emergency Plans

Disaster Plan

The intent of this plan is to clarify school procedures in the case of an emergency. The objectives of our plan are the following:

1. To provide for action which will minimize injuries and loss of life of students and school and emergency personnel if an emergency occurs during school hours;
2. To provide for maximum use of school personnel and school facilities;
3. To ensure the safety and protection of our students and school personnel immediately after a disaster;
4. To arrange for a calm and efficient plan for parents to retrieve their children from school, should it be necessary, following a disaster.

To meet these objectives, in the event a disaster should occur when children are at school, the following action plan would be implemented.

Teacher Will:

1. Give “duck, cover and hold” instructions in event of earthquake.
2. Evacuate building in case of fire or after an earthquake
 - Take emergency folder and duffel bag and evacuate students to assigned area.
 - Take first aid kit and duffel bag only when evacuating after an earthquake.
 - Hold students in assigned yard area, take role, and wait for further instructions from authorized school or emergency personnel.
 - Remain with class and report anyone who is missing.
 - Take appropriate first aid action.
 - Refrain from re-entering buildings until deemed safe.
3. Dismiss students to go home only to parent or responsible adult designated on child’s emergency release form. Child must be signed out by parent or a responsible adult.

Assigned School CEO Will:

1. In the event of a fire, shut off gas, electricity and water (in that order).
2. In the event of an earthquake, if gas is smelled, turn off gas; if there is an electrical problem, turn off electricity; if there are water leaks, turn off water.
3. Inspect buildings for damage.
4. Report to principal for further instructions.
5. Set up and coordinate a first aid center.

Assigned School CEO Will:

1. Assign available adults to tasks as needed.
2. Decide if evacuation to a designated shelter is necessary.

School Secretary Will:

1. If telephones are operable:
 - Notify the police department and/or fire department.
 - Monitor incoming phone calls.
2. Maintain communication with staff and outside agencies.

Special Information For Parents

Telephones/Communications

In the event of an earthquake, flood or other natural disaster, keep your radios tuned to your local radio station for advisory information. Please do not call the school as we must have the lines open for emergency calls.

Dismissal

Should there be a major earthquake, children will remain under the supervision of school authorities until parents or responsible adults can pick them up.

Student Release Procedure

1. Go directly to the entrance of the school or evacuation area.

2. Inform teacher, aide or adult responsible for that classroom that you are taking the child from the class line.
3. Proceed with child back to Student Release Tables just outside the school entrance to sign a Student Release form for each child you are taking. Do not remove your child or any other child from school without signing the emergency release form. This provides us a record of where each child is when someone else arrives later looking for the child.
4. Unless you are staying to volunteer, please leave as quickly as possible after signing out your child.
5. Adults will be needed to help with first aid, dismissing students, helping with classes, monitoring traffic, etc. If you are able to volunteer to help, go directly to the Command Center where the Volunteer coordinator will give you an assignment. Volunteers should leave children with their classes and not sign student release form until they are ready to leave.

If You Can't Get to the School

Should a major disaster occur, it is likely that many parents will not be able to reach the school right away. If conditions make it necessary, we will release your child to the adult indicated on your child's Emergency Release form. We will keep a written record of the child and the adult to whom the child has been released.

The school principal or teacher in charge will determine the need to leave the building. In the event the building cannot be reoccupied or if a fire requires evacuation of the school, the students will be transferred to the nearest available safe shelter.

If the children are caught in a disaster between home and school, it is recommended that they go immediately to school.

Food and Water

In the event that children would need to remain on campus for several hours after any sort of a disaster, there will be a supply of fresh water and limited food, in the school earthquake kit.

Fire Drills and Evacuation

In the case of fire at the school, the school will be immediately evacuated according to the floor plan set forth at the beginning of each school year. Teachers are required to keep a student roster with them at all times, checking attendance immediately after evacuation. Fire drills will be conducted at least once per year with the evacuation of the local fire department.

Bomb Threats

In the case of a bomb threat at the school, the school will be immediately evacuated according to the fire evacuation plan, appropriate emergency personnel will be summoned. Students and teachers will not re-enter the building until it has been deemed safe by emergency personnel.

Section 1.08 Field Trips & Excursions

The Board recognizes that field trips and excursions are important components of a student's development. Field trips and excursions are educationally sound and an important ingredient to the instructional program of Encore High School. Such activities supplement and enrich classroom learning and encourage new interests among students, make them more aware of community resources and help students relate their educational experience to the outside world. Properly planned and executed, field trips and excursions enrich Encore High School's educational program and the social development of Encore High School's students.

Field trips and excursions are to be planned and carried out with safety as a priority and in a manner that minimizes Encore High School's legal liability and financial cost.

Monitoring Field Trips and Excursions

The CEO of Encore High School shall ensure that the effectiveness of field trips and excursions are monitored and continually evaluated to ensure that such activities continue to promote the goals and objectives of Encore High School's educational program. Teachers are to have a considerable degree of flexibility and innovation in planning field trips.

Field Trip and Excursion Planning and Approval

All field trips and excursions that take place during school hours must receive prior written approval by the CEO of Encore High School. The CEO of Encore High School shall ensure that the sponsoring teacher has set out in writing the educational objective of the activity and how the proposed field trip or excursion relates to Encore High School's educational program, the ratio of adult/students for the activity, and plans showing the best use of the students' learning time. Such plans must also provide for adequate restroom facilities, that proper food and water will be available during the activity and the means of transportation to and from the activity.

Field trips and excursions, including but not limited to California Interscholastic Federation ("CIF") trips, lasting longer than the school day require the above procedure and Board approval.

The CEO of Encore High School may exclude from the field trip or excursion any student whose presence on the field trip or excursion would pose a safety or disciplinary risk.

The CEO of Encore High School shall not approve activities that he/she considers to be inherently dangerous to students.

Permission Slips

No student will be permitted to go on a field trip or excursion without a permission slip signed by the student's parent or guardian. The permission slip shall include a waiver of all claims against Encore High School, its employees and the State of California for injury, accident, illness or death occurring during or by reason of the field trip or excursion. In addition, the permission slip shall include an emergency telephone number for the student; any medications the student is required to take, along with the time and dosage required; and any medications the student is allergic to or other medical information necessary to ensure the student's safety.

One copy of the permission slip shall be filed with the CEO of Encore High School and one copy shall be given to the teacher to take on the field trip or excursion.

Accident and Medical Insurance

Encore High School does not provide student accident or medical insurance. However, information and applications for student injury and medical insurance are available from the CEO of Encore High School. Applications and payments must be sent directly to the insurance company.

Supervision of Field Trips and Excursions

The sponsoring teacher must be present to supervise the field trip or excursion. The CEO of Encore High School or his/her designee shall be designated as the emergency contact for the group on the field trip or excursion. The sponsoring teacher or charter school employee accompanying the group shall have completed a first aid course which is certified by the American Red Cross.

A first aid kit shall be in the possession of the sponsoring teacher or accompanying charter school employee at all times during the field trip or excursion. If the field trip or excursion is conducted in areas known to be infested with poisonous snakes, the first aid kit must contain medically accepted snakebite remedies. The sponsoring teacher or charter school employee must also be certified in a first aid course emphasizing treatment of snakebites.

Charter school employees shall not consume alcohol or use controlled substances (except for medications taken under a physician's orders) while accompanying and supervising students on a field trip or excursion.

Any injuries or unusual incidents occurring during the field trip or excursion shall be documented in writing by the sponsoring teacher or other charter school employee accompanying the field trip or excursion.

Adult/Student Ratio

Adult/student supervision ratio must be observed at all times during the field trip or excursion. Students are under the jurisdiction of the Board at all times during the field trip or excursion and school rules are to be adhered to at all times. Horseplay, practical jokes, harassment, taunting, rough play, aggressive or violent behavior, profanity, viewing of pornographic material and use of alcohol or controlled substances during the field trip or excursion are strictly prohibited.

Parent/Guardian Participation in Field Trips and Excursions

Parents/guardians may participate in field trips and excursions to assist with supervision of students. Parents/guardians accompanying Encore High School group shall receive clear information regarding their responsibilities from the sponsoring teacher. Prior to the field trip or excursion, the CEO of Encore High School or his/her designee may hold a meeting for parents/guardians accompanying Encore High School group as supervisors to discuss, among other things, safety and the importance of safety-related rules for the field trip or excursion, how to keep a group together and what to do if an emergency occurs.

Parents/guardians will be assigned a specific group of students and shall be responsible for the continuous monitoring of these students at all times. Parents/guardians shall not consume alcohol or use controlled substances (except for medications taken under a physician's orders) while accompanying and supervising students on a field trip or excursion. Parents/guardians participating in field trips and excursions are required to pass a criminal background check and a tuberculosis screening in advance of the field trip/excursion.

Transportation

Consideration will be given to the safest mode of transportation and the safest routes of travel. If travel is by car or van, the legal occupancy limit must not be exceeded. Seat belts are to be used at all times while traveling.

If transportation for the field trip or excursion is provided by parents/guardians, such parents/guardians shall provide proof of liability insurance. A copy of the insurance policy shall be given to the transportation manager of Encore High School or his/her designee. The parents/guardians shall acknowledge in writing that their insurance carrier is the primary agent responsible for insurance for the field trip or excursion.

Under no circumstances shall students transport other students except siblings with parental permission.

Encore High School shall take reasonable precautions to ensure that individuals volunteering to transport students are responsible and capable operators of the vehicles to be used.

Parents/guardians will be reimbursed the costs for use of their private vehicles when used for field trips or excursions at the rate allowed by the Internal Revenue Service for vehicle expense. To receive reimbursement the parent/guardian must submit a report indicating the destination and purpose of the trip and miles traveled. The report must be co-signed by the sponsoring teacher.

Defraying Expenses of Field Trips and Excursions

Students may help defray field trip and excursion costs through donations. A student may not be denied the privilege of participating in a field trip or excursion due to lack of funds. Other approved funding may also offset expenses of field trips and excursions. The sponsoring teacher must provide alternative educational activities for those students not participating in the field trip or excursion due to choosing not to attend or whose parents/guardians do not give permission for the student to participate in the field trip or excursion.

Section 1.09 Injury and Illness Prevention Program Guidance

Under California law, all employers must provide and maintain a safe and healthful workplace for employees. To effectuate this requirement, each employer must have a written, effective Injury and Illness Prevention Program (“IIPP”) in place. The mandatory contents of the IIPP are identified in Title 7 of the California Code of Regulations.

California’s Department of Industrial Relations, Division of Occupational Safety & Health (“DOSH”) is the agency charged with enforcing workplace health and safety laws. It also provides a comprehensive on-line guide to developing a workplace IIPP and offers free consultative services by Cal/OSHA staff for developing or improving upon an existing IIPP. These consultants do not assess fines or penalties and do not inform the DOSH of their work with employers.

The general website for the DOSH may be found at: <http://www.dir.ca.gov/dosh/dosh1.html>.

The website for the guide to develop a workplace IIPP may be found at: http://www.dir.ca.gov/dosh/dosh_publications/iipp.html.

The DOSH also provides a host of other workplace safety publications addressing various issues that may be of assistance to charter schools generally. These include topics relating to bloodborne pathogens, ergonomics, janitor safety work issues, among many others. All publications may be downloaded from the DOSH publication page found at: <http://www.dir.ca.gov/dosh/PubOrder.asp>.

Section 1.10 Child Safety Alert System

- (a) Mandatory Child Safety Alert System
- (b) Transportation Safety Plan
- (c) Mandatory Notification of Department of Motor Vehicles Regarding Disciplined Bus Drivers

The Board recognizes that transporting students is a regular occurrence at the charter school. Student transportation is necessary for meeting the needs of special education students, as well as for field trips

and other school activities such as sports or band competitions. Such off-campus activities may supplement and enrich classroom learning and encourage new interests among students.

Student safety is paramount as it relates to student transportation as it is with everything the charter school elects to undertake.

Mandatory Child Safety Alert System

All school buses, youth buses and child care motor vehicles shall be equipped with a child safety alert system. School pupil activity buses must be equipped with a child safety alert system unless all of the requirements below are met.

If a school bus is equipped with a child safety alert system, upon movement of the vehicle, the child safety alert system shall be automatically activated. The system shall be mounted to the rearmost portion of the interior of the vehicle and will require manual activation to turn it off.

A school pupil activity bus is not required to have a child safety alert system if all of the following apply:

- The bus is not used exclusively to transport pupils;
- The pupils are accompanied by at least one adult chaperone selected by a school official;
- If the adult chaperone is not an employee, the chaperone shall meet the requirements for a school volunteer as established by school policy;
- The adult chaperone has a list of every pupil and adult chaperone, including a school employee who is on the bus at the time of departure;
- The driver has reviewed all safety and emergency procedures before the initial departure and the driver and adult chaperone have signed a form acknowledging review of the safety plan and procedures;
- The adult chaperone takes and certifies a “head count” prior to each departure and the driver and adult chaperone sign a form verifying that all pupils are present or accounted for;
- After pupils have exited a school bus and before driving away, the driver checks all areas of the bus after pupils have exited;
- The driver shall sign a form with the time and date verifying that all required procedures have been followed and all required documentation shall be retained by the charter school for at least two years.

The purpose of this policy is to ensure student safety and specifically to ensure that all students exit the bus when transportation needs come to an end.

Any malfunction of the child safety alert system shall be documented and retained by the operator of the vehicle for not less than two years. Documentation shall include a description of the malfunction, any

repairs or adjustments made to restore correct functionality, and be made available for inspection upon the request of any authorized employee of the California Highway Patrol.

In developing procedures for this policy for use by the School, The CEO or designee shall ensure that the policy reflects the direction and intent of Senate Bill 1072 (Chapter 721 Statutes of 2016) as it was written and the regulations written by the California Highway Patrol.

Transportation Safety Plan

The CEO or a designee shall develop a transportation safety plan containing procedures for school personnel to follow to ensure the safe transport of students to or from school or school activities. The plan shall be available for review by Board members and made available upon request to an officer of the California Highway Patrol.

Mandatory Notification of Department of Motor Vehicles Regarding Disciplined Bus Drivers

The CEO or a designee shall notify the Department of Motor Vehicles within five calendar days of taking disciplinary action against a driver for leaving an unsupervised pupil on a bus and when the School found the driver's action constituted gross negligence.

Article X. Board Governance Policies

Section 1.01 Board Duties and Responsibilities: Delegation of Power

- (a) Role of Governing Board
- (b) Finance and Budget
- (c) Delegation of Power to the CEO

Charter schools are governed by boards, not by individual board members. While understanding their separate roles, the School Board and The CEO work together as a governance team in operating **Encore Education Corporation ("School")**. The governance team assumes collective responsibility for building unity and creating a positive organizational culture in order to govern effectively. In consideration of these guiding principles, the following policy identifies the role of the Board and the role of The CEO.

Role of the Governing Board

Vision and Strategic Plan:

- The Board drafts, modifies and approves the School Mission and in each subsequent year, reevaluates the School Mission;
- The Board reviews, provides input and approves the one- and five-year Strategic Plans submitted by The CEO;
- The Board adopts policies to successfully implement the School Mission and Strategic Plans.
- The Board oversees The CEO to ensure that the School Mission and Strategic Plans are reflected in the day to day operations of the school, including ensuring that the curriculum aligns with the School Mission.

Academic Performance Monitoring:

- The Board, or a committee thereof, annually reviews student performance based on state- and federally-mandated assessments and sets goals for student achievement;
- The Board, or a committee thereof, periodically reviews student performance based on school level assessments and sets goals for student achievement on school level assessments;
- The Board reviews and adopts academic policies to achieve the student achievement goals;
- The Board approves all academic performance reports to all federal, state and local agencies as required by law;
- The Board approves a Local Control Accountability Plan and annually reviews, updates and approves it.
- The Board, or a committee thereof, researches or develops student data collection systems and periodically reviews them to ensure their effectiveness.

Staffing and Personnel:

The Board reviews and approves personnel policies and any amendments thereto;

- The Board delegates hiring and firing staff to the executive staff under the direction of the CEO without Board review. When the Board does not agree with a personnel recommendation by The CEO, the decision of the Board is final after further consideration appropriate to the circumstances.
- The Board hires, evaluates, and terminates the employment of The CEO.
- The Board establishes performance goals for The CEO and communicates the goals to The CEO;
- The Board annually reviews The CEO's performance;
- The Board annually reviews The CEO's employment contract, and reevaluates it yearly;
- The Board establishes and annually reviews The CEO succession and recruitment plans;
- The Board approves the salaries and compensation policies for all School personnel in compliance with any applicable state laws and collective bargaining procedures (if applicable);

Parent, Student and Community Relations

- The Board, or a committee thereof, hears and decides student suspension appeals, if applicable;
- The Board reviews and approves student and parent policies and any proposed amendments thereto;
- As needed, the Board communicates with the media and community at large consistent with the School's Mission and Vision;

Finance and Budget

The Board reviews and approves the fiscal management and internal controls policies and any proposed amendments thereto;

- The Board reviews and approves the school's annual academic calendar and class schedule;
- The Board, or a committee thereof, solicits and selects the school's independent financial auditor, oversees the auditor's work, and receives the auditor's report(s);

- The Board, or a committee thereof, reviews and adopts and amends the annual budget as well as interim and annual financial statements;
- The Board, or a committee thereof, reviews and approves the audit report;
- The Board monitors the responses to the audit report and implementation thereof.

Facilities

- The Board enters into financing and building contracts;
- The Board approves construction and remodeling of facilities (\$10,000 or more);
- The Board, or a committee thereof, researches school sites as needed, and funding and facilities options;
- The Board, or a committee thereof, makes recommendations on facilities needs and policies.

Board Internal Business

- The Board drafts, reviews and approves board policies and amendments thereto;
- The Board recruits prospective Board members;
- The Board orients new Board members;
- The Board, as needed, provides training to its members;
- The Board develops and yearly implements a Board self-evaluation. From time to time, the Board re-evaluates its self-evaluation process.

Charter Performance and Renewal

- The Board annually reviews the school performance reports;
- The Board, as needed, reviews charter school renewal proposals and reports.

Delegation of Power to The CEO

The Board delegates the following powers to The CEO, or his/her delegate:

Vision and Strategic Plan:

- The CEO provides input to the Board when it drafts, modifies and approves the School Mission and in each subsequent year when it reevaluates the School Mission;
- The CEO drafts and submits to the Board the School's one- and five-year Strategic Plans;
- The CEO implements the Board-adopted policies to implement the School Mission and Strategic Plans, by among other things adopting appropriate procedures and training staff on the policies and procedures.

Academic Performance Monitoring:

- The Deans of Academics are designated by the CEO to create a report reflecting student performance based on state- and federally-mandated assessments, provides a copy to the Board, reviews the performance with the Board, or a committee thereof, and provides input to the Board when setting goals for student achievement on national assessments. The CEO implements the goals for student achievement on such assessments;
- The Deans of Academics are designated by the CEO to create a quarterly report reflecting student performance based on school level assessments, provides a copy to the Board, reviews the performance with the Board, or a committee thereof, and provides input to the Board when setting goals for student assessment on school level assessments. The CEO implements the goals for student achievement on school level assessments;
- The CEO implements Board adopted policies to achieve the student achievement goals, by among other things, adopting appropriate procedures and training staff on policies and procedures;
- The CEO creates all academic performance reports required by all federal, state and local agencies as required by law and provides them to the Board for approval;
- The CEO consults with teachers, principals, administrators, other school personnel, parents and pupils in developing the local control and accountability plan and annual update to the local control and accountability plan, which is approved by the Board annually;
- The Executive Manager develops the school calendar and class schedule and provides them to the Board for approval.

Staffing and Personnel:

STUDENT POLICY #14 – ACTIVITIES OF MILITARY RECRUITERS ON CAMPUS

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- The CEO drafts all personnel policies and presents them to the Board for review and approval. The CEO also recommends any proposed amendments to the personnel policies and presents them to the Board for review and approval;
- The CEO oversees hiring and terminating all school personnel other than The CEO. The CEO is responsible for all recruitment activities associated with the hiring of school personnel;
- The CEO recommends the salaries for all School personnel in compliance with any applicable state laws to the Board for final approval;
- The CEO ensures that all school personnel are evaluated on a yearly basis and creates the process for such evaluation;
- The CEO implements all personnel policies, including the school’s internal complaint procedures. If applicable, The CEO presents employee grievances to the Board, which hears and decides them.

Parent, Student and Community Relations

- The CEO implements the policies and procedures adopted for student expulsions, upon completion of the school-level procedures.
- The CEO follows the policies and procedures adopted for student suspensions and refers any student appeals to the Board to hear and decide such appeals;
- The CEO drafts, and subsequently implements the Board adopted student and parent policies, by, among other things, adopting appropriate procedures and training staff on the policies and procedures. The CEO drafts amendments to the student and parent policies, and presents them to the Board for approval;
- At the request of the Board, The CEO communicates with the media and community at large in a fashion that is consistent with the School’s Mission and Vision;

Finance and Budget

- The CEO (with backoffice provider) drafts and subsequently implements the Board adopted fiscal policies, by, among other things, adopting appropriate procedures and training staff on the policies and procedures. The CEO drafts amendments to the fiscal policies, and presents them to the Board for approval;

- The CEO (with backoffice provider) drafts and submits to the Board, or a committee thereof, the quarterly and yearly budget drafts;
- The CEO (with backoffice provider) drafts and submits to the Board the final quarterly and yearly budgets and other required financial statements;
- The CEO (with backoffice provider) implements the responses to the audit report as instructed by the Board.

Facilities

- The CEO conducts school site needs assessments at the direction of the Board;
- The CEO conducts capital campaigns as needed;
- The CEO implements any facilities policies.

Charter Performance and Renewal

- The CEO annually drafts any required school performance reports for Board review;
- The CEO, as needed, drafts charter school renewal proposals and reports.

Section 1.02 Procedure for Policy Adoption

- (a) Raising a Policy Issue
- (b) Investigating a Policy Issue
- (c) Policy Drafting
- (d) Adoption, Revision and Repeal of Policies
- (e) Communication and Public Involvement in Policy Adoption
- (f) Review and/or Revision of Existing Policies

The successful operation of the School requires that the actions of the Board and administrative staff be known and understood by students, employees, and members of the community. These groups as well as individuals should also have an opportunity to affect School action.

The process for adoption and publication of policies in the School includes the following elements:

I. Raising a Policy Issue

Any person within the School community, including teachers, administrative staff, other staff members, students, parents and interested community members, may raise a potential policy issue. At the School level, the individual that raises the policy issue shall communicate that policy issue to The CEO, or his/her designee, on a form approved by the School Board for that purpose. The CEO, or his/her designee, shall communicate the policy issue to the School Board within thirty days of receiving the policy issue.

Any member of the School Board may raise a potential policy issue by communicating that policy issue to the School Board by sending an email or official letter. If a policy issue is raised during a regular or special meeting of the School Board, the School Board shall record it and may ask for investigation to be placed on the agenda for a subsequent meeting.

The School Board may raise a policy issue itself and record it during Board Members report in open session.

II. Investigating a Policy Issue

Once the School Board receives notification of a policy issue, the School Board shall determine the appropriate means to investigate the policy issues. The School Board may, in its discretion, investigate the matter itself or delegate the investigation to an appropriate person or group of persons.

III. Policy Drafting

Once the Executive team has investigated the policy issue, the School Board shall place it on the agenda during a regular meeting to hear the report on whether or not a draft policy should be created. The School Board shall then delegate the drafting to an appropriate person or group of persons.

IV. Adoption, Revision and Repeal of Policies

Policies shall ordinarily be submitted by the School Board to the Board at a regular or special school board meeting and shall be adopted, revised or repealed by a majority vote.

The adoption, revision or repeal of policy shall be made in an open and public manner at a regular or special charter school board meeting.

V. Communication and Public Involvement in Policy Adoption

An opportunity for interested parties to be heard before adoption, revision or repeal of policy shall be made.

Retention and organization of adopted policies, rules, regulations and procedures shall be made in a policy binder maintained by the Secretary of the Board with the assistance of school staff.

Publication and availability of all policies, currently in effect within the School, shall be made to any interested person during the regular business hours of the School. To ensure a basic level awareness and institutional understanding, a copy of the policy binder shall be provided to all new members of the Board who shall be personally briefed on key aspects of the policies by a member of the school's staff.

VI. Review and/or Revision of Existing Policies

No later than September 30 of any school year, the School Board shall complete a review of all of the existing policies of the school. Upon completion of the review, the School Board shall notify the School Board at its next regular meeting of the policies that require revision. The School Board shall follow the procedures required for policy creation in the revision of existing policies. The School Board may receive assistance of individuals or groups of individuals, as it deems necessary, in reviewing the existing policies of the school to determine whether a policy requires revision.

Section 1.03 Code of Ethics for Board Members

- (a) Equity in Attitude
- (b) Trustworthiness in Stewardship
- (c) Honor in Conduct
- (d) Integrity of Character
- (e) Commitment to Service
- (f) Student-Centered Focus

As a member of the Board, I shall promote the best interests of the School as a whole and, to that end, shall adhere to the following ethical standards:

Equity in Attitude

- I will be fair, just, and impartial in all my decisions and actions.
- I will accord others the respect I wish for myself.
- I will encourage expressions of different opinions and listen with an open mind to others' ideas.

Trustworthiness In Stewardship

- I will be accountable to the public by representing School policies, programs, priorities, and progress accurately.

- I will be responsive to the community by seeking its involvement in School affairs and by communicating its priorities and concerns.
- I will work to ensure prudent and accountable use of School resources.
- I will make no personal promise or take private action that may compromise my performance or my responsibilities.

Honor In Conduct

- I will tell the truth.
- I will share my views while working for consensus.
- I will respect the majority decision as the decision of the Board.
- I will base my decisions on fact rather than supposition, opinion, or public favor.

Integrity Of Character

- I will refuse to surrender judgment to any individual or group at the expense of the School as a whole.
- I will consistently uphold all applicable laws, rules, policies, and governance procedures.
- I will not disclose information that is confidential by law or that will needlessly harm the School if disclosed.

Commitment To Service

- I will focus my attention on fulfilling the Board's responsibilities of goal setting, policymaking, and evaluation.

- I will diligently prepare for and attend Board meetings.
- I will avoid personal involvement in activities the Board has delegated to the CEO.
- I will seek continuing education that will enhance my ability to fulfill my duties effectively.

Student-Centered Focus

- I will be continuously guided by what is best for all students of the School.

Section 1.04 School Board Meetings – Brown Act

- (a) Compliance
- (b) Types of Meetings
- (c) Notification of Meetings
- (d) Agendas
- (e) Supporting Information Relating to Agenda Items
- (f) Board Meetings
- (g) Board Members at Meetings
- (h) Minutes of Board Meetings
- (i) Quorum Requirements
- (j) Continuances and Adjournment

School Board Meetings – Brown Act Compliant

Types of Meetings

Regular Meetings

Regular meetings of the Encore School Board (“**Board**”) shall be held consistent with the calendar for such meetings as established by the Board each year.

If at any time any regular meeting falls on a holiday, (Federal, State or local), such regular meeting shall be held on the next business day or as otherwise listed on the Board calendar.

When required by law, meetings of advisory committees or standing committees, for which an agenda is posted at least 72 hours in advance of the meeting in accordance with law, shall be considered regular Board meetings.

Special Meetings

Special meetings may be called on an as-needed basis by the Board President or a majority of the members of the board, consistent with legal requirements.

Emergency Meetings

Emergency meetings may be called by a Board majority when an emergency situation arises involving matters upon which prompt action is necessary due to the disruption or threatened disruption of public facilities in accordance with law.

Notification of Meetings

Regular Meetings

Notice of the time and place of regular meetings, along with the agenda and supporting documentation, will be provided to all Board members and those persons or entities who have previously requested notice of such meetings, not later than 72 hours prior to a regular meeting. The notice and agenda will also be posted in a location that is freely accessible to members of the public not later than 72 hours prior to a regular meeting. The notice and agenda will be posted on the School's website and after January 1, 2019, it will be posted on the School's primary website homepage accessible through a prominent, direct link. It is the Executive Manager's responsibility to provide notice and copies of the agenda and supporting documentation for regular meetings.

Special Meetings

Notice of the time and place of special meetings, along with the agenda and supporting documentation, will be provided to all Board members and those persons who have previously requested notice of such meetings, not later than 24 hours prior to a regular meeting. Board members and media outlets (local newspapers, radios and/or television stations), that have requested notice in writing, will be provided written notice delivered personally or by any other means to ensure receipt at least 24 hours before the time of the special meeting. The agenda packet will be mailed to all other persons requesting a copy of the agenda, and supporting documents under Government Code section 54954.1 at the time the materials are distributed to all members of the Board if possible or, if not a majority of the Board.

The notice and agenda will be posted on the School's website and in a location that is freely accessible to members of the public not later than 24 hours prior to a special meeting.

It is the Executive Manager's responsibility to provide notice and copies of the agenda and supporting documentation for special meetings.

Emergency Meetings

In the case of an emergency situation involving matters upon which prompt action is necessary due to the disruption or threatened disruption of public facilities, notice to the Board will be provided as soon as is reasonably practicable under the circumstances. All media outlets that have requested notice of special meetings shall be notified one hour prior to the emergency meeting, or in the case of a dire emergency, at or near the time that the Board members are notified of the emergency meeting. The notice shall be given by telephone and all telephone numbers provided by the media outlet in the request for notice shall be exhausted. If telephones are not working, the notice requirement is waived and the media shall be notified of the fact of the holding of the emergency meeting, the purpose of the meeting and any action taken at the meeting as soon after the meeting as possible.

Agendas

Preparation of Agenda and Process

The Executive Manager shall be responsible for preparing the agendas for all meetings of the Board.

The CEO shall include on the agenda items that relate to school business as are requested for inclusion by Board members, and determined by the CEO to be appropriate for discussion at that meeting. In addition, a citizen may request that a topic directly related to school business be placed on the agenda. The CEO and/or Board shall determine, in his/her discretion, whether the citizen request is or is not an item directly related to school business. No citizen-requested item shall be placed on the agenda if it is repetitive of a previous item placed on an agenda and considered by the Board.

Requests for items to be included on the agenda by Board members, school employees or citizens shall be in writing and submitted to the CEO's office no later than seven (7) working days prior to the next regularly scheduled Board meeting.

At a Board meeting, Board members or the CEO may request that a topic be placed on the agenda, which topic had been recently considered and acted upon by the Board, provided there is new and relevant information on the topic. Discussion at the meeting is limited to determination of whether to reconsider the agenda topic at the next Board meeting.

Contents of the Agenda

In preparing the agenda, the Executive Manager shall include the following:

- Time and location of the meeting, including, if applicable, any teleconferencing location(s);

- A brief general description of all items of business to be transacted or discussed at the meeting, including those items to be discussed in closed session; Closed session items must be described in accordance with Government Code section 54954.5;
- An opportunity for members of the public to directly address the Board in accordance with the Board's public comment policy (addressed below);
- If teleconference locations are being utilized, an opportunity for members of the public to address the Board directly at each teleconference location; and
- Information regarding how, to whom and when a request for disability related modification or accommodation, including auxiliary aids or services, may be made by a person with a disability who requires a modification or accommodation in order to participate in the public meeting.

Supporting Information Relating to Agenda Items

The Executive Manager is responsible for preparing all supporting information that may accompany each agenda topic originating from the administration or the Board.

The purpose of preparing supporting information is to facilitate decision-making on the part of the Board members by having available to them in advance of Board meetings comprehensive data pertaining to each agenda topic. The supporting information shall accompany the agenda and be delivered to the Board members concurrently with the agenda.

If supporting materials are distributed to Board members during a public meeting, such materials will be made available for public inspection at the meeting if prepared by the Executive Manager. If such materials are prepared by some other person, they shall be made available after the meeting at which they were distributed. The Board may charge a fee or deposit for a copy of such materials.

These materials will be made available in appropriate alternative formats upon request by a person with a disability, as required by the Americans with Disabilities Act. No surcharge will be imposed on persons with disabilities in violation of the Americans with Disabilities Act.

Citizens who request to have a topic placed on the agenda are encouraged to submit, in writing, supporting information detailing their reason for having the topic placed on the agenda and what is being requested of the Board. This is intended to provide background information for Board members to help expedite the Board's handling of the topic at the Board meeting.

Board Meetings

Open Session

All regular, special and emergency meetings of the Board shall be open to the public and the media, except Closed Session.

Public comment generally: At a regular meeting, any person may address the Board concerning any item on the agenda and any other matters under the Board’s jurisdiction. At a special meeting, any person may address the Board only concerning the items on the agenda. The total time devoted to presentations to the Board on all public comment (including agenda items and non-agenda items at regular meetings) shall not exceed one-half hour, unless additional time is granted by the Board.

At the discretion of the **Board President or designee**, individuals may be granted 5 minutes to make a presentation to the Board. Normally, individuals will be granted 2 minutes each for public comment. Individuals who utilize a translator will be given twice the allotted time to a member of the public to ensure that non-English speakers receive the same opportunity to directly address the Board. If the Board makes available simultaneous translation equipment in a manner that allows the Board to hear the translated public testimony simultaneously, this additional time allotment does not apply.

Limits on public comment: The Chairperson may curtail individual presentations if repetitive of points raised by others, particularly if it appears the total allotted time may be exceeded. Any person who addresses the Board shall not make personal impertinent, slanderous or profane remarks to any Board member, staff or general public. Any person who makes such remarks, or who utters loud, threatening, personal or abusive language, or engages in any other disorderly conduct that disrupts, disturbs or otherwise impedes the orderly conduct of any Board meeting shall, at the discretion of the **School Board President** or a Board majority, be barred from the audience before the Board during that meeting.

In the event that any meeting is willfully interrupted by a group(s) of persons so as to render the orderly conduct of such meeting unfeasible and order cannot be restored by the removal of individuals who are willfully interrupting the meeting, the Board may order the meeting room cleared and continue the session. Only matters appearing on the agenda may be considered in such a session. Representatives of the press or other media, if not participating in the disturbance, shall be allowed to attend any such session.

Article XI. Citizens desiring Board action on an item are required to seek placement of the issue on the Board agenda in accordance with policy rather than presenting the matter during general public comment. This will facilitate discussion and expedite resolution.

Article XII. Time for public comment: All public comment concerning all matters shall be heard immediately after the meeting is called to order and prior to the formal discussion of the agenda topics by the Board and consideration of action.

Article XIII. **Recording and/or broadcasting of meeting:** Persons attending an open meeting have the right to record or broadcast the proceedings with an audio or video tape recorder or a still or motion picture camera unless the Board reasonably finds that the recording or broadcast cannot continue without noise, illumination or obstruction of view that constitutes, or would constitute, a persistent disruption of the proceedings.

Article XIV. **Requests to address the Board:** Prior to the beginning of the meeting, citizens seeking to address the Board on an item on the agenda or during time allocated for public comment shall complete the card, "Request to Address the Board" (located in the Board Meeting Room), and give it to the Board Secretary, or their designee.

Board Members at Meetings

Board discussion and action: For regular and special meetings, no action or discussion shall be taken on any item not appearing on the posted agenda. At regular meetings, a Board member may, on his/her own initiative or in response to a question posed by the public, ask a question for clarification, make a brief announcement or make a brief report on his/her own activities. Additionally, a Board member may provide a reference to staff or other resources for factual information, request staff to report back to the Board at a subsequent meeting concerning any matter, or take action to direct staff to place a matter of business on a future agenda.

Article XV. **Certain discussions prevented in special meetings and required announcements in regular meetings:** The Board may not discuss in any special meetings the salaries, salary schedules or compensation paid in the form of fringe benefits of the Executive CEO (or other identified head of the School). This limitation, however, does not apply to the Board calling a special meeting to discuss the School's budget. Prior to taking final action, the Board shall orally report a summary of a recommendation for a final action on the salaries, salary schedules or compensation paid in the form of fringe benefits of the School's Executive CEO during the open regular meeting in which the final action is to be taken.

Article XVI. **Exceptions in regular meetings:** In regular meetings, the Board may take action on items of business not appearing on the posted agenda if any of the following conditions apply: 1) A majority of the Board determines that an emergency situation exists (as defined by Govt. Code section 54956.5); 2) A determination by a two-thirds vote of the Board members present at the meeting, or if less than two-thirds are present, a unanimous vote of those Board members present, that there is a need to take immediate action and that the need for action came to the attention of the Board after the agenda was posted; or 3) The item was properly posted for a prior meeting occurring not more than five calendar days prior to the date action is taken on the item, and at the prior meeting, the item was continued to the meeting at which action is being taken. If items are discussed under these conditions, the **Board President** shall publicly identify the item(s).

Article XVII. **Closed session:** Prior to holding any closed session, the Board shall disclose, in an open meeting, the item(s) to be discussed in the closed session. The disclosure may take the form of a reference to the item(s) as they are listed by number or letter on the agenda. In the closed session, the Board may consider only those matters covered in its statement.

Article XVIII. After any closed session, the Board shall reconvene into open session prior to adjournment and make a report of any action taken in closed session and the vote or abstention of every Board member present thereon in accordance with Government Code section 54957.1.

Minutes of Board Meetings

Open session meetings: The minutes of open session meetings of the Board shall record all motions, show the names of Board members making and seconding motions and state the vote upon the motion, including the vote or abstention of every Board member present. In the event that Board members are participating via teleconferencing, all votes during the meeting shall be by roll call and will be reflected in the minutes. The open session minutes shall also record all resolutions, the recommendations of the administration and the substance of the Board's discussion or the substance of statements pertinent to Board's business made by members of the staff or public. The minutes shall follow the generally accepted pattern in form.

Article XIX. The original copy of the open session minutes shall be signed by the Vice President of the Board and approved by the Executive Manager. Original minutes shall be bound in chronological order, volumed by fiscal year and paged consecutively.

Article XX. **Closed session meetings:** The Board designates **Executive Manager or Executive Clerk** to attend each closed session of the Board and keep and enter in a minute book a record of topics discussed and decisions made at the meeting. The minute book for closed session is not a public record subject to inspection and shall be kept confidential. The minute book shall be available only to Board members, or when otherwise required by law. The minute book may, but need not, consist of a recording of the closed session.

Article XXI. **Minutes for Emergency Meetings:** Any time an emergency meeting is held, the minutes must provide a list of persons who were notified or attempted to be notified, a copy of the roll call vote, and any actions taken at the meeting. The minutes will be posted for a minimum of 10 days in a public place as soon after the meeting as possible.

Article XXII. **Storing the minutes:** The official minutes of the Board (for open and closed sessions) shall be kept in fireproof storage. The following documents shall be bound with the official minutes and referred to in the text of the minutes to which they apply:

Article XXIII. Original copies of all resolutions unless required by other agencies, in which case photocopies of the originals may be substituted;

Article XXIV. Original copy of all budget transfers;

Article XXV. Copies of any document determined by the Board to be attached to the official minutes; and

Article XXVI. Other documents which, in the opinion of the Secretary, are necessary to fully substantiate or record Board action.

Article XXVII. In addition to the official minutes, an additional copy of all minutes and attached documents shall be maintained in the office of the Secretary of the Board. This set of minutes shall be bound, indexed by those categories detailed above and by subject.

Article XXVIII. Quorum Requirements

Article XXIX. A majority of the voting members of the Board shall constitute a quorum of the Board, which is necessary for the Board to transact business. All motions, in order to pass, need positive action by at least a majority of the Board present at the meeting. Should there be less than a majority of the Board present at any meeting, the meeting shall be adjourned.

Article XXX. Continuances and Adjournment

Article XXXI. Items appearing on agendas for regular meeting may be continued to another meeting, to be held within 5 calendar days from the date of the originally posted meeting, without triggering the requirement that the agenda item be re-posted with the requisite notice.

Article XXXII. If the Board is holding, has noticed or ordered a hearing, at any meeting, the Board may, by order or notice, continue or recontinue to any subsequent meeting of the Board in the same manner and to the same extent that a meeting may be adjourned (see below). If the hearing is continued to a time less than 24 hours after the time specified in the order or notice of hearing, a copy of the order or notice of continuance of hearing shall be conspicuously posted on or near the door immediately following the meeting at which the continuation was adopted or made.

Adjournment

The Board may adjourn any regular or special meeting to a time and place specified in an order of adjournment. Less than a quorum may so adjourn from time to time. If all members are absent from any regular meeting, the Board Secretary may declare the meeting adjourned to a stated time and place and he/she shall cause a written notice of adjournment to be given in the same manner as provided for special meetings, unless such notice is waived for special meetings. A copy of the notice of adjournment shall be conspicuously posted on or near the door of the place where the regular or special meeting was held within 24 hours after the time of adjournment. When a regular meeting is adjourned, the resulting adjourned regular meeting is a regular meeting for all purposes. When an order of adjournment fails to state the hour at which the adjourned meeting is to be held, it shall be held at the hour specified for regular meetings.

Section 1.01 Board Operations

- (a) Roberts Rules of Order
- (b) Polling of Encore School Board
- (c) Board Compensation and Reimbursement of Actual and Necessary Expenses
- (d) Officers, Directors and School Liability Insurance
- (e) Appointment of Board Committees
- (f) Board Election / Nomination Process
- (g) Board Member Resignations
- (h) Board Member Removal From Office
- (i) Dispute Resolution with Granting Agency

Section 1.02 Roberts Rules of Order

Absent a policy to the contrary, the business of the Encore School Board (the “Board”) of **Encore High School** (the “School”) at its meetings will be conducted in accordance with the specifications of its adopted rules of conduct, which may be modeled after Roberts Rules of Order. Any member may rise to a point of order under these rules, which action shall take precedence over all other business before the Board.

Section 1.03 Board Member Compensation and Reimbursement of Actual and Necessary Expenses

Board members shall serve without compensation. Board members may, however, be reimbursed for actual and necessary expenses related to school business in accordance with the school’s fiscal policies and budget.

Section 1.04 Officers, Directors and School Liability Insurance

The School will maintain adequate insurance to protect the School against loss because of fire, damage to school property, loss to other property, or general liability resulting as a responsibility of the School and its Board members or officers while acting on behalf of the School.

Section 1.05 Appointment of Board Committees

Consistent with the charter, bylaws, and any other applicable provisions of contract or law, the Board may appoint committees for any purpose deemed appropriate by the Board. The resolution establishing the committee shall clearly define the range of the committee’s responsibility and authority, and shall specify whether the committee shall be a standing or limited-term committee. In meeting and carrying out designated purposes, any such committee shall comply with any applicable legal or contractual requirements. Specifically, unless otherwise specified in Board by-laws, parent/teacher associations and/or parent committees shall be advisory only.

Section 1.06 Board Election/Nomination Process



The Board shall carry out its election and nomination process consistent with the requirements of its charter and bylaws. Should the charter and bylaws not address any issue which may arise, the Board may adopt regulations which address such concerns. Should the Board wish to alter its election or nomination process, it must do so consistent with any requirements of its charter, unless the charter is revised and requirements in the bylaws.

Section 1.07 [Board Member Resignations](#)

Board members may submit a resignation at any time during their term but should give due consideration, as to the timing of the resignation, concerning the impact the resignation may have upon the Board. While a resignation must be acknowledged by the Board at the next regularly scheduled meeting following notice of the resignation, assuming it may be properly agendaized, a Board member's resignation need not be accepted by the Board. The resignation becomes effective once brought to the attention of the Board.

Section 1.08 [Board Member Removal From Office](#)

A Board member may be removed from office by a majority vote of the Board following a motion made in open session for the removal of the Board member. A motion to remove a Board member may not be made in closed session, nor may a discussion about removal be had in closed session.

Section 1.09 [Dispute Resolution with Granting Agency](#)

Any dispute that may arise with the granting agency must be handled in strict accordance with the dispute resolution process outlined in the charter or any agreement entered into with the granting agency. Should the Board wish to amend the dispute resolution process it must amend the charter or other agreement in order to do so.

Section 1.10 [Conflicts of Interest Code](#)

- (a) Adoption
- (b) Definitions
- (c) Disclosure Statements
- (d) Contents of Statements
- (e) Timing of Filings
- (f) Statements Filed with the Charter School
- (g) Disqualification

CONFLICTS OF INTEREST CODE PURSUANT TO THE POLITICAL REFORM ACT OF 1974 (GOVERNMENT CODE §§ 87100, ET SEQ.) AND GOVERNMENT CODE SECTION 1090

I. [Adoption](#)

The Governing Board hereby adopts this Conflict of Interest Code ("Code"), which shall apply to all governing board members, candidates for member of the board, and all other designated employees of the **Encore High School** ("School").

STUDENT POLICY #14 – ACTIVITIES OF MILITARY RECRUITERS ON CAMPUS

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II. Definitions

“Designated Persons” are officers and employees of the School who hold positions that involve the making or participation in the making of decisions that may foreseeably have a material effect on any financial interest. The designated positions are listed in Exhibit “A” attached to this policy and incorporated herein by reference.

“Remote Interests in a Contract” are those interests identified in Government Code section 1091 and relate only to voting members on the School Board and are referred to as “disqualifying interests” herein.

“Non-Interests in a Contract” are those interests identified in Government Code section 1091.5 and relate to directors, officers or employees of the School and are referred to as “disqualifying interests” herein. A copy of Government Code sections 1091 and 1091.5 are attached as Exhibit C to this policy.

III. Disclosure Statements

a) Statement of Economic Interest, Form 700

Each designated employee, including governing board members and candidates, shall file a Statement of Economic Interest, Form 700 (“Statement”) at the time and manner prescribed below, disclosing reportable investments, interests in real property, business positions, and income required to be reported under the category or categories to which the employee’s position is assigned in Exhibit A.

An investment, interest in real property or income shall be reportable if the business entity in which the investment is held, the interest in real property, the business position, or source of income may foreseeably be affected materially by a decision made or by participation in the decision by the designated employee by virtue of his or her position. The specific disclosure responsibilities assigned to each position are set forth in Exhibit B.

b) Contents of Statements

Initial Statements: Initial Statements shall disclose any reportable investments, interests in real property, business positions held on the effective date of the Code and income received during the twelve (12) months prior to the effective date of the Code.

Assuming Office Statements: Assuming Office Statements shall disclose any reportable investments, business positions, interests in real property held on, and income received during the 12 months before the date of assuming office or the date of being appointed or nominated.

Annual Statements: Annual Statements shall disclose reportable investments, business positions, interests in real property and income held or received at any time during the previous calendar year or since the date the designated employee took office if during the calendar year.

Leaving Office Statement: Leaving Office Statements shall disclose reportable investments, business positions, interests in real property and income held or received at any time during the period between the closing date of the last statement required to be filed and the date of leaving office.

c) Timing of Filings

An initial Statement shall be filed by each designated person within 30 days after the effective date of the Code. Thereafter, each new designated employee shall file a Statement within 30 days after assuming office. Each designated employee shall file an annual Statement by April 1. Every designated employee who leaves office shall file a Statement within 30 days of leaving office.

d) Statements Filed With the Charter School

All Statements shall be supplied by the Charter School on forms prescribed by the Fair Political Practices Commission. All Statements shall be filed with the Charter School. The Charter School's filing officer shall make and retain a copy and forward the original to the Charter School's code reviewing body.

IV. Disqualification

Designated Persons: No Designated Person, or their spouses and dependent children, may be financially interested in any contract made by them in their official capacity. Board Members are presumed to have made contracts in which they, or their spouses and dependent children have a financial interest. A Designated Person may not make, participate in making, or in any way use or attempt to use his/her official position to influence any Charter School decision which he/she knows or has reason to know he or she has a disqualifying financial interest. A Designated Person has a "disqualifying financial interest" if the decision will have a reasonably foreseeable material financial effect, distinguishable from its effect on the public generally, on the Designated Person

or a member of his or her immediate family. A Designated Person must follow recusal provisions outlined below with respect to Remote Interests in Contracts and Non-Interests in Contracts:

Board Make-Up: Not more than 49 percent of the persons serving on the Board of the Charter School may be Directors, or family members, that were compensated by the School for services rendered to it within the previous 12 months, whether as a full- or part-time employee, independent contractor or otherwise, excluding any reasonable compensation paid to a director as director. No Directors shall serve on the Board of the Charter School if that person has a current financial interest in any contract made by him or her in his or her official capacity on the board.

2) Manner of Disqualification

Common Directors, Persons with Remote Interests in Contracts and Non-Interests in Contracts:

When a Designated Person, other than a Board Member, determines that he/she should not make a decision because of a Remote or Non-Interest in a Contract, he/she should submit a written disclosure of the disqualifying interest to his/her immediate supervisor. The supervisor shall immediately reassign the matter to another employee and shall forward the disclosure notice to the Charter School Director, who shall record the employee's disqualification, and notify the Charter School Governing Board of the interest at its next meeting before the Governing Board discusses or votes on the item. In the case of the Charter School Director, this determination and disclosure shall be made in writing to the Governing Board.

Governing Board members shall orally disclose a disqualifying interest at the meeting during which consideration of the decision takes place. This disclosure shall be made following the announcement of the agenda item, but before the discussion or vote commences. This disclosure shall be made part of the Board's official record. The disqualified Board member shall then refrain from participating in the decision in any way, but may remain seated if desired.

If the decision is made during a closed session, the member's disqualification may be made orally during the open session before the body goes into closed session and shall be limited to a declaration that his/her recusal is because of a conflict of interest under Government Code section 87100. The declaration shall be made part of the official public record. The member shall not be present when the decision is considered in closed session or knowingly obtain or review a recording or any other non-public information regarding the decision.

The following must be confirmed in the affirmative prior to the Board's acceptance of a contract or transaction with a Designated Person with respect to a Remote or Non-Interest in a Contract:

That the transaction is entered into for the benefit of the Charter School;

- That the transaction was fair and reasonable for the Charter School at the time it enters into the transaction;
- That after reasonable investigation under the circumstances, the Board determines, in good faith, that the Charter School could not have obtained a more advantageous arrangement with reasonable effort. Documentation of the results of the investigation shall be retained either in the Board minutes and/or in the school's financial files.

Disqualified Designated Persons shall not be counted toward achieving a quorum while the item is discussed.

Section 1.11 Acceptance of Gifts

All Board members who receive gifts in their individual capacity must reflect such gifts in accordance with the Political Reform Act annually on their Form 700, if required.

The following gifts or donations must be accepted by the Board at a regularly scheduled Board meeting: real property, gifts of personal property and gifts of securities. The Board will not accept gifts that would result in the School losing its charter, would result in the School losing its tax-exempt status with the IRS, are not valuable enough in relation to the difficulty or expense in administration, could produce unacceptable consequences for the School or are in contravention of School's mission.

Section 1.12 Dissolution of the School

School Closure: If the School's charter is revoked, not renewed or the School's governing board passes a resolution closing the charter school, the following closure procedures will be implemented.

Designated Entity to Conduct Closure Activities: Encore Education Corporation will be the entity responsible for conducting closure related activities.

Closure Notice: Encore Education Corporation shall send a notice to the following entities/individuals:

- Parents/guardians of charter school pupils

- The entity that granted the charter
- The county office of education
- The special education local plan area in which the school participates
- The retirement systems in which the school's employees participate (e.g., PERS, STRS, federal social security)
- California Department of Education

The notice to the above entities will contain the following information:

- The effective date of the school closure
- The name(s) of and contact information for persons to whom reasonable inquiries may be made regarding the closure
- The manner in which parents/guardians may obtain copies of pupil records, including specific information on completed courses and credits that meet graduation requirements with a list of graduation requirements for Encore High School

Other Closure Activities:

- The School will provide a list of pupils in each grade level and the classes they have completed, together with information on the pupil's district of residence, to **the Chartering District and the Authorizing County Office of Education.**
- The School will transfer and maintain all pupil records, all state assessment results and any special education records to the custody of **Chartering District**, except for records and/or assessment results that the charter may require to be transferred to a different entity.
- The School will transfer and **Chartering District** will maintain personnel records in accordance with applicable law.
- The **Encore Education Corporation** will ensure the completion of an independent final audit within six months after the closure of the School. This audit may function as the annual audit required by the Charter Schools Act. The audit must include, at a minimum, the following:
 - An accounting of all financial assets, including cash and accounts receivable and an inventory of property, equipment and other items of material value;
 - An accounting of the liabilities, including accounts payable and any reduction in apportionments as a result of audit findings or other investigations, loans and unpaid staff

compensation;

- An assessment of the disposition of any restricted funds received by or due to the charter school.
- The **Encore Education Corporation** shall dispose of any net assets remaining after all liabilities of the charter school have been paid or otherwise addressed, including but not limited to, the following:
 - The return of any grant funds and restricted categorical funds to their source in accordance with the terms of the grant or state and federal law, as appropriate, which may include submission of final expenditure reports for entitlement grants and the filing of any required Final Expenditure Reports and Final Performance Reports;
 - The return of any donated materials and property in accordance with any conditions established when the donation of such materials or property was accepted.
- The **Encore Education Corporation** will complete and file any annual reports required by Education Code section 47604.33.

Paying for Closure Activities: The **Encore Education Corporation** will pay for the closure activities with appropriate state and federal funding.

Section 1.13 Public Records Requests

- (a) Public Records
- (b) Process for Requesting Public Records
- (c) Records Inspections or Copies

Public Records

Public Records Defined

Encore High School (the “School”) provides the public with access to its public records in accordance with legal requirements. Public records are those writings containing information relating to the conduct of the School’s business that are prepared, owned, used or retained by the School regardless of physical form or characteristics. Certain public records, however, are exempt from disclosure by express provision of law. These records will not be provided to the public. The School may not deny disclosure of records based on the purpose for which the record is being requested.

Records Exempt from Disclosure

Some of the records that are exempt from disclosure include the following categories. This is not an exhaustive list.

- Preliminary drafts, notes or inter/intra-School memoranda that are not retained by the School in the ordinary course of business;
- Records pertaining to pending litigation to which the School is a party until the pending litigation nor claim has been finally adjudicated or otherwise settled.
- Personnel, medical, student records, or similar files.
- The personal email addresses of all employees of a public agency;
- Test questions, scoring keys and other examination data used to administer an examination for employment or academic examination, unless specifically authorized by law.
- The content of real estate appraisals or engineering or feasibility estimates and evaluations made for or by the School relative to the acquisition of property, until all of the property has been acquired.
- Records, the disclosure of which is exempted or prohibited pursuant to federal or state law, including, but not limited to, provisions of the Evidence Code relating to privilege.
- A document prepared by or for the School that assesses its vulnerability to terrorist attack or other criminal acts intended to disrupt the Schools operations and that is for distribution or consideration in a closed session.
- Trade secrets.
- Computer software developed by the School.
- Identification numbers, alphanumeric characters or other unique identifying codes that the School uses to identify a vendor or contractor, or an affiliate of a vendor or contractor, unless the identifying code number, alphanumeric character or other unique identifying code is used in a public bidding or an audit involving the School.
- Records where, on the facts of the particular case, the public interest served by not disclosing the record clearly outweighs the public interest served by disclosure of the

record.

The School may, in its discretion and as permitted by law, waive the applicable exemption to the records. In this case, the disclosure constitutes a waiver for all requesters of that public record and will be open to inspection by all requesters.

Process for Requesting Public Records

Requests for Public Records

Any person wishing to inspect the School's public records shall make the request, preferably in writing, to Executive Manager, 760-949-2036, 16955 Lemon Street #A, Hesperia, CA 92345. The request must reasonably describe an identifiable public record(s) and must be specific and focused.

To the extent reasonable under the circumstances, the School will assist the requester to make a focused and effective request by:

- Assisting the member of the public to identify records and information that are responsive to the request or to the purpose of the request, if stated.
- Describing the information technology and physical location in which the records exist.
- Providing suggestions for overcoming any practical basis for denying access to the records or information sought.

If the School is unable to identify the requested information after making a reasonable effort to elicit additional clarifying information from the requester that will help identify the record(s), the School will not provide further assistance to the requester.

Response to Public Records Request

The **Executive Manager** will, within 10 days¹ of receipt of the request, provide a written response to the requester of public records. The written response shall contain the following information:

¹ In unusual circumstances, the 10 day time limit may be extended by written notice by Encore Education Corporation to the person making the request, setting forth the reasons for the extension and the date on which a determination is expected to be dispatched. In no event will the extension exceed 14 days. As used in this policy, "unusual circumstances" means the following, but only to the extent reasonably necessary to the proper processing of the particular request: 1) The need to search for and collect the records from field facilities or other

- Notice informing the requester whether the request, in whole or in part, seeks copies of disclosable public records in the possession of the School and the reasons for the determination.
- If the School denies any request for records, in whole or in part, and the request was in writing, the notification of denial will set forth the names and titles or positions of each person responsible for the denial.
- The date and time when the records will be made available.
- If the request identifies information which is contained in both electronic format and hard copy, the notice may inform the requester that the information is available in either format.
- If the requester seeks copies of the records, the School may identify a fee covering the direct costs of duplication.
- If the requester seeks copies in electronic format, the School may charge the requester the direct cost of producing a copy of the record in that format. If, in order to comply with these requirements relating to electronic formatted records described below, the School is required to produce a copy of an electronic record and the record is one that is produced only at otherwise regularly scheduled intervals or the request would require data compilation, extraction or programming to produce the record, the School may charge the requester the cost to construct a record, the cost of programming and computer services necessary to produce the record.
- If the School maintains an Internet Website, Webpage or Internet Web Portal, in which the School describes or titles as “open data,” and the School voluntarily posts a public record on that Internet Resource, the School shall post the public record in an open format that meets requirements identified in Government Code § 6253.10.
- The School may comply with the Public Records Act by posting any public record on its Internet Website, and in response to a request for a public record posted on the Website, direct a member of the public to the location on the Website where the public record is posted. If, however, the member of the public requests a copy of the public record due

establishments that are separate from the office processing the request; 2) The need to search for, collect, and appropriately examine a voluminous amount of separate and distinct records that are demanded in a single request; 3) The need for consultation, which shall be conducted with all practicable speed, with another agency having substantial interest in the determination of the request or among two or more components of the School having substantial subject matter interest therein; or 4) The need to compile data, to write programming language or a computer program, or to construct a computer report to extract data.

to the inability to access or reproduce the public record from the Website, the School shall promptly provide a copy of the public record in accordance with this policy.

Records Inspections or Copies

Time and Place of Inspection: A person who has made a public records request may inspect the records after the date and time identified in the response to the request. Generally, records inspections may take place at **the main office** during office hours of the School, which are **Monday through Friday from 7:30 am – 3:00 pm except breaks and holidays**

Electronic Formatted Records: If the School has information that constitutes an identifiable public record not exempt from disclosure that is in an electronic format, and it has been requested in an electronic format, the School will make that information available in an electronic format. The School will make the information available for inspection in any electronic format in which it holds the information. If the requested format is one that the School uses to create copies for its own use or for provision to other agencies, the School will provide a copy of the electronic record. The School will not, however, provide electronic records in the electronic form in which it is held by the School if its release jeopardizes or compromises the security or integrity of the original record or of any proprietary software in which it is maintained.

If the School no longer has the record in electronic format, the School will not reconstruct the record in electronic format.

Partial Disclosure: If the requested records may only partially be disclosed because some are exempt from disclosure, the reasonably segregable portion of the record(s) will be made available for inspection.

Section 1.14 Uniform Complaint Procedures

- (a) Internal Complaint Procedures
- (b) Appeal of School's Decision
- (c) External Procedures
- (d) Retaliation Policy
- (e) Dissemination

It is the policy of the **Encore High School** (the "School") to maintain a positive and productive working and educational environment. The School does not discriminate on the basis of disability, gender, gender identity, gender expression, nationality, national origin, ethnic group identification, age, mental disability,

physical disability, medical condition, genetic information, marital status, race, color, ancestry, or ethnicity, religion, sex, sexual orientation, or any other characteristic that is contained in the definition of hate crimes set forth in California Penal Code section 422.55 in its programs and activities and provides equal access to the Boy Scouts and other designated youth groups. OCR Notice of Non-Discrimination for Title VI, IX, Section 504, Age Disc. Act and Boy Scouts Act. The School is primarily responsible to ensure that it is compliant with all applicable federal and state laws and regulations. There are some circumstances, however, when employees or students may take issue with other employees or students or someone may believe that a violation of federal or state law is occurring in certain educational programs. The School encourages complainants to first address the issue with the other person directly using conflict resolution skills when possible.

Types of Complaints to be Filed Using the UCP: If, however, the complainant does not feel comfortable with this approach or the complaint involves harassment, discrimination, intimidation, or bullying based upon the above-identified characteristics, or any other legally protected category, in its programs or activities, federal or state laws, or regulations governing educational programs, or improper student fees, failure to accommodate lactating students, and Lesbian, Gay, Bisexual, Transgender and Questioning (LGBTQ) resources, failure to comply with statutes relating to foster care pupil records transfers or foster care pupil education or a complaint that the School has not complied with the requirements of Education Code sections 47606.5 (annual update to goals and annual actions) or 47607.3 (outcomes for pupil subgroups), as applicable, or other violation of state or federal law under the following programs **English learner programs, Career Technical and Technical Education and Training Programs, Child Nutrition Programs, Special Education Programs**, the complainant must use the below identified complaint procedure. The School will investigate complaints and seek to resolve them in compliance with this policy.

Internal Procedures:

Each **School Site Administrator** has the responsibility to maintain a work place and educational environment free from any form of sexual or other unlawful harassment, discrimination or conduct. Unlawful discrimination or harassment may be based upon actual or perceived sex, sexual orientation, gender, gender identity, gender expression, ethnic group identification, race, ancestry, national origin, religion, color, mental or physical disability, age or on the basis of a person's association with a person or group with one or more of these actual or perceived characteristics, or any other category protected by law. Consequently, should **School Site Administrator** become aware of any conduct that may constitute discrimination, harassment or other prohibited behavior, immediate action will be taken to address and remediate such conduct.

Making a Complaint: Any person who has experienced or is aware of a situation that is believed to be sexually and/or otherwise unlawfully harassing or represents a violation of law as identified above, has a responsibility to report the situation immediately to **the Executive Manager, 16955 Lemon Street #A, Hesperia, CA 92345. 760-949-2036**. Employees who believe they have been the victim of any

employment discrimination should follow the complaint procedures identified in the employee handbook. If the complainant is unable to put the complaint in writing, due to a disability or illiteracy, the School will assist the complainant in filing the complaint.

If the employee or student is not comfortable contacting **the Executive Manager** or if that individual is not available, the employee or student should contact **Human Resources, 16955 Lemon Street #A, Hesperia, CA 92345 -760-949-2036** who has been designated to handle inquiries regarding the non-discrimination policies and other complaints identified. OCR Non-discrimination notice. A Harassment/Retaliation/Unlawful Conduct Complaint Form may be obtained from **the Executive Manager**. **Forms are also available on the school website www.encorehighschool.com**

Anonymous Complaints: Any employee or student who believes that there has been a violation of state or federal law as articulated above, or an improper imposition of student fees, should make a written complaint to the **CEO, 16955 Lemon Street #A, Hesperia, CA 92345, ceo@officerteam.com**. Students making a complaint of improper fees or complaints that the School has failed to comply with Education Code sections 47606.5 or 47607.3, may make the complaint anonymously if the complaint provides evidence or information leading to evidence to support an allegation of noncompliance with the applicable Education Codes.

6 Month Limit on Certain Complaints: Complaints relating to discrimination (other than employment discrimination) must be filed within six months of the alleged discrimination or when the complainant first obtained knowledge of the alleged discrimination, unless an extension has been obtained from the **CEO** or his/her designee. Such extension by the **CEO** or his/her designee shall be made in writing. The period for filing may be extended by the **CEO** or his/her designee for good cause for a period not to exceed 90 days following the expiration of the six month time period. The **CEO** shall respond immediately upon a receipt for extension.

Informal Resolution: If the parties mutually agree, the complainant and the School may resolve the matter through mediation or otherwise informally. If mediation fails to resolve the matter, or the parties do not agree to mediate the matter, the formal complaint procedure identified below shall be followed.

Investigation of Complaints: If the complaint alleges wrongdoing involving discrimination (other than employment discrimination) or claims of failure to comply with applicable state or federal laws or regulations, the School will complete an investigation and submit to the complainant a written decision regarding the complaint within 60 days of receipt of the complaint. During the investigation, the complainant, his/her representative or both, will have the opportunity to present the complaint and evidence or information leading to evidence to support the allegations of the complaint. The 60 day timeframe may be extended by the written consent of the complainant.

Refusal by the complainant to provide the investigator, at any level of the investigation, with documents or other evidence related to the allegations in the complaint, or to otherwise fail or refuse to cooperate in the investigation or engage in any other obstruction of the investigation, may result in the dismissal of the complaint because of lack of evidence to support the allegations.

Complaints will be handled as discreetly as possible, consistent with the need to investigate effectively and promptly resolve the matter.

The COO will be knowledgeable of the laws/programs that he/she is assigned to investigate. If the complaint alleges employment discrimination, the School Board will send it to the Department of Fair Employment and Housing (the “DFEH”) for investigation as required by law.

Written Decision: The **COO** shall prepare a written decision, which decision shall contain the following: 1) findings of fact based on the evidence gathered; 2) conclusions of law; 3) disposition of the complaint; 4) the rationale for such disposition; 5) the corrective actions, if any are warranted; 6) notice of the complainant’s right to appeal the School’s decision to the California Department of Education; and 7) the procedures to be followed for initiating an appeal to the Department of Education. Within 60 days of receipt of the complaint, the **COO** will send a copy of the written decision to the complainant.

Appeal of School’s Decision

Appeal to CDE: Except for complaints regarding instructional materials and teacher vacancies or misassignments, a complainant may appeal a decision to the California Department of Education (“CDE”) by filing a written appeal within 15 days of receiving the decision. The complainant shall specify the basis for the appeal and whether the facts are incorrect and/or the law is misapplied. The appeal should be accompanied by a copy of the locally filed complaint and a copy of the School’s decision. If the CDE determines the appeal raises issues not contained in the local complaint, the CDE will refer those new issues back to the School for resolution. If the CDE determines that the decision failed to address an issue raised by the complaint, the CDE will refer the matter to the School to make the necessary findings and conclusions on any issue not addressed. The School will have 20 days to make those findings.

Any employee found to have participated in improper harassment or discrimination will be subject to disciplinary action, up to and including possible dismissal. Any student found to have participated in improper harassment or discrimination will be subject to disciplinary action, up to and including possible suspension or expulsion.

External Procedures: Filing a Complaint with the DFEH.

Employees or job applicants who believe that they have experienced unlawful employment discrimination or harassment may file a complaint directly with the DFEH. The DFEH serves as a neutral fact-finder and

attempts to help the parties voluntarily resolve disputes. If the DFEH finds sufficient evidence to establish discrimination occurred and settlement efforts fail, the DFEH may file a formal accusation.

Employees may also pursue the matter through a private lawsuit in civil court after a complaint has been filed with the DFEH and a Right to Sue Notice has been issued. For more information, contact the DFEH toll free at (800) 884-1684, or email the DFEH at contact.center@dfeh.ca.gov or visit its website at www.dfeh.ca.gov. To contact the nearest field office of the Equal Employment Opportunity Commission (“EEOC”), call 1-800-669-4000. You should be aware that state and federal law provide time limits within which complaints must be filed. Contact the relevant agency to determine the applicable time limit.

Retaliation Policy

It is in violation of the School’s policy for the School or any employee to demote, suspend, reduce, fail to hire or consider for hire, fail to give equal consideration in making employment decisions, fail to treat impartially in the context of any recommendations for subsequent employment that the School may make, adversely affect working conditions or otherwise deny any employment benefit to an individual because that individual has opposed practices prohibited by law or has filed a complaint, testified, assisted or participated in any manner in an investigation, conducted by the DFEH or their staff. Any employee retaliating against another employee, applicant or student will be disciplined, up to and including termination.

Examples of protected activities under the School’s retaliation policy include seeking advice from the DFEH or Commission; filing a complaint with the DFEH, irrespective of whether the complaint is actually sustained; opposing employment practices the employee reasonably believes to exist and believes to be a violation of the law; participating in an activity that is perceived by the School as opposition to discrimination, whether or not so intended by the employee expressing the opposition; participating in the proceeding of a local human rights or civil rights agency on a legal basis.

Nothing in this policy shall be construed to prevent the School from enforcing reasonable disciplinary policies and practices, nor from demonstrating that the actions of an applicant or employee were either disruptive or otherwise detrimental to legitimate business interests so as to justify the denial of an employment benefit.

Dissemination

The School will send to students, employees, parents or guardians of its students, school advisory committees, and other interested parties a notice of rights under this policy on an annual basis. Upon request, a copy of this policy will be made available free of charge and is also available on the School’s website.

Internal Complaint Procedures – Special Education

It is the policy of the **Encore High School** (the “School”) to maintain a positive and productive educational environment. The School is primarily responsible to ensure that it is compliant with all applicable federal and state special education laws and regulations. There are some circumstances, however, when parents/guardians or students over the age of 18 believe that a violation of federal or state special education law is occurring, or the student is suffering from discrimination, harassment, intimidation or bullying based upon a student’s actual or perceived disability. Parents/guardians/students who believe that a violation of law is occurring, such as, by way of example, whether procedural requirements have been followed for assessments, IEPs or records requests, whether LEA procedures are implemented appropriately and whether a student is receiving the services identified in his or her IEP, are encouraged to first address the issue with the person directly using conflict resolution skills without the intervention of a School administrator.

If, however, the parent/guardian/student does not feel comfortable with this approach, the parent/guardian/student must use the below identified complaint procedure, with the exceptions noted below. The School will investigate complaints and seek to resolve them in compliance with this policy.

If, on the other hand, the parent/guardian/student has a complaint relating to 1) a proposal to initiate or change the identification, assessment or educational placement of the child or the provision of a free appropriate public education (“FAPE”); 2) a refusal to initiate or change the identification, assessment or educational placement of the child or the provision of FAPE; 3) the parent/guardian refuses to consent to an assessment of the child; 4) the availability of a program appropriate for the child, including the question of financial responsibility, the parent/guardian/student should attempt to resolve the issue informally with the School’s administration. If that does not resolve the issue, the parent/guardian/student has the right to initiate a due process hearing in accordance with Education Code section 56501.

If the parent/guardian/student has a complaint relating to an evaluation or plan under section 504 of the Rehabilitation Act of 1973 (“section 504 plan”), the parent/guardian/student may complain to the School’s administration. If that does not resolve the issue, the parent/guardian/student may make a formal complaint to the School’s section 504 designee **CEO, ceo@officerteam.com**.

Filing a Complaint:

If the parent/guardian/student believes that a violation of state or federal special education laws or regulations, or discrimination/harassment based upon an actual or perceived disability, has occurred, or is occurring, and the issue is not resolved informally, the parent/guardian/student may file a written complaint with **Executive Manager, 760-949-2036**. All parties involved in the allegations will be notified when a complaint is filed, when a complaint meeting or hearing is scheduled and when a decision is made.

If a complainant is unable to put a complaint in writing due to conditions such as illiteracy or a disability, the school staff will assist the person with filing the complaint.

Mediation:

A neutral mediator can often suggest a compromise that is agreeable to the parties involved in a dispute. Within three days of receiving a complaint, the **Executive Manager, 760-949-2036** may informally contact the complainant to discuss the potential resolution of the issue through mediation. If the School and the complaining party agree in writing to attempt to resolve the dispute through mediation, the Executive Director, or his/her designee, will initiate mediation by identifying three proposed mediators. If the mediation does not resolve the problem or the parties do not mutually agree to resolve the matter through mediation, the **Executive Manager, 760-949-2036** will proceed with investigating the complaint.

The use of mediation does not extend the timelines (articulated below) for investigating and resolving the complaint unless the complainant agrees in writing to such an extension of time.

Making a Complaint: The parent/guardian/student should file a complaint with **the Dean of Students or the Dean of Academics** should he/she become aware of any conduct that may constitute a violation of state or federal special education laws, or discrimination, harassment, intimidation or bullying based upon an actual or perceived disability. Immediate action will be taken to address and remediate such conduct.

If the complainant is not comfortable contacting **the Dean of Students or the Dean of Academics** or if that individual is not available, the employee or student should contact **the C, 16955 Lemon Street, Hesperia CA 92345. 760-949-2036**. A Harassment/Retaliation/Unlawful Conduct Complaint Form may be obtained from **the main office or on the school website**.

The **CEO** will conduct a prompt investigation and take appropriate corrective action where warranted. Complaints will be handled as discreetly as possible, consistent with the need to investigate effectively and promptly resolve the matter. **CEO** will be knowledgeable of the laws/programs that he/she is assigned to investigate.

Complaints relating to discrimination must be filed within six months of the alleged discrimination or when the complainant first obtained knowledge of the alleged discrimination, unless an extension has been obtained from the **CEO or his/her designee**. Such extension by the **CEO** or his/her designee shall be made in writing. The period for filing may be extended by the **CEO** or his/her designee for good cause for a period not to exceed 90 days following the expiration of the six month time period. The **CEO** shall respond immediately upon a receipt for extension.

If the complaint alleges wrongdoing involving discrimination or claims of failure to comply with state or federal laws or regulations relating to special education as identified above, within 60 days of receipt of the complaint, the **COO** will complete an investigation (and prepare and deliver a written decision as

identified below) where the complainant, his/her representative or both, have the opportunity to present the complaint and evidence or information leading to evidence to support the allegations of discrimination or non-compliance with state or federal laws and/or regulations. The 60 day timeframe may be extended by the written consent of the complainant.

Refusal by the complainant to provide the investigator, at any level of the investigation, with documents or other evidence related to the allegations in the complaint, or to otherwise fail or refuse to cooperate in the investigation or engage in any other obstruction of the investigation, may result in the dismissal of the complaint because of lack of evidence to support the allegations.

The **COO** shall prepare a written decision, which decision shall contain the following: 1) findings of fact based on the evidence gathered; 2) conclusions of law; 3) disposition of the complaint; 4) the rationale for such disposition; 5) the corrective actions, if any are warranted; 6) notice of the complainant's right to appeal the School's decision to the California Department of Education; and 7) the procedures to be followed for initiating an appeal to the Department of Education. Within 60 days of receipt of the complaint, the **COO** will send a copy of the written decision to the complainant.

Appeal of School's Decision

Except for complaints regarding instructional materials and teacher vacancies or misassignments, a complainant may appeal a decision to the California Department of Education ("CDE") by filing a written appeal within 15 days of receiving the decision. The complainant shall specify the basis for the appeal and whether the facts are incorrect and/or the law is misapplied. The appeal should be accompanied by a copy of the locally filed complaint and a copy of the School's decision. If the CDE determines the appeal raises issues not contained in the local complaint, the CDE will refer those now issues back to the School for resolution. If the CDE determines that the decision failed to address an issue raised by the complaint, the CDE will refer the matter to the School to make the necessary findings and conclusions on any issue not addressed. The School will have 20 days to make those findings.

Any employee found to have participated in improper harassment or discrimination will be subject to disciplinary action, up to and including possible dismissal. Students found to have participated in improper harassment, discrimination, intimidation or bully will be subject to disciplinary action, up to and including possible suspension or expulsion.

Dissemination

The School will send to students, employees, parents or guardians of its students, school advisory committees, and other interested parties a notice of rights under this policy on an annual basis. Upon request, a copy of this policy will be made available free of charge and is also available on the School's website.

Section 1.15 Harassment, Discrimination, and Retaliation Prevention

- (a) Definitions Reporting Discrimination, Harassment or Retaliation
- (b) Investigation and Disposition of Complaints

It is the policy of Encore High School to create and maintain a work environment where employees are treated with dignity, decency and respect. It is also the policy of **Encore High School** to maintain an environment that encourages and fosters appropriate conduct among all persons and respect for individual values. Accordingly, the School is committed to enforcing this Harassment, Discrimination and Retaliation Prevention Policy at all levels in order to create an environment free from all forms of discrimination, harassment and retaliation. Discrimination, harassment or retaliation based on race, religious creed (including religious dress and grooming practices), color, national origin (including language use restrictions), ancestry, physical disability, mental disability, medical condition, genetic information, marital status, sex (including pregnancy, childbirth, breastfeeding and medical conditions related to pregnancy or childbirth), gender, gender identity, gender expression, age, sexual orientation, military and veteran status, or any other legally protected category is unlawful and undermines the character and purpose of the School. Such discrimination, harassment or retaliation violates School policy and will not be tolerated. This policy applies to anyone an employee of the School comes into contact, including coworkers, third parties, supervisors, managers and students.

Any form of retaliation against anyone who has complained or formally reported discrimination or harassment or has participated in an investigation of such a complaint, regardless of whether the complaint relates to the complaining person or someone else, will not be tolerated and violates this policy and the law.

Definitions

Discrimination: Discrimination is adverse treatment of any employee based on the protected class or category of persons to whom he/she belongs with respect to the terms, conditions, or privileges of employment including, but not limited to hiring, firing, promoting, disciplining, scheduling, training or deciding how to compensate that employee.

Harassment: Harassment is unwelcome verbal or physical conduct prohibited by law directed toward, or differential treatment of, an employee because of his/her membership (or perceived membership) in any protected group or on any other prohibited basis. The harasser can be the employee's supervisor, a

manager, a co-worker or someone who is not an employee of the School, such as a vendor, parent, or student.

Examples of such conduct include, but are not limited to:

- Offensive or degrading remarks, verbal abuse, or other hostile behavior such as insulting, teasing, mocking, degrading or ridiculing another person or group
- Racial slurs, derogatory remarks about a person's accent, or display of racially offensive symbols
- Unwelcome or inappropriate physical contact, comments, questions, advances, jokes epithets or demands
- Physical assault or stalking
- Displays or electronica transmission of derogatory, demeaning or hostile materials
- Unwillingness to train, evaluate, assist or work with an employee

Sexual Harassment: Sexual harassment is a form of harassment based on sex, including sexual harassment, gender harassment and harassment based on pregnancy, childbirth or related medical conditions. It generally involves unwanted sexual advances, or visual, verbal or physical conduct of a sexual nature. This definition includes many forms of offensive behavior and includes gender-based harassment of a person of the same sex as the harasser. The following is a partial list of violations:

- Unwanted sexual advances
- Offering employment benefits in exchange for sexual favors
- Making or threatening reprisals after a negative response to sexual advances
- Visual conduct: leering, making sexual gestures, displaying of suggestive objects or pictures, cartoons or posters
- Verbal conduct: making or using derogatory comments, epithets, slurs and jokes
- Verbal sexual advances or propositions
- Verbal abuse of a sexual nature, graphic verbal commentaries about an individual's body, sexually degrading words used to describe an individual, suggestive or obscene letters, notes or invitations
- Physical conduct: touching, assault, impeding or blocking movements

Hostile Work Environment: A hostile work environment results from harassing conduct that has the purpose or effect of unreasonably interfering with an employee's work performance, or creates an intimidating, hostile or offensive work environment.

Retaliation: Retaliation is any adverse action taken against an individual (applicant or employee) because he or she filed a charge of discrimination, complaint to the School or another agency about discrimination on the job, or participated in an employment discrimination proceeding (such as an internal investigation

or lawsuit), including as a witness. Retaliation also includes adverse action taken against someone who is associated with the individual opposing the perceived discrimination.

Reporting Discrimination, Harassment or Retaliation

Any employee who believes that he or she has been the victim of discrimination, harassment or retaliation prohibited by this policy, or any employee who has witnessed such discrimination, harassment or retaliation, should immediately report the circumstances in accordance with the procedure set forth below. The School will investigate any conduct that violates this policy, even in the absence of a complaint, and take remedial action where appropriate.

An employee may make a complaint, written or oral, to any of the individuals listed below:

- The Human Resources Manager
- The employee's direct supervisor
- Any other supervisor

Complaints may be submitted to the Human Resources Manager by any of the following methods:

- By phone at 760-949-2036
- By email at HR@officerteam.com
- By mail at Encore Education Corporation, 16955 Lemon Street, Hesperia, CA 92345

If the person to whom the complaint is directed has a personal relationship with the accused individual or otherwise has a conflicting interest, he or she will forward it to the Executive Manager.

Any supervisor that receives any complaints of misconduct, or personally observe, learn about from others, or reasonably suspect has occurred, shall report the same to the Human Resources Manager, so that the School may attempt to resolve the claim internally.

Investigation and Disposition of Complaints

The School will conduct a prompt, thorough and impartial investigation that provides all parties appropriate due process and reaches reasonable conclusions based on the evidence collected. The investigation, conducted by a qualified investigator(s), will include an interview with the alleged employee-victim. It may also include interviews with the person who made the initial report, the complainant (if not the alleged victim), the alleged wrongdoer and/or any other person who may have information regarding the incident, each of whom are encouraged to cooperate with any investigation. The investigator may also review any relevant documents.

The School will endeavor to complete its investigation within thirty (30) days of a report of discrimination or harassment.

Confidentiality of the complaint and investigation will be kept by the School to the extent possible, but note that the investigation will not be completely confidential.

The investigator will report his/her findings to the Executive Director and/or School Board. Where the investigator concludes that a violation of this policy has occurred, the Executive Director and/or School Board will take prompt and appropriate remedial action, including disciplinary action. Depending upon the circumstances, disciplinary action may include, but is not limited to: reprimand/verbal counseling, training, censure, removal of privileges, letters of warning or suspension, and termination. Discipline for a violation of this policy is not progressive, so a first violation of this policy may warrant suspension or discharge. This policy does not alter the at-will status of the employment relationship with the School.

Every complaint will trigger the creation of an investigatory file. The investigatory file will consist of the initial complaint, the final investigative report, including a record of the remedial action to be taken, if any, and all documents created, used or reviewed during the investigation. The investigatory file will be maintained with the Human Resources Manager. The progress of the investigation shall be monitored by the CEO through a periodic review of the investigatory file during the investigation.

Article XXXIII. Student Policies

Section 1.01 Admissions and Enrollment

The goal of the admissions policy of Encore High School (hereinafter "School") is to attract, enroll and retain at the School the broadest spectrum of students and families representative of the rich diversity existing in the Authorizing School Districts. The School will be nonsectarian in its programs, admissions policies, employment practices and all other operations. The School will not charge tuition and the School

will not discriminate in admissions or outreach against any pupil on the basis of ethnicity, national origin, gender, disability or any other legally protected category.

(a) Admission and Requirements for Admission

The School is open to any student in the State of California who meets the admissions requirements described herein. If the number of pupils who wish to attend the School exceeds the school's capacity, attendance (except for existing pupils of the charter school) shall be determined by a public random drawing, the process for which is described below.

(b) Admission Eligibility and Requirements

In order to be eligible for enrollment in the School, students must meet the following eligibility requirements:

- All students must have successfully completed education through grade 6 or equivalent
- All students must have been fully immunized and present the appropriate health examination record in accordance with the California Health and Safety Code.
- All students must be at least age 6 by September 1 of the school year in which he/she seeks enrollment in first grade and not exceeding age 19, unless the student was continuously enrolled in public school prior to age 19, the student is being served under the term of an Individualized Education Program, and/or the school or program qualifies for an exemption from the general prohibition on serving students over age 19 and in accordance with the California Education Code.
- No student may concurrently attend a private school that charges the student's family for tuition.
- All students shall be documented as residents of the State of California. Documentation of verification of residency should be maintained in the school's files. Examples might include parent or guardian's drivers' license, a copy of a lease, utility bill or similar showing the address of the residence, etc.
- If enrolled in an independent study program, a student shall be documented as a resident of the county in which the charter school reports its apportionment claims or an immediately adjacent county.
- No student will be admitted if he/she has been previously expelled from another educational institution.

- In order to ensure that all students will be placed appropriately and benefit fully from the education program, the following pre-admission procedures will be enforced. Failure to comply with any of these procedures will result in denial of admission. An admitted student will be removed from the School if failure to comply with these procedures is discovered after admission has been granted. All eligible students must meet the following requirements:
- Complete applications for admission must be timely submitted to the School no later than the deadline published for that school year.
- The application for admission shall include, but is not limited to, the following:
 - Authorization for the School to request and receive student records from all schools the student has previously attended or is currently attending;
 - Proof of full immunization or exception from the requirement;
 - Proof of health examinations required by the Health and Safety Code;
 - Proof of age with the application for admission through documents such as the following: birth records, statements by the local registrar or a county recorder certifying the date of birth, baptism certificate duly attested, a declaration from the parent/guardian or a passport.
 - Proof of residency through documents such as the following: parent or guardian's drivers' license, ID card or DMV printout, a copy of a lease, utility bill or similar showing the address of the residence, etc., California tax returns giving California as the home address (within acceptable dates); car registration and/or car insurance; California health insurance or Medi-Cal ID;
- If any information provided to by the parents/guardians could indicate immigration status, citizenship status or national origin information, the School shall not use the acquired information to discriminate against any students or families or bar children from enrolling in or attending the School. If parents or guardians choose not to provide information that could indicate their children's immigration status, citizenship status, or national origin information, the School shall not sue such actions as a basis to discriminate against any students or families or bar children from enrolling or attending school;
- Parents/guardians/caregivers or designee must attend an orientation or equivalent. During school and after school meetings will be available.
- Parents/guardians/caregivers or designee must attend an interest meeting or equivalent. Interest meetings occur weekly. If unavailable for the regular time, Encore will do it's best to set up a one on one meeting with parents.

- The Parent Involvement Agreement shall be signed and returned to the School with the application for admission. The body of educational research shows a compelling correlation between parent participation in a school and their child's academic success. Therefore, in order to be admitted into the School, the student's family will be required to sign a parent involvement agreement that strongly encourages the parents to volunteer 8 hours per year of service to the school. A fair policy will be developed that states the many ways families or their representatives can satisfy this requirement. No student will be released from the School's program if his/her parents or representatives fail to satisfy the required hours of the parent involvement agreement.
- Parents/guardians/caregivers and students shall sign and return to the School an acknowledgement of receipt and review of the Student Handbook.

The School shall follow any required procedures for the transfer of a program between SELPAs. Additionally, each application will be reviewed by staff to ensure it is complete before the student will be considered for admission. Each application will include a description of the School's dispute resolution process. Any student that has been denied admission for failure to meet the School's Admission Requirements and Process may avail him/herself to this process for reconsideration.

The School's personnel shall not inquire specifically about a student's citizenship or immigration status or the citizenship or immigration status of a student's parents or guardians; nor shall personnel seek or require, to the exclusion of other permissible documentation or information, documentation or information that may indicate a student's immigration status, such as a green card, voter registration, a passport or citizenship papers. Where any law contemplates submission of national origin related information to satisfy the requirements of a special program, School personnel shall solicit that documentation or information separately from the school enrollment process.

Pursuant to this policy and where permitted by law, the **CEO** of the School shall enumerate alternative means to establish residency, age or other eligibility criteria for enrollment or programs, and those alternative means shall include among them documentation or information that are available to persons regardless of immigration status, citizenship status or national origin, and that do not reveal information related to citizenship status or immigration status.

If the School solicits the last four digits of an adult household member's Social Security number to establish eligibility for a federal benefit program, the School shall explain the limited purpose for which the information is collected. It is the School's policy that a failure to provide this information will not bar the student from enrolling in or attending the School, and such policy will be explained at the time the School asks for this information.

(c) Preferences

In the event that there are more students applying for admission than available space, preferences shall be extended in the following order of priority:

- Pupils currently attending the School;
- Siblings of students currently enrolled in the School;
- Children of the School's founding families (not to exceed 10% of the school's total population);
- Students residing within the boundaries of the **Juniper Elementary School and Pachapa Elementary School**. If enrollment was based on the preferential treatment received due to the in-district residence, the student must continue to reside in the district in order to remain enrolled in the following school year
- Students residing within the boundaries of the **Hesperia Unified School District and Riverside Unified School District**. If enrollment was based on the preferential treatment received due to the in-district residence, the student must continue to reside in the district in order to remain enrolled in the following school year
- Children of staff (not to exceed 10% of the total student population).

Enrollment Process and Guidelines

The enrollment process will begin immediately upon obtaining Charter Status. There will be an open enrollment period each year, which will be advertised within the school community so that all interested students may have an equal opportunity to apply for admission. The deadline for accepting applications will be clearly stated.

The process for enrollment proceeds as follows, (not necessarily in the exact order provided):

- The School will determine class size/configuration for the school year;
- The School will solicit from current students their intention to return the following year;
- The school will solicit from parents/guardians of current students their intention to apply for admission for siblings of current students;
- The school will solicit from founders and staff members their intention to apply for admission for their children;
- The School will design program informational materials;
- The School will plan weekly interest Meetings;

- The School will issue press releases and utilize other communication strategies
- The School will actively recruit students throughout the community;
- The School will establish and hold an open enrollment period so that all interested student may have an equal opportunity to apply for admission; (Open enrollment is from October to January 1 of the prior school year)
- The School will determine the number of returning students at each level;
- The School will determine the number of new students at each level;
- After the students in the preferred categories are placed, the remaining students will be placed pursuant to a random public drawing;
- The School will hold a random public drawing, if necessary;
- The School will notify the families of the applicants who are accepted and rejected;
- Non-accepted families will be placed on the waitlist in the order in which the students are drawn from the random public drawing. Children who complete the application process after the published deadline will be added to the next lottery pool if a wait list already exists.

A wait list is maintained from year to year. Once on the wait list, a student would remain in that position until he/she is offered a spot in the school or expresses no further interest. During enrollment, volunteers and paid employees return calls and answer questions from prospective families. If families from the wait list are offered a position, they must accept that position within three business days or if they decline or fail to respond within three business days they may be removed from the wait list or placed at the bottom of the wait list of their desire.

Section 1.02 Attendance Policy

(a) Excused Absences for Classroom Based Attendance

Absence from school shall be excused only for health reasons, family emergencies and justifiable personal reasons, as permitted by law or Board policy.

A student's absence shall be excused for the following reasons:

1. Personal illness;
2. Quarantine under the direction of a county or city health officer;
3. Medical, dental, ophthalmologic, or chiropractic appointments;
4. Attendance at funeral services for a member of the immediate family:
 - a. Excused absence in this instance shall be limited to one day if the service is conducted in California or three days if the service is conducted out of state.

- b. "Immediate family" shall be defined as mother, father, grandmother, grandfather, spouse, son/son-in-law, daughter/ daughter-in-law, brother, sister or any relative living in the student's immediate household.
5. Jury duty in the manner provided by law;
6. Justifiable personal reasons, when accompanied by a written request by the parent or guardian and approved by the Principal or his/her designee, including, but not limited to:
 - a. Appearance in court
 - b. Attendance at a funeral service
 - c. Observance of a holiday or ceremony of his/her religion
 - d. Attendance at religious retreats
 - e. Attendance at an employment conference
 - f. Attendance at an educational conference on the legislative or judicial process offered by a nonprofit organization
7. Serving as a member of a precinct board for an election pursuant to Elections Code § 12302.
8. Spending time with a member of the pupil's immediate family, who is an active duty of the uniformed services and has been called to duty for, is on leave from, or has immediately returned from, deployment to a combat zone or combat support position. Absences granted pursuant to this section shall be granted for a period of time to be determined at the discretion of the Principal.
9. If a student is the custodial parent of a child, his/her absence shall be excused when the child is ill or has a medical appointment during school hours.
10. For the purpose of attending the pupil's naturalization ceremony to become a United States citizen.
11. College tours (three days (3) advance notice to school plus verification required)
12. Prior Dean approval for employment conference
13. Employment in the entertainment industry for a maximum of five absences per school year (verification required)
14. Quarantine under the direction of a health officer

15. Prior Dean approval for reasons, which may not be included elsewhere, but are pursuant to uniform standards established by the Board.

Students will be given an opportunity to complete work, which is reasonably close to, but not necessarily identical to, missed work.

Attendance at religious retreats shall not exceed four hours per semester.

Students absent for the reasons deemed “excused” shall be allowed to complete all assignments and tests missed during the absence that can be reasonably provided and, upon satisfactory completion within a reasonable period of time, shall be given full credit therefor. The teacher of the class from which a student is absent shall determine which tests and assignments shall be reasonably equivalent to, but not necessarily identical to, the tests and assignments that the student missed during the absence.

1) Method of Verification

When students who have been absent return to school, they must present a satisfactory explanation verifying the reason for the absence. The following methods may be used to verify student absences:

1. Written note from parent/guardian, parent representative, or student if 18 or older;
2. Conversation, in person or by telephone, between the verifying employee and the student's parent/guardian or parent representative. The employee shall subsequently record the following:
 - a. Name of student;
 - b. Name of parent/guardian or parent representative;
 - c. Name of verifying employee;
 - d. Date or dates of absence; and
 - e. Reason for absence.
3. Visit to the student's home by the verifying employee, or any other reasonable method, which establishes the fact that the student was absent for the reasons stated. A written recording shall be made, including information outlined above.
4. Physician's verification
 - a. When excusing students for confidential medical services or verifying such appointments, School staff shall not ask the purpose of such appointments but may contact a medical office to confirm the time of the appointment.
 - b. When a student has had 14 absences in the school year for illness verified by methods listed in #1-#3 above, any further absences for illness must be verified by a physician.

Insofar as class participation is an integral part of students' learning experiences, parents/guardians and students shall be encouraged to schedule medical appointments during non-school hours.

At the beginning of each academic year, notifications shall be sent to the parents/guardians of all students and to all students in grades 7 through 12, informing them that school authorities may excuse any student from school to obtain confidential medical services without the consent of the student's parent/guardian.

Students in grades K-6 should not be absent from school without their parents/guardians' knowledge or consent except in cases of medical emergency. Students in grades 7-12 should not be absent from school without their parents/guardians' knowledge or consent except in cases of medical emergency or confidential medical appointments.

(b) Unexcused Absences/Truancy for Classroom Based Attendance

The Director, or designee, shall implement positive steps to reduce truancy. Students who are habitual truants or habitually insubordinate or disorderly during attendance at School may be referred to the appropriate law enforcement agency.

When the student's attendance problems cannot be resolved or the student and parent/guardian have failed to respond to directives to correct the problem, a student who has been classified as truant may be referred to the district attorney or probation officer for truancy mediation. Further, the School attendance review board or probation officer may request a juvenile court petition on behalf of the student.

A student's grades may be affected by excessive unexcused absences in accordance with Board policy.

1. Students shall be classified as truant if absent from school without a valid excuse three full days in one school year, or tardy or absent for more than any 30-minute period during the school day without a valid excuse on three occasions in one school year, or any combination thereof. Such students shall be reported to the Director or designee.

The parent/guardian of a student classified as a truant shall be notified of the following:

- a. The student is truant;
- b. The parent/guardian is obligated to compel the student to attend school;
- c. The parent/guardian who fails to meet this obligation may be guilty of an infraction of the law and subject to prosecution;
- d. The parent/guardian has the right to meet with appropriate school personnel to discuss solutions to the student's truancy;
- e. Alternative educational programs are available through the School;

- f. The student may be subject to arrest by a probation officer, a peace officer, a school administrator, an attendance supervisor or his/her designee under Education Code section 48264 if found away from home and absent from school without a valid excuse;
 - g. The student may be subject to suspension, restriction or delay of his/her driving privilege; and
 - h. It is recommended that the parent/guardian accompany the student to school and attend classes with the student for one day.
2. Upon his/her first truancy, a student and, as appropriate, the parent or legal guardian, may be requested to attend a meeting with a school counselor or other school designee to discuss the root causes of the attendance issue and develop a joint plan to improve the pupil's attendance.
3. Upon his/her second truancy within the same school year, a student may be given a written warning by a peach officer. A record of the written warning may be kept at the school for not less than two years or until the pupil graduates or transfers from the school. If the student transfers from that school, the record may be forwarded to the school receiving the student's school records. The student may also be assigned to an after-school or weekend study program within the county. If the student fails to successfully complete this study program, he/she shall be subject to item #4 below.
4. Upon his/her third truancy within the same school year, the student will be classified as a habitual truant and may be referred to, and required to attend, an attendance review board or a truancy mediation program established by the district attorney or the probation officer, or a comparable program deemed acceptable by the Director or designee. If the student does not successfully complete the truancy mediation program or other similar program, he/she shall be subject to item #5 below.
5. Upon his/her fourth truancy within the same school year, the student may be within the jurisdiction of the juvenile court that may adjudge the pupil to be a ward of the court. If the student is adjudged a ward of the court, the student shall be required to do one of the following:
 - a. Performance at court-approved community services sponsored by either a public or private nonprofit agency for not less than 20 hours but not more than 40 hours over a period not to exceed 90 days, during a time other than the student's hours of school attendance or employment. The probation officer shall report to the court the failure of the student to comply with this paragraph.
 - b. Payment of a fine by the student of not more than fifty dollars (\$50) for which a parent or legal guardian of the student may be jointly liable.
 - c. Attendance of a court-approved truancy prevention program.

- d. Suspension or revocation of driving privileges. This subdivision shall apply only to a student who has attended a school attendance review board program, a program operated by a probation department acting as a school attendance review board, or a truancy mediation program pursuant to subdivision (c).

1) Reports

The Director, or designee, shall gather and transmit to the Board the number of referrals and types of referrals made to the school attendance review board and the number of requests for petitions made to the juvenile court.

2) Non-Classroom-Based Programs

All attendance for non-classroom based programs shall be in accordance with current law and regulations.

Section 1.03 Student Complaints

Notification

It is the intent of the School to integrate conflict resolution skills into the curriculum. In accordance therewith, Students that have complaints against other students are encouraged to first address the issue with the person directly using the learned conflict resolution skills without the intervention of a school employee. If, however, the student does not feel comfortable with this approach or the complaint involves sexual harassment or discrimination, the student may notify a teacher or other school staff member. The teacher or staff member will notify the Director of the complaint if it cannot be resolved immediately at that level and will notify the student's parent/guardian of the complaint.

Students who have complaints against school personnel or programs may notify a teacher or the Director. If a teacher, or any other staff member, is notified of a student complaint against school personnel or programs, the teacher shall notify the Director.

(a) Procedures

Depending upon the nature of a complaint, the pupil will be provided information concerning the applicable policy and procedures to be followed. For instance, if the complaint is one of sexual harassment or other discrimination, the student will be provided with a copy of the School's policy against harassment and discrimination and provided a complaint form and apprised of the procedures under the policy.

If the School has no specific policy or procedures for the particular complaint, the Director, or his/her designee, will undertake a responsible inquiry into the pupil's complaint to ensure it is reasonably and

swiftly addressed. When appropriate, a written statement of the pupil's complaint will be obtained from the student.

(b) Confidentiality

Complainants will be notified that information obtained from the pupil and thereafter gathered will be maintained in a manner as confidential as possible, but in some circumstances absolute confidentiality cannot be assured.

(c) Non-Retaliation

Complainants will be advised that they will be protected against retaliation as a result of the filing of any complaints or participation in any complaint process.

(d) Resolution

The administration will investigate student complaints appropriately under the circumstances and pursuant to the applicable procedures, and if necessary, take appropriate remedial measures to ensure effective resolution of any complaint.

Section 1.04 Student Dress Code

Board Philosophy

The Board recognizes the need for students of the School to dress appropriately for school to increase student achievement, promote safety and enhance a positive school environment.

General Guidelines

Inappropriate apparel includes clothing that compromises safety or is disruptive and/or distracting to the school environment and instructional process. The Board is committed to protecting the health, safety, and welfare of the students and the Board believes that appropriate dress and grooming contribute to a productive learning environment.

Review Process

The Board recommends that any dress code should changes be reviewed, preferably by a committee of students, faculty, parents and administrators prior to presenting it to the Board for approval.

Sun Protective Clothes

The code must allow students to wear sun protective clothing, including hats. However, specific hats determined by the School to be gang-related or inappropriate apparel may be prohibited.

Prohibited Conduct and Sanctions

Students who repeatedly violate the School Dress Code may be subject to discipline, including suspension and expulsion from School.

Section 1.05 Educational Records and Student Information

Definitions

Education Record

An education record is any written or computerized document, file, entry, or record containing information directly relating to a student that is compiled and maintained by the School. Such information includes but is not limited to:

1. Date and place of birth; parent and/or guardian's address, and where the parties may be contacted for emergency purposes.
2. Grades, test scores, courses taken, academic specializations and school activities;
3. Special education records;
4. Disciplinary records;
5. Medical and health records;
6. Attendance records and records of past schools attended;
7. Personal information such as, but not limited to, student identification numbers, social security numbers, photographs, or any other type of information that aids in identification of a student. Please note that, as of January 1, 2017, the School shall not collect or solicit social security numbers or the last four digits of social security numbers from students or their parents/guardians, unless otherwise required to do so by state or federal law.

The School shall not use any school resources or data to be used to create a registry based on race, gender, sexual orientation, religion, ethnicity or national origin.

An education record does not include any of the following:

1. Records that are kept in the sole possession of the maker, are used only as a personal memory aid, and are not accessible or revealed to any other person except a temporary substitute for the maker of the record;
2. Records maintained by a law enforcement unit of the School that were created by that law enforcement unit for the purpose of law enforcement;
3. Records relating to a School employee that are made and maintained in

the normal course of business, relate exclusively to the individual in that individual's capacity as an employee; and are not available for use for any other purpose;

4. Records on a student who is 18 years of age or older, or is attending an institution of postsecondary education, that are: a) made or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in his or her professional capacity or assisting in a paraprofessional capacity; b) made, maintained, or used only in connection with treatment of the student; and c) disclosed only to individuals providing the treatment. For the purpose of this definition, "treatment" does not include remedial educational activities or activities that are part of the program of instruction at the School;
5. Records that only contain information about an individual after he or she is no longer a student at the School.
6. Grades on peer-graded papers before they are collected and recorded by a teacher.

Directory Information

Part of the education record, known as directory information, includes personal information about a student that the School may make public. Directory information includes a student's name, address, telephone listing, electronic mail address, photograph, date and place of birth, major field of study, grade level, enrollment status, participation in officially recognized activities and sports, weight and height of members of athletic teams, dates of attendance, degrees, honors and awards received and the most recent previous educational agency or institution attended by the student.

Parent

Parent means a parent of a student and includes a natural parent, a guardian, or an individual acting as a parent in the absence of a parent or a guardian.

Eligible Student

Eligible student means a student who has reached 18 years of age or is attending an institution of postsecondary education.

Disclosure of Directory Information

At the beginning of each year, the School shall provide parents and eligible students with a notice containing the following information: 1) The categories or type of personally identifiable information it designates as directory information (this should be limited to the information specifically identified in Education Code section 49061(c)); 2) A statement that directory information does not include citizenship status, immigration status, place of birth or any other information indicating national origin (except where the School receives consent as required under state law); 3) The recipients of the directory information; 4) The parent's or eligible student's right to refuse to let the School designate any or all of those types of information about the student as directory information; and 4) The period of time within which a parent or student has to notify the School in writing that he/she does not want any or all of those types of information about the student designated as directory information. The notice shall be in the form of **student handbook**. Within 10 days of sending notice, any parent(s) who does not want his/her child's directory information made public without prior written consent must inform the School in writing. This parental notice must identify what student directory information (any or all) is subject to the prior written consent requirement.

The rights to require prior written consent does not apply to disclosure or requiring a student to disclose his/her name, identifier or institutional email address in a class in which the student is enrolled or to require the student to wear, display publicly or disclose a student ID card or badge that exhibits directory information.

Annual Notification to Parents and Eligible Students

At the beginning of each school year, in addition to the notice required for directory information, the School shall provide parents and eligible students with a notice of their rights under FERPA. The notice shall inform the parents and eligible students that they have the right to:

- Inspect and review the student's education records;
- Seek amendment of the student's education records that the parent or eligible student believes to be inaccurate, misleading or otherwise in violation of the student's privacy rights;
- Consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA and the Code of Federal Regulations authorize disclosure without consent; and
- File with the Department of Education a complaint concerning alleged failures by the School to comply with the requirements of FERPA and its promulgated regulations.

- Request that the School not release student names, addresses and telephone listings to military recruiters or institutions of higher education without prior written parental consent.

The notice must also include the following:

- The procedure for exercising the right to inspect and review educational records;
- The procedure for requesting amendment of records;
- A statement that the School forwards education records to other agencies or institutions that have requested the records and in which the student seeks or intends to enroll.
- The criteria for determining who constitutes a school official and what constitutes a legitimate educational interest.
- Assurances that the School will not release information to third parties for immigration-enforcement purposes, except as required by law or court order;
- A description of the types of student records maintained by the School;
- A list of the circumstances or conditions under which the School might release student information to outside people or entities;
- A statement that, unless the School is providing information for a legitimate educational purpose under FERPA and the California Education Code or directory information, the School shall notify parents or guardians and eligible students – and receive their written consent – before it releases a student’s personally identifiable information.

Parental and Eligible Student Rights Relating to Education Records

Parents and eligible students have the right to review the student’s education records. In order to do so, parents and eligible students shall submit a request to review education records in writing to the **central records clerk, records@officerteam.com**. Within 30 days, the School shall comply with the request. If circumstances effectively prevent the parent or eligible student from exercising the right to inspect and review the education records, the School will provide the parent or eligible student with a copy of the requested records or make other arrangements for inspection and review of the requested records.

Copies of Education Records

The School will provide copies of requested documents within 10 days of a request for copies. The School will charge reasonable fees for copies it provides to parents or eligible students, unless it effectively

prevents a parent or eligible student from exercising the right to inspect and review the education records. The charge will not include a fee to search for or to retrieve the education records.

Request for Amendment to Education Records

If upon review, a parent or eligible student discovers any information or notation that is factually inaccurate, misleading or in violation of the student's right of privacy, he or she may request, in writing, that the School amend the record. The request must be submitted within thirty (30) days of the discovery of the inaccurate or misleading information or a violation of the student's right of privacy. The School will respond within ten (10) days of the receipt of the request to amend. The School's response will be in writing and if the request for amendment is denied, the School will set forth the reason for the denial and inform the parent or eligible student of his or her right to a hearing challenging the content of the education record.

Hearing to Challenge Education Record

If the School denies a parent or eligible student's request to amend an education record, the parent or eligible student may request in writing that he/she be given the opportunity for a hearing to challenge the content of the student's education records on the grounds that the information contained in the education records is inaccurate, misleading or in violation of the privacy rights of the student.

The hearing to challenge the education record shall be held within 30 days of the date of the request for a hearing, notice of the date, time and place of the hearing will be sent by the School to the parent or eligible student no later than 20 days before the hearing.

The hearing will be conducted by **the Dean of Academics**. The parent or eligible student will be given a full and fair opportunity to present evidence relevant to the issues relating to the challenge to the education record. The parent or eligible student may also, at his/her own expense, be assisted or represented by one or more individuals of his/her choice, including an attorney. **The Dean of Academic's** decision will be based solely on the evidence presented at the hearing. Within 30 days of the conclusion of the hearing, the School's decision regarding the challenge will be made in writing and will include a summary of the evidence and the reasons for the decision.

If, as a result of the hearing, the School decides that the information is inaccurate, misleading or otherwise in violation of the privacy rights of the student, it will amend the record accordingly and inform the parent or eligible student of the amendment in writing.

If, as a result of the hearing, the School decides that the information in the education record is not inaccurate, misleading or otherwise in violation of the privacy rights of the student, it shall inform the parent or eligible student of the right to place a statement in the record commenting on the contested information in the record or stating why he/she disagrees with the decision of the School, or both. If the

School places a statement by the parent or eligible student in the education records of a student, it will maintain the statement with the contested part of the record for as long as the record is maintained and disclose the statement whenever it discloses the portion of the record to which the statement relates.

Disclosure of Education Records and Directory Information

The School must have a signed and dated written permission from the parent or eligible student before releasing any information from a student's education record with the exceptions listed below and for directory information. With the exceptions listed below, the School will not release educational records to any person or entity outside the School without the written consent of a parent or eligible student. The written permission must specify the records that may be disclosed, the purpose of the disclosure and the party or class of parties to whom the disclosure may be made. When disclosure is made pursuant to written permission, the parent or eligible student may request a copy of the disclosed records. Signed and dated written consent may include a record and signature in electronic form if it identifies and authenticates a particular person as the source of the electronic consent and indicates such person's approval of the information contained in the electronic consent. The School shall permanently keep the consent notice with the record file. A parent, guardian or eligible student is not required to sign the consent form. If the parent, guardian or eligible student refuses to provide written consent for the release of student information that is not otherwise subject to release, the School shall not release the information.

The School shall avoid the disclosure of information that might indicate a student's or family's citizenship or immigration status if the disclosure is not authorized by FERPA. No student information shall be disclosed to immigration authorities for immigration-enforcement purposes without a court order or judicial subpoena. Immigration-enforcement agencies do not have a legitimate educational interest in a student's or family's citizenship or immigration status. A student's or family's citizenship or immigration status is not considered to be directory information.

Except for investigations of child abuse, child neglect, or child dependency, or when the subpoena served on the School prohibits disclosure, the School shall provide parental or guardian notification of any court orders, warrants, or subpoenas before responding to such requests.

The School will only disclose personally identifiable information on the condition that the receiving party not disclose the information to any party without the prior consent of the parent or eligible student and that the receiving party use it for the purposes for which the disclosure was made. This restriction does not apply to disclosures that fall within the disclosure exceptions listed below and the School maintains the appropriate records, as described below. Except for disclosures pursuant to a judicial order or lawfully issued subpoena, of directory information or to parents or eligible students, the School will inform a receiving party of the requirement that the party not disclose the information to any other party without the prior writing consent of the parent or eligible student and that the receiving party use it for the

purpose for which the disclosure was made.

If the School receives an information request related to a student's or family's immigration or citizenship status, the School personnel shall take the following action steps:

- Notify the **CEO** about the information request;
- Provide students and families with appropriate notice and a description for the immigration officer's request;
- Document any verbal or written request for information by immigration authorities;
- Unless prohibited, provide students and parents/guardians with any documents issued by the immigration-enforcement officer.

The School will train its personnel regarding gathering and handling sensitive student information as identified in this policy.

The School will disclose education records, without consent, to the following parties:

- a. School employees who have a legitimate educational interest as defined by 34 C.F.R. Part 99;
- b. Contractors, consultants, volunteers or other parties to whom the school has outsourced institutional services or functions may be considered a school official provided that the outside party performs an institutional service or function for which the school would otherwise use employees, is under the direct control of the school with respect to the use and maintenance of records, and is subject to the requirements of 34 C.F.R. § 99.33(a) governing the use and redisclosure of personally identifiable information.
- c. Other schools to which a student seeks or intends to enroll;
- d. Certain government officials listed in 20 U.S.C. § 1232g(b)(1) in order to carry out lawful functions;
- e. Appropriate parties in connection a student's application for, or receipt of, financial aid to a student if it is necessary to determine eligibility, amount of aid, conditions for aid or enforcing the terms and conditions of the aid;
- f. Organizations conducting certain studies for the School in accordance with 20 U.S.C. § 1232g(b)(1)(F);
- g. Accrediting organizations in order to carry out their accrediting functions;
- h. Parents of a dependent student as defined in section 152 of the Internal Revenue Code of 1986;

- i. Individuals who have obtained lawful court orders or subpoenas, with prior notice to parents or eligible students with some exceptions;
- j. Persons who need to know in cases of health and safety emergencies;
- k. State and local authorities, within a juvenile justice system, pursuant to specific State law.
- l. A victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense. The disclosure may only include final results of the disciplinary proceedings conducted by the School with respect to that alleged crime or offense. The School may disclose the final results of the disciplinary proceeding, regardless of whether the School concluded a violation was committed.
- m. [If the School participates in the federal Lunch Program] The Secretary of Agriculture, or authorized representative from the Food and Nutrition Service or contractors acting on behalf of the Food and Nutrition Service, for the purpose of conducting program monitoring, evaluations and performance measurements of the School, provided the data is reported in the appropriate form provided by law.
- n. An agency caseworker or other representative of a State or local child welfare agency or tribal organization who has the right to access a student's case plan, when such agency or organization is legally responsible, in accordance with State law, for the care and protection of the student, provided those records will not be disclosed by such agency or organization, except as required by law.
- o. Other disclosures as provided by applicable law.

Requirements in Specific Disclosure Situations

If the School education records pursuant to Section V.b. above without consent to officials of another school, school system or institution of postsecondary education where the student seeks or intends to enroll, the School will make a reasonable attempt to notify the parent or eligible student at his/her last known address, unless the disclosure is initiated by the parent or eligible student. Additionally, the School will give the parent or eligible student, upon request, a copy of the record that was disclosed and give the parent or eligible student, upon request, an opportunity for hearing pursuant to Section IV.C. above.

Record Keeping Requirements

The School will maintain a record of each request for access to and each disclosure of personally identifiable information from the education records of each student for as long as the records are maintained. For each request, the record must include the following information: the parties who have requested or received the information and the legitimate interests the parties had in requesting or obtaining the information.

For disclosures of personally identifiable information to institutions that make disclosures of the information on behalf of the School in accordance with 34 C.F.R. 99.33(b), the record must include the names of the additional parties to which the receiving party may disclose the information on behalf of the School and the legitimate interests that each of the additional parties has in requesting or obtaining the information.

These record keeping requirements do not apply to requests from or disclosure to parents and eligible students, School officials with a legitimate purpose of inspecting the records, a party with written consent from the parent or eligible student, a party seeking directory information, or a party seeking or receiving the records as directed by a court order or subpoena.

The records relating to disclosures of personally identifiable student information may be inspected by parents and eligible students, School officials (or their assistants) responsible for the custody of the records, and parties authorized by regulations for the purpose of auditing the recordkeeping procedures of the School.

Complaints

Parents and eligible students have the right to file a complaint with the U.S. Department of Education concerning alleged failures by the School to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office

U.S. Department of Education

400 Maryland Avenue. S.W.

Washington, D.C. 20202

Section 1.06 Pupil Suspension and Expulsion Policy and Procedures

Introduction

This Pupil Suspension and Expulsion Policy (the “Policy”) for **Encore Education Corporation** (“School”) has been established in order to promote learning and protect the safety and well-being of all students. When the Policy is violated, it may be necessary to suspend or expel a student from regular classroom instruction. At the same time, the School intends to provide effective interventions for pupils who engage in acts of problematic behavior to help them change their behavior and avoid exclusion from the School.

Staff shall enforce disciplinary rules and procedures fairly and consistently amongst all students. The Policy will be printed and distributed as part of the Student Handbook and will clearly describe discipline expectations. The **Dean of Students** shall ensure that students and their parents/guardians are notified in writing upon enrollment of all discipline policies and procedures. The notice shall state that this Policy is available on request at the **Dean of Student's** office.

Discipline includes, but is not limited to, advising and counseling students, conferring with parents/guardians, detention during and after school hours, community service on or off campus, the use of alternative educational environments, suspension and expulsion. Corporal punishment shall not be used as a disciplinary measure against any student. Corporal punishment includes the willful infliction of, or willfully causing the infliction of, physical pain on a student. For purposes of the Policy, corporal punishment does not include an employee's use of reasonable force necessary to protect the employee, students, staff or other persons or to prevent damage to school property.

A student identified as an individual with disabilities or for whom the School has a basis of knowledge of a suspected disability pursuant to the Individuals with Disabilities in Education Act ("IDEA") or who is qualified for services under Section 504 of the Rehabilitation Act of 1973 ("Section 504") is subject to the same grounds for suspension and expulsion and is accorded the same due process procedures applicable to regular education students except when federal and state law mandates additional or different procedures. The School will follow Section 504, the IDEA, the Americans with Disabilities Act of 1990 ("ADA") and all applicable federal and state laws when imposing any form of discipline on a student identified as an individual with disabilities or for whom the School has a basis of knowledge of a suspected disability or who is otherwise qualified for such services or protections in according due process to such students.

Suspension

Definition

Suspension is the temporary removal of a pupil from class instruction for adjustment or disciplinary reasons. Suspension does not mean any of the following:

- Reassignment to another education program or class at the School where the pupil will receive continuing instruction for the length of day prescribed by the Board for pupils of the same grade level;
- Referral to a certificated employee designated by the **Dean of Students** to advise pupils;
- Removal from the class, but without reassignment to another class for the remainder of the class period without sending the pupil to the **Dean of Students** or designee.

While suspended, the pupil may not loiter on or about any School grounds at any time, nor attend or participate in any School activity at any time, no matter where such activity is taking place. Violation may result in further disciplinary action.

Authority

The Dean of Students or his/her designee may suspend a student from class, classes or the school for a period not to exceed five days. The **COO** or his/her designee may extend a student's suspension pending final decision by the School Board or Discipline Committee on a recommendation for expulsion. Such extended suspension should not exceed 10 days, unless specific procedural safeguards are met. Those are identified below.

On a recommendation for expulsion, the School Board may suspend a special education student being considered for expulsion in accordance with the laws relating to expulsion of special education students.

A pupil may not be suspended or expelled for any of the acts enumerated in this Policy unless the act is related to school activity or school attendance of **Encore High School**. A pupil may be suspended or expelled for acts that are enumerated in this Policy and related to school activity or attendance that occur at any time, including, but not limited to any of the following:

- While on school grounds
- While going to or coming from school
- During the lunch period, whether on or off the school campus
- During, or while going to or coming from a school sponsored activity
- All acts related to school activity or school attendance occurring within the School

Grounds

The **Dean of Students** may use his/her discretion to provide alternatives to suspension or expulsion recommendations that are age appropriate and designed to address and correct the student's specific misbehavior. Alternatively, students may be suspended or recommended for expulsion for any of the following acts (whether completed, attempted or threatened) when it is determined the pupil:

- Caused physical injury to another person or willfully used force or violence upon the person of another, except in self-defense
- Possessed, sold or otherwise furnished any firearm, knife, explosive or other dangerous object unless, in the case of possession of any object of this type, the student had obtained written permission to possess the item from an authorized certificated school employee, with the **CEO** or designee's written concurrence

- Unlawfully possessed, used, sold or otherwise furnished, or was under the influence of, any controlled substance as defined in Health and Safety Code sections 11053-11058 (including, but not limited to, opiates, hallucinogenic substances, stimulants, depressants and narcotic drugs), alcoholic beverage or intoxicant of any kind.
- Unlawfully offered, arranged or negotiated to sell any controlled substance as defined in Health and Safety Code sections 11053-11058, alcoholic beverage or intoxicant of any kind, and then sold, delivered or otherwise furnished to any person another liquid substance or material and represented the same as a controlled substance, alcoholic beverage or intoxicant
- Committed or attempted to commit robbery or extortion
- Caused or attempted to cause damage to school property or private property
- Stole or attempted to steal school property or private property (as used in this policy, “school property” includes but is not limited to electronic files and databases)
- Possessed or used tobacco or any products containing tobacco or nicotine products, including but not limited to cigars, cigarettes, miniature cigars, clove cigarettes, smokeless tobacco, snuff, chew packets, betel and e-cigarettes, whether or not they contain tobacco
- Committed an obscene act or engaged in habitual profanity or vulgarity
- Unlawfully possessed or offered, arranged, or negotiated to sell any drug paraphernalia, as defined in Health and Safety Code section 11014.5
- Disrupted school activities or otherwise willfully defied the valid authority of supervisors, teachers, administrators, other school officials or other school personnel engaged in the performance of their duties
- Knowingly received stolen school property or private property
- Possessed an imitation firearm, i.e., a replica of a firearm that is so substantially similar in physical properties to an existing firearm as to lead a reasonable person to conclude that the replica is a firearm
- Committed a sexual assault as defined in Penal Code sections 261, 266c, 286, 288, 288a, or 289, or committed a sexual battery as defined in Penal Code section 243.4
- Harassed, threatened or intimidated a student who is a complaining witness or witness in a school disciplinary proceeding for the purpose of preventing that student from being a witness and/or retaliating against that student for being a witness
- Unlawfully offered, arranged to sell, negotiated to sell or sold the prescription drug Soma
- Engaged in, or attempted to engage in, hazing. “Hazing” means a method of initiation or pre-initiation into a pupil organization or body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury or personal degradation or disgrace resulting in physical or mental harm to a former, current or prospective pupil. “Hazing” does not include athletic events or school-sanctioned events.

- Engaged in an act of bullying. “Bullying” means any severe or pervasive physical or verbal act or conduct, including communications made in writing or by means of an electronic act, and including one or more acts committed by a pupil or group of pupils directed toward one or more pupils that has or can be reasonably predicated to have the effect of one or more the of the following:
 - Placing a reasonable pupil(s) in fear of harm to that pupil(s)’ person or property;
 - Causing a reasonable pupil to experience a substantially detrimental effect on his or her physical or mental health;
 - Causing a reasonable pupil to experience substantial interference with his or her academic performance;
 - Causing a reasonable pupil to experience substantial interference with his or her ability to participate in or benefit from the services, activities, or privileges provided by a school.

- An electronic act, for purposes of the immediately preceding paragraph, means the transmission, by means of an electronic device, including but not limited to, a telephone, wireless telephone, or other wireless communication device, computer, or pager, of a communication, including but not limited to, any of the following:
 - A message, text, sound or image.
 - A post on a social network Internet Web site including, but not limited to:
 - Posting to or creating a burn page. “Burn page” means an Internet Web site created for the purpose of having one or more of the effects listed above.
 - Creating a credible impersonation of another actual pupil for the purpose of having one or more of the effects listed above. “Credible impersonation” means to knowingly and without consent impersonate a pupil for the purpose of bullying the pupil and such that another pupil would reasonably believe, or has reasonably believed, that the pupil was or is the pupil who was impersonated.
 - Creating a false provide for the purpose of having one or more of the effects listed above. “False profile” means a profile of a fictitious pupil or a profile using the likeness or attributes of an actual pupil other than the pupil who created the false profile.
 - An act of cyber sexual bullying.
 - For purposes of this section, “cyber sexual bullying” means the dissemination of, or the solicitation or incitement to disseminate, a photograph or other visual recording by a pupil to another pupil or to school personnel by means of an electronic act that has or can be reasonably predicted to have one or more of the effects described above. A photograph or other visual recording shall include the depiction of a nude, semi-nude or sexually explicit photograph or other visual

recording of a minor where the minor is identifiable from the photograph, visual recording or other electronic act.

- Cyber sexual bullying does not include a depiction, portrayal, or image that has any serious literary, artistic, educational, political or scientific value or that involves athletic events or school-sanctioned activities.
- An electronic act shall not constitute pervasive conduct solely on the basis that it has been transmitted on the Internet or is currently posted on the Internet.
- A “reasonable pupil” means a pupil, including, but not limited to, an exceptional needs pupil, who exercises average care, skill and judgment in conduct for a person of his or her age, or for a person of his or her age with his or her exceptional needs.
- Made terrorist threats against school officials and/or school property
- Committed sexual harassment
- Caused or participated in an act of hate violence
- Carried, possessed, sold or otherwise furnished an electronic signaling device
- Committed hazing
- Committed vandalism/malicious mischief
- Violated academic ethics
- Falsified or misinterpreted notes or phone calls of parents or guardians
- Falsely activated fire alarm
- Habitually violated the dress code
- Intentionally harassed, threatened or intimidated a student or group of students to the extent of having the actual and reasonably expected effect of materially disrupting class work, creating substantial disorder and invading student rights by creating an intimidating or hostile educational environment
- Discriminated against, harassed, intimidated, and/or bullied any person or groups of persons based on the following actual or perceived characteristics: disability, gender, nationality, race or ethnicity, religion, sexual orientation, gender identity, gender expression, religion, or association with one or more of these actual or perceived characteristics.
- A pupil who aids or abets, as defined in section 31 of the Penal Code, the infliction or attempted infliction of physical injury to another person may be subject to suspension, but not expulsion, pursuant to this policy, except that a pupil who has been adjudged by a juvenile court to have committed, as an aider and abettor, a crime of physical violence in which the victim suffered great bodily injury or serious bodily injury may be recommended for expulsion.

The above list is not exhaustive and depending upon the offense, a pupil may be suspended or recommended for expulsion for misconduct not specified above.

Procedures Required to Suspend

Step One

The **Dean of Students** shall investigate the incident and determine whether or not it merits suspension.

Searches: In order to investigate an incident, a student's attire,² personal property, vehicle or school property, including books, desks, school lockers, computers and other electronic devices, may be searched by the Dean of Students or designee who has reasonable suspicion that a student has violated or is violating the law or the rules of the school. *Illegally possessed items shall be confiscated and turned over to the police.*

Step Two

Unless a student poses a continuing danger to persons or property or an ongoing threat of disrupting the academic process, a suspension will be preceded by an informal conference between the **Dean of Students** and the student in which the student shall be orally informed of the reason for the suspension, the evidence against him, the other means of correction that were attempted before the suspension and be given the opportunity to present informal proof of his/her side of the story. If the student poses a continuing danger to persons or property or an ongoing threat of disrupting the academic process, the informal conference will be held within two school days, unless the pupil waives this right or is physically unable to attend for any reason, including, but not limited to, hospitalization or detention in a correctional facility.

At the time of the suspension, a School employee shall make a reasonable effort to contact the parent/guardian by telephone or in person to inform him/her of the suspension and the reasons therefor.

If a student is suspended without the informal conference, both the student and the parent/guardian will be notified of a student's right to return to school for the purpose of a conference.

Step Three

The Dean of Students determines the appropriate length of the suspension (up to 5 days). When suspensions do not include a recommendation for expulsion, they shall not exceed 5 consecutive school days per suspension.

Step Four

² This does not include removing clothing to permit visual inspection of the under clothing, breasts, buttocks or genitalia of the pupil.

The **Dean of Students** fills out a Notice of Suspension Form, a copy of which will be sent to the student's parent/guardian and to the student. A copy of this form is also placed in the student's cumulative file at the School. The Notice of Suspension Form shall state the fact of suspension, its duration and the specific offense committed by the student. In addition, the notice may state the date and time when the student may return to school. The notice shall also state that if desired by the parent/guardian, a prompt meeting or hearing will be held at which the suspension may be discussed and at which the student may be present and afforded an opportunity to present informal proof of his/her side of the case. Additionally, if the School officials wish to ask the parent/guardian to confer regarding matters pertinent to the suspension, the notice may request the parent/guardian to respond to such requests without delay.

Step Five

The **Dean of Students** determines whether the offense warrants a police report. **Dean of Students** will report certain offenses to law enforcement authorities in accordance with Education Code section 48902.

When **Dean of Students** releases a minor pupil to a peace officer for the purpose of removing the minor from the school premises, the **Dean of Students** shall take immediate steps to notify the parent, guardian or responsible relative of the minor regarding the release of the minor to the officer and regarding the place to which the minor is reportedly being taken, unless the minor has been taken into custody as a victim of suspected child abuse.

Step Six

The **Dean of Students** may require the student and his/her parent/guardian to sign a contract that states the conditions that the student is expected to meet while at the School. Copies of the signed contract are kept by the school and given to the parent/guardian.

Special Education and Section 504 Student Suspensions

When suspensions involve special education students or students with a 504 plan, a manifestation determination meeting shall be held no later than the 10th suspension day (whether consecutive or cumulative for the school year). The When suspensions involve special education students or students with a 504 plan, a manifestation determination meeting shall be held no later than the 10th suspension day (whether consecutive or cumulative for the school year). The When suspensions involve special education students or students with a 504 plan, a manifestation determination meeting shall be held no later than the 10th suspension day (whether consecutive or cumulative for the school year). The Dean of Students shall notify the student's special education teacher or regular education teacher when the student's cumulative days of suspension for that school year reaches eight. That teacher shall promptly notify SPED Director / SELPA of the need for the manifestation determination meeting. The manifestation determination meeting shall include the LEA, the parent, and relevant members of the student's IEP Team or 504 Plan Team (as determined by the parent and the LEA).

The student shall be treated as a general education student for disciplinary purposes, except to the extent that educational services must continue, if at the manifestation determination meeting the following are both determined in the negative, after reviewing all relevant information in the student's file, including the student's IEP, any teacher observations and any relevant information provided by the parents: 1) the conduct in question was caused by, or had a direct and substantial relationship to, the student's disability under the IDEA or section 504; or 2) the conduct in question was the direct result of the LEA's failure to implement the IEP or 504 Plan. If it is determined at the manifestation determination meeting that 1) or 2) is answered in the affirmative, the conduct is deemed a manifestation of the disability.

If the conduct is deemed a manifestation of the disability, the IEP Team or 504 Team must conduct a functional behavioral assessment (or other appropriate assessment for the 504 student), create a plan and implement it, or if the plan is preexisting, review it and modify it as necessary to address the behavior.

In the case of a manifestation of a disability, the student will be returned to the placement from which he/she was removed, unless the LEA and parent agree to a change of placement as part of the modification of the behavioral intervention plan or updated 504 Plan. For special education and 504 students, a new manifestation determination meeting is required for all proposed suspensions exceeding ten cumulative days in one school year.

The special education student may be removed from school to an interim alternative educational setting for not more than 45 school days without regard to whether the behavior is determined to be a manifestation of the student's disability if the student: 1) carries a weapon to or possesses a weapon at school, on school premises or to or at a school function under the jurisdiction of the School; 2) knowingly possesses or uses illegal drugs or sells or solicits the sale of a controlled substance, while at school, on school premises, or at a school function under the jurisdiction of the School; or 3) has inflicted serious bodily injury upon another person while at school, on school premises, or at a school function under the jurisdiction of the School.

Appeal Process

A student or the student's parent/guardian may appeal those disciplinary actions, other than expulsion, imposed upon a student for his/her School related offenses. Appeals must be made first in writing at the School level, and should be directed to the Dean of Students within **10** of days of the School sending the Notice of Suspension Form to the parent/guardian and the student. The **Dean of Students** will attempt to resolve the appeal with a written response within ten school days of receiving the written appeal. After appeal at the School level, if further appeal is desired, the student or his/her parent/guardian should appeal in writing to the Encore School Board within **10** days of the date of the School level written response and should direct it to the **Board President** for final resolution within 15 school days. If any appeal is denied, the student, his/her parent/guardian may place a written rebuttal to the action in the student's file.

Expulsion

Definition

Expulsion means involuntary disenrollment from the charter school.

Authority

A student may be expelled either by the Board following a hearing before it or by the Board upon a recommendation of an Administrative Panel to be assigned by the Board as needed. The Panel may recommend expulsion of any student found to have committed an expellable offense.

The Board, upon voting to expel a pupil, may suspend the enforcement of the expulsion order for a period of not more than one calendar year and may, as a condition of the suspension of enforcement, assign the pupil to a school, class or program that is deemed appropriate for the rehabilitation of the pupil [or other conditions such as good behavior, attendance, etc.]. The rehabilitation program to which the pupil is assigned may provide for the involvement of the pupil's parent or guardian in his or her child's education in ways that are specified in the rehabilitation program. A parent or guardian's refusal to participate in the rehabilitation program shall not be considered in the Board's determination as to whether the pupil has satisfactorily completed the rehabilitation program.

Grounds for Expulsion

Category I Expulsions – Mandatory Recommendation for Expulsion

The **Dean of Students** shall immediately suspend a student, and recommend for expulsion, a student who has committed one or more of the following acts:

- Possessing, selling or otherwise furnishing a firearm when a school employee verifies firearm possession, unless the student obtained prior written permission to possess the firearm from a certificated school employee, which is concurred in by the principal or his/her designee
- Brandishing a knife at another person
- Unlawfully selling a controlled substance
- Committing or attempting to commit a sexual assault or committing a sexual battery
- Possession of an explosive

Category II Expulsions – Recommendation for Expulsion Required, Unless Inappropriate Under the Circumstances

A student who has committed one of the following acts of misconduct must be recommended for expulsion, unless the **Dean of Students** determines that expulsion should not be recommended under the circumstances or that an alternative means of correction would address the conduct.

- Causing physical injury to another person, except in self-defense
- Possession of any knife, explosive or other dangerous object of no reasonable use to the student
- Unlawful possession of any controlled substance, except for the first offense for the possession of not more than one ounce of marijuana, other than concentrated cannabis or for possession of over-the-counter medication for use by the pupil for medical purposes or medication prescribed for the pupil by a physician
- Robbery or extortion
- Assault or battery on a school employee

Category III Expulsions – Discretionary Expulsion Recommendation

In the discretion of the **Dean of Students** or his/her designee, any act that warrants suspension may warrant expulsion. Additionally, a student may be expelled for misconduct that is not listed above if the acts disrupt and/or present ongoing health and/or safety concerns, or the student has repeatedly engaged in the misconduct.

Procedures to Expel a Student

Step One

Dean of Students investigates the incident and determines whether the offense results in a suspension. If so, the **Dean of Students** follows the procedures to suspend the student as outlined above.

Step Two

In the discretion of **Dean of Students**, a student's suspension may be extended pending expulsion. If such extended suspension exceeds 10 days, and for any suspension exceeding 10 days, the following procedures must be followed: 1) The Dean of Students shall provide timely, written notice of the charges against the student and an explanation of the student's basic rights; 2) The School will provide a hearing adjudicated by a neutral officer within a reasonable number of days at which the student has a fair opportunity to present testimony, evidence and witnesses and confront and cross-examine adverse witnesses, and at which the pupil has the right to bring legal counsel. At this hearing, it will be determined whether the presence of the student at the School would cause a danger to persons or property or a threat of disrupting the instructional process.

If the proposed extended suspension is under 10 days, a meeting is held within 5 school days of the student's suspension to extend the suspension. The student and his/her parent/guardian are invited to attend this meeting with **Dean of Students** or his/her designee. The **Dean of Students** may also be present.

At this meeting, the offense and the repercussions are discussed. An extension of the suspension may be granted only if the **Dean of Students** or his/her designee has determined, after the meeting, that the presence of the student at the School would cause a danger to persons or property or a threat of disrupting the instructional process. If the student has committed an offense that requires a mandatory expulsion recommendation, this is discussed so that it is understood by all parties. The purpose of the meeting is to decide upon the extension of the suspension order and may be held in conjunction with the initial meeting with the parents after the suspension.

Step Three

The School shall send a letter to the student and parent/guardian regarding the expulsion hearing. The expulsion hearing shall be held no later than 30 school days of the date that expulsion is recommended, unless a brief extension is requested by the student or his/her parent/guardian.

The letter shall be sent via certified mail to the student and his/her parent/guardian to the address reflected in the pupil's student file at least 10 calendar days before the date of the hearing. The letter shall notify the student and parent/guardian when and where the expulsion hearing will take place and the rights of the student with respect to the hearing, including:

- The date and place of the expulsion hearing;
- A statement of the facts, charges and offenses upon which the proposed expulsion is based;
- A copy of the School's disciplinary rules relating to the alleged violation;
- Notification of the student's or parent/guardian's obligation to provide information about the student's status at the School to any other school district or school to which the student seeks enrollment;
- The opportunity for the student or the student's parent/guardian to appear in person and/or to employ and be represented by counsel or an advocate;
- The right to inspect and obtain copies of all documents to be used at the hearing;
- The opportunity to confront and question witnesses who testify at the hearing;
- The opportunity to question all evidence presented and to present oral and documentary evidence on the student's behalf, including witness testimony.

Step Four

The **Dean of Students** shall maintain documents that may be used at the hearing and make them available for review by the student and/or his/her parent/guardian. These papers may include, but are not limited to, the following: A record of the student's attendance and grades, a record of previous infractions, a statement of the facts surrounding the case made by a **Dean of Students**]; a statement of the facts surrounding the case made by a witness, a law enforcement agency's report and any other relevant matter.

Step Five

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

While the technical rules of evidence do not apply to expulsion hearings, evidence may be admitted and used as proof only if it is the kind of evidence on which reasonable persons can rely in the conduct of serious affairs. A recommendation by **the Discipline Committee** to expel must be supported by substantial evidence that the student committed an expellable offense.

Findings of fact shall be based solely on evidence produced at the hearing. While hearsay evidence is admissible, no decision to expel shall be based solely on hearsay evidence, although sworn declarations may be admitted as testimony from witnesses who are determined by the **the Discipline Committee** that disclosure of their identity or live testimony at the hearing may subject them to an unreasonable risk of physical or psychological harm.

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

Step Six

The decision of the **Discipline Committee** shall be in the form of a written recommendation, with findings of fact, to the Board of Directors who will make a final determination regarding the expulsion. The final decision by the **COO** shall be made within 10 days following the conclusion of the hearing, or within 40 school days after the date of the pupil's removal from the School for the incident for which the recommendation for expulsion is made. If the **Discipline Committee** decides not to recommend expulsion, the pupil shall be reinstated and permitted to return to classroom programs. The decision not to recommend expulsion shall be final.

Step Seven

The **Dean of Students**, or designee, following a decision of the Board of Directors to expel a student, shall send written notice of the decision to expel, including the **Discipline Committee's** findings of fact, to the student or parent/guardian. The notice shall include the following:

- Notice of the specific offense committed by the student;
- Notice of the right to appeal the expulsion to the County Board of Education. If that Board does not hear such appeals, the student may submit a written objection and request for reconsideration to the school's Board of Directors within 10 days. Decisions of the Board of Directors shall be final.
- Notice of the student's or parent/guardian's obligation to inform any new district in which the student seeks to enroll of the student's status within the charter school

Within 30 days of the decision to expel, the **[insert title]** shall send written notice of the decision to expel to the student's district of residence, the County Office of Education and the charter granting district (if different than the student's district of residence). This notice shall include the student's name and the specific expellable offense committed by the student.

Step Eight

Expelled students are responsible for seeking alternative education programs, including but not limited to, programs within the County or their school district of residence.

Step Nine

The school shall maintain records of all student suspensions and expulsions at the school site. Such records shall be made available for **chartering district's** review upon request.

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

The decision to readmit a pupil or to admit a previously expelled pupil from another school district or charter school shall be in the sole discretion of the School Board or its designee following a meeting with the **COO** and the pupil and parent/guardian to determine whether the pupil has successfully completed the rehabilitation plan and to determine whether the pupil poses a threat to others or will be disruptive to the school environment. The **COO** shall make a recommendation to the Board of Directors following the meeting regarding his/her determination. The pupil's readmission is also contingent upon the school's

capacity and any other admission requirements in effect at the time the student seeks admission or readmission.

Section 1.07 Health Examinations, Immunizations and Oral Health Assessments Administration of Medications, Anti Seizure Medication, Emergencies, and Head Lice

Administration of Medications

The following policy regarding the administration of medications is applicable when the staff of **Encore High School** (the “School”) is responsible for the administration of, or assisting in the administration of, medication to students attending school during regular school hours, including before- or after-school programs, field trips, extracurricular and co-curricular activities, and camps or other activities that typically involve at least one overnight stay away from home (5 C.C.R. § 601(g)), because administration of the medication is absolutely necessary during school hours and the student cannot self-administer or another family member cannot administer the medication at school.

Requirements for Administration or Assistance: Before the School will allow a student to carry and self-administer prescription auto-injectable epinephrine, or inhaled asthma medication, or have authorized School personnel administer medications or otherwise assist a student in administering his or her medication, the School must receive a copy of the following:

- A written statement executed by the student’s authorized health care provider specifying the medication the student is to take, the dosage, and the period of time during which the medication is to be taken and a statement that the medication must be taken during regular school hours, as well as detailing the method, amount and time schedule by which the medication is to be taken;
- A written statement by the student’s parent or guardian initiating a request to have the medication administered to the student or to have the student otherwise assisted in the administration of the medication, in accordance with the authorized health care provider’s written statement. The written statement shall also provide express permission for the School to communicate directly with the authorized health care provider, as may be necessary, regarding the authorized health care provider’s written statement.
- In the cases of self-administration of asthma medication or prescription auto-injectable epinephrine, the School must also receive a confirmation from the authorized health care provider that the student is able to self-administer the medication and a written statement from the parent/guardian consenting to the student’s self-administration and releasing the School and its personnel from civil liability if the self-administering student suffers an adverse reaction by self-administering his/her medication.
- New statements by the parent/guardian and the authorized health care provider shall be required annually and whenever there is a change in the student’s authorized health care provider, or a

change in the medication, dosage, method by which the medication is required to be taken or date(s), or time(s) the medication is required to be taken. If there is not a current written statement by the student's parent or guardian and authorized health care provider, the School may not administer or assist in administration of medication. The School will provide each parent with a reminder at the beginning of each school year that they are required to provide the proper written statements.

Parent(s)/guardian(s) of students requiring administration of medication or assistance with administration of medication shall personally deliver (or, if age appropriate, have the student deliver) the medication for administration to the **Health Technician or School Nurse**.

Responses to the Parent/Guardian upon Request: The School shall provide a response to the parent/guardian within 10 business days of receiving the request for administration and the physician statement regarding which School employees, if any, will administer medication to the student, and what the employees of the School will do to administer the medication to the student or otherwise assist the student in the administration of the medication.

Termination of Consent: Parent(s)/guardian(s) of students who have previously provided consent for the School to administer medication or assist a student with the administration of medication may terminate consent by providing the School with a signed written withdrawal of consent on a form obtained from the office of the School Director.

A nurse who is employed by the School and certified in accordance with Education Code section 44877 will administer or assist in administering the medication to students. If not available, a designated School employee who is legally able to and has consented to administer or assist in administering the medication to students will administer the medication or otherwise assist the students.

Storage of Medication: Medication for administration to students shall be maintained in the office of the School nurse in a locked cabinet. It shall be clearly marked for easy identification. If the medication requires refrigeration, the medication shall be stored in a refrigerator in a locked office, which may only be accessed by the School nurse and other authorized personnel. If stored medication is unused, discontinued or outdated, the medication shall be returned to the student's parent/guardian where possible. If not possible, the School shall dispose of the medication by the end of the school year in accordance with applicable law.

Confidentiality: School personnel with knowledge of the medical needs of students shall maintain the students' confidentiality. Any discussions with parents/guardians and/or authorized health care providers shall take place in an area that ensures student confidentiality. All medication records or other documentation relating to a student's medication needs shall be maintained in a location where access is restricted to the School Director, the School nurse or other designated School employees.

Medication Record: The School shall maintain a medication record for each student that is allowed to carry and self-administer medication and for each student to whom medication is administered or other assistance is provided in the administration of medication.

The medication record shall contain the following: 1) The authorized health care provider's written statement; 2) The written statement of the parent/guardian; 3) A medication log (see below); 4) Any other written documentation related to the administration of the medication to the student or otherwise assisting the pupil in the administration of the medication.

The medication log shall contain the following information: 1) Student's name; 2) Name of the medication the student is required to take; 3) Dose of medication; 4) Method by which the pupil is required to take the medication; 5) Time the medication is to be taken during the regular school day; 6) Date(s) on which the student is required to take the medication; 7) Authorized health care provider's name and contact information; and 8) A space for daily recording of medication administration to the student or otherwise assisting the student, such as date, time, amount, and signature of the individual administering the medication or otherwise assisting in administration of the medication.

Deviation from Authorized Health Care Provider's Written Statement: If a material or significant deviation from the authorized health care provider's written statement is discovered, notification as quickly as possible shall be made as follows: 1) If discovery is made by a licensed health care professional, notification of the deviation shall be in accordance with applicable standards of professional practice; 2) If discovery is made by an individual other than a licensed health care professional, notification shall be given to the School Director, the student's parent/guardian, any School employees that are licensed health care professionals and the student's authorized health care provider.

Specialized Physical Health Care Services for Individuals with Exceptional Needs:

Authorized Personnel: The following individuals may assist students with exceptional needs who require specialized physical health care services during the regular school day:

- Qualified persons who possess an appropriate credential issued pursuant to Education Code sections 44267 or 44267.5
- Qualified designated school personnel trained in the administration of specialized physical health care if they perform those services under the supervision, pursuant to 5 C.C.R. § 3051.12, of a credentialed school nurse, public health nurse or licensed physician and surgeon and the services are determined by the credentialed school nurse or licensed physician and surgeon, in consultation with the physician treating the pupil, to include all of the following:
 - Routine for the pupil;
 - Pose little potential for harm for the pupil;

- Performed with predictable outcomes, as defined in the Individualized Education Program of the pupil;
 - Does not require a nursing assessment, interpretation, or decision making by the designated school personnel
- Persons providing specialized physical health care services for students with exceptional needs shall demonstrate competence in basic cardiopulmonary resuscitation and shall be knowledgeable of the emergency medical resources available in the community in which the services are performed.

Specialized health care or other services for students with exceptional needs that require medically related training shall be provided pursuant to the procedures identified in this policy generally.

Specialized physical health care services include catheterization, gastric tube feeding, suctioning or other services that require medically related training.

Emergencies

[First Aid and CPR](#)

All teachers are certified in first aid and CPR and are re-certified every year in either first aid or CPR. Every classroom has a First Aid Kit containing appropriate supplies. First aid will be administered whenever necessary by trained staff members. When necessary, the appropriate emergency personnel will be called to assist.

[Section 1.08 Resuscitation Orders](#)

School employees are trained and expected to respond to emergency situations without discrimination. If any student needs resuscitation, trained staff shall make every effort to resuscitate him/her. The School does not accept or follow any parental or medical “do not resuscitate” orders. School staff should not be placed in the position of determining whether such orders should be followed. The School Director, or his/her designee, shall ensure that all parents/guardians are informed of this policy.

[Emergency Contact Information](#)

For the protection of a student’s health and welfare, the School shall require the parent/guardian(s) of all students to keep current with the School emergency information including the home address and telephone number, business address and telephone number of the parent/guardian(s), and the name, address and telephone number of a relative or friend who is authorized to care for the student in any emergency situation if the parent/guardian cannot be reached.

[Emergency Aid to Students with Anaphylactic Reaction](#)

The School will provide emergency epinephrine auto-injectors to trained School personnel and those trained personnel may use those epinephrine auto-injectors to provide emergency medical aid to persons suffering from an anaphylactic reaction. The training provided to School personnel shall be in compliance with the requirements of Education Code section 49414 and any regulations promulgated in line therewith.

Trained School personnel may immediately administer an epinephrine auto-injector to a person suffering, or reasonably believed to be suffering, from an anaphylaxis reaction at School or a School related activity when a physician is not immediately available.

For purposes of this policy, “anaphylaxis” means a potentially life-threatening hypersensitivity to a substance. Symptoms of anaphylaxis may include shortness of breath, wheezing, difficulty breathing, difficulty talking or swallowing, hives, itching, swelling, shock or asthma. Causes of anaphylaxis may include, but are not limited to, an insect sting, food allergy, drug reaction and exercise.

[Opioid Antagonist Administration](#)

The School will provide emergency hydrochloride or another opioid antagonist (“Opioid Antagonist”) to trained School personnel and those trained personnel may use the Opioid Antagonist to provide emergency medical aid to persons suffering, or reasonably believed to be suffering, from an opioid overdose. The training provided to School personnel shall be in compliance with the requirements of Education Code section 49414.3 and any regulations promulgated in line therewith.

Trained School personnel may administer the Opioid Antagonist to a person exhibiting potentially life-threatening symptoms of an opioid overdose at school or a school activity when a physician is not immediately available. If the Opioid Antagonist is used, it shall be restocked as soon as reasonably possible, but no later than two weeks after it is used. The School’s supply of Opioid Antagonist shall be restocked before its expiration date.

If School personnel administers an Opioid Antagonist to a student, the School will call emergency services (9-1-1) and will contact the student’s parent/guardian.

[Head Lice](#)

To prevent the spread of head lice infestations, School personnel shall report all suspected cases of head lice to the School nurse, or designee, as soon as possible. The nurse, or designee, shall examine the student and any siblings of affected students or members of the same household in accordance with the School’s health examination policy. If nits or lice are found, the student(s) shall be excluded from

attendance and parents/guardians informed about recommended treatment procedures and sources of further information.

In the event of one or more persons infested with lice, an exposure notice with information about head lice shall be sent home to all parents/guardians of the students that have been exposed to the head lice.

School personnel shall maintain the privacy of students identified as having head lice and excluded from attendance.

Excluded students may return to School when reexamination by the nurse, a designee, or other authorized health care representative shows that all nits and lice have been removed. After returning, the student may be reexamined by the nurse as appropriate to ensure that re-infestation has not occurred.

Section 1.09 Freedom of Expression Policy and Procedures

Students attending the School have the right to exercise free expression including, but not limited to the use of bulletin boards, distribution of printed materials or petitions, wearing buttons, badges and other insignia and the right of expression in official publications, whether or not the publications or other means of expression are supported financially by the school or by use of school facilities. The Board of Directors (“Board”) respects students’ rights to express ideas and opinions, take stands and support causes, whether controversial or not, through their speech, their writing, their clothing, and the printed materials they choose to post or distribute.

Student liberties of expression shall be limited only as allowed by law in order to maintain an orderly school environment and to protect the rights, health and safety of all members of the School community.

Students will not be disciplined solely on the basis of speech or other communication that would be constitutionally protected when engaged in outside of school, but may be disciplined for harassments, threats, or intimidation unless constitutionally protected. Education Code § 48950.

(i) Freedom of Expression Procedures

(b) Circulation of Petitions and Other Printed Matter

Students shall be allowed to distribute petitions and other printed matter subject to these procedures.

The time of distribution shall be limited to the half hour before school begins, during the lunch period, and the half hour after school is dismissed.

The manner of distribution shall be such that coercion is not used to induce students to accept the printed matter or to sign petitions. Materials are not to be left undistributed or stacked for pick-up while unattended at any place in the School or on School grounds.

(c) Buttons, Badges and Other Insignia of Symbolic Expression

Students will be permitted to wear buttons, badges, armbands, and other insignia as a form of expression.

Students will be subject to disciplinary action when expressive activities such as the distribution of materials, wearing of buttons or displays, or posting of notices or other materials:

1. Are obscene, libelous or slanderous;
2. Incite students so as to create a clear and present danger of the imminent commission of unlawful acts on school premises or of the violation of lawful School regulations or of the substantial disruption of the orderly operation of the School;
3. Express or advocate racial, ethnic or religious prejudice so as to create a clear and present danger of imminent commission of unlawful acts on School premises or of the violation of lawful School regulations or of the substantial disruption of the orderly operation of the School;
4. Are distributed in violation of the time, place and manner requirements;
5. Are in violation of current federal, state and local laws.

(d) Unofficial School Publications

School officials may not ban the distribution of non-School-sponsored publications on School grounds. Writers and editors of unofficial student publications who violate any state or federal law may be disciplined after distribution. Students distributing or posting any materials that are obscene, libelous or slanderous, or which demonstrably incite students to commit unlawful acts on School premises, violate School rules, or substantially disrupt the School's orderly operation will be subject to disciplinary action.

The following points apply to unofficial student publications:

1. The School and its employees may disassociate themselves from the material printed inasmuch as it is not an official publication of the School.
2. School officials may reasonably regulate the time, place and manner of distribution. This distribution will be limited to:
 - a. One half hour before school begins, during the lunch period, or the half hour after dismissal.
 - b. In locations that do not obstruct the normal flow of traffic within the School or at

entrances.

- c. Without undue noise.
3. No student shall use coercion to induce students or any other persons to accept printed matter or to sign petitions.
4. "Distribution" means dissemination of a publication to students at a time and place of normal School activity, or immediately prior to or subsequent thereto, by means of handing out free copies, selling or offering copies for sale, accepting donations for copies of the publication, or displaying the student publication in areas of the School which are generally frequented by students.

School officials cannot:

1. Prohibit the distribution of anonymous literature or require that literature bear the name of the sponsoring organization or author.
2. Ban the distribution of literature because it contains advertising.
3. Create regulations that discriminate against non-School-sponsored publications or interfere with the effective distribution of non-sponsored publications provided such publications abide by time, place and manner regulations.

(e) Official School Publications

Pupil editors of official school publications shall be responsible for assigning and editing the news, editorial and feature content of their publications subject to the limitations identified above. It shall be the responsibility of a journalism advisor(s) of pupil publications within the School to supervise the production of the pupil staff, to maintain professional standards of English and journalism and to maintain the provisions provided in the Education Code relating to student expression.

(f) Other Forms of Student Expression

Forms of student expression may include, but are not limited to speech, debate, assemblies, posters, bulletin board announcements, and the wearing of buttons, badges and armbands. In general, the laws pertaining to all forms of student expression are the same. The rights of students to express their opinions are recognized by law and are not limited to verbal expression. The basic guidelines listed above for publications apply to all forms of student expression. No teacher or administrator shall interfere with such expression on the grounds that the message may be unpopular with students or faculty.

In conforming to state and federal laws, student expression must obey copyright laws; for example, student posters cannot use nationally registered and copyrighted characters such as those from Walt Disney or "Peanuts" publications.

A student shall be subject to discipline for off-campus expression, including expression on off-campus Internet web sites, when such expression poses a threat to the safety of other students, staff, or school property, or substantially disrupts the educational program. The School director will document the impact the expression had or could be expected to have on the school program.

(a) Distribution of Procedures Governing Student Rights

Site administrators will distribute copies of this Administrative Procedure to all teachers who are advisors of students who produce publications or present public performances. It is the responsibility of the School and site administrators to see that these guidelines are kept up-to-date and accurate.

(b) Appeals

The pupil and a School staff member shall attempt to resolve the problem before consulting the administrative staff. If the issue cannot be resolved between the staff member and the pupil, the pupil may appeal the decision to the site administrator, and then to the Charter School Director or his/her designee. As a final step, the pupil may follow the School's complaint procedures as outlined in the Student/Parent Handbook.

Section 1.10 Policy Against Plagiarism

1) Academic Honesty

The Governing Board believes that academic honesty and personal integrity are fundamental components of a student's education and character development. The Board expects that students will not cheat, lie, plagiarize or commit other acts of academic dishonesty.

Students, parents/guardians, staff and administrators shall be responsible for creating and maintaining a positive school climate that encourages honesty. Students found to have committed an act of academic dishonesty shall be subject to discipline, up to and including suspension or expulsion from School.

The Director, or designee, may establish a committee comprised of students, parents/guardians, staff, administrators, and members of the public to develop standards of academic honesty, measures of preventing dishonesty, and specific consequences for acts of dishonesty.

Section 1.11 Internet Use Policy and Agreement

I. INTRODUCTION

The Internet is a place for the exchange of ideas and information. Accordingly, the Internet is an excellent educational tool that allows students to access a wide variety of information to supplement academic study and research. The Encore High School (“Charter School”) provides students with Internet access and email accounts to further their education and research. However, the access the Internet provides to computers and people across the world also provides access to materials that do not have educational value in a school setting. As such, students may encounter information and ideas they may consider obscene, controversial, abusive, or otherwise offensive. Despite these risks, the Charter School believes that the value of the educational information available on the Internet far outweighs the risk that students may access information that is not consistent with educational goals and purposes.

The Charter School has promulgated and adopted the Student Internet Use Policy and Agreement (“Policy”) to ensure that student access to and use of the Internet is consistent with the educational goals and purposes of the Charter School. This Policy sets forth student responsibilities and duties when accessing and using the Internet through Charter School equipment and resource network and when using email accounts maintained by the Charter School. The Charter School has deemed certain uses of the Internet inappropriate for an educational setting and therefore not appropriate for use with Charter School equipment and resource networks. The Charter School stresses that an inappropriate use does not always mean that the use is in itself “bad” or illegal, but only that the use does not further the educational goals and purposes of the Charter School.

In addition to the below identified policies, the Charter School will use technology protection measures that protect against Internet access (by both minors and adults) to visual depictions that are obscene, child pornography, or with respect to use by minors, harmful to minors. These measures may include, but are not limited to, installing a blocking system to block specific internet sites, setting Internet browsers to block access to adult sites, using a filtering system that will filter all Internet traffic and report potential instances of misuse and using a spam filter.

An authorized administrator, supervisor or other employee may disable the technology protection measure concerned only during use by an adult to enable access for bona fide research or other lawful purposes.

Students are reminded that their use of Charter School equipment and resource networks reflect upon the Charter School, and Students should guide their activities accordingly.

STUDENT RESPONSIBILITIES

1. Use Limited to an Educational Purpose

The Student acknowledges that access to the Internet via Charter School equipment and resource networks is intended to serve and pursue educational goals and purposes. Student use of the Internet is therefore limited to only those activities that further or enhance the delivery of education. The Student recognizes that he or she has a duty to use Charter School equipment and resource networks only in a manner specified in the Policy.

a. Educational Purpose

“Educational purpose” means classroom activities, research in academic subjects, career or professional development activities, research in matters of civic importance or that further citizenship in a democratic society, Charter School approved personal research activities, or other purposes as defined by the Charter School from time to time.

b. Inappropriate Use

An “inappropriate use” is one that is inconsistent with an educational purpose or that is in clear violation of Charter School policy.

2. Plagiarism

Researching information and incorporating that information into a student’s work is an acceptable educational use, but students have an obligation to credit and acknowledge the source of information. Accordingly, the Student acknowledges that plagiarism is inappropriate and unacceptable. Plagiarism means the copying of a phrase, a sentence, or a longer passage from a source written by someone else and claiming the written work as the student’s original work. Student agrees that when quoting from information obtained on the Internet, he or she will acknowledge the source through quotation or any academically accepted form of notation.

3. Copyright.

Student agrees that he or she will not use Charter School equipment or resource networks to download or print text, music, or pictures for the purpose of selling or giving the files to others unless specifically authorized by the Charter School and the owner of the copyrighted material.

4. Communication.

Student agrees that he or she will use Charter School equipment or resource networks or Charter School email accounts in the following manner:

- a. Student will not post on newsgroups or other message posting systems any communication containing profanity, racially disparaging remarks, or lewd and/or obscene language.
- b. Student will not at any time use speech that is not appropriate for an educational setting. Examples of speech that is not appropriate for an educational setting includes, but is not limited to, inflammatory language, profanity, personal attacks, harassment, threats to do personal harm or other criminal activity, and language that is intended to be racially derogatory.
- c. Student will not make threats against others.
- d. Student will not reveal personal information about others.
- e. Student will not use email to send chain letters or “spam” email to a list of people or to an individual. Excessive email use may constitute grounds for suspecting misuse.
- f. Student will not place illegal information on the Internet, nor will Student use the Internet in any way that violates federal, state, or local law.
- g. All communications will be polite and respectful of others.
- h. Student will not give out to any other Internet user or post on the Internet his or her personal information, including name, address, telephone number, credit card information and social security numbers, unless expressly authorized by the Charter School in writing.
- i. Student will not arrange a face-to-face meeting with someone he or she has “met” on the computer network or Internet without a parent’s written permission.
- j. Student will not use the School’s equipment in a manner that jeopardizes the security of access of the computer network or other networks on the internet.
- k. Student will not engage in cyberbullying or cyberthreats.

In instances of misuse or suspected misuse, in addition to any disciplinary actions appropriate, the Student's parent or guardian may be granted access to the Student's email files.

5. Illegal, Dangerous Activities and Hacking.

Student shall not use the Internet to perform any illegal act or to help others perform illegal acts. Illegal acts include, but are not limited to, any activities in violation of local, state, and federal law. Student shall not access information designed to further criminal or dangerous activities. Such information includes, but is not limited to, information that if acted upon could cause damage, present a danger, or cause disruption to the Charter School, other students, or the community. Additionally, Student shall not damage, debilitate or disable computers, computer networks or systems through the intentional or overuse of electronic distribution or the spreading of computer viruses or other harmful programs. Student shall not engage in any unauthorized online access to other computers by means of hacking into other computers, download hacker tools such as port scanners and password crackers designed for use with Windows (or applicable operating systems), or use Internet Explorer (or other WWW browsing tools) to evade restrictions on what programs Student can run on the Charter School's computers.

6. Obscene Materials.

Student acknowledges that obscene materials do not further an educational purpose. Accordingly, Student shall not use the Internet to access, upload, download, distribute, or transmit obscene materials or images. Obscene materials include, but are not limited to, materials that offend generally accepted social standards. This includes the access of or retrieval of any sexually explicit materials, and materials that are pornographic, abusive or threatening. Students are to exercise their best judgment when encountering sexually explicit or obscene materials. As a general rule, if the material could not be openly displayed in a classroom setting without violating generally accepted social standards, the material is obscene for purposes of this Policy and must not be accessed. Student further agrees that he or she will not access any Internet site which requires the Student to state that he or she is eighteen years of age or older as a condition of accessing the site.

7. Supervision and Student Privacy

Student acknowledges that computer equipment, Internet access networks, and email accounts are owned by the Charter School and provided to students for educational purposes. The Charter School will provide staff to monitor and supervise all Student access to computer equipment, Internet access networks, and email accounts. To facilitate monitoring of activities, computer screens will be positioned so that they are visible to the staff member supervising the students. The Charter School also reserves the right to access stored computer records to assure compliance with this Policy. Student is aware that communication over Charter School owned networks is not private and acknowledges that email and records of Internet activities will be accessed under, but not limited to, the following circumstances:

- a. Routine system maintenance.
- b. General inspection or monitoring, with or without notice to Student, if there is suspicion of inappropriate use.
- c. Specific review of individual files or monitoring of individual activity, with or without notice to Student, if there is suspicion that Student is engaging in inappropriate use.

8. Commercial Activities.

Student agrees that Student will not use the Internet to buy or sell, or attempt to buy or sell, any service or product unless authorized by the Charter School in writing.

9. Information About Others.

Student agrees that he or she will not make any statement or post any communication on the Internet about another person that he or she knows or suspects to be untrue.

10. Violation of Policy.

The Student acknowledges that violation of this Policy can result in a loss of all Internet access and email privileges. If Student violates this Policy, or in any other way uses Charter School equipment in a manner that is not consistent with educational use, the Student will be promptly notified that he or she has violated the Policy. The Student will be given the opportunity to explain why the Charter School should deem the activity in question a use consistent with the educational purposes stated in this Policy. If the Charter School deems that the use is inconsistent with the educational purposes stated in this Policy, the Charter School may terminate the Student's Internet and email privileges. However, because one of the educational purposes in providing Internet access is to teach students to use the Internet appropriately, the Charter School reserves the right to fashion penalties to specific concerns or specific violations, and Student acknowledges that he or she may receive penalties less than full termination of Internet or email privileges. Such penalties may include, but are not limited to, restricted access to Internet or supervised access to Internet and email.

Student also acknowledges that the Charter School will contact the proper legal authorities if the Charter School concludes or suspects that the Student's Internet activity is a violation of any law or otherwise constitutes an illegal activity.

11. Training

Student acknowledges that he/she will be required to attend training on the requirements of this Internet use policy as a condition of using Charter School owned technology. This will include training about appropriate online behavior, including interacting with other individuals on social networking Web sites

and in chat rooms and cyberbullying awareness and response. Student must demonstrate an understanding of the policy prior to receiving an individual account on the Charter School's system.

12. **Cyber Safety Team [Note: It is not required to implement a Cyber Safety Team, but may be an approach taken by the school.]**

The School has established a Cyber Safety Team and [insert name or title of person] is the School's Cyber Safety contact person ("Contact"). The Contact is someone students can report online concerns. The Contact's role is to provide non-judgmental guidance to students about online issues, and act as a contact for students and parents on issues concerning student safety and well-being. Students should report any suspicious, mean or scary things that happen online to them or their friends to the Contact.

The Cyber Safety Team implements a consistent approach to cyber safety practices within the school. It assists students in understanding and managing appropriate use of personal information online. It leads the management of cyber safety issues in the school, audits school policies and procedures, establishes and enacts new policies and procedures to enhance school-wide cyber safety behaviors.

Section 1.12 Sexual Harassment and Procedures

Harassment, Discrimination, Intimidation and Bullying Prevention Policy Complaint with the Safe Place to Learn Act

It is the policy of Encore High School to create and maintain a learning environment where students and employees are treated with dignity, decency and respect. It is also the policy of **Encore High School** to maintain an environment that encourages and fosters appropriate conduct among all persons and respect for individual values. Accordingly, the School is committed to enforcing this Harassment, Discrimination, Intimidation and Bullying Prevention Policy at all levels in order to create an environment free from all forms of discrimination, harassment, intimidation and bullying. Discrimination, harassment, intimidation or bullying based on the following characteristics, whether actual or perceived: race, religious creed (including religious dress and grooming practices), color, national origin (including language use restrictions), immigration status, citizenship status, ancestry, physical disability, mental disability, medical condition, genetic information, marital status, sex (including pregnancy, childbirth, breastfeeding and medical conditions related to pregnancy or childbirth), gender, gender identity, gender expression, age, sexual orientation, military and veteran status, or association with a person or group with one or more of the aforementioned characteristics or any other legally protected category is unlawful and undermines the character and purpose of the School. Such discrimination, harassment, intimidation or bullying violates School policy and will not be tolerated. This policy applies to anyone on campus at the School or those attending School sponsored activities.

Any form of retaliation against anyone who has complained or formally reported discrimination, harassment, intimidation or bullying or against anyone who has participated in an investigation of such a complaint, regardless of whether the complaint relates to the complaining person or someone else, will not be tolerated and violates this policy and the law.

If the School possesses information that could indicate immigration status, citizenship status or national origin information, the School shall not use the acquired information to discriminate against any students or families or bar children from enrolling in or attending school. If parents or guardians choose not to provide information that could indicate their or their children's immigration status, citizenship status or national origin information, the School shall not use such actions as a basis to discriminate against any students or families or bar children from enrolling or attending school.

Each year, the School shall educate students about the negative impact of bullying other students based on their actual or perceived immigration status or their religious beliefs or customs. The School shall also train teachers, staff and personnel to ensure that they are aware of their legal duty to take reasonable steps to eliminate a hostile environment and respond to any incidents of harassment based on the actual or perceived characteristics noted above. Such training shall provide School personnel with the skills to do the following:

- Discuss the varying immigration experiences among members of the student body and school community;
- Discuss bullying-prevention strategies with students, and teach students to recognize the behavior and characteristics of bullying perpetrators and victims;
- Identify the signs of bullying or harassing behavior;
- Take immediate corrective action when bullying is observed; and
- Report incidents to the appropriate authorities, including law enforcement in instances of criminal behavior.

Definitions

Discrimination: Discrimination is adverse treatment of any person based on the protected class or category of persons to whom he/she belongs and such treatment limits students from participating or benefiting from school activities or services.

Harassment: Harassment is unwelcome verbal or physical conduct prohibited by law directed toward, or differential treatment of, a student because of his/her membership (or perceived membership) in any protected group or on any other prohibited basis. The harasser can be a student, a School official or employee, or someone who is not an employee of the School, such as a vendor or parent.

Examples of such conduct include, but are not limited to:

- Offensive or degrading remarks, verbal abuse, or other hostile behavior such as insulting, teasing, mocking, name calling, degrading or ridiculing another person or group
- Racial slurs, derogatory remarks about a person's accent, or display of racially offensive symbols
- Unwelcome or inappropriate physical contact, comments, questions, advances, jokes epithets or demands
- Physical assault or stalking
- Displays or electronic transmission of derogatory, demeaning or hostile materials
- Graphic and written statements, which may include use of cell phones or the Internet

Harassment does not have to include intent to harm, be directed at a specific target or involve repeated incidents. Harassment creates a hostile environment when the conduct is sufficiently severe, pervasive or persistent so as to interfere with or limit a student's ability to participate in or benefit from the services, activities or opportunities offered by the School.

Sexual Harassment: Sexual harassment is a form of harassment based on sex, including sexual harassment, gender harassment and harassment based on pregnancy, childbirth or related medical conditions. It generally involves unwanted sexual advances, or visual, verbal or physical conduct of a sexual nature. This definition includes many forms of offensive behavior and includes gender-based harassment of a person of the same sex as the harasser. The following is a partial list of violations:

- Unwanted sexual advances
- Offering educational benefits in exchange for sexual favors
- Making or threatening reprisals after a negative response to sexual advances
- Visual conduct: leering, making sexual gestures, displaying of suggestive objects or pictures, cartoons or posters
- Verbal conduct: making or using derogatory comments, epithets, slurs and jokes
- Verbal sexual advances or propositions
- Verbal abuse of a sexual nature, graphic verbal commentaries about an individual's body, sexually degrading words used to describe an individual, suggestive or obscene letters, notes or invitations
- Physical conduct: touching, assault, impeding or blocking movements

Intimidation: Intimidation includes adverse actions intended to fill another with fear, to overawe or cow, as through force of personality or by superior display of wealth, talent, etc., or to force another into or deter from some action by inducing fear.

Bullying: Bullying may take place in a variety of hostile acts that are carried out repeatedly over time. The acts involve a real or perceived imbalance of power, with the more powerful child or group attacking those who are less powerful. It may be physical (hitting, kicking, spitting, pushing), verbal (taunting, malicious teasing, name calling, threatening), or psychological (spreading rumors, manipulating social relationships, or promoting social exclusion, extortion or intimidation). Bullying is any severe or pervasive action or conduct directed toward one or more students that have the effect of one or more of the following: 1) places a reasonable student in fear of harm to that student's person or property; 2) causes a reasonable student to experience a substantially detrimental effect on his or her physical or mental health; 3) causes a reasonable student to experience substantial interference with his or her academic performance; 4) causes a reasonable student to experience interference with his or her ability to participate in or benefit from the services, activities or privileges provided by the School.

Other types of bullying:

- Sexual bullying includes many of the actions typical of bullying behavior with the added actions of exhibitionism, voyeurism, sexual propositioning, sexual harassment and sexual abuse (touching, physical contact, sexual assault).
- Bias or hate-motivated bullying is a basic bias against or hate for a person or group. Examples include taunting one's race, religion, national origin, sexual orientation, or physical or mental disabilities. The bullying behavior may also be aggressive, antagonistic, and assaultive.
- Hazing is a form of aggressive behavior that usually involves intimidation and humiliation during an initiation for a student organization or body, club, group or sports team. It may involve conduct that is likely to cause serious bodily injury or personal degradation or disgrace resulting in physical or mental harm to a former, current or prospective pupil. Hazing does not include athletic events or school-sanctioned events.
- Cyberbullying involves bullying conduct that is created or transmitted by means of an electronic device, including, but not limited to, a telephone, wireless telephone or other wireless communication device, computer or pager communicating any of the following: 1) a message, text, sound or image; 2) a post on a social network Internet Web site, including a "Burn Page," an impersonation of another student, and a false profile.

Retaliation: Retaliation is any adverse action taken against a student because he or she filed a charge of harassment, discrimination, intimidation or bullying complaint to the School or another agency or participated in an investigation about the same (such as an internal investigation or lawsuit), including as a witness. Retaliation also includes adverse action taken against someone who is associated with the individual opposing the perceived harassment, discrimination, intimidation or bullying.

Reporting Discrimination, Harassment, Intimidation, Bullying or Retaliation

Any student who believes that he or she has been the victim of discrimination, harassment, intimidation, bullying or retaliation prohibited by this policy, or any student who has witnessed such discrimination, harassment, intimidation, bullying or retaliation, should immediately report the circumstances in accordance with the procedure set forth below. The School will investigate any conduct that violates this policy, even in the absence of a complaint, and take remedial action where appropriate.

A student may make a complaint, written or oral, to any of the individuals listed below:

- Their teacher, school counselor or other school personnel
- The principal of the School

Complaints may be submitted to the Dean of Students by any of the following methods:

- By phone at 760-956-2632
- By email at dean@officerteam.com
- By mail at 16955 Lemon Street, Hesperia, CA 92345

Any teacher, school counselor or other school employee that receives any complaints of misconduct, or personally observes, learns about from others, or reasonably suspects has occurred, shall report the same to the Principal, so that the School may attempt to resolve the claim internally. Any School personnel that witness an act of discrimination, harassment, intimidation, bullying or retaliation shall take immediate steps to intervene when it is safe to do so.

Investigation and Disposition of Complaints

The School will conduct a prompt, thorough and impartial investigation that provides all parties appropriate due process and reaches reasonable conclusions based on the evidence collected. The investigation, conducted by a qualified investigator(s) (who may be a School employee), will include an interview with the alleged student-victim and his/her parent(s)/guardian(s). It may also include interviews with the person who made the initial report, the complainant (if not the alleged victim), the alleged wrongdoer and/or any other person who may have information regarding the incident, each of whom are encouraged to cooperate with any investigation. The investigator may also review any relevant documents.

The School will endeavor to complete its investigation within thirty (30) days of a report of discrimination, harassment, intimidation, bullying or retaliation.

Confidentiality of the complaint and investigation will be kept by the School to the extent possible, but note that the investigation will not be completely confidential. The School shall ensure confidentiality with respect to a student's or family's immigration status.

The investigator (if a third party) will report his/her findings to the Principal and/or Board of Directors. Where the investigator concludes that a violation of this policy has occurred, the Principal and/or Board of Directors will take prompt and appropriate redial action, including disciplinary action. Depending upon the circumstances, disciplinary action may include, but is not limited to suspension and/or recommendation for expulsion. Discipline for a violation of this policy is not progressive, so a first violation of this policy may warrant suspension or a recommendation for expulsion.

Every complaint will trigger the creation of an investigatory file. The investigatory file will consist of the initial complaint, the final investigative report, including a record of the remedial action to be taken, if any, and all documents created, used or reviewed during the investigation.

At the conclusion of the investigation, the Principal shall notify the complainant of the manner in which it has resolved the matter. If, within 30 days after notification of resolution, the complainant does not agree with the resolution, the complainant may appeal the matter to the Board of Directors of the School by filing a notice of appeal stating the reasons for the appeal and specific disagreement with the School's resolution of the complaint. The Board of Directors will provide the student with a final decision of the School's resolution 5 days after the Board of Directors' next regularly scheduled board meeting. If the student does not agree with the final determination of the Board of Directors, the student may appeal to

the California Department of Education using the appeal process adopted in the School's Uniform Complaint Procedures.

Parental Notification:

Each year, the School shall notify parents and guardians of their children's right to a free public education, regardless of immigration status or religious beliefs. This information shall include information related to the "Know Your Rights" immigration enforcement established by the California Attorney General. The School shall also inform students who are the victims of hate crimes of their right to report such crimes.

Section 1.13 Students Organizations

Board Philosophy

The Board recognizes the importance of allowing students to organize and participate in student organizations for purposes and activities that will forward the betterment of the school and its community.

Student Government

If appropriate, the School may establish a student government so long as a faculty member will supervise such activities and ensure compliance with Board requirements and other applicable lawful regulations. The CEO or designee may establish a fair process for the nomination and election of officer for President, Vice President, Secretary and Treasurer. There shall be a minimum of two class representatives, to be selected by procedures to be developed at the discretion of the faculty of the participating classes. Meetings shall be held in a manner and at times deemed necessary by the student government. Meetings of the student government body shall create rules for the conduct of meetings, which may be modeled after Robert's Rules of Order or another formal meeting protocol. However, the body shall generally determine all other rules for its operation and activities consistent with the established rules of the School and the Board.

Fundraising

All funds raised by any student organization shall be supervised under the name of the School. The School shall also be responsible to periodically audit the funds of the organization. All fundraising must receive prior approval of the CEO and in cases when deemed necessary by the CEO, Board approval will be required. Further, fundraising activities shall not be conducted during instructional time.

Use of School Facilities

The use of school facilities by student organizations will be subject to reasonable rules established by the Board. Students interested in initiating a meeting on school premises shall submit a request in writing to the school Principal. The request should state the name of the person requesting the meeting, the name of the group or type of group requesting the meeting, the number of persons expected to attend, the time requested, and the length of time for the meeting. The Principal or designee shall review the written application and determine, which, if any room is available to accommodate the request. Requests for use shall be presented to the Principal seven school days in advance of the date requested for use. The Principal shall assign a teacher, administrator or other employee to a meeting for “custodial” purposes. The employee shall not participate in the meetings, sponsor the meeting or attempt to influence the form or content of the meeting.

The granting of use of school facilities does not mean the School sponsors or endorses the activities of any student group.

Revocation of Privileges

Student groups and individual students meeting on school property or otherwise at a school sponsored event may have their privilege to meet revoked if they engage in conduct that violates this policy, disruptive to the educational process, damages school property or violative of any law. Student organizations or their members shall not engage in any activity which coerces, pressures, embarrasses or unduly influences other students to participate in any meeting.

Section 1.14 Activities of Military Recruiters on Campus

Campus Access

Unless a parent/guardian has requested in writing that a student’s information be withheld from disclosure, the Charter School shall provide military recruiters the same access to the Charter School’s students as is provided generally to post-secondary educational institutions or to prospective employers.

Military recruiters must be from one of the following military organizations:

Air Force
Air Force Reserve
Air Force National Guard
Air Force ROTC
Army
Army Reserve
Army National Guard
Army ROTC
Coast Guard
Coast Guard Reserve
Navy
Navy Reserve
Navy ROTC
Marine Corps
Marine Corps Reserve

Section 1.15 Parent Involvement Policies and Parent School Compact

Introduction

Research has shown that the attitudes, behavior and achievement of children are enhanced when parents or other caregivers are involved in their children’s education. To that end, **Encore Education Corporation** (the “LEA”) has adopted this parent and family member engagement policy in order to promote learning and provide a more positive learning experience for the students of its schools.³ This policy has also been incorporated into the LEA’s plan developed pursuant to federal law, and submitted to the California Department of Education with the LEA’s Consolidated Application.

Involvement in Drafting the LEA Plan

Parents and family members of participating children will be involved in the development of the LEA plan required by federal law. On an annual basis, Encore submit the plan to the Parent Council for review and suggested changes before the plan is submitted to the California Department of Education (CDE) with the Consolidated Application. In addition, all parents of participating children will annually be invited to review the LEA plan and submit comments.

³ Within this policy, the word “parent” is employed. This word is intended to reach any caregiver of students enrolled in the LEA’s school, including but not limited to, parents, guardians, grandparents, aunts, uncles, foster parents, stepparents, etc.

If the plan is not satisfactory to the parents of participating children, Encore will submit any comments from parents of participating children with the plan when it is submitted to the CDE.

Coordination, Technical Assistance, and Other Support

ENcore will provide the coordination, technical assistance and other support necessary to assist its participating schools in planning and implementing effective parent and family member engagement activities to improve student academic achievement and school performance in the following ways:

- **Encore** will collaborate with each **Administrator** of each of the schools to devise a timeline for parental involvement activities throughout the school year and follow up with the schools to ensure that the activities occur.
- **Encore** will provide its schools with the necessary technical assistance for planning and implementing effective parent involvement activities to improve student academic achievement and school performance.

Building Capacity for Involvement

Standards, Assessments, Title I Requirements, Monitoring Progress and Improving Student Achievement

In order to ensure effective parental involvement and support a partnership among the LEA, the schools, parents and the community to improve student academic achievement, the LEA will provide the following programs to assist parents in understanding the challenging State academic standards, State student academic achievement standards, State and local academic assessments, Title I requirements, and how to monitor their child's progress and work with educators to improve the academic achievement of their children (collectively referred to "Standards and Requirements"):

- Encore will seek input from the Parent Council on ways to assist parents to understand the Standards and Requirements.
- **Encore** will include parent representatives in its board committees.
- Regular PAC meetings will be held by the Dean of Academics at each school to discuss how parents can work with educators to improve their child's academic achievement.

Helping Parents to Work with their Children

In an effort to foster parental involvement, Encore will provide materials and training to help parents to work with their children to improve their children's achievement through the following programs:

- **Encore** will hold quarterly classes for parents and students to learn how to use computers and the internet in accordance with the School's internet use policy. For parents who cannot attend the classes, the LEA will provide **10** computers to take home for evening and weekend use, after participating in an orientation regarding basic computer use. Encore will provide materials describing how to use the computers. The training will enable parents to access their children's homework, communicate with teachers, and review information posted about the school.

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- Encore will provide quarterly seminars on parenting skills and parent-child communication.
- The school's psychologist will work with parents to better understand their children and the issues facing them.
- **Encore** will train parents how to tutor their children in the school.

Education on Parent Involvement

The LEA will annually educate teachers, pupil services personnel, principals and other staff, with the assistance of parents, in the value and utility of contributions of parents, and in how to reach out to, communicate with, and work with parents as equal partners, implement and coordinate parent programs and build ties between parents and the School.

- A survey will be sent home to parents of participating students that solicits information on what skills each parent has to offer the LEA and what types of parental involvement programs in which parents would most likely participate.

Other Optional Parent Participation

Encore will involve parents in the development of the training regarding the importance of parent involvement for teachers, principals and other educators to improve the effectiveness of such training by **the Dean of Students and the Dean of Academics**

Coordination with Other Programs

Encore shall, to the extent feasible and appropriate, coordinate and integrate parent involvement programs and activities with other federal, state and local programs, including public preschool programs and conduct other activities, such as parent resource centers, that encourage and support parents in more fully participating in the education of their children.

Annual Evaluation

Encore, with the involvement of parents, shall conduct an annual evaluation of the content and effectiveness of this family involvement policy in improving the academic quality of the schools served under Title I, Part A, including identifying barriers to greater participation by parents in activities under federal law. Encore will pay particular attention to parents who are economically disadvantaged, are disabled, have limited English proficiency, have limited literacy, or are of any racial or ethnic minority background. Encore will use the findings of such evaluation to design strategies for more effective parental involvement and to revise, if necessary, this family involvement policy.

Title I, Part A Program Involvement

In order to involve parents in an organized, ongoing and timely way in the activities of schools served under Title I, Part A, Encore will involve parents of participating students as identified in each school level policy. Encore will monitor each school quarterly to ensure that the parent involvement policy at its school site is being implemented. A copy of each school level policy is attached hereto for reference.

[Involvement of Parents of Limited English Proficient Students, Disabled Parents and Parents of Migratory Children](#)

Encore shall implement an effective means of outreach to parents and family members of limited English proficient students to inform them regarding how they can be involved in the education of their children, and be active participants in assisting their children to attain English proficiency, achieve at high levels in core academic subjects and meet challenging State academic achievement standards and State academic content standards expected of all student. To accomplish this goal, the LEA will do the following:

- Encore will hold regular meetings, and send notice of these meetings, for the purpose of formulating and responding to recommendations from parents of participating children.
- The LEA will provide language translators at parent meetings to the extent practicable upon request.

The LEA will provide full opportunities for participation of parents with disabilities and parents of migratory children.

[Notices](#)

In accordance with federal law, Encore will provide the following notices to parents of children attending Title I, Part A schools:

- Annual report card;
- A notice regarding the parent's right to request information regarding the following:
 - Professional qualifications of the student's classroom teachers;
 - The level of achievement and academic growth of the student, if applicable and available, on each of the State academic assessments and timely notice that the student has been assigned, or has been taught for 4 or more consecutive weeks by, a teacher who does not meet applicable State certification or licensure requirements at the grade level and subject area in which the teacher has been assigned.
 - Information regarding any State or LEA policy regarding student participation in any assessments mandated by federal law and by the State and LEA, which shall include a policy, procedure or parental right to opt the child out of such assessment, where applicable.
- The notice regarding language instruction programs.
- Any other notices required by law.

Miscellaneous

Encore shall ensure that all information related to Encore and parent programs, meetings and other activities is sent to the parents of participating children in a format and, to the extent practicable, in a language the parents can understand.

Encore will provide other reasonable support for parental involvement activities as requested by parents.

Section 1.16 Homeless Education Policy

The Governing Board of **Encore Education Corporation / Encore High School** (the “Charter School”) desires to ensure that homeless students are provided equal access to the same free, appropriate public education provided to other children and youth. Homeless students will be given access to the education and other services that such students need to ensure that they have an opportunity to meet the same challenging State student academic achievement standards to which all students are held. Homeless students will not be stigmatized or segregated in a separate school or program based on the student’s status as homeless.

Definitions

- **Homeless children and youths** means individuals who lack a fixed, regular and adequate nighttime residence and includes children and youths:
 - Who are sharing the housing of other persons due to loss of housing, economic hardship or a similar reason; are living in motels, hotels, trailer parks (not including mobile home parks), or camping grounds due to the lack of alternative adequate accommodations; are living in emergency or transitional shelters; or are abandoned in hospitals;
 - Who have a primary nighttime residence that is a public or private place not designated for or ordinarily used as a regular sleeping accommodation for human beings;
 - Who are living in cars, parks, public spaces, abandoned buildings, substandard housing, bus or train stations, or similar settings;
 - Who are migratory children who qualify as homeless for purposes of this part because the children are living in circumstances described above.
- **Unaccompanied youth** includes a youth not in the physical custody of a parent or guardian.
- **The Charter School is the school of origin** when the student attended the Charter School when permanently housed or was last enrolled when the student became homeless. The

Charter School will not be considered the school of origin when it is contrary to the wishes of a student's parent(s) or guardian(s), or is not in the best interest of the student.

- In determining the best interest of the child or youth, the School shall:
 - Presume that keeping the child or youth in the school of origin is in the best interest of the child or youth, less it is contrary to the request of the child's or youth's parent or guardian, or unaccompanied youth;
 - Consider student-centered factors related to the child's or youth's best interest, including factors related to the impact of mobility on achievement, education, health, and safety of homeless children and youth, giving priority to the request of the child's or youth's parent or guardian or unaccompanied youth;
 - If, after conducting the best interest determination based on consideration of the presumption identified above and the student-centered factors identified above, the School determines that it is not in the child's or youth's best interest to attend the School, the School shall provide the child's or youth's parent or guardian or the unaccompanied youth with a written explanation of the reasons for its determination, in a manner and form understandable to such parent, guardian, or unaccompanied youth, including information regarding the right to appeal; and
 - In the case of an unaccompanied youth, ensure that the School liaison assists in placement or enrollment decisions, gives priority to the views of such unaccompanied youth and provides notice to such youth of the right to appeal.

A child or youth or unaccompanied youth shall be considered homeless for as long as he/she is in a living situation described above.

Homeless Liaison

The School's homeless liaison is: Head Counselor. The School's homeless liaison is required to do all of the following:

- Ensure that homeless children and youths are identified by school personnel through outreach and coordination activities with other entities and agencies;
- Ensure that homeless children and youth enroll in, and have a full and equal opportunity to succeed in the School;
- Ensure that homeless children and youths have access to and receive educational services for which such families, children, and youth are eligible, including Head Start programs (including Early Head Start Programs) and early intervention services under part C of the Individuals with Disabilities Education Act and other preschool programs administered by the School, and referrals to health care services, dental services, mental health and

substance abuse services, housing services and other appropriate services;

- Ensure that the parents or guardians of homeless children and youths are informed of the educational and related opportunities available to their children and are provided with meaningful opportunities to participate in the education of their children;
- Ensure that enrollment disputes are mediated in accordance with the dispute resolution process outlined below;
- Ensure that public notice of the educational rights of homeless children and youths is disseminated in locations frequented by parents or guardians, including schools, shelters, public libraries and soup kitchens, in a manner and form understandable to the parents and guardians of homeless children and youths, and unaccompanied youths;
- Ensure that the parent or guardian of a homeless student, and any unaccompanied youth, is fully informed of all transportation services, including transportation to the school of origin and is assisted in accessing transportation to the school;
- Ensure that school personnel providing services participate in professional development and other technical support as determined appropriate by the State Coordinator;
- Ensure that unaccompanied youths 1) are enrolled in school; 2) have opportunities to meet the same challenging State academic standards as the State establishes for other children and youth, including implementation of procedures to identify and remove barriers that prevent youths from receiving appropriate credit for full or partial coursework satisfactorily completed while attending a prior school; and 3) are informed of their status as independent students and that the youths may obtain assistance from the liaison to receive verification of such status for purposes of the Free Application for Federal Student Aid.

Enrollment

All homeless students are required to follow the school's process for enrolling students, including filling out and submitting the school's enrollment packet on time. As with all students, enrollment depends upon availability. In the event of an oversubscription in a grade, homeless students will participate in the lottery as with any other student.

If the homeless student seeking to enroll is unable to produce records normally required for enrollment, such as previous academic records, medical records, proof of residency or other documentation, this will not serve as a basis for non-enrollment. Provided that the enrollment process has been followed in all other respects, a homeless student will be enrolled in the School despite the missing paper work. Upon enrollment, the School will contact the school last attended by the students to obtain relevant academic and other records.

If the student needs to obtain immunizations, or immunization or medical records, the School will immediately refer the parent or guardian of the student, or the unaccompanied youth, to the Homeless Liaison, who shall assist in obtaining necessary immunizations, or immunization or medical records.

Enrollment Disputes and the Dispute Resolution Process

If a dispute arises over enrollment in the Charter School of a homeless student, the student will be immediately enrolled to the Charter School in which enrollment is sought, pending resolution of the dispute. “Enrolled” means attending classes and participating fully in school activities.

The Charter School will refer the student and/or his/her parents or guardians to the Homeless Liaison, who will carry out the dispute resolution in accordance with the process set forth below, as expeditiously as possible after receiving notice of the dispute. In the case of an unaccompanied youth, the Homeless Liaison will ensure that the youth is immediately enrolled in school pending resolution of the dispute.

Parents, guardians and unaccompanied youth may provide written or oral documentation to support their positions about enrollment and may seek assistance of social services, advocates, and/or service providers in the dispute process.

The Charter School will provide the parent or guardian of the student with a written explanation of the Charter School’s decision regarding enrollment, including the rights of the parent, guardian or unaccompanied youth’s appeal the decision. The written explanation will be complete, as brief as possible, simply stated and provided in a language that the parent, guardian or unaccompanied youth can understand.

If the dispute remains unresolved at the Charter School level or is appealed, then the Charter School Homeless Liaison will forward all written documentation and related paperwork to the homeless liaison at the county office of education (COE). The COE’s homeless liaison will review these materials and determine the school selection or enrollment decision within five (5) working days of receipt of the materials. The COE homeless liaison will notify the Charter School and parent/guardian/unaccompanied youth of the decision.

If the dispute remains unresolved at the COE level or is appealed to the State, then the COE homeless liaison will forward all written documentation and related paperwork to the State Homeless Coordinator. Upon review, the CDE will notify the parent/guardian/unaccompanied youth of the decision relating enrollment in the Charter School within ten working days of receipt of the materials.

Transportation

The Charter School will provide or arrange for transportation of a homeless student, at the request of the parent, guardian or Homeless Liaison, to the Charter School when the Charter School is the school of origin. If the student begins living in an area served by another local educational agency while continuing his/her education at the Charter School, the Charter School will contact that local educational agency to agree upon a method to apportion the responsibility and costs for providing the student with transportation to and from the Charter School.

Comparable Education Services

Each homeless student will be provided access to services comparable to services offered to other students in the Charter School, including but not limited to the following:

- Transportation
- Educational services for which the homeless student meets federal, state and local program eligibility criteria
- Programs in career and technical education
- School nutrition programs

Section 1.17 Notice of Non-Discrimination

Encore High School / Encore Education Corporation does not discriminate on the basis of race, color, national origin, sex, disability, age, or any other legally protected category in its programs and activities and provides equal access to the Boy Scouts and other designated youth groups. The following person(s) has been designated to handle inquiries regarding the non-discrimination policies:

Name and/or Title: Ashlin Barkdull, Executive Manager

Address: 16955 Lemon Street, Hesperia CA 92345

Telephone No.: 760-949-2036

For further information on notice of non-discrimination, visit <http://wdcrobcolp01.ed.gov/CFAPPS/OCR/contactus.cfm> for the address and phone number of the office that serves your area, or call 1-800-421-3481.

Section 1.18 Immigration Enforcement Policy

Responding to On-Campus Immigration Enforcement

Charter school personnel shall notify the CEO of any request by an immigration or law-enforcement officer for school or student access, requests for review of school documents, or requests of the services of lawful subpoenas, petitions, complaints etc., as soon as possible.

In addition, if an officer appears on campus specifically for immigration-enforcement purposes, charter school personnel must take the following actions:

1. Advise the officer that school personnel must have the Director review written notification prior to beginning with request;
2. Ask to see (and make a copy of or note) the officer's name and badge number;
3. Ask the officer for her/his reason for being on school grounds and document it;
4. Ask the officer to produce any documentation that authorizes school access;
5. Make copies and retain a copy of all documents provided by the officer. Retain one copy for school records;
6. If the officer asserts that special exigent circumstances exist and demands immediate access to the campus, school personnel should comply and contact the Director.

If the officer does not declare that exigent circumstances exist, school personnel shall inform the officer that the school must consult its own legal counsel before proceeding. In the event the officer presents a federal judicial warrant (search and seizure warrant or arrest warrant), consultation with the School's legal counsel shall be made before providing the agent access to the person or materials specified in the warrant if feasible.

School personnel should not consent to access by an immigration-enforcement officer, except as described above. At the same time, personnel shall never physically impede an officer, even if the officer appears to be exceeding the authorization given under a warrant or other document. If the officer enters without consent, personnel shall document his or her actions while on campus.

School personnel shall provide notes of the interaction to the charter school's legal counsel and provide the governing board a report of the interaction as timely as possible. These notes must include, but are not limited to:

1. List or copy of the officer's credentials and contact information;
2. List of all school personnel who communicated with the officer;
3. Details of the officer's request;
4. Information on whether the officer presented a warrant or subpoena to accompany his/her request, the information/access requested and proof that the warrant was/wasn't signed;
5. Charter school personnel's response to the officer's request;
6. Any further action taken by the officer;
7. Photo or copy of all/any information presented by the agent.

Any attempt by a law-enforcement officer to access a school site or a student for immigration-enforcement purposes should be reported to the Bureau of Children's Justice in the California Department of Justice at BCJ@doj.ca.gov

Parental Notification

Before a student can be interview or searched by any officer seeking to enforce civil immigration laws at the charter school, charter school personnel must receive consent from the student's parent or guardian,

unless the officer presents a valid, effective warrant signed by a judge or a valid, effective court order, stating otherwise.

Charter school personnel must immediately notify the student's parents or guardians if a law-enforcement officer requests or gains access to a student for immigration-enforcement purposes unless that access was in compliance with a warrant or subpoena that restricts the disclosure of the information to the parent or guardian.

Section 1.19 Suicide Prevention Policy

The Governing Board recognizes that suicide is a leading cause of death among youth and that school personnel who regularly interact with students are often in a position to recognize the warning signs of suicide and to offer appropriate referral and/or assistance. To attempt to reduce suicidal behavior and its impact on students and families, the School Director or designee shall develop measures and strategies for suicide prevention, intervention, and postvention.

The purpose of this policy is to protect the health and well-being of all district students by having procedures in place to prevent, assess the risk of, intervene in, and respond to suicide.

In developing measures and strategies for use by the School, the School Director or designee may consult with school health professionals, school counselors, school psychologists, school social workers, administrators, other staff, parents/guardians, students, local health agencies, mental health professionals, and community organizations.

Such measures shall include, but are not limited to:

1. Maintaining a safe school environment designed to prevent violence, bullying, and the abuse of alcohol and other drugs.
2. Staff development on suicide awareness and prevention. Staff shall include teachers, counselors, administrators and all other School employees who interact with students.
3. Creating a protocol for response for staff to assist students at risk of suicide.
4. Instruction to students in problem solving and coping skills to promote students' mental, emotional and social health and well-being, as well as instruction in recognizing and appropriately responding to warning signs of suicidal intent in others.
5. Designing programs to promote a positive school climate that enhances students' feelings of connectedness with the school.
6. Strategies to engage parents/guardians, including the provision of information regarding risk factors and warning signs of suicide, the severity of the youth suicide problem, the district's suicide prevention curriculum, basic steps for helping suicidal youth, and/or school and community resources that can help youth in crisis

ENCORE SCHOOL BOARD POLICIES

As appropriate, these measures and strategies shall specifically address the needs of students who are at high risk of suicide, including, but not limited to, students who are bereaved by suicide; students with disabilities, mental illness, or substance use disorders; students who are experiencing homelessness or who are in out-of-home settings such as foster care; and students who are lesbian, gay, bisexual, transgender, or questioning youth.

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WEB SITES

K–12 Toolkit for Mental Health Promotion and Suicide Prevention <http://www.heardalliance.org/wp-content/uploads/HEARDToolkit2017.pdf>

Trevor Project: <https://www.thetrevorproject.org/wp-content/uploads/2017/09/District-Policy.pdf>

U.S. Department of Health and Human Services, Substance Abuse and Mental Health Services Administration: <http://www.samhsa.gov>



Exhibit
7.3

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

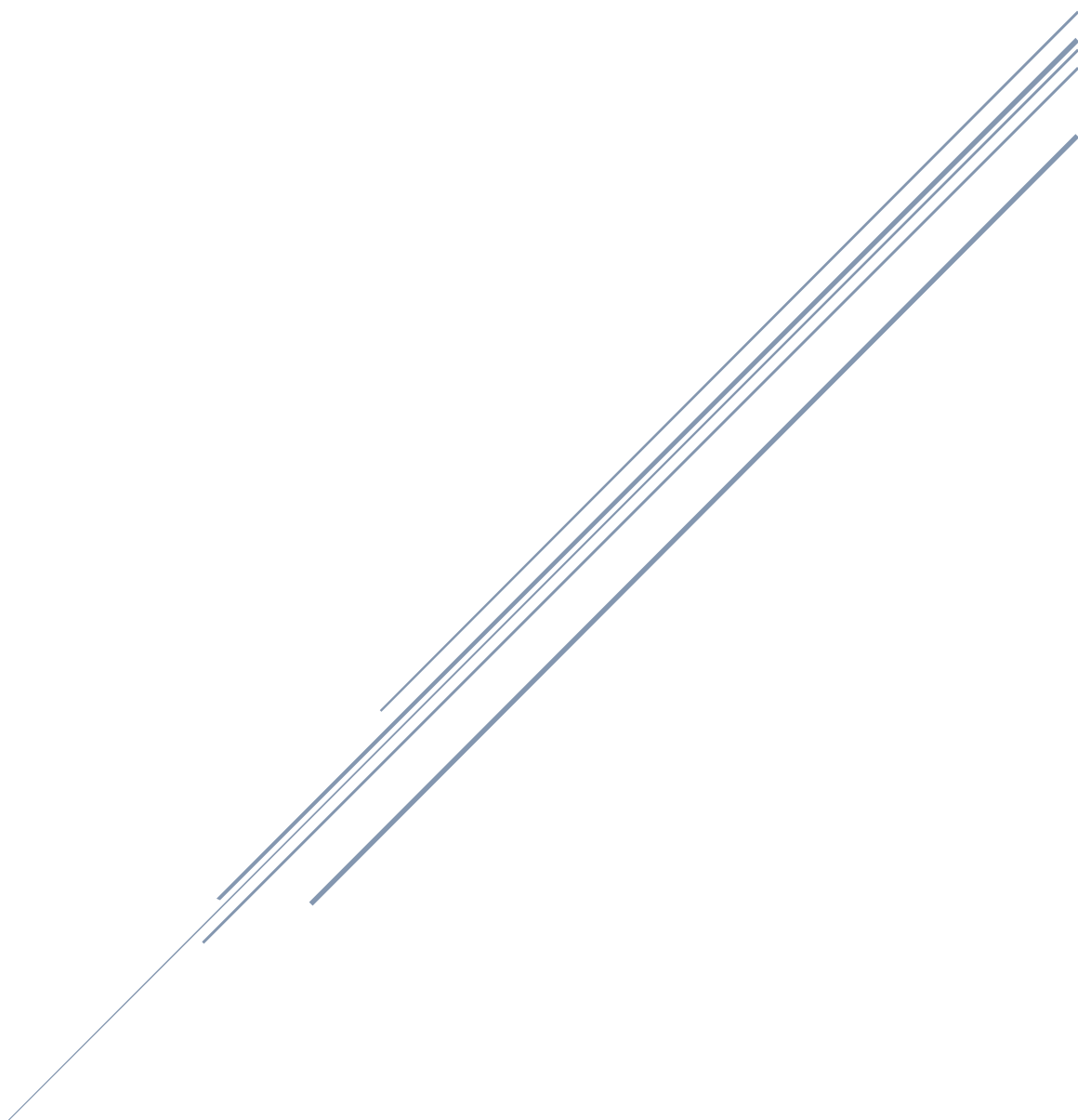
Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Vote for Approval – Updated adoption of Encore Employee Handbook – Hesperia and Riverside –

ENCORE EDUCATION CORPORATION

Employee Handbook



Annual Adoption April 15, 2019
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April 19, 2019

WHO'S WHO WITHIN THE EXECUTIVE OFFICES

CEO – Denise Griffin, cell 760-605-1377, ceo@officerteam.com

COO – John Griffin, cell 760-605-3386, jgriffin@officerteam.com

Executive Manager – Ashlin Barkdull, 760-949-2036, abarkdull@encorehighschool.com

Human Resources – Ashley Warner 760-949-2036, awarner@encorehighschool.com

Risk Manager – Curtis Peterson 760-949-2036, cpeterson@encorehighschool.com

Transportation Manager – Joe Thibodeaux 760-949-2036, jthibodeaux@encorehighschool.com

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Encore Education Corporation Employee Handbook

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Article I. Employee Handbook

Section 1.09 Introduction

This Handbook summarizes the **Encore Education Corporation** Charter School's (hereinafter referred to as "School" or "Company") personnel policies applicable to all employees. Please review these policies carefully. If you have any questions about the policies outlined in this Handbook, or if you have any other personnel related questions, whether related to policies specifically addressed in this Handbook, please consult **Human Resources or the Executive Manager in charge of Human Resources**.

This Handbook is intended only as a guide to the School's personnel policies, outlining and highlighting those policies and practices. It is not, therefore, intended to create any expectations of continued employment, or an employment contract, express or implied. This Handbook supersedes any previously issued handbooks, policies, benefit statements and/or memoranda, whether written or verbal, including those that are inconsistent with the policies described herein.

With the exception of the at-will employment status of its employees, the School reserves the right to alter, modify, amend, delete and/or supplement any employment policy or practice (including, but not limited to, areas involving hiring policies and procedures, general work place policies, hours of work, overtime and attendance, standards of conduct, employee benefits, employment evaluation and separation) with or without notice to you. Only the CEO with the written approval of the Encore School Board may alter the at-will employment status of any of its employees.

Once you have reviewed this Handbook, please sign the two employee acknowledgement forms at the end of this Handbook, keep one for your files and provide the other to Human Resources or the Executive Manager of Human Resources. This signed acknowledgement demonstrates to the School that you have read, understand and agree to comply with the policies outlined in the Handbook.

Section 1.10 Hiring Policies and Procedures

(a) At Will Employment

The School is an at-will employer. This Handbook does not in any way reflect a modification to this policy and does not reflect a contract of employment, either express or implied, between you and the School. Accordingly, either you or the School may terminate this relationship at any time, for any reason, with or without cause, and with or without prior notice.

Nothing contained in this Handbook, employment applications, School memoranda or other materials provided to any employee in connection with his/her employment shall require the School to have "cause" or reason to terminate an employee or otherwise restrict the School's right to terminate an employee at any time for any reason. No School representative is authorized to modify this policy for any employee, unless in writing, signed by both the **Chief Executive Officer, CEO** and approved in writing by the Board of Directors.

(b) Equal Employment Opportunity Policy

The School is an equal opportunity employer. It is the policy of the School to afford equal employment and advancement opportunities to all qualified individuals without regard to race, religious creed, color, national origin, ethnicity, ancestry, sex, sexual orientation, age, physical or mental disability, genetic information, gender, gender identity and expression, gender related appearance and behavior, marital status, citizenship status, medical condition, military and veteran status or any other legally protected status. This policy extends to all employees and to all aspects of the employment relationship, including the hiring of new employees and the training, transfer, promotion, compensation and benefits of existing employees. Furthermore, the School prohibits all unlawful discrimination against any employee or applicant for employment in its programs or activities based on race, color, religion, sex, gender, ethnic group identification, age, national origin, ancestry, genetic characteristics, mental or physical disability, marital status, sexual orientation or other category protected by law.

To comply with applicable laws ensuring equal employment opportunities to qualified individuals with a disability, the School will make reasonable accommodations for the known physical or mental limitations of an otherwise qualified individual with a disability who is an applicant or an employee unless undue hardship would result. In order to perform the essential functions of the job, any applicant or employee requiring an accommodation should contact **Human Resources or the Executive Manager of Human Resources** and request such an accommodation.

If you believe prohibited discrimination has occurred, please contact your direct supervisor or **Human Resources** immediately. Reports will be investigated and appropriate corrective action will be taken.

(c) Immigration Compliance

The School does not discriminate against any individual because of his or her national origin, citizenship or intent to become a U.S. citizen in compliance with the Immigration Reform and Control Act of 1986. It is, however, the policy of the School to only employ those individuals that are authorized to work in the United States. In furtherance thereof, the School requires each prospective employee to provide documents verifying his or her identity and authorization to be legally employed in the United States. The employee will also be required to sign a legal verification attesting to her/his authorization to be legally employed in the United States.

(d) Employee Classification

The School's employees are classified in the following categories: Exempt, non-exempt, and full-time, part-time or temporary.

Exempt: Exempt employees are those employees with job assignments that meet exemption tests under state and federal law making them exempt from overtime pay requirements. Exempt employees are compensated on a salary basis, not pursuant to overtime pay requirements.

Non-Exempt: Non-exempt employees are those employees with job assignments that do not meet exemption tests under state or federal law. Thus, these employees are paid overtime wages for overtime worked in accordance with the law.

Full Time: Full time employees are those employees who are scheduled to work at least 36 hours in a week.

Part Time: Part time employees are those employees who are scheduled to work up to 35 hours in a week.

Temporary: Temporary employees are those employees who are hired for a limited time period, or for a specific project, and usually are not employed more than 1 month.

Part time and temporary employees are not entitled to benefits provided by the School, except as required by law. Independent contractors, consultants and leased employees (i.e., those working for an employment agency) are not employees of the School and are not eligible for benefits provided by the School. If you have any questions about your classification, please consult with **Human Resources**

(e) First 90 Days of Employment

Except as required by law and as otherwise identified in this handbook, during the first 90 days of employment for every employee, irrespective of classification, employees will not be eligible for or accrue any benefits. Please see the School's separate health plan eligibility requirements and sick leave accrual policy. The inclusion of the initial 90 day period does not change the at-will status of the School's employees.

(f) Relationships Between Employees

While the School's policies do not permit discrimination based on an individual's marital status, the individual's relations to another School employee or his or her lawful off duty conduct, some situations can create conflicts of interest requiring the School to take the employee's relationship with another employee into account.

An employee should not be in a supervisory role with another employee who is a relative (i.e., sibling, parent, spouse, domestic partner, etc.). Supervisors should avoid situations that result in actual or perceived conflicts of interest with supervised employees and situations of favoritism.

A supervisor should avoid forming special social relationships or dating employees under his or her direct supervision, or with other employees that would create actual or perceived conflicts of interest and situations of favoritism. If such relationship arises, both employees shall notify the School so that appropriate measures can be taken to prevent conflicts of interest or favoritism.

The School reserves the right to take appropriate action if employee relationships interfere with the safety, morale or security of the School, or if the relationships create an actual or perceived conflict of interest or favoritism.

Any conflicts of this nature must be reported to the Encore School Board. The Encore School Board is responsible for extreme cases and must approve specific conflicts annually.

(g) Certification and Licensure of Instructional Staff

Each of the School's core academic teachers is required to hold a current California Commission on Teacher Credentialing certificate, permit or other document equivalent to that which a teacher in other public schools would be required to hold and may be required to meet certain federal requirements related to subject-matter expertise in order to meet federal requirements for "highly qualified teachers." Paraprofessional staff may also be required to document that they meet federal requirements for paraprofessional staff.

For non-core instructors, they will be required to complete a CTE credential by the completion of their second full year of instruction in their arts / sports / CTE course.

It is the responsibility and a condition of continued employment of all instructional staff, including teachers, instructors, and paraprofessionals to maintain and keep current such certificates, permits or other documentation and provide to the **Human Resources Office** no later than the close of business on the first day the employee reports for duty for new employees, and no later than the close of business two days after the School provides the employee with its reasonable assurance of continued employment for the next school year. If an instructional staff employee believes that he or she is assigned to teach in a subject in which he or she does not have subject matter competence, the employee should immediately report the same to **Human Resources**. Staff members who are required to meet these state and federal certification, expertise, and related requirements must maintain such qualifications as a condition of employment at the School. Nothing in this section is intended to alter the at-will status of the employee's employment. Page | 9

(h) Tuberculosis Testing

Except as provided below, no person shall be employed by the School unless the employee has submitted proof of submission to a tuberculosis risk assessment within the past 60 days, and if tuberculosis risk factors are identified, has been examined to determine that he/she is free of infectious tuberculosis. If no risk factors are identified, an examination is not required. Employees transferring from other public or private schools within the State of California must either provide proof of an assessment and clearance within the previous 60 days or a verification from the previous employer that the person has a certificate on file showing that the person is free from infectious tuberculosis within the last four years.

Employees who have no identified risk factors or who test negative for tuberculosis infection shall be required to undergo the tuberculosis risk assessment, and if risk factors are identified, the examination, at least once each four years (or more often if directed by the governing board upon the recommendation of the local health officer.)

The tuberculosis test shall consist of an approved intradermal tuberculin test or any other test for tuberculosis infection that is recommended by the federal Centers for Diseases Control and Prevention and licensed by the federal Food and Drug Administration, which if positive shall be followed by an X-ray of the lungs in accordance with the Health and Safety Code.

The examination for applicants for employment is a condition of initial employment. Therefore, the expense incident thereto shall be borne by the applicant. The cost of the examination required of existing employees shall be a reimbursable expense. Employees should follow the School's reimbursement procedures.

(i) Criminal Background Checks

As a condition of employment, the School requires all applicants for employment to submit two sets of fingerprints to the Department of Justice for the purpose of obtaining criminal record summary information from the Department of Justice and Federal Bureau of Investigation. The School will not employ a person who has been convicted of a violent or serious felony or a person who would be prohibited from employment by a public

school district because of his or her conviction for any crime, unless an applicable exception applies. The School will not employ any applicant until the Department of Justice completes its check of the state criminal history file as provided by law. The School shall also request subsequent arrest notification from the Department of Justice and take all necessary action based upon such further notification.

(j) [Mandated Reporter Training](#)

All employees who are mandated reporters, as defined in the California Penal Code, are required to participate in approved mandated reported training provided by the School within six weeks of the employee's hire date and annually thereafter within the first six weeks of each school year. If the employee attends an approved mandated reporter training that is not offered by the school using a sign-in sheet confirming participation, the employee is required to provide a copy of any certificate of completion to the human resources department of the School after completion. Education Code 44691

Section 1.11 General Workplace Policies

(a) Prohibition of Harassment/Discrimination and Protection Against Retaliation

Under California law, an employer must take all reasonable steps necessary to prevent discrimination and harassment from occurring. In addition to the general prohibition of harassment for employers, the Education Code prohibits harassment in educational institutions.

(b) Policy

The School is committed to providing a workplace and educational environment free of sexual harassment, as well as harassment and discrimination based on such factors as race, religion, creed, color, ethnicity, national origin, ancestry, age, medical condition, genetic information, gender identity and expression, gender related appearance and behavior, marital status, sex, sexual orientation, citizenship status, disability, military and veteran status, status as a victim of the crimes enumerated in Labor Code section 230.5, or any other category protected by law. The School will not condone or tolerate harassment or discrimination of any type by any employee, whether supervisory or co-employee, against an employee, third party vendor or student. The School also does not condone or tolerate harassment or discrimination of its employees by any third parties or students. The School will promptly and thoroughly investigate any complaint of harassment or discrimination and take appropriate corrective action, if warranted.

The School will take all reasonable steps to prevent discrimination and unlawful harassment from occurring. Sexual or other unlawful harassment in employment violates the School's policy and is prohibited under Title VII of the Civil Rights Act (42 U.S.C. sections 2000e, *et seq.*) and the California Fair Employment and Housing Act (Govt. Code sections 12940, *et seq.*).

(c) Definition of Harassment

Harassment includes verbal, physical or visual conduct that creates an intimidating, offensive or hostile working or educational environment or that unreasonably interferes with job performance. Verbal harassment includes, but is not limited to, epithets, derogatory comments or slurs based on a protected category. Physical harassment includes, but is not limited to, assault, impeding or blocking movement or any physical interference with normal work or movement, when directed at a legally protected individual. Visual harassment includes, but is not limited to, derogatory posters, social media posts, cartoons or drawings on a basis protected by law.

(d) Definition of Sexual Harassment

Federal law defines sexual harassment as unwelcome sexual conduct that is a term or condition of employment. The Equal Employment Opportunity Commission's Guidelines define two types of sexual harassment: "quid pro quo" and "hostile environment." "Unwelcome" sexual conduct constitutes sexual harassment when "submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment," "Quid pro quo harassment" occurs when "submission to or rejection of such conduct by an individual is used as the basis for employment decisions affecting such individual." A "hostile environment" claim for harassment occurs when discrimination based on sex has created a hostile or abusive work environment. Page | 12

California law defines unlawful sexual harassment in largely the same ways. Sexual harassment occurs where a term of employment (i.e., compensation or in terms, conditions or privileges of employment), academic status or progress (i.e., a student's grades or promotion to the next grade) is explicitly or implicitly conditioned upon submission to unwelcome sexual advances, as more fully described below. Sexual harassment also occurs where the submission to, or rejection of, the conduct by the individual is used as the basis of academic or employment decisions affecting the individual. Additionally, sexual harassment occurs where harassment (unwanted sexual advances, visual, verbal or physical conduct of a sexual nature) is sufficiently severe, persistent, pervasive or objectively offensive so as to alter the conditions of employment and create an abusive or hostile educational or working environment or to limit the individual's ability to participate in or benefit from an education program or activity. Sexual harassment occurs where the conduct has the purpose or effect of having a negative impact on the individual's academic performance, work or progress or has the purpose or effect of creating an intimidating, hostile, or offensive educational or working environment. Finally, sexual harassment occurs where submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs or activities available at or through the School.

The educational environment includes, but is not limited to, the School's campus or grounds, the properties controlled or owned by the School and off-campus, if such activity is School sponsored or is conducted by organizations sponsored by or under the jurisdiction of the School.

The following are examples of offensive behavior:

- Unwanted sexual advances, flirtations, touching or requests for sexual favors;
- Unwanted or excessive hugging;
- Verbal abuse of a sexual nature;
- Graphic or suggestive comments about dress or body and the sexual uses to which it could be put;
- Unwarranted graphic discussion of sexual acts;
- Sexually degrading words;
- Suggestive or obscene letters, notes or invitations;
- Verbal harassment including, but not limited to, unwelcome epithets, jokes, derogatory comments, or slurs of a sexual nature, or sexually degrading words used to describe a person;
- Physical harassment including, but not limited to, assault, impeding or blocking movement or any physical interference with normal work or school activities or movement, when done because of your sex;

- Visual harassment including, but not limited to, leering, making sexual or obscene gestures, displaying sexually explicit or derogatory posters, cartoons or drawings, or computer-generated images of a sexual nature;
- Making or threatening retaliatory action after receiving a negative response to sexual advances.

(e) What to do if sexual and other unlawful harassment or discrimination occurs

(i) Internal Procedures

School Level Investigation: Each **Administration** has the responsibility to maintain a work place and educational environment free from any form of sexual or other unlawful harassment. Consequently, should **Department Chairs, Administrative Counselors, Dean of Academics, or any other site manager** become aware of any conduct that may constitute sexual harassment, discrimination or other prohibited behavior, immediate action will be taken to address and remediate such conduct.

Any employee who has experienced or is aware of a situation that is believed to be sexually or otherwise unlawfully harassing has a responsibility to report the situation immediately to **Human Resources, 16955 Lemon Street, Hesperia CA 92345 760-949-2036** . If the employee is not comfortable contacting **Human Resources** or if that individual is not available, the employee should contact **Executive Manager 760-949-*2036**. A Harassment Complaint Form may be obtained from **Human Resources, the front office, or online at <https://encorehighschool.com/policies/>**. The **Human Resources Department** will conduct a prompt investigation and take appropriate corrective action where warranted. Complaints will be handled as discreetly as possible, consistent with the need to investigate effectively and promptly resolve the matter.

If an employee has a complaint regarding an alleged violation of federal or state law or regulations governing educational programs (including but not limited to Consolidated Categorical Aid Programs, Migrant Education, Special Education Programs), including allegations of unlawful discrimination not involving employment, the employee should utilize the Uniform Complaint Procedure adopted by the School.

Any employee found to have participated in improper harassment or discrimination will be subject to disciplinary action, up to and including possible dismissal.

(ii) External Procedures

External Procedures: Filing a Complaint with the Department.

Employees or job applicants who believe that they have experienced unlawful employment discrimination or harassment may file a complaint directly with the Department. The Department serves as a neutral fact-finder and attempts to help the parties voluntarily resolve disputes. If the Department finds sufficient evidence to establish discrimination occurred and settlement efforts fail, the Department may file a formal accusation.

Employees can also pursue the matter through a private lawsuit in civil court after a complaint has been filed with the Department and a Right to Sue Notice has been issued. For more information, contact the Department toll free at (800) 884-1684, in the Sacramento area and out of state at (916) 227-0551 or visit its website at www.dfeh.ca.gov. To contact the nearest field office of the Equal Employment Opportunity Commission (“EEOC”), call 1-800-669-4000. You should be aware that state and federal law provide time limits within which complaints must be filed. Contact the relevant agency to determine the applicable time limit.

(f) Retaliation Policy

It is in violation of the School’s policy for the School or any employee to demote, suspend, reduce, fail to hire or consider for hire, fail to give equal consideration in making employment decisions, fail to treat impartially in the context of any recommendations for subsequent employment that the School may make, adversely affect working conditions or otherwise deny any employment benefit to or take actions that are materially adverse against an individual because that individual, or his/her family member, has opposed practices prohibited by law or has filed a complaint, testified, assisted or participated in any manner in an investigation, proceeding or hearing conducted by the Department or their staff or has requested a reasonable accommodation for a disability or religious reasons, regardless of whether the request was granted. Any employee retaliating against another employee, applicant or student will be disciplined, up to and including termination.

Examples of protected activities under the School’s retaliation policy include seeking advice from the Department; filing a complaint with the Department, irrespective of whether the complaint is actually sustained; opposing employment practices the employee reasonably believes to exist and believes to be a violation of the law; participating in an activity that is perceived by the School as opposition to discrimination, whether or not so intended by the employee expressing the opposition; participating in the proceeding of a local human rights or civil rights agency on a legal basis.

Nothing in this policy shall be construed to prevent the School from enforcing reasonable disciplinary policies and practices, nor from demonstrating that the actions of an applicant or employee were either disruptive or otherwise detrimental to legitimate business interests so as to justify the denial of an employment benefit.

(g) Workplace Violence

The School takes the safety and security of its employees seriously. The School does not tolerate acts or threats of physical violence, including but not limited to intimidation, harassment and/or coercion, that involve or affect the School or that occur, or are likely to occur, on School property. You should report any act or threat of violence immediately to **the Dean of Students**.

(h) Open Door Policy

The School wishes to provide the most positive and productive work environment possible. To that end, it has an open door policy where it welcomes your questions, suggestions or complaints relating to your job, conditions of employment, the School or the treatment you are receiving. Other than in situations involving harassment (as outlined and described above), please contact **your direct report, Dean of Academics, or Dean of Students** with your questions or concerns. If the situation is not resolved to your satisfaction, please contact **Human Resources**, preferably in writing, who will further investigate the issue.

(i) Drug Free Workplace

It is the School's policy to maintain a drug and alcohol-free workplace. No employee may use, possess, offer for sale or be under the influence of any unauthorized controlled substance, illegal drugs or alcohol during working hours, including lunch and break periods, in the presence of pupils or on School property at any time or on field trips at any time.

Engaging in any of the activities above shall be considered a violation of School policy and the violator will be subject to discipline, up to and including termination. The School complies with all federal and state laws and regulations regarding drug use while on the job.

The School may conduct unannounced searches of School property from time to time for alcohol, illegal drugs, drug paraphernalia and/or unauthorized controlled substances, or to ensure compliance with any other School-related policy. This includes desks, storage areas, and rooms normally used to store employees' personal property. Employees are expected to keep all prescribed medicine in its original container, which should identify the drug, date of prescription and the prescribing doctor.

The School may require a test by intoxilator, blood test, urinalysis, medical examination, or other drug/alcohol screening of those persons whom the School reasonably suspects of using, possessing, or being under the influence of a drug or alcohol. Such testing will be conducted if two or more supervisors, employees, or medical personnel observe an employee acting in such a manner to raise suspicion that the employee is under the influence of a drug or alcohol or is acting in such manner that they may harm themselves or another employee.

Any refusal to submit to such testing will be considered a positive screen. An employee's consent to submit to such a test is required as a condition of employment, and an employee's refusal to consent may result in disciplinary action, including termination for a first refusal or any subsequent refusal. The School shall determine the manner in which such testing is conducted with the goal being to ensure that the test results are accurate.

Such a test may be required of employees involved in any work-related accident or unsafe practice where the safety of the employee or other employees was jeopardized. Periodic retesting may also be required following positive test results or after any violation of this policy or rehabilitation.

(j) Smoking

All School buildings and facilities are non-smoking facilities. Smoking includes the use of an electronic smoking device that creates an aerosol or vapor, in any manner or in any form, or the use of any oral smoking device for the purpose of circumventing the prohibition of smoking.

(k) Health, Safety and Security Policies

The School is committed to providing and maintaining a healthy and safe work environment for all employees. Accordingly, the School has instituted an Injury and Illness Prevention Program designed to protect the health and safety of all personnel. The School maintains an Injury and Illness Prevention Program, which is kept by **Encore's Risk Manager** and is available for your review.

You are required to know and comply with the School's general safety rules and to follow safe and healthy work practices at all times. You are required to immediately report to your supervisor any potential health or safety hazards and all injuries or accidents.

In compliance with Proposition 65, the School will inform all employees of any known exposure to a chemical known to cause cancer or reproductive toxicity.

The School has also developed guidelines to help maintain a secure workplace. Be aware of unknown persons loitering in parking areas, walkways, entrances, exits and service areas. Report any suspicious persons or activities to security personnel or to your supervisor. Secure your desk or office at the end of the day. When called away from your work area for an extended length of time, do not leave valuable or personal articles around your workstation that may be accessible. You should immediately notify your supervisor when keys are missing or if security access codes, identification materials, or passes have been breached. The security of the facilities, as well as the welfare of our employees, depends upon the alertness and sensitivity of every individual.

(l) Company Property Inspections

The School is committed to providing a work environment that is safe and free of illegal drugs, alcohol, firearms, explosives and other improper materials. Additionally, the School provides property and facilities to its employees to carry out business on behalf of the School. Accordingly, employees do not have a reasonable expectation of privacy when using any School property or facilities. In accordance with these policies, all School facilities and property, including all items contained therein, may be inspected by the School at any time, with or without prior notice to the employee. School property includes all desks, storage areas, work stations, lockers, file cabinets, computers, telephone systems, email systems and other school provided storage devices.

The School also reserves the right to inspect any vehicle, its trunk, glove compartment or any container therein that is parked on the School property or premises. The School reserves the right to deny entry to any person who refuses to cooperate with any inspections by the School. Any employee who fails to cooperate with inspections may be subject to disciplinary action, up to and including dismissal.

(m) Housekeeping

Employees are expected to keep their work areas clean and organized. This includes classrooms. Common areas such as lunchrooms and restrooms should be kept clean by those using them. Please clean up after meals and dispose of trash properly.

(n) Lactation

Employees may use their meal and/or rest periods for the purpose of expressing breast milk. If required, a reasonable amount of additional time will be provided. Such additional time will be unpaid for non-exempt employees.

A private place to express breast milk, other than a bathroom stall, will be provided in close proximity to the employee's work area. The employee's normal work area may be used if it allows the employee to express milk in private. Please see Human Resources for more information.

(o) Employees Who Are Required to Drive

When employees are required to drive their own vehicle on approved School business, they are required to show proof of a current, valid license and proof of current, effective insurance coverage to **Transportation Manager**. If the employee is transporting students and/or co-workers, the School may identify the required minimum insurance coverage necessary above limits required by law. If an employee's license is revoked or he/she fails to maintain personal auto insurance coverage, the School retains the right to transfer to an alternative position, suspend, or terminate that employee. Reimbursement rates for driving School approved business in private vehicles will be at the rate established by the Internal Revenue Service.

Pursuant to applicable law and safety standards, employees whose job responsibilities include regular or occasional driving and who are issued a cell phone for business use must refrain from using their phone while driving unless they are using a hands-free device. Thus, unless an employee is using a hands-free device in a safe-manner, he or she must safely pull off to the side of the road and safely stop the vehicle before placing, accepting, or continuing a call. Sending or reviewing text messages while driving is prohibited.

Employees whose job responsibilities do not specifically include driving as an essential function, but who use a cell phone for business purposes, whether issued by the School or not, are also expected to abide by the provisions above.

Any employee who fails to comply with this policy will be deemed to have engaged in grossly negligent conduct beyond the course and scope of his or her employment. As a result, any employee who is charged with a traffic violation or incurs any other form of liability resulting from a violation of this policy will, to the extent allowed by applicable law, be solely responsible for any such liability.

Violations of this policy will be subject to disciplinary action, up to and including termination.

(p) Soliciting/Conducting Personal Business While on Duty

Employees are not permitted to conduct personal business or solicit personal business for any cause or organization while on-duty, or when the employee being solicited is supposed to be working. This prohibition includes distributing literature and other material. Distribution of materials is also against the School's policy if it interferes with access to facility premises, if it results in litter or is conducted in areas where other employees are working. Solicitation during non-work time, e.g., paid breaks, lunch periods or other such non-work periods, is permissible. Entry on the School premises by non-employees is not permitted, unless related to official School business. Solicitation or distribution of written materials by non-employees is strictly prohibited.

(q) Use of Company Communication Equipment and Technology

All School owned communications equipment and technology, including computers, electronic mail systems, voicemail systems, internet access, software, telephone systems, document transmission systems and handheld data processing systems remain the property of the School and are provided to the employee to carry out business on behalf of the School. Employees have no expectation of privacy in any communications made using School owned equipment and technology. Communications (including any attached message or data) made using School owned communications equipment and technology are subject to review, inspection and monitoring by the School.

Additionally, the School uses technology protection measures that protect against Internet access (by both minors and adults) to visual depictions that are obscene, child pornography and/or with respect to use by minors, internet access harmful to minors. These measures may include, but are not limited to, installing a blocking system to block specific internet sites, setting Internet browsers to block access to adult sites, using a filtering system that will filter all Internet traffic and report potential instances of misuse and using a spam filter.

Passwords used in connection with the School's communications equipment and technology are intended to restrict unauthorized use only, not to restrict access of authorized School employees. Therefore, employees are required to provide to **IT Manager** all passwords used in connection with the School's communications equipment and technology any time the employee's passwords are created or change. In addition, employees are required to safeguard their passwords to limit unauthorized use of computers by minors in accordance with the Student Internet Use Policy and Agreement. Employees that do not safeguard their passwords from unauthorized student use, or that allow a student to access computers in violation of the Student Internet Use Policy and Agreement, will be subject to discipline, up to and including termination.

Email and internet use while on duty, is for business purposes only. All employees using the internet through the School's communications equipment and technology must respect all copyright laws. Employees are not permitted to copy, retrieve, modify or forward copyrighted materials unless authorized by law or with express written permission of the owner of the copyright. Employees are not permitted to use the School's communications equipment and technology to view visual images that are obscene, child pornography and/or images harmful to minors.

The e-mail system and internet access is not to be used in any way that may be disruptive, harassing or offensive to others, illegal or harmful to morale. For example, sexually explicit images, ethnic slurs, racial epithets or anything else that may be construed as harassment or disparagement of others based on their race, national origin, gender, sexual orientation, age, religious beliefs or political beliefs may not be displayed or transmitted. The e-mail system and internet access is not to be used in any manner that is against the policies of the School, contrary to the best interest of the School or for personal gain or profit of the employee against the interests of the School. Employees must not use the School's communications equipment and technology for the unauthorized disclosure, use and dissemination of personal information regarding students. Page | 19

Employees should not attempt to gain access to another employee's email files or voicemail messages without the latter's express permission. Each employee is responsible for the content of the messages sent out using his/her School issued equipment. It is strictly prohibited to use another employee's computer to send messages to create the appearance that they are from that employee, unless that employee expressly authorizes such use.

(r) Employee Blogs and Social Media

If an employee decides to keep a personal blog, or use other social media, that discusses any aspect of his/her workplace activities, the following restrictions apply:

- Employees must register the social media and blogs that are not private or that might have students or parents as subscribers with the Executive Manager that oversees Human Resources. The Executive Manager will follow the blog and social media sites registered. These sites should be marked as "official" and refrain from any derogatory postings about Encore or any postings that would make the employee, any other employee, or student character come into question.
- School equipment, including its computers and electronics systems, may not be used for these purposes;
- Student and employee confidentiality policies must be adhered to;
- Employees must make clear that the views expressed in their blogs are their own and not those of the School;
- Employees may not use the School's logos, trademarks and/or copyrighted material and are not authorized to speak on the School's behalf, unless authorized in writing by **the CEO**.
- Employees are not authorized to publish any proprietary, financial marketing, strategic or other confidential business information belonging to the School that is clearly defined and does not relate to terms and conditions of employment;
- Employees are prohibited from making racist, sexist or otherwise discriminatory comments and/or that would create a hostile work environment;
- Employees must comply with all School policies, including, but not limited to, rules against sexual harassment, unlawful harassment, discrimination and retaliation;

- Employees should not make threats of violence or remarks that are obscene, malicious or bullying with relation to the School, students, co-workers, supervisors, parents and/or other School associated persons or entities;
- Employees should not spread rumors or other disparaging statements about the School, co-workers, students, supervisors, parents and/or other School associated persons that the employee knows to be false;
- Nothing in this handbook is intended to limit an employee's ability to discuss wages, hours, terms and conditions of employment or to their right to self-organize or join labor organizations or any other protected activities under the National Labor Relations Act.

The School reserves the right to take disciplinary action against any employee whose blog violates this or other School policies.

(s) Participation in Recreational or Social Activities

Employees may participate in activities sponsored by or supported by the School. Participation in such activities is strictly voluntary. As such, employees have no obligation to participate in recreational or social activities and no employee has work-related duties requiring such participation. An employee's participation in social and recreational activities is at the employee's own risk and the School disclaims any and all liability arising out of the employee's participation in these activities.

(t) Personnel Files and Record Keeping Protocols

At the time of your employment, a personnel file is established for you. Please keep **Human Resources** advised of changes that should be reflected in your personnel file. Such changes include: change in name, address, telephone number, marital status, number of dependents and person(s) to notify in case of emergency. Prompt notification of these changes is essential and will enable the School to contact you should the change affect your other records.

You have the right to inspect certain documents in your personnel file, as provided by law, in the presence of a School representative, at a mutually convenient time. A request for inspection or copying of information contained in the personnel file must be directed to **Human Resources, 760-949-2036**.

The School will restrict disclosure of your personnel file to authorized individuals within the School. Only the CEO is authorized to release information about current or former employees. The School will cooperate with requests from authorized law enforcement or local, state or federal agencies conducting official investigations or as otherwise legally required.

Section 1.12 Hours of Work, Overtime and Attendance

(a) Work Hours and Schedules

The School's normal working hours for teachers and instructors are from **7:00 am to 3:30 pm**, Monday through Friday. The work schedule for full-time non-exempt employees is normally 40 hours per week. Encore has numerous activities that take place outside of the normal school day. Your supervisor will assign your work specific work schedule. Page | 21

(b) Overtime

The School follows all applicable federal and state laws regarding the payment of overtime wages by compensating all non-exempt employees for overtime hours worked. For purposes of overtime calculations for non-exempt employees, the School's workweek begins on Monday and ends the following Sunday. The workday begins at midnight and ends the following day at 11:59 p.m. You will be informed when you are required to work overtime hours. All overtime hours worked must be preauthorized in writing by **CEO**.

Only those hours that are actually worked are counted to determine an employee's overtime pay. Compensated holidays, for example, are not hours worked and are therefore not counted in overtime calculations.

(c) Work Breaks

Non-exempt School employees who work more than five (5) hours in one day are allowed one duty free **lunch break – 30 minutes minimum** unpaid and uninterrupted meal break. Non-exempt employees must take their meal break within the first five hours of work during a working period. If the employee works six (6) hours or less in a day, the employer and employee may mutually agree in writing to waive the meal period. Meal breaks should be noted on the employee's time card.

Non-exempt employees must take two ten-minute paid break periods for each full workday, as close as practicable to the mid-point of any continuous four (4) hour work period, or major fraction thereof. Non-exempt employees should contact **Direct Report** to schedule their meal and break periods. Rest breaks are not to be noted on the employee's time card.

During an employee's meal or rest period, employees are prohibited from working and are excused from all duties. Employees are not allowed to join together meal or rest periods for longer breaks and are not allowed to skip a meal or rest period in order to start work later or leave work earlier.

In the event that an employee believes that he/she cannot take a meal or rest period, or he/she cannot take the full meal or rest period, the employee must notify the Dean of Students (Classified) or Dean of Academics (Certificated) in advance when possible (if not possible, as soon as possible) so that proper measures may be taken.

(d) Pay Days

[For non-certificated employees or if paying in accordance with the Labor Code for all employees]

For all employees, payday is scheduled on the **10th and 25th** of each month. Each paycheck will include earnings for all reported work performed through the end of the payroll period. In the event that a regularly scheduled payday falls on a weekend or holiday, employees will receive their pay on the next day of work after the day(s) off. Page | 22

You should promptly notify **Human Resources** if you have a question regarding the calculations of your paycheck; any corrections will be noted and will appear on the following payroll.

(e) Payroll Withholdings

The School is required by law to withhold Federal Income Tax, State Income Tax, Social Security (FICA) and State Disability Insurance from each employee's pay as follows:

Federal Income Tax Withholding: The amount varies with the number of exemptions the employee claims and the gross pay amount.

State Income Tax Withholding: The amount varies with the number of exemptions the employee claims and the gross pay amount.

Social Security (FICA): The Federal Insurance Contribution Act requires that a certain percentage of employee earnings be deducted and forwarded to the federal government, together with an equal amount contributed by the School.

State Disability Insurance (SDI): This state fund is used to provide benefits to those out of work because of illness or disability.

Every deduction from your paycheck is explained on your check voucher. If you do not understand the deductions, ask Human Resources to explain them to you.

You may change the number of withholding allowances you wish to claim for Federal Income Tax purposes at any time by filling out a new W-4 form and submitting it to **Human Resources**. The School's business office maintains a supply of these forms.

All Federal, State and Social Security taxes will be automatically deducted from paychecks. The Federal Withholding Tax deduction is determined by the employee's W-4 form, which should be completed upon hire. It is the employee's responsibility to report any changes in filing status to the **Human Resources**. It is also the employee's responsibility to fill out a new W-4 form if his/her filing status changes.

At the end of the calendar year, a "withholding statement" (W-2) will be prepared and forwarded to each employee for use in connection with preparation of income tax returns. The W-2 shows Social Security information, taxes withheld and total wages.

The School offers programs and benefits beyond those required by law. Employees who wish to participate in these programs may voluntarily authorize deductions from their paychecks.

(f) Attendance Policy

Employees are expected to adhere to regular attendance and to be punctual. If you find it necessary to be absent or late, you are expected to arrange it in advance with **Dean of Students (classified) or Dean of Academics (certificated)**. If it is not possible to arrange your absence or tardiness in advance, you must notify **Dean of Students (Classified), Dean of Academics (Certificated) AND ATTENDANCE CLERK** no later than one-half hour before the start of your workday. **If you are a teacher or instructor, you are also requested to arrange for a qualified substitute to be approved by the Dean of Academics.** If you are absent from work longer than one day, you are expected to keep **Dean of Students (Classified) or Dean of Academics (Certificated)** sufficiently informed of your situation.

Excessive absenteeism and tardiness will not be tolerated and will lead to disciplinary action, up to and including termination. An absence or tardiness without notification to **Dean of Students (Classified) or Dean of Academics (Certificated)** will lead to disciplinary action, up to and including termination.

If you fail to come to work for three consecutive work days without authorization, the School will presume that you have voluntarily terminated your position with the School.

(g) Time Records

Time records must be accurately kept reflecting all regular hours and overtime hours worked and meal periods taken by non-exempt employees. **Time records must be signed by employees, verifying and attesting to the truth of the information contained therein.** All absences, tardies and overtime must be accurately reflected on the time record. Encore currently uses Attendance Enterprise as the record keeping assistance tool. If you have any questions about Attendance Enterprise, please contact your direct report or Human Resources.

(h) Mandatory Training and Meetings

The School will pay non-exempt employees for attendance at mandatory trainings, lectures and meetings outside of regular working hours only, but not voluntary trainings, lectures and meetings, which occur in the following circumstances:

1. Your present working conditions or your continuation of employment is not adversely affected by nonattendance;
2. The course, meeting or lecture is not directly related to your job, meaning it is not designed to make you handle your job more effectively (as distinguished from training you for another job or to a new or additional skill); or

3. You do not perform any productive work during such attendance.

All mandatory trainings, lectures and meetings will be identified as such. The School will not pay non-exempt employees for attendance at voluntary trainings. If you are unsure about the characterization of an offered training, lecture or meeting, please contact **Dean of Students (Classified)** or **Dean of Academics (Certificated)** before attending.

All non-exempt employees must accurately reflect attendance at all mandatory trainings, lectures and meetings outside of regular working hours on their time records.

Section 1.13 Standards of Conduct

(a) Personal Appearance

Employees are expected to wear clothes that are neat, clean and professional while on duty. Employees are expected to appear well groomed and appear within professionally accepted standards suitable for the employee's position, and must at all time wear shoes. Your **Direct Report** will inform you of any specific dress requirements for your position.

As a general rule of thumb, all staff members must be dressed a "step above" the average student dress on campus. All dress code rules for students apply to staff, family, vendors, and anyone else that may visit the campus.

(b) Student Safety

In accordance with the School's policies providing student safety, including those covering anti-harassment, anti-discrimination, anti-intimidation and anti-bullying, each employee is expected to assist in maintaining a student safe environment. Thus, each employee is required to take immediate steps to intervene when it is safe to do so if the employee witnesses an act of discrimination, harassment, intimidation or bullying of a student. The employee is also required to report such actions to the Dean of Students as soon as practicable.

(c) Prohibited Conduct

The School expects that all employees will conduct themselves in a professional and courteous manner while on duty. Employees engaging in misconduct will be subject to disciplinary action up to and including termination of employment. The following is a list of conduct that is prohibited by the School. This list is not exhaustive and is intended only to provide you with examples of the type of conduct that will not be tolerated by the School. The specification of this list of conduct in no way alters the at-will employment relationship the employee has with the School.

- Unexcused absence and/or lack of punctuality

- Release of confidential information without authorization
- Possession of or reporting to work while under the influence of alcohol or illegal drugs and controlled substances
- Theft or embezzlement
- Willful destruction of property
- Conviction of a felony or conviction of a misdemeanor making the employee unfit for the position
- Falsification, fraud or omission of pertinent information when applying for a position
- Any willful act that endangers the safety, health or wellbeing of another individual
- Horseplay
- Any conduct that has gained sufficient notoriety so as to impair his/her on-campus relationships
- Any act of sufficient magnitude to cause disruption of work or gross discredit to the school
- Misuse of School property or funds
- Possession of firearms, or any other dangerous weapon, while acting within the course of your employment with the School
- Acts of discrimination or illegal harassment based on gender, ethnicity or any other basis protected by state or federal law
- Failure to comply with the School's safety procedures
- Insubordination
- Failure to follow any known policy or procedure of the School or gross negligence that results in a loss to the School
- Violations of federal, state or local laws affecting the organization or your employment with the organization
- Unacceptable job performance
- Dishonesty
- Failure to keep a required license, certification or permit current and in good standing
- Recording the work time of any other employee, or allowing any other employee to record time on your time record or falsifying any time record
- Unreported absence of any three consecutively scheduled workdays
- Unauthorized use of School equipment, materials, time or property

- Working unauthorized overtime or refusing to work assigned overtime
- Abuse of sick leave
- Sleeping or malingering on the job

(d) Confidential Information

All information relating to students, including schools attended, addresses, contact numbers and progress information is confidential in nature, and may not be shared with or distributed to unauthorized parties. All records concerning special education pupils shall be kept strictly confidential and maintained in separate files.

(e) Conflict of Interest

All employees must avoid situations involving actual or potential conflict of interest. An employee involved in any relationships or situations that he or she believes may constitute a conflict of interest, should immediately and fully disclose the relevant circumstances to his or her immediate supervisor, or any other appropriate supervisor, for a determination about whether a potential or actual conflict exists. If an actual or potential conflict is determined, the School may take whatever corrective action appears appropriate according to the circumstances. Failure to disclose facts related to a potential or actual conflict of interest shall constitute grounds for disciplinary action. Employees shall not be financially interested in any contract made by them in their official capacity.

(f) Child Neglect and Abuse Reporting

Any employee who knows or reasonably suspects a child has been the victim of child abuse shall report the instance to a **police or sheriff's department, or the county welfare office**. Child abuse is broadly defined as "a physical injury that is inflicted by other than accidental means on a child by another person." School employees are required to report instances of child abuse when the employee has a "reasonable suspicion" that child abuse or neglect has occurred. Reasonable suspicion arises when the facts surrounding the incident or suspicion could cause a reasonable person in a like position to suspect child abuse or neglect.

Child abuse should be reported immediately by phone to a **police or sheriff's department, or the county welfare office**. The phone call is to be followed by a written report prepared by the employee within thirty-six (36) hours, which may be sent by fax or electronically. There is no duty for the reporter to contact the child's parents.

Reporting the information regarding a case of possible child abuse or neglect to your supervisor, the School principal, a School counselor, coworker or other person shall not be a substitute for making a mandated report to **police or sheriff's department, or the county welfare office**.

Employee should contact either counseling or the COO when a report has been made. If an employee has any questions regarding reporting, Encore's counseling department can help with the appropriate reporting.

Mandate reporting is required annually prior to the sixth week of school starting.

(g) Outside Employment and Outside Business Ownership

Employees are required to inform the School, and receive approval, before accepting any employment or consulting relationship with another person or entity while employed by the School. While the School does not uniformly prohibit outside employment, employees will not be permitted to accept outside work that is competitive with the School, that creates a conflict of interest or that interferes with the employee's work for the School.

Employees should not accept any employment or consulting relationship with another person or entity while employed by the School that would interfere with their ability to satisfactorily perform their job duties. The School will hold all employees to the same standards of performance and scheduling demands and will not make any exceptions for employees who also hold outside jobs.

In order to gain approval for outside employment, including ownership and operation of businesses, employees must:

- Inform the CEO
- Write a request letter to the Encore School Board about the outside employment
- The Encore School Board will approve/deny each outside employment situation held by employees based on Conflict of Interest
- Encore School Board may request to speak to the employee in closed session about the potential conflict of interest with outside employment / business ownership
- Employee can choose to speak to the Encore School Board in closed session about the potential conflict of interest with outside employment / business ownership
- Approval must be reviewed and renewed annually

(h) Expense Reimbursements

The School will reimburse employees for certain reasonably necessary expenses incurred in the furtherance of School business. In order to be eligible for reimbursement, employees must follow the protocol set forth in the School's policy regarding expenditures, a copy of which may be obtained from the **Executive Manager**. In general, all expenses must have been previously approved in writing by **CEO**. All reimbursement forms must be complete and submitted to **CEO**.

Teachers / Instructors are given a \$500 annual reimbursable allowance to set up their classrooms, replace classroom supplies, and create a classroom environment that is successful. For expenses beyond the \$500 annual allowance, teachers / instructors should talk to their Dean of Academics or the CEO to share "wants and needs."

Section 1.14 Employee Benefits

(a) Sick Leave

Sick leave is a benefit provided by the School that employees accumulate in order to provide a cushion for incapacitation due to illness or injury. It is intended to be used only when actually required to recover from illness or injury; sick leave is not for “personal” absences. Sick leave may only be used for the following purposes, upon oral or written request of an employee:

- Diagnosis, care or treatment of an existing health condition of, or preventative care for, an employee or his/her family member (defined as child, parent (adoptive, foster, step parents and legal guardians included), spouse, registered domestic partner, grandparent, grandchild and sibling)
- For an employee who is a victim of domestic violence, sexual assault or stalking and for the purposes described in Labor Code sections 230(c) and 230.1(a) relating to obtaining relief therefor

At the beginning of each school year, all employees are awarded twenty-four (24) hours of paid sick leave. Full-time employees continue to accrue paid sick leave on a proportional basis over the remainder of the school year until reaching an equivalent of ten work days, at which point, accrual stops. Part-time employees accrue no sick leave beyond twenty-four hours. Unused paid sick leave does not carry over from year to year.

New employees are awarded twenty-four hours of sick leave at the beginning of employment, but are not eligible to use it for the first 90 days of employment. New full-time employees hired after the beginning of the school year will accrue paid sick leave at the same rate as if the employee worked the entire school year and may not actually accrue the equivalent of ten paid sick days.

Employees may determine how much paid sick leave he or she needs to use; provided that any leave taken is no less than two hours. If the need for paid sick leave is foreseeable, the employee must provide reasonable advance notification. If the need is unforeseeable, the employee must provide notice of the need for the leave as soon as practicable. Please contact **Human Resources** to schedule or report the need for paid sick leave.

Accrued and unused sick leave is not paid out upon termination, resignation, retirement or other separation from employment. The School will provide employees with written notice setting forth the amount of paid sick leave available.

(b) Insurance Benefits

(i) Health Insurance

Full Time and Part Time employees are entitled to health insurance benefits in accordance with the School’s health insurance plan as set forth in the Summary Plan Description (“SPD”). The School will cover up to an annual contribution based on your employment status. This contribution can only be used for Encore elected coverage. Unused contributions are not available to cash out. The employee’s portion of monthly premiums will be deducted from the employee’s paycheck.

If medical insurance premium rates increase, employees may be required to contribute to the cost of increased premiums to retain coverage. Unless otherwise mandated by law, employees on a leave of absence of more than 90 days are responsible for selecting continuing health coverage and paying the premium for such coverage. Failure to timely request and pay for such coverage will result in the loss of coverage

(ii) Disability Insurance

All employees are enrolled in California State Disability Insurance (SDI), which is a partial wage-replacement insurance plan for California workers. Employees may be eligible for SDI when they are ill or have non-work related injuries, or may be eligible for work related injuries if they are receiving workers' compensation at a weekly rate less than the SDI rate. Specific rules and regulations relating to SDI eligibility are available from Human Resources.

(iii) Family Leave Insurance

Employees covered by the California Disability Insurance program are also covered by the California Paid Family Leave Insurance program. Eligible employees are entitled to receive up to six weeks of wage replacement benefits when they suffer a wage loss for taking time off to care for a seriously ill child, spouse, parent or domestic partner or to bond with a new child within one year of birth or placement of the child in connection with foster care or adoption. Specific rules and regulations relating the Family Leave Insurance are available from Human Resources

(iv) Workers' Compensations Insurance

Eligible employees are entitled to Workers' Compensation Insurance benefits when suffering from an occupational illness or injury. This benefit is provided at no cost to the employee. See next section for a further description of making a claim for Workers' Compensation Insurance benefits.

(c) Leaves of Absence

Under certain circumstances, the School may grant leaves of absence to employees. Employees must submit requests for leaves of absence in writing to **Human Resources** as far in advance as is practicable. While on leave, employees should occasionally keep in contact with **Human Resources** and must notify **Human Resources** if the date to return to work changes. If an employee's leave expires and fails to return to work without contacting **Human Resources**, it will be presumed that the employee abandoned his/her position with the School and employment may be terminated. If an employee is unable or unwilling to return to work at the expiration of his/her leave of absence, his/her employment may be terminated.

This Handbook summarizes leave that may be available to employees. Most leave policies have differing requirements for eligibility, duration, benefits, etc. Therefore, employees should contact **Human Resources** to request specific information relating to a particular leave policy.

While out on a leave of absence, employees may not accept employment with another company or person unless agreed to in advance in writing by the School's Board. Acceptance of employment in violation of this policy will be

considered an abandonment of the employee's position with the School, and employment may be terminated. Employees shall not apply for unemployment compensation insurance while out on leave.

(i) Family Care and Medical Leave

The School complies with the federal Family and Medical Leave Act (FMLA) and the California Family Rights Act (CFRA), both of which require the School to permit each eligible employee to take up to 12 work weeks of leave in any 12-month period for the birth or adoption of a child, the employee's own serious health condition or for the serious health condition of the employee's child, parent or spouse.

In a single 12-month period, the FMLA also provides for a family member of a person on covered active duty in the Armed Forces or Reserves to take up to 12 workweeks of leave for any qualifying emergency arising out of the fact that a spouse, son, daughter or parent is on active duty in the Armed Forces or Reserves or up to 26 workweeks, less other FMLA leave taken, to care for a covered service member with a serious injury or illness as described below.

For ease of reference in this policy, all leave taken under both FMLA and CFRA will be referred to as "FMLA leave," except to the extent that leave under FMLA and CFRA do not overlap. It is also the policy of the School that it will not interfere with, restrain or deny any employee's rights provided by FMLA and CFRA. FMLA leave runs concurrently with Pregnancy Disability Leave, while CFRA leave does not.

Eligible Employees

Employees may be eligible for FMLA leave if they have:

- Been employed by the School for at least 12 months and
- Worked at least 1,250 hours during the 12-month period immediately preceding commencement of the FMLA leave; and
- Work at a location in which the employer has at least 50 employees within 75 miles radius of the employee's work site.

Reasons for Taking Leave

The 12-week FMLA leave includes any time taken for any of the following reasons:

- Care for the employee's newborn child or a child placed with the employee for adoption or foster care;
- For your own serious health condition that makes the employee unable to perform any one or more of the essential functions of his or her job;
- Care for a spouse, registered domestic partner, child or parent with a serious health condition;
- To care for a covered service member, including covered active members and covered veterans, who is your spouse, son, daughter, parent or next of kin and who is undergoing medical treatment, recuperation or therapy, in outpatient status or on the temporary disability retired list for a serious injury or illness incurred

in the line of duty on active duty or that existed before the beginning of the member's active duty and was aggravated by service in the line of duty;

- For a qualifying exigency arising out of the fact that your spouse, son, daughter or parent is on covered active duty status or call to covered active duty status (or has been notified of an impending call or order to covered active duty).
 - Covered active duty or call to covered active duty status for a member of the Regular Armed Forces means duty during the deployment with the Armed Forces to a foreign country. The active duty orders of a member of the Regular components of the Armed Forces will generally specify if the member is deployed to a foreign country.
 - Covered active duty or call to covered active duty status in the case of a member of the Reserve components of the Armed Forces means duty during the deployment of the member with the Armed Forces to a foreign country under a Federal call or order to active duty in support of a contingency operation as further explained in 29 C.F.R. § 825.126.

A "serious health condition" is an illness, injury, impairment, or physical or mental condition that involves: 1) inpatient care in a hospital, hospice or residential health care facility or 2) continuing treatment by a health care provider.

A "serious injury or illness" for a covered veteran means an injury or illness that was incurred by the member in the line of duty on active duty in the Armed Forces (or existed before the beginning of the member's active duty and was aggravated by service in the line of duty on active duty in the Armed Forces) and manifested itself before or after the member became a veteran, and is: 1) a continuation of a serious injury or illness that was incurred or aggravated when the covered veteran was a member of the Armed Forces and rendered the service member unable to perform the duties of the service member's office, grade, rank or rating; or 2) a physical or mental condition for which the covered veteran has received a VA Service Related Disability Rating (VASRD) of 50 percent or greater and such VASRD rating is based, in whole or in part, on the condition precipitating the need for caregiver leave; or 3) a physical or mental condition that substantially impairs the veteran's ability to secure or follow a substantially gainful occupation by reason of a disability or disabilities related to military service or would do so absent treatment; or 4) an injury, including a psychological injury, on the basis of which the covered veteran has been enrolled in the Department of Veterans Affairs Program of Comprehensive Assistance for Family Caregivers.

A "qualifying exigency" is one or more of the following, as further defined in regulation: 1) short notice deployment (up to 7 days); 2) military events and related activities; 3) childcare and school activities; 4) financial and legal arrangements; 5) counseling; 6) rest and recuperation; 7) post-deployment activities; 8) parental care; 9) additional activities. The maximum amount of time an eligible employee may take for rest and recuperation qualifying exigency leave is a maximum of 15 calendar days.

An employee that takes leave may elect, or the School may require the employee, to substitute any of the employee's accrued vacation leave or other accrued time off (if any) during this period or any other paid or unpaid time off provided by the School. If an employee takes leave because of the employee's own serious health condition, the employee may elect, or the School may require the employee, to substitute accrued sick leave during the period of the leave. An employee shall not use sick leave during a period of leave in connection with the birth, adoption or foster care of a child, unless otherwise mutually agreed to by the employee and the School.

Length of FMLA Leave

Leave can be taken in one or more periods, but may not exceed 12 work weeks in any 12-month period, except for leave to care for a covered service member with a serious illness or injury. The 12-month period is measured backward from the date an employee uses any FMLA leave. Leave taken for a pregnancy disability is not included in this 12 week calculation.

In a single 12-month period, the FMLA also provides for a family member of a person on covered active duty in the Armed Forces or Reserves to take up to 12 workweeks of leave for any qualifying emergency arising out of the fact that a spouse, son, daughter or parent is on active duty in the Armed Forces or Reserves or up to 26 workweeks, less other FMLA leave taken, to care for a covered service member with a serious illness or injury.

12 work weeks means the equivalent of twelve of the employee's normally scheduled work weeks. For a full-time employee who works five eight-hour days per week, 12 work weeks means 60 working and/or paid eight-hour days. The 12-month period in which 12 weeks of leave may be taken is the 12-month period immediately preceding the commencement of any FMLA leave.

If FMLA leave is taken because of the employee's own serious health condition or the serious health condition of the employee's spouse, parent child, or covered service member, the leave may be taken intermittently or on a reduced leave schedule when medically necessary, as determined by the health care provider of the person with the serious health condition.

If FMLA leave is taken because of the birth of the employee's child or the placement of a child with the employee for adoption or foster care, the minimum duration of leave is two weeks, except that the School will grant a request for FMLA leave for this purpose of at least one day but less than two weeks' duration on any two occasions.

Health Benefits

Payment of premiums while on FMLA leave remains the same as if the employee were not on leave. Thus, the employee is required to pay any premium payments for him/herself and dependents during leave that would have been made if he/she were not on leave, while the School continues to pay the benefits at the same level as if the employee were not on leave. When a request for FMLA leave is granted, the School will give the employee written confirmation of the arrangements made for the payment of insurance premiums during the leave period.

If the employee out on leave chooses not to return to work from a leave allowed by this policy after the expiry of the leave, the employee will be required to repay the School the premium amounts it paid during leave, unless the employee does not return to work because of circumstances beyond his/her control or because of recurrence, continuation or onset of a serious health condition.

Medical Certifications

An employee requesting FMLA leave because of his/her own or a relative's serious health condition must provide medical certification from the appropriate health care provider on a form supplied by the School. Failure to provide the required certification in a timely manner (within 15 days of the leave request) may result in denial of the leave request until such certification is provided.

If the School has reason to doubt the medical certification supporting a leave because of the employee's own serious health condition, the School may request a second opinion by a health care provider of its choice (paid for by the School). If the second opinion differs from the first one, the School will pay for a third, mutually agreeable, health care provider to provide a final and binding opinion.

Recertifications are required if leave is sought after expiration of the time estimated by the health care provider. Page | 33
Failure to submit recertifications can result in termination of the leave.

Certification for Qualifying Exigency

The first time an employee requests leave because of a qualifying exigency arising out of the covered active duty or call to covered active duty status (or notification of an impending call or order to covered active duty) of a covered service member, an employer may require the employee to provide a copy of the military member's active duty orders or other documentation issued by the military which indicates that the military member is on covered active duty or call to covered active duty service and the dates of the military member's covered active duty service. This information need only be provided to the employer once.

The School may require that leave for any qualifying exigency be supported by a certification from the employee that sets forth the following information: 1) a statement or description, signed by the employee, of appropriate facts regarding the qualifying exigency for which FMLA leave is requested; 2) the approximate date on which the qualifying exigency commenced or will commence; 3) if the request is for a single, continuous period of time, the beginning and end dates for such absence; 4) if the request is for an intermittent or reduced schedule basis, an estimate of the frequency and duration of the qualifying exigency; 5) if the request involves meeting with a third party, appropriate contact information for the individual or entity with whom the employee is meeting (such as name, title, organization, address, telephone number, fax number and email address) and a brief description of the purpose of the meeting; and 6) if the request involves rest and recuperation leave, a copy of the military member's rest and recuperation orders, or other documentation issued by the military which indicates that the military member has been granted rest and recuperation leave, and the dates of the military member's rest and recuperation leave. The School may provide the employee with a form that will meet these certification requirements.

Procedures for Requesting and Scheduling FMLA Leave

An employee should request FMLA leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**. An employee asking for a Request for Leave form will receive a copy of the School's then-current FMLA leave policy.

Employees should provide not less than 30 days' notice or if such notice is not possible, as soon as is practicable, for foreseeable childbirth, placement or any planned medical treatment for the employee or his/her spouse, child or parent. Failure to provide such notice is grounds for denial of a leave request, except in situations where the need for FMLA leave is an emergency or otherwise unforeseeable.

If an employee needs intermittent leave or leave on a reduced leave schedule that is foreseeable based on planned medical treatment for the employee or a family member, the employee may be transferred temporarily to an available alternative position for which he/she is qualified that has equivalent pay and benefits and that better accommodates recurring periods of leave than the employee's regular position.

In most cases, the School will respond to a FMLA leave request within **10** days of acquiring knowledge that the leave is being taken for an FMLA-qualifying reason and, in any event, within 5 days of receiving the request. If an FMLA leave request is granted, the School will notify the employee in writing that the leave will be counted against the employee's FMLA leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them.

Return to Work

Upon timely return at the expiration of the FMLA leave period, an employee is entitled to the same or comparable position that is virtually identical to the employee's original position in terms of pay, benefits and working conditions, including privileges, perquisites and status, unless the same position and any comparable position(s) have ceased to exist because of legitimate business reasons unrelated to the employee's FMLA leave. Certain key employees may be subject to reinstatement limitations in certain circumstances. If you are a key employee, you will be notified of the potential reinstatement limitations when you request FMLA leave.

Before an employee will be permitted to return from FMLA leave taken because of his or her own serious health condition, the employee must obtain a certification from his or her health care provider that he or she is able to resume work.

(ii) Pregnancy Disability Leave

The School complies with the requirements of the California Pregnancy Disability Act, in addition to other family and medical leaves required by law. The School will give each female employee an unpaid leave of absence of up to four months, as needed, for the period(s) of time a woman is actually disabled by pregnancy, childbirth or related medical conditions.

Eligibility

To be eligible, the employee must be disabled by pregnancy, childbirth or a related medical condition and must provide appropriate medical certification concerning the disability.

Reasons to Take Leave

The employee is entitled to take up to four months of pregnancy disability leave if the employee is actually disabled by her pregnancy, childbirth or a related medical condition. This includes, but is not limited to, time off needed for prenatal or postnatal care, severe morning sickness, doctor-ordered bed rest, gestational diabetes, pregnancy induced hypertension, preeclampsia, post-partum depression, childbirth, loss or end of pregnancy, recovery from childbirth, and any related medical condition.

Length of Pregnancy Disability Leave

Pregnancy disability leave may be taken in one or more periods, but not to exceed four months total. "Four months" means the number of days the employee would normally work within four months. For a full time employee who works forty hours per week, "four months" means 693 hours of leave entitlement, based on 40 hours per week times 17^{1/3} weeks.

For employees who work more or less than 40 hours per week, or who work on variable work schedules, the number of working days that constitutes “four months” is calculated on a pro rata or proportional basis. For example, for an employee who works 20 hours per week, “four months” means 346.5 hours of leave entitlement. For an employee who normally works 48 hours per week, “four months” means 832 hours of leave entitlement.

Periodic absences for pregnancy-related illness of limited duration taken prior to an actual leave may be subtracted from the four months of disability leave for pregnancy. Pregnancy disability leave may be taken intermittently or on a reduced leave schedule when medically advisable, as determined by the employee’s healthcare provider. If an employee requires intermittent leave or leave on a reduced leave schedule that is foreseeable based on planned medical treatment, the employee may be transferred temporarily to an available alternative position for which he or she is qualified that has equivalent pay and benefits that better accommodates recurring periods of leave than the employee’s regular position. Page | 35

Pay During Pregnancy Disability

An employee on pregnancy disability leave must use all accrued paid sick leave and may elect to use any or all accrued vacation during the otherwise unpaid leave period. The receipt of vacation pay, sick leave pay or state disability insurance benefits will not extend the length of pregnancy disability leave.

Employee Benefits

An employee on pregnancy disability leave remains an employee of the School.

While an employee is out on pregnancy disability leave, the School will continue to pay the premiums for eligible employees under the School’s group health plan for the duration of the pregnancy disability leave taken. Once the pregnancy disability leave has expired, the employee may, depending upon other leave requirements, be expected to pay for her premiums beyond her pregnancy disability leave. Please check with human resources to discuss these issues if you anticipate taking leave beyond the four-month pregnancy disability leave.

Additionally, if an employee does not return to work after the expiration of the pregnancy disability leave, and the reasons for failure to return to work do not include one of the following: 1) the employee is on CFRA leave; or 2) the continuation, recurrence or onset of a health condition entitling the employee to pregnancy disability leave in the first instance, non-pregnancy-related medical conditions requiring other leave or other circumstances beyond the control of the employee, the School reserves the right to recover from the employee the premium the School paid for the employee’s group health plan coverage while out on leave.

Medical Certifications

An employee requesting a pregnancy disability leave, transfer or reasonable accommodation must provide medical certification from her healthcare provider to Human Resources. Failure to provide the required certification in a timely manner (within 15 days of the leave request) may result in a denial of the leave request until such certification is provided.

Re-certifications are required if leave is sought after expiration of the time estimated by the healthcare provider. Failure to submit required re-certification can result in a delay of the employee’s continuation of the reasonable accommodation, transfer or pregnancy disability leave.

Requesting and Scheduling Pregnancy Disability Leave

An employee should request pregnancy disability leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**. An employee asking for a Request for Leave form will be provided a current copy of the School's pregnancy disability leave policy.

Employees should provide not less than thirty (30) days or if such notice is not possible, as soon as is practicable if the need for the leave is foreseeable. Failure to provide such notice is grounds to delay granting the reasonable accommodation, transfer or leave, except if the need for pregnancy disability leave was an emergency and was otherwise unforeseeable.

Where possible, employees must make a reasonable effort to schedule foreseeable planned medical treatments so as not to unduly disrupt the School's operation.

In most cases, the School will respond to a pregnancy disability leave request within two days of acquiring knowledge that the leave qualifies as pregnancy disability and, in any event, within five days of receiving the request. If a pregnancy disability leave request is granted, the School will notify the employee in writing and leave will be counted against the employee's pregnancy disability leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them.

Return to Work

Upon timely return at the expiration of the pregnancy disability leave period, an employee is entitled to the same position unless the employee would not otherwise have been employed in the same position (at the time reinstatement is requested) because of legitimate business reasons unrelated to the pregnancy disability leave.

If the employee is not reinstated to the same position, she must be reinstated to a comparable position unless there is no comparable position for which the employee is qualified is available.

When a request for pregnancy disability leave is granted to an employee, the School will provide the employee with a guarantee to reinstate the employee to the same position or to a comparable position, unless justified by law. The guarantee will be provided in writing if requested by the employee.

Before an employee will be permitted to return from a pregnancy disability leave of 20 days or more, the employee must obtain a certification from her healthcare provider that she is able to resume work.

If the employee can return to work with limitations, the School will evaluate those limitations, and if possible, will accommodate the employee as required by law.

(iii) Parent Leave

The School complies with the California's New Parent Leave Act (NPLA) which requires the School to permit each eligible employee to take up to 12 work weeks of leave in any 12-month period to bond with a new child within one year of the child's birth, adoption or foster care placement.

Eligible Employees

Employees may be eligible for NPLA leave if they have:

- Been employed by the School for at least 12 months; and
- Worked at least 1,250 hours during the 12-month period immediately preceding commencement of the FMLA leave; and
- Work at a location in which the employer has at least 20 employees within 75 miles radius of the employee's work site.

Reasons for Taking Leave

The 12-week NPLA leave includes any time taken to bond with a new child within one year of the child's birth, adoption or foster care placement.

Pay During NPLA Leave

An employee that takes leave may elect to utilize accrued vacation pay, paid sick time, other accrued paid time off or other paid or other paid or unpaid time off negotiated with the employer during the period of parental leave. If an employee has no accrued paid time off, the NPLA leave is unpaid.

Length of NPLA Leave

Leave can be taken in one or more periods, but may not exceed 12 work weeks in any 12-month period. The 12-month period is measured backward from the date an employee uses any NPLA leave. Leave taken for a pregnancy disability is not included in this 12-week calculation.

If both parents entitled to leave under NPLA are employed by the School, the School need only grant leave in connection with the birth, adoption or foster care of a child that would allow the parents parental leave totaling 12-weeks together. The School, in its sole discretion, may grant simultaneous leave to both employees.

12 work weeks means the equivalent of twelve of the employee's normally scheduled work weeks. For a full-time employee who works five eight-hour days per week, 12 work weeks means 60 working and/or paid eight-hour days. The 12-month period in which 12 weeks of leave may be taken is the 12-month period immediately preceding the commencement of any NPLA leave.

If NPLA leave is taken because of the birth of the employee's child or the placement of a child with the employee for adoption or foster care, the minimum duration of leave is two weeks, except that the School will grant a request for NPLA leave for this purpose of at least one day but less than two weeks' duration on any two occasions.

Health Benefits

Payment of premiums while on NPLA leave remains the same as if the employee were not on leave. Thus, the employee is required to pay any premium payments for him/herself and dependents during leave that would have been made if he/she were not on leave, while the School continues to pay the benefits at the same level as if the employee were not on leave. When a request for NPLA leave is granted, the School will give the employee written confirmation of the arrangements made for the payment of insurance premiums during the leave period.

If the employee out on leave chooses not to return to work from a leave allowed by this policy after the expiry of the leave, the employee will be required to repay the School the premium amounts it paid during leave, unless the employee does not return to work because of circumstances beyond his/her control or because of recurrence, continuation or onset of a serious health condition.

Procedures for Requesting and Scheduling FMLA Leave

An employee should request NPLA leave by completing a Request for Leave form (available from **Human Resources**) and submitting it to **Human Resources**.

Employees should provide not less than 30 days' notice or if such notice is not possible, as soon as is practicable, for foreseeable bonding with a new child within one year of the child's birth, adoption of foster care placement. Failure to provide such notice is grounds for a delay in scheduling a leave request.

In most cases, the School will respond to a NPLA leave request within 5 days of acquiring knowledge that the leave is being taken for a NPLA-qualifying reason. If a NPLA leave request is granted, the School will notify the employee in writing that the leave will be counted against the employee's NPLA leave entitlement. This notice will explain the employee's obligations and the consequences of failing to satisfy them, in addition to a guarantee of employment in the same or a comparable position upon termination of the leave.

Return to Work

Upon timely return at the expiration of the NPLA leave period, an employee is entitled to the same or comparable position that is virtually identical to the employee's original position in terms of pay, benefits and working conditions, including privileges, perquisites and status, unless the same position and any comparable position(s) have ceased to exist because of legitimate business reasons unrelated to the employee's NPLA leave. Certain key employees may be subject to reinstatement limitations in certain circumstances. If you are a key employee, you will be notified of the potential reinstatement limitations when you request NPLA leave.


(iv) Time off for Organ donation and Bone Marrow Donation

Employees are given up to 30 business days paid leave of absence in any one year period for the purpose of donating an organ to another person and a 5 business day paid leave of absence in any one year period for the purpose of donating bone marrow to another person. The year period is calculated from the date the employee's leave begins and consists of 12 consecutive months. The leave may be taken in one or more periods. These leaves will not run concurrently with CFRA or FMLA leave.




If the donating employee has any accrued, unused sick or personal days, the employee is required to use up to five of these days for bone marrow donations and up to 10 of these days for organ donations. The School will maintain and pay for health care coverage for the full duration of the leave as if the employee were still at work.


The employee shall provide verification to the School that he or she is an organ or bone marrow donor and that there is a medical necessity for the leave. The employee shall notify Human Resources as far in advance of the leave as is practicable.

(v) Personal Leave of Absence

The School recognizes that special situations may arise where an employee must leave his or her job temporarily. In the School's sole discretion, the **CEO** may grant employees unpaid leave of absences. Taking an unpaid personal leave of absence may affect your eligibility for employee benefits, including medical benefit plan coverage. Ask **Human Resources** for information on personal leaves of absence. 

(vi) Funeral/Bereavement Leave

Employees who have worked with the School for more than **3** months will be allowed up to **5** consecutive working days off to arrange and attend the funeral of an immediate family member. For purposes of this policy, an employee's immediate family member includes a current spouse, parent, legal guardian, sibling, child, current parent-, sister-, or brother-in-law, grandparent, grand child, or domestic partner. 

If any employee requires more than **5** days off for bereavement leave, the employee may request additional unpaid leave or may request the opportunity to use any accrued **vacation time**, which may be granted in the discretion of the School. 

(vii) Military Leave of Absence

The School provides military leaves of absence to employees who serve in the uniformed services as required by the Uniformed Services Employment and Reemployment Rights Act of 1994 and applicable state laws. Leave is available for active duty, active duty for training, initial active duty for training, inactive duty training, full-time National Guard duty and for examinations to determine fitness for any such duty. Total military leave time taken may not exceed five years during employment, except in special circumstances.

Advance notice of leave is required. Please inform **Human Resources** of anticipated military leave time as far in advance as possible. **Accrued vacation** will be paid during military leave at your request and health plan coverage continuance can be arranged for up to 24 months during military leave if required premium payments are made by you. As with other leaves of absence, failure to return to work or to reapply within applicable time limits may result in termination of employment.

Upon a return from military leave up to five years, an employee is entitled to reemployment within two weeks after the employee submits his/her reemployment application.

Eligible employees may be entitled to other leave rights related to military leave. Please contact **Human Resources** to understand all leave rights that may be available to you.

Employees may be eligible for as many as 10 unpaid days off when their spouse is on leave from military deployment during a period of military conflict. A qualified employee is one who works more than 20 hours per week and whose spouse is a member of the Armed Forces, National Guard or Reserves who has been deployed during a period of military conflict. In order to qualify for the leave, the employee must notify the Company within two days of receiving official notice that his or her spouse will be on leave from deployment and must provide written documentation certifying that the spouse will be on leave from deployment.

(viii) Drug and Alcohol Rehabilitation Leave

The School will reasonably accommodate an employee who voluntarily enters and participates in an alcohol or drug rehabilitation program, including potentially providing unpaid leave to participate in the program. The School will not pay for the costs incurred in attending a rehabilitation program. An employee who wishes to identify him or herself as an individual in need of the assistance of an alcohol or drug rehabilitation program may contact **[insert appropriate title]**. The School will take all reasonable steps necessary to maintain the employee's privacy in this situation. The employee may use accrued sick leave or **accrued vacation time**, if any, during requested leave.



Nothing in this policy shall prohibit the School from refusing to hire or discharge an employee who, because of his or her current use of alcohol or drugs, is unable to perform his/her duties or cannot perform the duties in a manner that would not endanger his/her health or safety or the health or safety of others.

(ix) Time off for Adult Literacy Programs

The School will reasonably accommodate and assist any employee who reveals a problem of illiteracy and requests employer assistance in enrolling in an adult literacy education program. Employees will be required to bear the cost associated with enrollment in an adult literacy education program, but the School will assist the employee by providing the locations of local literacy education programs. The School may also arrange for a literacy education provider to visit the School.

An employee who wishes to reveal a problem of illiteracy and requests School assistance should contact **Human Resources**. The School will take all reasonable steps to safeguard the employee's privacy. Nonexempt employees may use **accrued vacation** pay if available to make up for the work that is missed to attend literacy classes.

(x) Time off to Attend Child's School Discipline

Any employee who is a parent or legal guardian of a child that has received written notice from the child's school requesting his or her attendance at a disciplinary conference is entitled to take unpaid leave to attend the conference. Please contact **Dean of Students (Classified) or Dean of Academics (Certificated)** to determine eligibility and scheduling before taking any leave to attend a disciplinary conference.

(xi) Time Off to Attend Child's School Activities

Employees that are parents, guardians, stepparents, foster parents or grandparents to, or a person who stands in loco parentis to, a child in kindergarten, grades 1-12 or with a child in a licensed day care facility, may wish to take time off to visit the school of your child for a school activity, including finding, enrolling or reenrolling the child in a school or with a licensed child care provider, or to address a child care provider or school emergency. Employees may take off up to eight hours each calendar month (up to a maximum of 40 hours each school year), provided the employee gives reasonable notice to the Company of the planned absence. The School requires documentation from the school noting the date and time of your visit.

If both parents of a child work for the School, the first parent to provide notice may take the time off, unless the School approves both parents taking time off simultaneously.

(xii) Time off to serve as election official

Any employee who serves as an election official is eligible for unpaid leave on election day for purposes of service. Please notify **Dean of Students (Classified) or Dean of Academics (Certificated)** of your commitment to act as election official as far in advance as possible.

(xiii) Time off for jury and witness duty

The School will provide employees unpaid leave to serve as required by law, on a jury or grand jury if the employee provides reasonable advance notice. The School will also provide employees unpaid leave to appear in court or other judicial proceeding as a witness, as permitted by law, to comply with a valid subpoena or other court order. Please notify **Dean of Students (Classified) or Dean of Academics (Certificated)** of your commitment to serve on a jury or as a witness as far in advance as possible.

(xiv) Time off for Victims of domestic violence, sexual assault and stalking

Employees who are victims of domestic violence, sexual assault or stalking will be given time off as necessary in accordance with the law. Employees may be required to provide reasonable advanced notice of the need for time off if feasible and documentation establishing the right to such time off may be requested. The School will take all reasonable steps to maintain the confidentiality of any employee requesting domestic violence/sexual assault/stalking leave. Please notify **Human Resources, Dean of Students, or Dean of Academics** of your need to seek relief as far in advance as possible. **If applicable, an employee may use accrued vacation leave for these purposes.** The School will also provide reasonable accommodations for a victim of domestic violence, sexual assault, or stalking if requested for the safety of the victim while at work.

(xv) Time off for victims of crime

An Employee who is a victim of certain crimes (violent felonies, felony thefts and serious felonies as defined by law) or is an immediate family member of a victim, is a registered domestic partner of a victim or the child of a registered domestic partner of a victim will be given time off as necessary in accordance with the law. Employees may be required to provide reasonable advanced notice of the need for time off if feasible and documentation establishing the right to such time off may be requested. The School will take all reasonable steps to maintain the confidentiality of any employee requesting crime victim leave. Please notify **Human Resources, Dean of Students, or Dean of Academics** of your need for time off as far in advance as possible. As applicable, an employee may use **accrued vacation** leave or sick leave for crime victim leave purposes.

(xvi) Time off for volunteer firefighters, reserve peace officers or emergency rescue personnel

Employees who perform emergency duties as volunteer firefighters, reserve peace officers or emergency rescue personnel will be given time off as necessary in accordance with the law. Employees are requested to alert **Human Resources, Dean of Students, or Dean of Academics** of their status as volunteer firefighters, reserve peace officers

or emergency rescue personnel so that the School will have advanced notice of the employee's potential need to leave the School in the event of an emergency. Any time an employee must perform emergency duties, he/she must notify **Human Resources, Dean of Students, or Dean of Academics** before leaving the School's premises.

Employees who perform duties as a volunteer firefighter are entitled to a temporary leave of absence not to exceed an aggregate of 14 days per calendar year for the purpose of engaging in fire or law enforcement training. Employees must provide **Human Resources, Dean of Students, or Dean of Academics** with advanced notice of any training. Page | 42

(xvii) Time off for voting

Employees who do not have sufficient time outside of their regular working hours to vote in a statewide election may request time off to vote. If possible, employees should make their request at least two days in advance of the election. Up to two hours of paid time off will be provided, at the beginning or the end of the employee's regular shift, whichever will allow the most free time for voting and the least time off work. Please contact **Human Resources, Dean of Students, or Dean of Academics** to request and schedule time off to vote.

(xviii) Time off for civil air patrol

Eligible employees who are volunteer members of the California Wing of the civilian auxiliary of the US Air Force, commonly known as the Civil Air Patrol, who have been directed by the US Air Force, the California Emergency Management Agency or other authorized state agency to respond to an emergency operational mission are entitled to 10 days per calendar year of unpaid leave. Leave for a single emergency operational mission shall not exceed three days, unless an extension of time is granted by the authorizing governmental entity and the extension is approved by the School.

An eligible employee requiring Civil Air Patrol leave must give the School as much notice as possible of the intended dates upon which the leave will begin and end. Please notify **Human Resources, Dean of Students, or Dean of Academics** of requested leave under this section. The School may require certification from the proper Civil Air Patrol authority to verify the employee's eligibility and may deny the leave if the employee fails to provide the required certification.

(xix) Workers' Compensation Leave

Employees that are temporarily totally disabled due to a work-related illness or injury will be placed on workers' compensation leave. The duration of your leave will depend upon the rate of your recovery and the business needs of the School. Workers' compensation leave will run concurrently with any other applicable medical leave of absence.

Section 1.15 Employment Evaluation and Separation

(a) Employee Reviews and Evaluations

Each employee will receive periodic performance reviews conducted by **direct reports**. Performance evaluations will be conducted annually, or on or about the anniversary date of your employment with the School. The frequency of performance evaluations may vary depending upon length of service, job position, past performance, changes in job duties or recurring performance problems. Page | 43

Your performance evaluations may review factors such as the quality and quantity of the work you perform, your knowledge of the job, your initiative, your work attitude, and your attitude toward others. The performance evaluations are intended to make you aware of your progress, areas for improvement and objectives or goals for future work performance. Favorable performance evaluations do not guarantee increases in salary or promotions or retention of your job. Salary increases and promotions are solely within the discretion of the School and depend upon many factors in addition to performance. After the review, you will be required to sign the evaluation report simply to acknowledge that it has been presented to you, that you have discussed it with **your direct report**, and that you are aware of its

(b) Discipline and Involuntary Termination

Violation of the School's policies and rules may warrant disciplinary action, which may take multiple forms, including verbal warnings, written warnings, suspensions or termination. The School's disciplinary system is informal and the School may, in its sole discretion, utilize any form of discipline it deems appropriate under the circumstances, up to and including termination of employment upon the first offense

(c) Voluntary Termination

Either the employee or the School may terminate the employment relationship at any time, with or without prior notice and with or without cause. While it is not required, the School requests that employees electing to resign to give as much advance notice as possible (preferably two weeks) to allow the School to plan for your departure.

An exit interview will normally be scheduled on the last day of work with **Human Resources and the Dean of Students**. The purposes of the exit interview is to review eligibility for benefit conversion, to ensure that all necessary forms are completed, to collect any company property (including keys, equipment, documents and records) that may be in the employee's possession, to review the employee's obligations regarding confidential information, and to provide the employee with the opportunity to make any constructive comments and suggestions on improving the working environment at the School. The School appreciates receiving candid opinions of the employee's employment. Final pay, including pay for any earned but **unused vacation time**, will be provided in accordance with state law.

(d) References

All requests for references and employment verifications must be promptly directed to **Human Resources**. When contacted for a reference or employment verification, the School will only provide information concerning dates of

employment and the title of the last position held. Other employees may not provide any employment verifications or act as a reference for any other employees.

(e) Arbitration

In order to resolve disputes in a cost effective and efficient manner, the School asks that its employees enter into an arbitration agreement. The details of the arbitration agreement can be found in the arbitration agreement. Page | 44

Section 1.16 ACKNOWLEDGEMENT OF HANDBOOK AND AT WILL EMPLOYMENT

ACKNOWLEDGEMENT OF HANDBOOK AND AT WILL EMPLOYMENT

I acknowledge that I have received the Encore Education Corporation’s Employee Handbook. I have read the Handbook and understand the contents of the Handbook. I agree to abide by all of the School’s policies. Page | 45

I understand and agree to my at-will employment status as described in the Handbook, summarized as follows:

- This Handbook does not in any way reflect a contract of employment, either express or implied between me and the School.
- The School is an at-will employer. I am free to terminate the employment relationship with the School at any time; the School, in its sole discretion, also reserves the right to modify or terminate the employment relationship with me for any or no reason at any time. Specifically, the School may modify all terms of employment including any policy or practice and/or my hours, wages, working conditions, job assignments, position title, compensation rates and benefits in its sole discretion.
- Nothing in this Handbook creates, or is intended to create, a promise or representation of continued employment or guaranteed terms and conditions of employment for me. Further, there is no agreement, express or implied, written or verbal, between the employee and the School for any specific period of employment, for continuing or long-term employment, or for guaranteed terms and conditions of employment.

I understand that other than the **CEO**, no supervisor or representative of the School has the authority to enter into any agreement, express or implied, for employment for any specific period of time, or to make any agreement for employment other than at-will. I understand that only the **Encore School Board** has the authority to make any such agreement and then only in writing signed by the **CEO**.

Employee’s Name: _____

Employee’s Signature: _____

Date: _____



Exhibit 7.4

May 13, 2019

Encore Education Corporation
Phone: (760) 949-2036
Fax: (760) 956-3338
www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

Lenny Esposito, Board President
Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Vote for Approval – Article VI. Board Governance, Section 1.09 Public Records Request – This section provides criteria and procedures for the inspection and production of public records.



ARTICLE VI. BOARD GOVERNANCE POLICIES

SECTION 1.09 Public Records Requests

(D) Social Security Number and Dissemination of Social Security Numbers

BOARD POLICY ADOPTED May 2019

Encore Education Corporation will not ask for student or parent social security numbers nor will they file or house social security numbers for the purposes of enrollment or admissions. Social security numbers may be requested for special programs

Employees will be required to furnish the appropriate documentation as outlined by the state.

Encore will ensure that social security numbers are kept secure and will not share information except what is required by law.

Privacy Act of 1974 (5 U.S.C. § 552a, Note)

All Federal, State, and local government agencies must comply with the provisions of Section 7 of the Privacy Act. This provision states that it is unlawful for any Federal, State or local government agency to deny to any individual any right, benefit or privilege provided by law because the individual refuses to disclose his or her SSN, unless disclosure was required by statute or regulation prior to January 1, 1975, or is required by Federal statute.

Any government agency that asks an individual to furnish his or her SSN must inform the individual:

- •
whether furnishing the information is mandatory or voluntary;
- •
by what law or other authority the agency is requesting the number; and
- •
the uses that will be made of the information.

We comply with this requirement by including a "Privacy Act Statement" on all agency standard forms.

We do not have any implementation or enforcement authority for Section 7 of the Privacy Act. That authority rests with the Office of Management and Budget (OMB). We should refer other government agencies that inquire how the Privacy Act might affect their collection and use of SSNs to OMB.

2. Social Security Act (Act)



a. Section 1137 of the Act (42 U.S.C. § 1320b—7)

Provides that States shall require, as a condition of eligibility for benefits under certain federally funded welfare programs, that each applicant or recipient of benefits under such programs furnish his or her SSN (or SSNs if he or she has been issued more than one number) to the State to enable the association of the records pertaining to the applicant or recipient with his or her SSN. Programs identified under section 1137 of the Act include:

Temporary Assistance for Needy Families;

Medicaid;

unemployment compensation;

Supplemental Nutritional Assistance Program (SNAP); and

State adult assistance programs (Social Security Titles I, X, XIV, and XVI) which apply to Puerto Rico, Virgin Islands, Guam and American Samoa).

b. Section 205(c)(2)(C)(i) of the Act (42 U.S.C. § 405(c)(2)(C)(i) State Uses of SSNs

Provides that State agencies may, in the administration of any tax, general public assistance, driver's license, or motor vehicle registration law within the agencies' jurisdiction, use the SSN for the purpose of establishing the identification of individuals affected by such law, and may require any individual to furnish his/her SSN. We will verify SSNs without consent in these instances; written consent is required in all other cases.

c. Section 205(c)(2)(C)(ii) of the Act (42 U.S.C. § 405(c)(2)(C)(ii) Parents' SSN, Child Support Enforcement (CSE)

Provides that each State require parents to furnish their SSNs when applying for a child's birth certificate. The State may only use the parents' SSNs for the enforcement of child support orders.

d. Section 205(c)(2)(C)(iii) of the Act (42 U.S.C. § 405(c)(2)(C)(iii), Food Stamps

Allows the Secretary of Agriculture to require participants in SNAP (i.e., retailers and wholesalers) to furnish their SSNs and to use the SSN for other administrative purposes or enforcement of the Food Stamp Act of 1977. Our policy allows verification of SNAP participants' SSNs for the United States Department of Agriculture without written consent.

e. Section 205(c)(2)(C)(viii) of the Act (42 U.S.C. § 405(c)(2)(C)(viii)), New Government Programs (10/90)

Provides that SSNs and related records that are obtained or maintained by authorized persons pursuant to any provision of law enacted on or after October 1, 1990, shall be confidential, and no authorized person shall disclose any such SSN or related records.



This provision of the Act defines “authorized person” and “related record” as follows:

“Authorized person” means an officer or employee of the United States, an officer or employee of any State, political subdivision of a State, or agency of a State or political subdivision of a State, and any other person (or officer or employee thereof), who has or had access to [SSNs] or related records pursuant to any provision of law enacted on or after October 1, 1990. For purposes of this sub clause, the term “officer or employee” includes a former officer or employee.

“Related record” means any record, list, or compilation that indicates, directly or indirectly, the identity of any individual with respect to whom a [SSN] or a request for a [SSN] is maintained pursuant to this clause.

NOTE: This provision of law does not have any impact on Social Security Act programs. It may affect other government programs enacted after September 1990. Refer any questions concerning this section to the Office of Privacy and Disclosure.



Exhibit
7.5

May 13, 2019

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www.encorehighschool.com

Sites:

Hesperia

MEETING AT: 16955 Lemon Street, Hesperia, CA 92345
– CLASSROOM F 29

Riverside

MEETING AT: 3460 Orange Street, Riverside, CA 92501
– CLASSROOM H1

Board Members:

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Suzanne Cherry, Board Vice President
Kelly Ahmed, Board Secretary/Treasurer
Rob Gabler, Board Member
Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Vote for Approval – Non-Discrimination Extra Curricular Activities Notice –



Non-Discrimination Extra Curricular Activities:

The following statement will be placed on all team contracts, promotions, websites, etc.

Encore Education Corporation does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender identity or expression, age, national origin (ancestry), ethnic group identification, mental and physical disability, marital or parental status, sex, sexual orientation, or military status, or genetic information in any of its activities or operations. The perception of one or more of such characteristics: or association with a person or group with one or more of these actual or perceived characteristics. Encore Education Corporation is an equal opportunity employer.



Exhibit
7.6

May 13, 2019

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Paula Gharib, Board Member
Mari Miller, Board Alternate*
Kathy Nielson, Board Alternate*

INFO:

Vote for Approval – Performance Indicator Review (PIR) –

Performance Indicator Review (PIR)

Local Educational Agency (LEA) Identification 2018–19

This Form is to be completed by ALL LEAs that are required to complete a PIR Plan. Save and submit with other PIR documents.

LEA name:

Encore Charter School: Hesperia

CDS code:

SELPA name:

Desert Mountain Charter SELPA

Program Administrator:

Eric Buries

Phone number:

760-956-2632

Email:

eburies@encorehighschool.com

Possible Performance Indicators LEA PIR Plan Needs to Address:

Click on the Indicator subtitle to go to the PIR form for that Indicator.

INDICATOR 1

Graduation 4 Year Rate (2018 Fall Dashboard)

INDICATOR 2

Dropout 4 Year Rate (Annual Performance Report 2017–18)

INDICATOR 3

Statewide Assessments: Achievement–Mathematics (2018 Fall Dashboard)

Statewide Assessments: Achievement–English Language Arts (2018 Fall Dashboard)

Statewide Assessments: Participation–Mathematics (Annual Performance Report 2017–18)

Statewide Assessments: Participation–English Language Arts (Annual Performance Report 2017–18)

INDICATOR 4A

Suspension and Expulsion

INDICATOR 5

Least Restrictive Environment (Annual Performance Report 2017–18)

INDICATOR 6:

Preschool Least Restrictive Environment (Annual Performance Report 2017–18)

INDICATOR 8

Parent Involvement (Annual Performance Report 2017–18)

INDICATOR 14

Post-School Outcomes (Annual Performance Report 2017–18)

CHILD FIND

LEA PIR Letter

Welcome to the Performance Indicator Review:

The PIR Plan will consist of this document (the LEA Identification document) and documents for each indicator and Child Find element in which the LEA has not met the performance level or target, as indicated in the 2017–18 California School Dashboard (Dashboard), the 2017–18 Local Level Annual Performance Report (APR), and the LEA Performance Indicator Review (PIR) letter. Each indicator has its own document. Guidance for PIR is available in a separate document. Also, there is a list of Consultants by region, if there are questions regarding the PIR.

Performance Indicators

Use the LEA PIR Letter to find out which indicators LEA needs to address for PIR, based on the status on the California School Dashboard for Indicators 1, 3 (achievement), and 4 or Annual Performance Report (APR) for Indicators 2, 3 (participation), 5, 6, 8, 14, or the LEA PIR Letter for Child Find. Put an 'X' in the box below for each indicator that the LEA must address in the PIR Plan.

1	2	3	4A	5	6	8	14	Child Find
		X	X					

PIR Team Members

For each member of the PIR Team, list his/her name, LEA title, and the PIR Team Role s/he fulfills (General Education Administrator, Special Education Administrator, SELPA Representative, General Education Teachers, Special Education Teachers, or Other).

Name	Title	PIR Team Role (SELPA Representative, Special Education Administrator, General Education Administrator, General Education and Special Education Teachers or Other)
Eric Buries	Special Education Director	Special Education Administrator
Renee Garcia	Program Specialist	SELPA Representative
Johnny Griffin	COO	General Education Administrator
Steven Nutter	Dean of Students	General Education Administrator
Briannon Argueta	Teacher	Special Education Teacher
John Parker	Teacher	General Education Teacher
Sophia Munoz	Teacher	General Education Teacher

If the LEA has additional team members, add rows, as needed.

Completed and Pending PIR Team Meeting Dates

List all of the dates the PIR Team has met or plans to meet and the purpose of each meeting.

Dates	Meeting Purpose (Analysis, Planning, Implementation, and Monitoring. All are required.)	Dates	Meeting Purpose (Analysis, Planning, Implementation, or Monitoring)
03/08/19	Data Analysis	05/14/19	Plan implementation
03/11/19	Plan writing	06/14/19	Plan monitoring

Dates	Meeting Purpose (Analysis, Planning, Implementation, and Monitoring. All are required.)	Dates	Meeting Purpose (Analysis, Planning, Implementation, or Monitoring)
03/18/19	Data analysis	08/01/19	Plan monitoring
04/12/19	Plan writing	01/24/20	Plan monitoring
04/15/19	Plan writing/data analysis	03/30/20	Plan monitoring
05/02/19	Plan writing	05/23/20	Plan monitoring

Data Source Checklist

Identify which data sources were reviewed in developing the Local Education Agency's Performance Indicator Review Root Cause Analysis and Improvement Plan for each Indicator. Place an X under the Indicator number for each data source that was reviewed for that Indicator. Mark all that apply.

Data Sources	Indicators								
	1	2	3	4A	5	6	8	14	CF*
California School Dashboard Graduation Rate – Students with Disabilities									
California School Dashboard Suspension Rate – Students with Disabilities				X					
California School Dashboard ELA CAASPP Assessment Results – Students with Disabilities			X						
California School Dashboard Math CAASPP Assessment Results – Students with Disabilities			X						
California School Dashboard Student Group Report			X						
California School Dashboard School Five-by-Five Placement			X						
California School Dashboard Chronic Absenteeism									
California School Dashboard College/Career Indicator Reports & Data									
Test Operations Management System (TOMS) Accommodations									
Annual Performance Report (APR) Measures – ELA CAASPP Participation Rate			X						
Annual Performance Report (APR) Measures – Math CAASPP Participation Rate			X						
Annual Performance Report (APR) Measures – Drop Out Rate									
Annual Performance Report (APR) Measures – Percent of Students in Regular Class Greater than 80% of the Day									

	1	2	3	4A	5	6	8	14	CF*
Annual Performance Report (APR) Measures – Percent of Students in Regular Class Less than 40% of the Day									
Annual Performance Report (APR) Measures – Percent of Students in Separate Schools									
Annual Performance Report (APR) Measures – Percent of Students 3-5 in Regular Pre-K Programs									
Annual Performance Report (APR) Measures – Percent of Students 3-5 in Separate Pre-K Programs									
Annual Performance Report (APR) Measures – Parents reporting that LEA facilitated parent involvement									
Annual Performance Report (APR) Measures – Post Graduate Survey Data									
Dashboard Alternate School Status Data									
DataQuest, English Language Proficiency Assessments for California (ELPAC)									
DataQuest, LEA Public School Enrollment Over Time									
Student Information System (SIS)				X					
Interim or Other Assessments									
Student Transcripts									
SEIS, Student IEPs and/or Transition Plans									
Student Course Enrollment Data									
Student Records									
Service Logs and/or Pull out Schedules									
Other School Plans, such as WASC, Tech Plan, etc.			X	X					
Parent Concerns (Parent surveys, CAC, PTIC, FEC)									
Interview/ Focus Group Data – Parents/ Guardians									
Interview/ Focus Group Data – Staff			X	X					
Interview/ Focus Group Data – Students									

	1	2	3	4A	5	6	8	14	CF*
Interview/ Focus Group Data –Administration			X	X					
Review of Procedures									
Interview County Programs, Non-Public Schools, etc.									
Attendance Records									
Interview Counselor(s)									
School Climate Information, discipline data, BIP				X					
Other: Please list other data reviewed									
Other: Please list other data reviewed									
Other: Please list other data reviewed									

*Child Find

LEA name:

Encore Jr/Sr High School for the Arts: Hesperia

Performance Indicator Review 2018–19

State Performance Plan Indicator 3

Statewide Assessments

Root Cause Analysis and Action Plans

The California Department of Education (CDE) will conduct a Performance Indicator Review (PIR) for each local educational agency (LEA) that fails to meet a certain performance value in relation to one or more of the State Performance Plan Indicators (SPPIs, Indicators), including SPPI 3 Assessment. Indicator 3: Statewide Assessments is a four-part indicator on the Local Level Annual Performance Report (APR) that measures the participation rate and achievement level of all students with disabilities in the areas of both English language arts (ELA) and mathematics (math) as it pertains to the requirements of the California Assessment of Student Performance and Progress (CAASPP). The local education agency (LEA) reports this data to the California Longitudinal Pupil Achievement Data System (CALPADS) from the Spring 2018 assessment.

For participation in statewide assessments for English language arts and math, the APR target of 95% will be used. Any LEA with a percentage less than the statewide target for SPPI 3 participation for English language arts or mathematics will participate in the PIR.

For achievement on the statewide assessments in English language arts and math, the 2018 Fall Dashboard Release (Dashboard) in English Language Arts (3-8) and Mathematics (3-8) will be used instead of the achievement rates reported on the APR. Any LEA with a performance level of Red or Orange for English language arts or mathematics for students with disabilities, as listed on the

Student Groups Five-by-Five Report will participate in the PIR and be required to develop a PIR Improvement Plan for that indicator.

Current Performance

According to California School Dashboard Fall 2018 and Annual Performance Report 2017–18

Indicator 3: Assessment

ACHIEVEMENT

Using the data from the LEA's California School Dashboard, Fall 2018 (Dashboard), fill in the LEA information for English Language Arts (3-8 and 11) and Mathematics (Grades 3-8 and 11) for students with disabilities. The questions below will use the detailed data from the Student Groups Five-by-Five Report in English language arts assessment for students with disabilities.

English Language Arts (3-8 and 11) (Achievement)

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

The following questions will focus on achievement in English language arts on statewide assessments and use data from the Five-by-Five Report on the Dashboard to complete.

What is the student performance color for English Language Arts (3-8 and 11) for Students with Disabilities?

Red

What is the Status Level (e.g. *Very High, Low, etc.*) for English Language Arts (3-8 and 11) for Students with Disabilities?

Very low

What is the Change Level (e.g. *Increased, Declined, etc.*) for English Language Arts (3-8 and 11) for Students with Disabilities?

Declined

What is the Current Status -- Average distance from Standard for English Language Arts (3-8 and 11) Students with Disabilities)?

35.4 points
below
standard

What is the Change – Difference (e.g. + or – average # of points) between current status and prior status for English Language Arts (3-8 and 11) Students with Disabilities (e.g. + or - # of points)?

Declined -
18.3 Points

In addressing the root cause(s) for achievement for students with disabilities on the statewide assessment in English Language Arts, what area(s) from the Five-by-Five Report need to be included? (Put an 'X' in the appropriate box to indicate which area LEA will need to address for English Language Arts Achievement. If English Language Arts Achievement is an area that the LEA does not need to address at all, put NA in all of the boxes.)

English Language Arts Achievement

Status Level	Change Level	Both
		X

Mathematics (3-8 and 11) (Achievement)

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

The following questions will focus on achievement in Mathematics on statewide assessments and use data from the Five-by-Five Report on the Dashboard to complete.

What is the student performance color for Mathematics (3-8 and 11) for Students with Disabilities?

Red

What is the Status Level (e.g. Very High, Low, etc.) for Mathematics (3-8 and 11) for Students with Disabilities?

Very low

What is the Change Level (e.g. Increased, Declined, etc.) for Mathematics (3-8 and 11) for Students with Disabilities?

Declined

What is the Current Status -- Average distance from Standard (e.g. + or – average # of points) for Students with Disabilities in Mathematics (3-8 and 11)?

123.5 below
standard

What is the Change – Difference between current status and prior status Students with Disabilities (e.g. + or - # of points) for Mathematics (3-8 and 11)?

Decline -27.6

In addressing the root cause(s) for achievement for students with disabilities on the statewide assessment in Mathematics, what area(s) from the Five-by-Five Report need to be included? (Put an 'X' in the appropriate box to indicate which area LEA will need to address for Mathematics Achievement. If Mathematics Achievement is an area that the LEA does not need to address at all, put NA in all of the boxes.)

Mathematics Achievement

Status Level	Change Level	Both
		X

PARTICIPATION

Using the data from the 2017–18 Local Level Annual Performance Report Measure (APR), answer the questions below. The Participation Target for students with disabilities in both English Language Arts (ELA) and Math is 95 percent. Indicate the LEA percentage for both English Language Arts and Math.

English Language Arts (Participation)

The following questions will focus on participation arts on statewide assessments in English Language Arts and use data from the APR to complete.

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

What is the participation rate (Rate) of students with disabilities in English Language Arts assessment?

100%

Participation Target

>95%

Was the participation target met in English Language Arts? (Answer 'Yes' or 'No.')

YES

Mathematics (Participation)

The following questions will focus on participation arts on statewide assessments in Mathematics and use data from the APR to complete.

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

What is the participation rate (Rate) of students with disabilities in Mathematics?

99%

Participation Target

>95%

Was the participation target met in Mathematics? (Answer 'Yes' or 'No.')

YES

Focus Elements for Root Cause Analysis and PIR Planning

Using the information from above, complete the chart.

Which of the areas will the PIR Team's Root Cause Analysis and Improvement Plan address for Indicator 3: Assessment?

(Put an 'X' in the appropriate box to indicate which area LEAs will need to address for Indicator 3.)

	English Language Arts	Mathematics
Achievement (Dashboard)	X	X
Participation (APR)		

Current Improvement Strategies

What current improvement strategies are in place that relate to Indicator 3 participation rate in statewide assessments (APR)?

We use different incentives (such as raffle tickets, awesome tags, privileges, etc.) to encourage students to be present during testing.

What current improvement strategies that relate to Indicator 3 achievement (Dashboard):

We use different incentives (such as raffle tickets, awesome tags, privileges, etc.) to encourage students who work hard and concentrate during testing. Students are also encouraged with incentives to study and prepare for the test. We also altered the testing schedule to be more conducive to what students are familiar with (the regular school day schedule). Additionally, ELA and Math teachers are required to incorporate daily test prep sessions using the CAASPP Interim test. 11th grade students are reminded that the CAASPP test also doubles as their EAP Placement test for the CSU system.

Check the box(es) to indicate whether these current strategies support improvement in English Language Arts, Math or both and whether they support improvement in participation, achievement or both.

(Put an 'X' in the appropriate box to indicate which areas are being addressed by current improvement strategies.)

	English Language Arts	Mathematics
Participation (APR)	X	X
Achievement (Dashboard)	X	X

How are students with disabilities included in the above-listed strategies or other strategies that relate to Indicator 3?

Encore is a full inclusion campus and are given the same incentives and opportunities as everyone else. Some students with disabilities are offered alternate testing environments, accommodations, and modifications if/when appropriate. Students with disabilities are also offered a SAI class to work on their basic ELA and Math skills that will help them for state tests.

Root Cause(s)

Why was the target not met?

Achievement – English Language Arts and Mathematics (3-8 and 11)

Fill in the root causes below for the Root Cause Analysis on Achievement, based on the data from the LEA's California School Dashboard, Fall 2018 (Dashboard) in English Language Arts (3-8 and 11) and/or Mathematics (3-8 and 11).

If this is an area that does not apply to this year's PIR Plan, enter 'N/A' into the blanks.

Root Cause 1:

In grade 7 and 8 students did not have access to school provided Chromebooks, therefore students in those grades were not able to practice sample questions, test format, and test tools as efficiently as they are able to this year.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 2:

Students in both subjects and in all grades did not receive sufficient test prep due to lack of consistency with some classroom teachers.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 3:

There were gaps in last year's curriculum in terms of its compatibility with the skills and concepts needed for the state test (older curriculum and lack of access to Cyber High). Additionally, some long-term subs were not following the prescribed lesson plans given to them by the academic director.

This root cause addresses (Check all that apply): English Language Arts Math Both

If the LEA has additional root causes for Achievement, copy and paste the box and subtitle above, then change the number to indicate the number of root causes.

Participation – English Language Arts and Mathematics (3-8 and 11)

Fill in the information below for the Root Cause Analysis on Participation, based on the data from the 2017–18 Local Level Annual Performance Report (APR).

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

Root Cause 1:

N/A

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 2:

N/A

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 3:

N/A

This root cause addresses (Check all that apply): English Language Arts Math Both

If the LEA has additional root causes for Participation, copy and paste the box and subtitle above, then change the number to indication the number of root causes.

Action Plan for Improving Schoolwide Assessment for Students with Disabilities

ACHIEVEMENT – English Language Arts and Mathematics (3-8 and 11)

Use the charts below for the PIR Team’s Root Cause Analysis and PIR Planning, using the data from the LEA’s California School Dashboard, Fall 2018 (Dashboard) in English Language Arts (3-8 and 11) and/or Mathematics (3-8 and 11).

Copy each root cause into the charts below that addresses the LEA’s achievement rate for students with disabilities on the statewide assessments in English Language Arts and Mathematics. For each root cause, fill in the following:

- Planned strategies and activities
- The subject the planned strategy or activity is targeting (English language arts, math or both)
- Resources needed for the planned strategy or activity to be successful
- The person(s) and title(s) responsible for that particular strategy or activity
- The methods and standards that will be used to measure the relative success of the strategy or activity
- The date that activity is due to begin or the deadline for its completion

Add rows to the chart to input additional strategies/activities, etc. as needed.

If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

Root Cause 1:

In grade 7 and 8 students did not have access to school provided Chromebooks, therefore students in those grades were not able to practice sample questions, test format, and test tools as efficiently as they are able to this year.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
All middle schoolers have Chromebooks checked out to them, which can help them immensely in terms of getting an accurate simulation of the CAASPP test via the Interim practice options.	X	Chromebook	Classroom teachers, administration, students, I.T.	Students sign a Chromebook contract when they receive their Chromebook at the beginning of the year. Through this technology, students are able to get immediate feedback when they take the CAASPP practice test. The practice questions are linked to state standards so students know what they are being tested on.	By August 2018 (deployment of Chromebooks)

Root Cause 2:

Students in both subjects and in all grades did not receive sufficient test prep due to lack of consistency with some classroom teachers.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
Teachers gained early access to practice CAASPP material and are giving students practice questions weekly. ELA and Math teachers are required to use the CAASPP website for prep and no other resources. There's also increased academic meeting time for collaboration across departments and grades.	X	Chromebooks, access to the CAASPP website, designated meeting space and time for department collaboration	Teachers, administration, students	Teacher feedback regarding the productivity of meetings in the form of notes. Consistent student participation in and teacher implementation of practice tests.	Beginning Aug 2019 Throughout the year and by April, 2020 Ongoing

Root Cause 3:

There were gaps in last year's curriculum in terms of its compatibility with the skills and concepts needed for the state test (older curriculum and lack of access to CyberHigh). Additionally, some long-term subs were not following the prescribed lesson plans given to them by the academic director.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
All teachers are now required to use Cyber High as their primary curriculum, which is rigorous and aligned to the CCSS. At the beginning of the year many academic classes that utilized Cyber High received detailed pacing plans that they were required to follow. This made it easier for subs who needed to step in.	X	Cyber High, pacing plan, Chromebooks	Teachers, administration	Regular department meetings during which teachers are required to report on where they were on their pacing plans, and to explain why they are either ahead or behind or did not follow the plan.	Beginning Sept 2019 Department meetings and pacing plans initiated at the beginning of the school year and will continue until the end of each school year. Ongoing

Implementation of evidence-based interventions and practices <ul style="list-style-type: none"> UdL 	Both	Desert Mountain SELPA campus Training;	General Education Teachers; Administration	Spring 2020 SBAC results; program embedded assessments	By Nov 2019 ongoing
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Add rows to the chart to input additional strategies/activities, etc. as needed.
If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

PARTICIPATION – English Language Arts and Mathematics (3-8 and 11)

Use the charts below for the PIR Team’s Root Cause Analysis and PIR Planning, using the data from the 2017–18 Local Level Annual Performance Report Measure (APR).

Copy each root cause into the charts below that addresses the LEA’s participation rate for students with disabilities on the statewide assessments in English Language Arts and Math. For each root cause, fill in the following:

- Planned strategies and activities
- The subject the planned strategy or activity is targeting (English Language Arts, Math or both)
- Resources needed for the planned strategy or activity to be successful
- The person(s) and title(s) responsible for that particular strategy or activity
- The methods and standards that will be used to measure the relative success of the strategy or activity
- The date that activity is due to begin or the deadline for its completion

Add rows to the chart to input additional strategies/activities, etc., as needed.
If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

Root Cause 1:

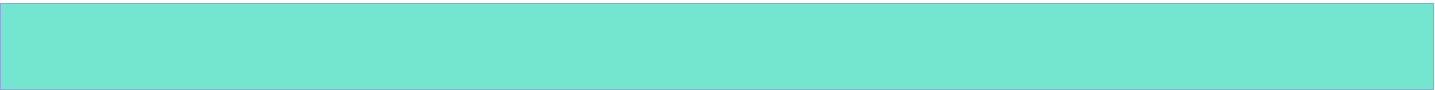
Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
N/A					

Root Cause 2:

N/A

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
N/A					

Root Cause 3:



Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
N/A					

LEA name:

Encore JR/SR High School for the Arts

Performance Indicator Review 2018–19

State Performance Plan Indicator 4A

Suspension and Expulsion

Root Cause Analysis and Action Plans

The California Department of Education (CDE) will conduct a Performance Indicator Review (PIR) for each local educational agency (LEA) that fails to meet a certain performance value in relation to one or more of the State Performance Plan Indicators (SPPIs, Indicators), including SPPI 4A Suspension and Expulsion. For SPPI 1, 3 (achievement), and 4A, the performance level will be found on the 2018 Fall California School Dashboard (Dashboard). Any LEA with a performance level of Red or Orange for Suspension Rate (SPPI 4A) for Students with Disabilities, as listed on the Student Groups Five-by-Five Report for the appropriate measure will participate in the PIR and be required to develop a PIR Improvement Plan for that Indicator.

Only a portion of this indicator is used for the PIR. Indicator 4A measures the percent of students ages three through twenty-two who are receiving services that are suspended or expelled for greater than ten days in the school year. Local education agencies (LEAs) submit this data to the CDE through both the California Special Education Management Information System (CASEMIS) and the California Longitudinal Pupil Achievement Data System (CALPADS).

Current Performance According to California School Dashboard Fall 2018

Indicator 4A: Suspension and Expulsion

Using the data from the LEA's California School Dashboard, Fall 2018 (Dashboard), fill in the LEA information for Suspension Rate (K-12) for students with disabilities. The questions below will use the detailed data from the Student Groups Five-by-Five Report on Suspension for students with disabilities.

What is the student performance color for Suspension Rate (K-12) for Students with Disabilities?

Orange

What is the Status Level Disabilities (e.g. *Very High, Low, etc.*) for Suspension Rate (K-12) for Students with?

High

What is the Change Level (e.g. *Increased, Declined Significantly, etc.*) for Suspension Rate (9-12) for Students with Disabilities?

Increased

What is the Current Status – 2017–18 Suspension Rate percentage for Students with Disabilities?

9.6%

What is the difference (e.g. + or - %) between 2017–18 Suspension Rate and 2016–17 Suspension Rate for Students with Disabilities?

3.9%

What is the Percent of Change (e.g. + or - %) of Suspension Rate (K-12) for Students with Disabilities?

5.7%

In addressing the root cause(s) for the suspension rate for students with disabilities, what area(s) from the Five-by-Five Report need to be included?

Put an 'X' in the appropriate box to indicate which area LEA will need to address for Suspension Rate.

Status Level	Change Level	Both
		X

What current improvement strategies that relate to Indicator 4A: Suspension Rate are in place?

Awesome tags programs, PBIS, discipline codes working to improve alignment with CALPADS codes, initiated behavior traffic school, implemented tardy school, incorporated counseling into the discipline process, consultation with special education staff,

How are students with disabilities included in the above-listed strategies or other strategies that relate to Indicator 4A: Suspension and Expulsion?

SPED students participate in all behavior improvement strategies

Root Cause (s)

Why was the target not met?

List the root cause(s) that the PIR Team has identified for the LEA's suspension rate for students with disabilities.

Root Cause 1:

Incorrect data entry and incorrect use of discipline codes CALPADS vs Aeries entry codes

Root Cause 2:

Our discipline policy follows the zero tolerance philosophy, students with mild offenses may receive and accumulate more suspensions than surrounding districts.

Root Cause 3:

Lack of consultation/collaboration of the counseling and SPED department when students are disciplined.

Action Plan for Improving Suspension and Expulsion for Students with Disabilities

Root Cause 1:

Incorrect data entry and incorrect use of discipline codes CALPADS vs Aeries entry codes

Planned Strategies/Activities	Resources Required	Person(s)/ Title(s) Responsible	Methods/Standards to Measure Success	Due Date
Align Aeries and CALPADS discipline codes	Team to review codes	CEO, COO, Info Systems Manager, Dean of Students	Correct alignment of Aeries and CALPADS codes	By September 2019
Discipline data entry clarification	Aeries Suspension Report	Dean of Student	Explanation of data entry errors	See attached By Aug 15, 2019
Conduct training with data entry team	Info Systems Manager, Dean of Students	Info Systems Manager, Dean of Students	All Codes being entered into system correctly	Aug 2019 Ongoing

Root Cause 2:

Our discipline policy follows the zero tolerance philosophy, students with mild offenses may receive and accumulate more suspensions than surrounding districts.

Planned Strategies/Activities	Resources Required	Person(s)/ Title(s) Responsible	Methods/Standards to Measure Success	Due Date
Update discipline policies to 21 st century thinking.	Review current discipline policies	CEO, COO, , Dean of Students	Correct alignment of Discipline policies and distribution of new handbook	Completed 4-30-19 Ongoing

Root Cause 3:

Lack of consultation/collaboration of the counseling and SPED department when students are disciplined.

Planned Strategies/Activities	Resources Required	Person(s)/ Title(s) Responsible	Methods/Standards to Measure Success	Due Date
Implement Conflict Resolution including counseling/SPED Team	Review current Conflict Resolution Process	CEO, COO, Dean of Students, Counseling / SPED Team	100% Inclusion of these teams in conflict resolution process	By June 2020 Ongoing

Discipline Data Entry Clarification

Explanation of data entry errors

#	District	School	SSID	Disciplinary Action Duration In Days (CALPADS Discipline File)	Days In School Suspension (CALPADS Attendance File)	Days Out School Suspension (CALPADS Attendance File)	File Containing Incorrect Information	Explanation (Only for incorrect data)
1	Encore Education Corp	Encore JR/SR High School	8168854858	5.00	0.00	5.00	Discipline: Expulsion	INPUT ERROR: The student was not expelled and continues to attend Encore.
2	Encore Education Corp	Encore JR/SR High School	2149394545	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
3	Encore Education Corp	Encore JR/SR High School	8196977608	3.00	3.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
4	Encore Education Corp	Encore JR/SR High School	1183509033	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
5	Encore Education Corp	Encore JR/SR High School	8172362518	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
6	Encore Education Corp	Encore JR/SR High School	6143782364	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
7	Encore Education Corp	Encore JR/SR High School	1183509033	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
8	Encore Education Corp	Encore JR/SR High School	9148797731	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
9	Encore Education Corp	Encore JR/SR High School	8184045058	1.00	1.00	0.00	Discipline: Suspension	INPUT ERROR: The student was not suspended they were put on detention. Non-Assertive
10	Encore Education Corp	Encore JR/SR High School	8161241488	5.00	0.00	5.00	Discipline: Suspension	
11	Encore Education Corp	Encore JR/SR High School	8342915174	1.00	0.00	1.00	Discipline: Suspension	
12	Encore Education Corp	Encore JR/SR High School	2183606245	1.00	0.00	1.00	Discipline: Suspension	
13	Encore Education Corp	Encore JR/SR High School	8149403698	1.00	0.00	1.00	Discipline: Suspension	
14	Encore Education Corp	Encore JR/SR High School	6143782364	1.00	0.00	1.00	Discipline: Suspension	
15	Encore Education Corp	Encore JR/SR High School	9148797731	2.00	0.00	2.00	Discipline: Suspension	

If the LEA has additional root causes, copy and paste the chart, then change the number to indicate the number of root causes. If there are additional Planned Strategies/Activities, add additional rows, as needed.

After completing Indicator 3: Assessment, save this document with other PIR documents. If it has not already been done, complete the initial LEA Identification document. Then, complete the documents that correspond to the Indicators in which the LEA has not met the performance measure or target. Each Indicator will have a separate document.

It is recommended that the full PIR Plan be presented to the Local Board.

Once all of the Indicators and Child Find have been addressed, as indicated in the LEA's PIR letter, and added to the PIR Plan, LEA will send the PIR Plan documents to the SELPA for their review of required elements. Be aware of any deadlines set by the SELPA. The SELPA will send the PIR Plan, which includes all of the forms for each indicator and the LEA Identification document, to the California Department of Education, Special Education Division, FMTA II on or before June 30, 2019.

Prepared by California Department of Education February 2019

Performance Indicator Review (PIR)

Local Educational Agency (LEA) Identification 2018–19

This Form is to be completed by ALL LEAs that are required to complete a PIR Plan. Save and submit with other PIR documents.

LEA name:

Encore Charter School: Riverside

CDS code:

SELPA name:

Desert Mountain Charter SELPA

Program Administrator:

Eric Buries

Phone number:

760-956-2632

Email:

eburies@encorehighschool.com

Possible Performance Indicators LEA PIR Plan Needs to Address:

Click on the Indicator subtitle to go to the PIR form for that Indicator.

INDICATOR 1

Graduation 4 Year Rate (2018 Fall Dashboard)

INDICATOR 2

Dropout 4 Year Rate (Annual Performance Report 2017–18)

INDICATOR 3

Statewide Assessments: Achievement–Mathematics (2018 Fall Dashboard)

Statewide Assessments: Achievement–English Language Arts (2018 Fall Dashboard)

Statewide Assessments: Participation–Mathematics (Annual Performance Report 2017–18)

Statewide Assessments: Participation–English Language Arts (Annual Performance Report 2017–18)

INDICATOR 4A

Suspension and Expulsion

INDICATOR 5

Least Restrictive Environment (Annual Performance Report 2017–18)

INDICATOR 6:

Preschool Least Restrictive Environment (Annual Performance Report 2017–18)

INDICATOR 8

Parent Involvement (Annual Performance Report 2017–18)

INDICATOR 14

Post-School Outcomes (Annual Performance Report 2017–18)

CHILD FIND

LEA PIR Letter

Welcome to the Performance Indicator Review:

The PIR Plan will consist of this document (the LEA Identification document) and documents for each indicator and Child Find element in which the LEA has not met the performance level or target, as indicated in the 2017–18 California School Dashboard (Dashboard), the 2017–18 Local Level Annual Performance Report (APR), and the LEA Performance Indicator Review (PIR) letter. Each indicator has its own document. Guidance for PIR is available in a separate document. Also, there is a list of Consultants by region, if there are questions regarding the PIR.

Performance Indicators

Use the LEA PIR Letter to find out which indicators LEA needs to address for PIR, based on the status on the California School Dashboard for Indicators 1, 3 (achievement), and 4 or Annual Performance Report (APR) for Indicators 2, 3 (participation), 5, 6, 8, 14, or the LEA PIR Letter for Child Find. Put an 'X' in the box below for each indicator that the LEA must address in the PIR Plan.

1	2	3	4A	5	6	8	14	Child Find
		X						

PIR Team Members

For each member of the PIR Team, list his/her name, LEA title, and the PIR Team Role s/he fulfills (General Education Administrator, Special Education Administrator, SELPA Representative, General Education Teachers, Special Education Teachers, or Other).

Name	Title	PIR Team Role (SELPA Representative, Special Education Administrator, General Education Administrator, General Education and Special Education Teachers or Other)
Eric Buries	Special Education Director	Special Education Administrator
Renee Garcia	Program Specialist	SELPA Representative
Johnny Griffin	COO/Dean of Students	General Education Administrator
Jessica Meyer	Dean of Academics	General Education Administrator
Michelle Stone	Teacher	Special Education Teacher
Kristal McMillan	Teacher	General Education Teacher
Jodi Consten	Teacher	General Education Teacher

If the LEA has additional team members, add rows, as needed.

Completed and Pending PIR Team Meeting Dates

List all of the dates the PIR Team has met or plans to meet and the purpose of each meeting.

Dates	Meeting Purpose (Analysis, Planning, Implementation, and Monitoring. All are required.)	Dates	Meeting Purpose (Analysis, Planning, Implementation, or Monitoring)
03/08/19	Data Analysis	05/14/19	Plan implementation
03/11/19	Plan writing	06/14/19	Plan monitoring

Dates	Meeting Purpose (Analysis, Planning, Implementation, and Monitoring. All are required.)	Dates	Meeting Purpose (Analysis, Planning, Implementation, or Monitoring)
03/18/19	Data analysis	08/01/19	Plan monitoring
04/12/19	Plan writing	01/24/20	Plan monitoring
04/15/19	Plan writing/data analysis	03/30/20	Plan monitoring
05/02/19	Plan writing	05/23/20	Plan monitoring

Data Source Checklist

Identify which data sources were reviewed in developing the Local Education Agency’s Performance Indicator Review Root Cause Analysis and Improvement Plan for each Indicator. Place an X under the Indicator number for each data source that was reviewed for that Indicator. Mark all that apply.

Data Sources	Indicators								
	1	2	3	4A	5	6	8	14	CF*
California School Dashboard Graduation Rate – Students with Disabilities									
California School Dashboard Suspension Rate – Students with Disabilities									
California School Dashboard ELA CAASPP Assessment Results – Students with Disabilities			X						
California School Dashboard Math CAASPP Assessment Results – Students with Disabilities			X						
California School Dashboard Student Group Report			X						
California School Dashboard School Five-by-Five Placement			X						
California School Dashboard Chronic Absenteeism									
California School Dashboard College/Career Indicator Reports & Data									
Test Operations Management System (TOMS) Accommodations									
Annual Performance Report (APR) Measures – ELA CAASPP Participation Rate			X						
Annual Performance Report (APR) Measures – Math CAASPP Participation Rate			X						
Annual Performance Report (APR) Measures – Drop Out Rate									
Annual Performance Report (APR) Measures – Percent of Students in Regular Class Greater than 80% of the Day									

	1	2	3	4A	5	6	8	14	CF*
Annual Performance Report (APR) Measures – Percent of Students in Regular Class Less than 40% of the Day									
Annual Performance Report (APR) Measures – Percent of Students in Separate Schools									
Annual Performance Report (APR) Measures – Percent of Students 3-5 in Regular Pre-K Programs									
Annual Performance Report (APR) Measures – Percent of Students 3-5 in Separate Pre-K Programs									
Annual Performance Report (APR) Measures – Parents reporting that LEA facilitated parent involvement									
Annual Performance Report (APR) Measures – Post Graduate Survey Data									
Dashboard Alternate School Status Data									
DataQuest, English Language Proficiency Assessments for California (ELPAC)									
DataQuest, LEA Public School Enrollment Over Time									
Student Information System (SIS)									
Interim or Other Assessments									
Student Transcripts									
SEIS, Student IEPs and/or Transition Plans									
Student Course Enrollment Data									
Student Records									
Service Logs and/or Pull out Schedules									
Other School Plans, such as WASC, Tech Plan, etc.			X						
Parent Concerns (Parent surveys, CAC, PTIC, FEC)									
Interview/ Focus Group Data – Parents/ Guardians									
Interview/ Focus Group Data – Staff			X						
Interview/ Focus Group Data – Students									

	1	2	3	4A	5	6	8	14	CF*
Interview/ Focus Group Data –Administration			X						
Review of Procedures									
Interview County Programs, Non-Public Schools, etc.									
Attendance Records									
Interview Counselor(s)									
School Climate Information, discipline data, BIP									
Other: Please list other data reviewed									
Other: Please list other data reviewed									
Other: Please list other data reviewed									

*Child Find

LEA name:

Encore High School- Riverside

Performance Indicator Review 2018–19

State Performance Plan Indicator 3

Statewide Assessments

Root Cause Analysis and Action Plans

The California Department of Education (CDE) will conduct a Performance Indicator Review (PIR) for each local educational agency (LEA) that fails to meet a certain performance value in relation to one or more of the State Performance Plan Indicators (SPPIs, Indicators), including SPPI 3 Assessment. Indicator 3: Statewide Assessments is a four-part indicator on the Local Level Annual Performance Report (APR) that measures the participation rate and achievement level of all students with disabilities in the areas of both English language arts (ELA) and mathematics (math) as it pertains to the requirements of the California Assessment of Student Performance and Progress (CAASPP). The local education agency (LEA) reports this data to the California Longitudinal Pupil Achievement Data System (CALPADS) from the Spring 2018 assessment.

For participation in statewide assessments for English language arts and math, the APR target of 95% will be used. Any LEA with a percentage less than the statewide target for SPPI 3 participation for English language arts or mathematics will participate in the PIR.

For achievement on the statewide assessments in English language arts and math, the 2018 Fall Dashboard Release (Dashboard) in English Language Arts (3-8) and Mathematics (3-8) will be used instead of the achievement rates reported on the APR. Any LEA with a performance level of Red or Orange for English language arts or mathematics for students with disabilities, as listed on the

Student Groups Five-by-Five Report will participate in the PIR and be required to develop a PIR Improvement Plan for that indicator.

Current Performance

According to California School Dashboard

Fall 2018 and Annual Performance Report 2017–18

Indicator 3: Assessment

ACHIEVEMENT

Using the data from the LEA's California School Dashboard, Fall 2018 (Dashboard), fill in the LEA information for English Language Arts (3-8 and 11) and Mathematics (Grades 3-8 and 11) for students with disabilities. The questions below will use the detailed data from the Student Groups Five-by-Five Report in English language arts assessment for students with disabilities.

English Language Arts (3-8 and 11) (Achievement)

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

What is the student performance color for English Language Arts (3-8 and 11) for Students with Disabilities?

Orange

What is the Status Level (e.g. *Very High, Low, etc.*) for English Language Arts (3-8 and 11) for Students with Disabilities?

Very Low

What is the Change Level (e.g. *Increased, Declined, etc.*) for English Language Arts (3-8 and 11) for Students with Disabilities?

Declined

What is the Current Status -- Average distance from Standard for English Language Arts (3-8 and 11) Students with Disabilities)?

63.9 points
below the
standard

What is the Change – Difference (e.g. + or – *average # of points*) between current status and prior status for English Language Arts (3-8 and 11) Students with Disabilities (e.g. + or - *# of points*)?

Increased by
9.6 points

In addressing the root cause(s) for achievement for students with disabilities on the statewide assessment in English Language Arts, what area(s) from the Five-by-Five Report need to be

included? (Put an 'X' in the appropriate box to indicate which area LEA will need to address for English Language Arts Achievement. If English Language Arts Achievement is an area that the LEA does **not** need to address at all, put NA in all of the boxes.)

English Language Arts Achievement

Status Level	Change Level	Both
X		

Mathematics (3-8 and 11) (Achievement)

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

The following questions will focus on achievement in Mathematics on statewide assessments and use data from the Five-by-Five Report on the Dashboard to complete.

What is the student performance color for Mathematics (3-8 and 11) for Students with Disabilities?

Red

What is the Status Level (e.g. *Very High, Low, etc.*) for Mathematics (3-8 and 11) for Students with Disabilities?

Very Low

What is the Change Level (e.g. *Increased, Declined, etc.*) for Mathematics (3-8 and 11) for Students with Disabilities?

Decreased

What is the Current Status -- Average distance from Standard (e.g. + or - average # of points) for Students with Disabilities in Mathematics (3-8 and 11)?

133.5 points
below the
standard

What is the Change – Difference between current status and prior status Students with Disabilities (e.g. + or - # of points) for Mathematics (3-8 and 11)?

Declined by
9.2 points

In addressing the root cause(s) for achievement for students with disabilities on the statewide assessment in Mathematics, what area(s) from the Five-by-Five Report need to be included?

(Put an 'X' in the appropriate box to indicate which area LEA will need to address for Mathematics Achievement. If Mathematics Achievement is an area that the LEA does **not** need to address at all, put NA in all of the boxes.)

Mathematics Achievement

Status Level	Change Level	Both
		X

PARTICIPATION

Using the data from the 2017–18 Local Level Annual Performance Report Measure (APR), answer the questions below. The Participation Target for students with disabilities in both English Language Arts (ELA) and Math is 95 percent. Indicate the LEA percentage for both English Language Arts and Math.

English Language Arts (Participation)

The following questions will focus on participation arts on statewide assessments in English Language Arts and use data from the APR to complete.

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

What is the participation rate (Rate) of students with disabilities in English Language Arts assessment?

98.15%

Participation Target

>95%

Was the participation target met in English Language Arts? (Answer 'Yes' or 'No.')

Yes

Mathematics (Participation)

The following questions will focus on participation arts on statewide assessments in Mathematics and use data from the APR to complete.

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

What is the participation rate (Rate) of students with disabilities in Mathematics?

94%

Participation Target

>95%

Was the participation target met in Mathematics? (Answer 'Yes' or 'No.')

No

Focus Elements for Root Cause Analysis and PIR Planning

Using the information from above, complete the chart.

Which of the areas will the PIR Team's Root Cause Analysis and Improvement Plan address for Indicator 3: Assessment?

(Put an 'X' in the appropriate box to indicate which area LEAs will need to address for Indicator 3.)

	English Language Arts	Mathematics
Achievement (Dashboard)	X	X
Participation (APR)		X

Current Improvement Strategies

What current improvement strategies are in place that relate to Indicator 3 participation rate in statewide assessments (APR)?

We have readdressed makeup days for this year, as well as changed our overall testing schedule. This year we are keeping a more fluid schedule, where the students will test both ELA and Math in one week. We then have makeup days planned for after testing, to ensure maximum participation. We have also included a component to double check that our special education students have met the 95% minimum participation, as opposed to checking the population as a whole (this is what we did in the 2017-2018 school year).

We are looking into an incentive program for participation, where students will receive an extrinsic reward for participating in all 4 sections of testing.

We will have more opportunities for makeup days, specifically for our students in the special education program. Between our SPED teachers and administration, the students will be pulled out whom did not complete the assessment within their testing week.

What current improvement strategies that relate to Indicator 3 achievement (Dashboard):

We are adding in a practice test day into our English and Math classes for students who are testing.

For our students who needed additional support, there has been an SAI class put into place this school year. This course supports students in their academics through one-on-one assistance, daily reminders of expectations, and monitoring students goal progress.

For our SPED students in the SAI classes, there will be additional practice tests taken on the CAASPP released practice tests. They also were familiarized with the testing accommodations provided throughout the SBAC program.

Check the box(es) to indicate whether these current strategies support improvement in English Language Arts, Math or both and whether they support improvement in participation, achievement or both.

(Put an 'X' in the appropriate box to indicate which areas are being addressed by current improvement strategies.)

	English Language Arts	Mathematics
Participation (APR)	X	X
Achievement (Dashboard)	X	X

How are students with disabilities included in the above-listed strategies or other strategies that relate to Indicator 3?

The strategies listed above are included, where appropriate, for all students with disabilities. Our school is a full inclusion school, so the students have access to all materials as a general education student would be afforded.

Root Cause(s)

Why was the target not met?

Achievement – English Language Arts and Mathematics (3-8 and 11)

Fill in the root causes below for the Root Cause Analysis on Achievement, based on the data from the LEA's California School Dashboard, Fall 2018 (Dashboard) in English Language Arts (3-8 and 11) and/or Mathematics (3-8 and 11).

If this is an area that does not apply to this year's PIR Plan, enter 'N/A' into the blanks.

Root Cause 1:

Not enough review and practice tests were proctored.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 2:

Curriculum for the middle school did not have Cyber High, our adopted curriculum. Additionally, our middle school population did not have one-to-one Chromebooks.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 3:

Accommodations that were written in the IEP were given as an option during state testing.

This root cause addresses (Check all that apply): English Language Arts Math Both

If the LEA has additional root causes for Achievement, copy and paste the box and subtitle above, then change the number to indicate the number of root causes.

Participation – English Language Arts and Mathematics (3-8 and 11)

Fill in the information below for the Root Cause Analysis on Participation, based on the data from the 2017–18 Local Level Annual Performance Report (APR).

If this is an area that does not apply to this year's PIR Plan for the LEA, enter 'N/A' into the blanks.

Root Cause 1:

We did not specifically check the population of students with disabilities participation rate; rather, we checked the participation rate of the school as a whole.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 2:

All ELA makeup testing was done first, followed by the Math makeup testing. This caused us to run out of time and not be able to pull the students as needed.

This root cause addresses (Check all that apply): English Language Arts Math Both

Root Cause 3:

Since some of our students with disabilities did not use the accommodation of separate setting, they may have spent too much time on one category, and not completed the test.

This root cause addresses (Check all that apply): English Language Arts Math Both

If the LEA has additional root causes for Participation, copy and paste the box and subtitle above, then change the number to indication the number of root causes.

Action Plan for Improving Schoolwide Assessment for Students with Disabilities

ACHIEVEMENT – English Language Arts and Mathematics (3-8 and 11)

Use the charts below for the PIR Team's Root Cause Analysis and PIR Planning, using the data from the LEA's California School Dashboard, Fall 2018 (Dashboard) in English Language Arts (3-8 and 11) and/or Mathematics (3-8 and 11).

Copy each root cause into the charts below that addresses the LEA's achievement rate for students with disabilities on the statewide assessments in English Language Arts and Mathematics. For each root cause, fill in the following:

- Planned strategies and activities
- The subject the planned strategy or activity is targeting (English language arts, math or both)

- Resources needed for the planned strategy or activity to be successful
- The person(s) and title(s) responsible for that particular strategy or activity
- The methods and standards that will be used to measure the relative success of the strategy or activity
- The date that activity is due to begin or the deadline for its completion

Add rows to the chart to input additional strategies/activities, etc. as needed.
 If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

Root Cause 1:

Not enough review and practice tests were proctored.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
We will do an in-class practice test using the CAASPP practice test online.	Both	Chrome Books, Internet, access to the CAASPP practice test	Math, English, and Special Education Teachers	Spring 2020 SBAC results Teacher and student feedback form	Beginning Sept 2019 By June 2020 Reviewed each quarter for the 2019-2020 school year

Root Cause 2:

Curriculum for the middle school did not have Cyber High, our adopted curriculum. Additionally, our middle school population did not have one-to-one Chromebooks.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
We will be one-to-one with Chromebooks for all students.	Both	Access to the necessary amount of chrome books; IT department handing them out	IT department; administration	One-to-one chrome books during state testing	Beginning September 2019 Ongoing
We will continue to train our teachers on successful implementation of Cyber High.	Both	Teachers to conduct training; training materials; time during staff meetings	Administration and testing coordinator	Teacher feedback survey	Beginning Aug 2019 & each semester Ongoing
Cyber High will be the required curriculum for all academic classes that have a Cyber High course. In addition, supplemental curriculum will be used to address the concepts and standards that students are not meeting.	Both	Pacing plans; supplemental resources; department meetings	Administration; department chairs; academic teachers	Students cyber high activity; access to teacher agendas	Beginning Aug 2019 End of each quarter department chairs will check progress Ongoing
Implementation of evidence-based interventions and practices <ul style="list-style-type: none"> Differentiation 	Both	Training; Website support; udguidelines.cast.org	General Education Teachers; Administration	Spring 2020 SBAC results; program embedded assessments	Beginning Aug 2019 End of each quarter Ongoing
Implementation of evidence-based interventions and practices <ul style="list-style-type: none"> UdL 	Both	Desert Mountain SELPA campus Training;	General Education Teachers; Administration	Spring 2020 SBAC results; program embedded assessments	Nov 2019 ongoing

Root Cause 3:

Accommodations that were written in the IEP were given as an option during state testing.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
Have SPED teachers mandate accommodations that are on the CAASPP documents.	Both	Accommodation checklist verified by test coordinator	District testing coordinator uploads supports to TOMS, testing coordinator, SPED teacher	Spring 2020 SBAC results	April 2020
When the SPED teachers are receiving input from teachers prior to the students IEP's, they will address accommodation use specifically for what teachers see a need for during state testing.	Both	Student work samples; teacher input; Accommodations list off WEBIEP	General education teachers, SPED teachers, parent	Spring 2020 SBAC results and signed IEP IEP Sample forms	Annual IEP meeting per student ongoing
Administration will put together a training for the general education teachers to address how to participate as a meaningful team member in the IEP process.	Both	Training material	Administration; test coordinator; SPED teachers, General education teachers	IEP Sample forms; teacher survey; Meeting sign in sheet	Beginning of school year by Aug 15 th
We will add an additional SAI class, for students who need extra support.	Both	Classroom; IEP addendum; curriculum	Administration; counselors; SPED teachers	Student rosters; student's academic success	June 2019 & January 2020
<p>Universal Tools, designated supports, accommodations training and implementation on:</p> <ul style="list-style-type: none"> • Appropriate selection of tools • Use of tools throughout school year • Use of tools on SBAC 	Both	Training; CAASPP website	SELPA program specialist provides training; Administration coordinate training; teachers attend training, implement through year; District testing coordinator uploads supports to TOMS; IEP teams select appropriate supports	Spring 2020 SBAC results	May 2020 Ongoing

Add rows to the chart to input additional strategies/activities, etc. as needed.

If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

PARTICIPATION – English Language Arts and Mathematics (3-8 and 11)

Use the charts below for the PIR Team’s Root Cause Analysis and PIR Planning, using the data from the 2017–18 Local Level Annual Performance Report Measure (APR).

Copy each root cause into the charts below that addresses the LEA’s participation rate for students with disabilities on the statewide assessments in English Language Arts and Math. For each root cause, fill in the following:

- *Planned strategies and activities*
- *The subject the planned strategy or activity is targeting (English Language Arts, Math or both)*
- *Resources needed for the planned strategy or activity to be successful*
- *The person(s) and title(s) responsible for that particular strategy or activity*
- *The methods and standards that will be used to measure the relative success of the strategy or activity*
- *The date that activity is due to begin or the deadline for its completion*

Add rows to the chart to input additional strategies/activities, etc., as needed.

If this is an area that does not apply to this year’s PIR Plan for the LEA, enter ‘N/A’ into the blanks.

Root Cause 1:

We did not specifically check the population of students with disabilities participation rate; rather, we checked the participation rate of the school as a whole.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
We will check the participation of our SPED subgroup, to ensure <95% participation.	Math	TOMS; Rosters; Attendance ;	Testing coordinator; SPED teachers	Verification of <95% participation via test completion	May 2020

Root Cause 2:

All ELA makeup testing was done first, followed by the Math makeup testing. This caused us to run out of time and not be able to pull the students as needed.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
Cross-checking student attendance for both ELA and Math each makeup day.	Math	Rosters; Attendance	Testing coordinator; SPED teacher	Verification of <95% participation via test completion	May 2020
Additional make-up days	Math	Testing room; Rosters; Attendance	Testing coordinator; SPED teacher	Verification of <95% participation via test completion	May 2020

Root Cause 3:

Since some of our students with disabilities did not use the accommodation of separate setting, they may have spent too much time on one category, and not completed the test.

Planned Strategies/Activities	ELA, Math or Both	Resources Required	Person(s)/ Title(s) Responsible	Methods/ Standards to Measure Success	Due Date
Have SPED teachers mandate accommodations that are on the CAASPP documents.	Math	Accommodation checklist verified by test coordinator	District testing coordinator uploads supports to TOMS, testing coordinator, SPED teacher	Spring 2020 SBAC results	April 2020
Active proctoring of test	Math	Testing space with room for teachers to walk around	Testing coordinator; SPED teacher; classroom teachers	Teacher survey	April/May 2020

If the LEA has additional root causes, copy and paste the chart, then change the number to indicate the number of root causes. If there are additional Planned Strategies/Activities, add additional rows, as needed.

After completing Indicator 3: Assessment, save this document with other PIR documents. If it has not already been done, complete the initial LEA Identification document. Then, complete the documents that correspond to the Indicators in which the LEA has not met the performance measure or target. Each Indicator will have a separate document.

It is recommended that the full PIR Plan be presented to the Local Board.

Once all of the Indicators and Child Find have been addressed, as indicated in the LEA's PIR letter, and added to the PIR Plan, LEA will send the PIR Plan documents to the SELPA for their review of required elements. Be aware of any deadlines set by the SELPA. The SELPA will send the PIR Plan,

which includes all of the forms for each indicator and the LEA Identification document, to the California Department of Education, Special Education Division, FMTA II on or before June 30, 2019.

Prepared by California Department of Education February 2019

After completing this LEA Identification document, save this document with all other PIR documents. Complete the PIR Plan for each Indicator for which the target was not met. Each Indicator will have a separate document.

It is recommended that the full PIR Plan be presented to the Local Board.

Once all of the Indicators have been addressed and added to the PIR Plan, the LEA will send the PIR Plan documents to the SELPA for their review of required elements. Be aware of any deadlines set by the SELPA. The SELPA will send the PIR Plan, all of the forms for each indicator and Child Find and the LEA Identification document to California Department of Education, Special Education Division, FMTA II on or before June 30, 2019.

Prepared by California Department of Education February 2019