



AGENDA

STATE BOARD OF EDUCATION

January 12, 2009

Arkansas Department of Education

Auditorium State Education Building

9:00 AM

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Reports

Report-1 Chair's Report

Presenter: Randy Lawson

Report-2 Commissioner's Report

Presenter: Dr. Ken James

Report-3 AR Leadership Academy - Master Principal Recognition

The Arkansas Leadership Academy's Master Principal Program announces three local school leaders who have met all requirements to be designated as Master Principal. The Leadership Academy, the Department of Education and the State Board of Education recognize the following:

Jackie Smith - Pulaski County Special School District

Kay York - Ashdown School District

Michele French - Cabot School District

Presenter: Dr. Ken James and Dr. Debbie Davis

Report-4 Quarterly Financial Report for Decatur School District

The Department of Education assumed administrative control of the Decatur School District on August 1, 2008. Mr. LeRoy Ortman was appointed as Superintendent on August 7, 2008. The State Board has requested quarterly financial status reports from Mr. Ortman and department staff. This will be the second quarterly report for the Decatur School District since state takeover.

Presenter: Bill Goff LeRoy Ortman

Report-5 Quarterly Financial Report for Greenland School District

The Department of Education assumed administrative control of the Greenland School District on July 15, 2008. Dr. Roland Smith was appointed as Superintendent on July 24, 2008. The State Board has requested quarterly financial status reports from Dr. Smith and department staff. This will be the second quarterly report for the Greenland School District since state takeover.

Presenter: Bill Goff Dr. Roland Smith

Report-6 2008 Arkansas School Performance Report Card Update

The 2008 Arkansas School Performance Report will be published March 12, 2009. A draft of the 2008 Annual School Performance Report Card data is available for private viewing by local school district personnel from January 7 through January 20, 2009. Final edits will be made prior to final printing and distribution of the report.

Presenter: Dr. Charity Smith

Report-7 Update on Status of Implementation of the Gains Growth Model for School Accountability

On December 10, 2008, various stakeholders were assembled to review the method of calculation of the school gains scores. Procedures were established for rounding using the cut scores for the Gains Model. State law calls for the development and implementation of a school rating system that is based on "annual performance and improvement designations." The intention of Act 35 is to promote student learning at all levels so that "all students have an opportunity to demonstrate increased learning" and "meet the expected academic standards." The Act 35 Annual Rating System was designed for the purpose of improving student achievement through school accountability and recognition. The "schools' improvement gains" are tracked longitudinally using value-added calculation, known as the annual improvement category level. Additionally, the annual improvement category for rating schools will report each school's improvement gains by tracking students' longitudinal achievement gains on the state's augmented criterion-referenced tests.

Presenter: Dr. Charity Smith

Consent Agenda

C-1 Minutes - December 8, 2008

Presenter: Dr. Charles Watson

C-2 New Employed, Promotions and Separations

The applicant data from this information is used to compile the Applicant Flow Chart forms for the Affirmative Action Report, which demonstrates the composition of applicants through the selecting, hiring, promoting and terminating process.

Presenter: Ms. Beverly Williams Ms. Clemetta Hood

C-3 Report on Waivers to Schools Districts for Teachers Teaching Out of Area for Longer than Thirty (30) Days, Act 1623 of 2001.

Act 1623 of 2001 requires local school districts to secure a waiver when classrooms are staffed with unlicensed teachers for longer than 30 days. Waiver requests were received from 35 school districts

covering a total of 69 positions. None of these requests were from a district in academic distress. These requests have been reviewed, either approved or denied by Department Staff and are consistent with program guidelines.

Presenter: Beverly Williams

C-4 Commitment to Principles of Desegregation Settlement Agreement: Report on the Execution of the Implementation Plan

By the Court Order of December 1, 1993, the Arkansas Department of Education (ADE) is required to file a monthly Project Management Tool (PMT) to the court and the parties to assure its commitment to the Desegregation Plan. This report describes the progress the ADE has made since March 15, 1994, in complying with the provisions of the Implementation Plan (Plan) and itemizes the ADE's progress against the timelines presented in the Plan. The January report summarizes the PMT for December.

Presenter: Dr. Charity Smith Willie Morris

C-5 ACT 648 of 1993 Community Service Learning - No Way Pulpwood, Inc., Gurdon

Arkansas Division of Volunteerism requests approval from the Arkansas State Board of Education for a new site as described in ACT 648 of 1993 Community Service Learning. The request is for Prescott High School, Nevada County Student Service Hours. The site is No Way Pulpwood, Inc., Gurdon, Arkansas and the Hours of Operation are 2 hours after School.

Presenter: Dr. Reginald Wilson Arthurine Harrison

C-6 Approval for Payment of Stipends and Expenses to Board Members

Ark. Code Ann. § 25-16-904 provides that all State Boards and Commissions may authorize payment of a stipend to its members. The Statute sets the stipend for the State Board of Education at \$85.00 per day and provides for reimbursement of actual expenses for mileage and per diem consistent with approved State authorization.

By adoption of this item, the Board adopts payment of stipends and expenses for 2009 consistent with statute.

Presenter: Randy Lawson

Action Agenda

A-1 Request for Approval of 2008-2009 Arkansas Better Chance Grants

Pursuant to the authority granted the State Board of Education, the Division of Child Care and Early Childhood Education requests approval of the attached funding requests under the Arkansas Better Chance program.

Presenter: Jamie Morrison, State ABC Administrator

A-2 Continuation of Review of Open-Enrollment Public Charter School: Dreamland Academy of Performing and Communication Arts, Little Rock, AR

The State Board of Education approved the application for Dreamland Academy of Performing and Communication Arts in March of 2007. The current five year charter contract for the school goes through June 30, 2012. Upon being informed of an agenda item for the December 2008 State Board meeting to review the financial status of the school, the Director of Dreamland Academy requested a formal hearing with the State Board of Education. After discussion held by the Board at the December meeting, additional information was requested for review regarding the financial status of the school.

A continuation of this agenda item has been requested by the State Board of Education. Action pending hearing results.

Presenter: *Dr. Mary Ann D. Brown*

A-3 Request for Approval of Revised Fine Arts Curriculum Framework

Revisions to the Fine Arts Curriculum Framework are submitted for review in accordance with the framework revision schedule approved by the State Board of Education. Sixty-four Arkansas art and music educators, school administrators, specialty area experts, and higher education faculty contributed to the completion of this Framework from July 14, 2008, to October 29, 2008. The revision includes fine arts high school courses and grade-by-grade student learning expectations for K-8 fine arts as required by the Standards for Accreditation. A 5-8 Instrumental Performance and a 5-8 Vocal Performance Curriculum Framework were also newly developed for schools that offer specific instrumental music or vocal music performance classes taught by a licensed music teacher.

Presenter: *Dr. Gayle Potter*

Minutes
State Board of Education
Monday, December 8, 2008

The State Board of Education met on Monday, December 8, 2008, in the Auditorium of the State Education Building. Chairman, Randy Lawson, called the meeting to order at 9:00 a.m.

The following Board members were present: Randy Lawson, Chairman; Dr. Naccaman Williams, Vice-Chairman; Sherry Burrow; Jim Cooper; Brenda Gullett; Alice Mahoney; Dr. Ben Mays; and Diane Tatum.

The following Board member was absent: Sam Ledbetter.

Reports

Chair's Report:

The Chair reported on the recent Economics Advocate Award presented to Commissioner Dr. Ken James by Economics Arkansas.

Ms. Burrow reported on a recent visit to Morris Elementary school in Texarkana, Texas, which is in its second year of partnership with Texas A and M University College of Engineering. She noted that this is an excellent example of a higher education institution working in close collaboration with a public school to enhance curriculum and student performance.

Dr. Williams reported on a recent presentation to 350 Upward Bound students at the University of Arkansas Fayetteville campus; a presentation to the National Honor Society induction at Southside High School in Fort Smith where approximately 100 students were inducted; and, attendance at a recognition held at the Governor's Mansion recognizing the success of students attending the KIPP Academy, which is located in Helena.

Commissioner's Report:

Dr. James invited Board members to attend the Arkansas Teacher of the Year announcement on Wednesday, December 10, at the Governor's Conference Room at the State Capitol.

Dr. James reported on a recent meeting with a delegation of chief state school officers representing the Council of Chief State School Officers and President-Elect Obama's Education Transition Team. Dr. James is Chairman of the Council of Chief State School Officers.

Recognition of Norfolk Elementary School

Dr. Charity Smith recognized staff and administration from Norfolk Elementary School who recently received the 2008 Dispelling the Myth Award given by the Education Trust. This award recognizes schools with high percentages of low-income and/or minority students who demonstrate high achievement. Norfolk Elementary School has 100% of its students either proficient or advanced on the state Benchmark Exams.

College and Career-Ready Policy Institute Initiative

Heather Gage was recognized to provide background and progress notes regarding Arkansas' participation in the Achieve College and Career-Ready Policy Institute Initiative. She reported that Arkansas is one of eight states participating in this work. State Board member Diane Tatum serves on the Arkansas Team.

Revised State Equity Plan Pursuant to No Child Left behind

Beverly Williams was recognized to present an update on the status of the State Equity Plan Pursuant to No Child Left Behind. Ms. Williams provided data supporting the status of highly qualified teachers providing instruction in Arkansas public schools. Among other data she reported that the percentage of highly qualified teachers working in high poverty schools is essentially the same as the percentage working in other Arkansas schools.

Consent Agenda

The Chairman noted that the meeting schedule for 2009 State Board Meetings was part of the Consent Agenda and with approval this schedule sets meeting dates for calendar year 2009.

Ms. Gullett moved approval of the Consent Agenda. Dr. Williams seconded the motion. The motion was adopted unanimously.

- Minutes – November 3 and 4, 2008
- Adoption of Meeting Dates of Arkansas State Board of Education January 2009-December 2009
- Report on Waivers to School Districts for Teachers Teaching Out-of-Area for Longer than Thirty (30) Days, Act 1623 of 2001
- Commitment to Principles of Desegregation Settlement Agreement: Report on the Execution of the Implementation Plan
- Newly Employed, Promotions and Separations
- Review of Loan and Bond Applications

Action Agenda

Review of Probationary Status of Hughes High School for Failing to Meet all Standards for Accreditation for Two (2) Consecutive Years

Frank Wimer was recognized to present this item. Mr. Wimer reported that Hughes High School's accreditation status for two previous years was probationary. He stated that ADE staff worked with the school and recommends a plan for correcting all deficiencies no later than February 1, 2009. Ray Nassar, superintendent of Hughes School District, reported that the district is working with America's Choice consulting group and that the school will meet expectations of the Department for removal of probationary status.

Belinda Joshua, Pearlie Willis and Shirley Davis, all parents of students enrolled in the Hughes School District, spoke regarding concerns of patrons in the district regarding commitment of the staff and administration for meeting the educational needs of all students.

Mr. Nassar stated that he was in his sixth month as superintendent and affirmed his commitment and that of the Hughes School Board for working to improve the overall educational opportunity for students in the Hughes community.

Ms. Gullett noted that the school continues to lose students, which could present financial issues for the District. Mr. Nassar reported that at this point the district is not experiencing fiscal difficulties and there is a cash reserve.

Ms. Gullett cautioned the superintendent that there are apparently major differences between the school and the patrons in the district. She suggested that the administration should work diligently to build bridges within the community and continue to improve the educational climate within the school.

Mr. Cooper moved acceptance of the Department recommendations. Ms. Burrow seconded the motion. The motion was adopted unanimously.

Review of Probationary Status of Anna Strong Middle School of Lee County School District for Failing to Meet all Standards for Accreditation for Two (2) Consecutive Years

Frank Wimer was recognized to present this item. Mr. Wimer summarized the conditions that resulted in the school's probationary status for two preceding years. Mr. Saul Lusk, superintendent Lee County School District, affirmed that these conditions have been corrected and all faculty at Anna Strong Middle School currently meets Arkansas licensure standards.

Ms. Gullett moved approval of Department of Education recommendations. Ms. Tatum seconded the motion. The motion was adopted unanimously.

Review of Probationary Status of Dollarway High School for Failing to Meet all Standards for Accreditation for Two (2) Consecutive Years

Frank Wimer was recognized to present this item. Mr. Wimer summarized the conditions that resulted in the school's probationary status for two preceding years. Mr. Thomas

Gathen, superintendent of Dollarway School District, affirmed that actions taken at the school and by the district assure that the deficiencies are corrected.

Ms. Burrow moved approval of Department of Education recommendations. Ms. Tatum seconded the motion. The motion was adopted unanimously.

Review of Probationary Status of Crossett High School for Failing to Meet all Standards for Accreditation for Two (2) Consecutive Years

Frank Wimer was recognized to present this item. Mr. Wimer summarized the conditions that resulted in the school's probationary status for two preceding years. Ms. Janet Warren, superintendent of Crossett School District, assured the Board that all curriculum and staff deficiencies have been corrected and the school will meet accreditation standards this year.

Ms. Tatum moved approval of Department of Education recommendations. Dr. Williams seconded the motion. The motion was adopted unanimously.

Review of Probationary Status of Bearden High School for Failing to Meet all Standards for Accreditation for Two (2) Consecutive Years

Frank Wimer was recognized to present this item. Mr. Wimer summarized the conditions that resulted in the school's probationary status for two preceding years. Mr. Danny Rosenburg, superintendent of Bearden School District, assured the Board that licensure issues were corrected and any teacher not fully certified would be making expected progress toward the approved ALP.

Ms. Tatum moved approval of Department of Education recommendations. Ms. Gullett seconded the motion. The motion was adopted unanimously.

Request for Approval of Arkansas Better Chance Recommendations.

Jamie Morrison was recognized to present this item. Ms. Morrison requested permission to provide a supplemental list of recommendations for funding under ABC regulations. Ms. Morrison noted that many of the additional recommendations would provide new classes that could begin in January. She stated that funds were available because some grantees did not fill all approved slots and the funds were being redistributed and there is either a waiting list for slots or the locations are in high priority areas.

Forty-four proposals were recommended for funding in the agenda - \$370,866. Fifteen additional grants were approved for a total allocation of \$839,160.

Review of Open-Enrollment Charter School: Dreamland Academy of Performing and Communication Arts, Little Rock, AR

Dr. Mary Ann Brown was recognized to present this item. Dr. Brown stated that administrators of Dreamland Academy were requested to appear before the Board to document the fiscal condition of the charter school. Bill Goff presented fiscal data from the Department of Education describing overdue payments to Internal Revenue Service, the Department of Finance and Administration and Arkansas Teacher Retirement System.

Dr. Carolyn Carter, administrator at Dreamland, provided a history of enrollment and fiscal difficulties experienced by the school during the initial operational phase of the school. Budget proposals were submitted to address payment of funds along with any penalties that will be assessed.

Representatives from the Parent Teacher Organization and service providers provided supporting testimonials as to the impact of the school on students enrolled and especially for students with behavioral problems and students with other special needs.

Dr. Brendly Clark was introduced as president of Wilson Community Development Corporation, which holds the 501(c)3 status for the school. Dr. Clark stated that she would be assuming a leadership role for the school as a transitional role.

Ms. Gullett asked about the funding of psychological services provided through the school. Mr. Hammer stated that such services are provided through Medicaid and to AR-Kids just as such services would be provided through any other school. He stated that it was important for students with behavioral problems to maintain contact with a classroom and they be provided services as part of a school setting.

Ms. Tatum asked for clarification as to the position of Dr. Clark and any future role of Dr. Carter. Dr. Clark stated that she would be assuming administrative duties at the school.

Amy Rudy from the Arkansas Teacher Retirement System (ATRS) stated that missed payments began in August this year and continued through October. She stated that the system has determined the amount the school is behind, but the amount of penalty has not been determined.

Dr. Williams asked Department staff if the proposed repayment plan and budget proposal look reasonable. Mr. Goff responded that they have been reviewed and stated that it is difficult to determine because of continual changes that seem to emerge in the proposal.

Mr. Lawson asked about the established enrollment cap. Dr. Brown affirmed it was 300. It was noted that the school reports having up to 326 students enrolled. Dr. Carter stated that the enrollment coordinator was doing an exceptional job and the administration wanted to keep the enrollment at the max, so overage was accepted because of the frequent transition in and out of students. Dr. Diana Julian stated that regardless of the number of students enrolled the funding would be based on a maximum of 300 students. She also noted that when the enrollment exceeds the 300 maximum, the school is denying

adequate funding to all students enrolled because of the definition of adequate funding adopted by the Arkansas Courts.

Dr. Clark affirmed a change in administration of the school stating that she would become superintendent and the Carters would be receiving no salary.

Jeremy Lassiter advised the Board that based on comments by Dr. Clark as to any administrative change the proposal must be amended to reflect the administrative structure of the school.

Dr. Brown interjected that these latest budget proposals seem to be changing as the hearing moves forward. She also stated that the staff has not had an opportunity to review any of these recent budget revisions.

Ms. Tatum moved that since there is insufficient information for the Board to make a decision and any action should be tabled to allow time for review of these new developments in staffing. The motion was seconded by Dr. Mays.

Dr. Brown asked for specific clarification to be required prior to further Board hearings. Mr. Lawson noted a clear financial package in detail including staffing and all salaries as well as repayments and penalties. Mr. Lawson also noted the need for licensure status of administrators and staff.

Mr. Cooper asked for hearing procedure in January should the motion be adopted. Mr. Lassiter noted that it would not be necessary to review background, but the Board would want to see budgets, staffing, etc., before making any determination on action.

Ms. Gullett stated she failed to see how postponing a decision will make a difference. She questioned the school's ability to become solvent in the near future.

Dr. Williams suggested that the Board should allow Dreamland Academy the same opportunities to overcome financial difficulty as allowed other schools/districts. He cited HAAS Hall, A+ Academy in Maumelle, Bald Knob and Greenland as examples. He stated that closing the school immediately would not be in the best interest of the 300+ students.

Dr. Charles Watson stated that December 30 would be the deadline for receiving background documents to be included in the January State Board Agenda.

Dr. James stated that financial solutions in schools such as this are not going to be fixed in one day just like they were not created in one day. This charter school should have realized they had financial issues and should have not waited until they were called before the Board to begin addressing a solution or solutions to those issues. He affirmed that the staff will get as clear financial picture as possible and bring it back to the Board.

(Cooper left the meeting before a vote was taken on the motion to table.)

The motion to table consideration was adopted 4 yes and 2 no (Gullett and Mays voted no)

Hearing on Revocation of Teacher’s License – Paul M. Knutson

Tripp Walter was recognized to present this item. Mr. Walter summarized the background information presented in the Agenda packet. The Chair determined that Mr. Knutson was neither present nor represented.

Dr. Williams moved permanent revocation. Ms. Tatum seconded the motion. The motion was adopted unanimously.

Hearing on Revocation of Teacher’s License – Stacy Lynn Tucker

Tripp Walter was recognized to present this item. Mr. Walter summarized the background information presented in the Agenda packet. The chair determined that Mr. Tucker was neither present nor represented.

Ms. Tatum moved permanent revocation. Ms. Gullett seconded the motion. The motion was adopted unanimously.

The Chair declared with out objection the meeting is adjourned. The meeting adjourned at 12:45 p.m.

These Minutes were recorded and reported by Dr. Charles D. Watson.

NEWLY EMPLOYED FOR THE PERIOD OF December 1, 2008 – December 31, 2008

Christina Billingsley – Administrative Assistant II, Grade 17, Division of Learning Services, Special Programs/Coordinated School Health, effective 12/08/08.

* Pamela Jackson – Secretary I, Grade 11, Division of Fiscal and Administrative Services, Child Nutrition, effective 12/15/08.

Alisa Moore – Program Support Manger, Grade 22, Division of Fiscal and Administrative Services, LEA Fiscal and Distress, effective 12/30/08.

PROMOTIONS/ LATERAL TRANSFERS FOR THE PERIOD OF December 1, 2008 – December 31, 2008

No promotions/lateral transfers for this period.

SEPARATIONS FOR THE PERIOD OF December 1, 2008 – December 31, 2008

*Robbie Bell – Accountant II, Grade 19, Division of Fiscal and Administrative Services, Administrative Services, effective 12/31/08. 42 Years, 2 Month, 30 Days. Code: 01 Retirement

*Minority

AASIS Code:
Voluntary – 01
Retirement

January 2009 Waiver Requests
2008-2009

| L.E.A | District | # Waivers Requested | Teacher | License Areas | Out of Area | | ALP Code | Yrs ALP | Granted/ Denied |
|-------|-----------------------------|---------------------|-------------------|------------------------------------------------|----------------------------|-------|----------|---------------------|-----------------|
| | | | | | Business Education | Other | | | |
| 10-02 | Arkadelphia School District | 1 | Efrid, Tara | Business Education | School Counseling | | 299 | 08-09 | Granted |
| 54-01 | Barton/Lexa School District | 1 | Medford, Betty | Elementary 1-6, Elem. Principal | Middle Childhood Education | | 002, 168 | 08-09 | Granted |
| 32-01 | Batesville School District | 1 | Beary, Michael | ECE P-4 | Gifted & Talented | | 305, 306 | 07-08, 08-09 | Granted |
| 72-03 | Beebe School District | 11 | Crafton, Tiffany | Bldg. Adm. Mathematics P-12 | School Counseling | | 299, 300 | 08-09 | Granted |
| | | | Deaton, Tammy | ECE P-1, Elem, Elem Prin. | Gifted & Talented | | 305, 306 | 07-08, 08-09 | Granted |
| | | | Emmert, Mindy | Middle Childhood Education | Special Education | | 230 | 07-08, 08-09 | Denied |
| | | | Grimes, Collin | Middle Childhood Education | Special Education | | 230 | 07-08, 08-09 | Granted |
| | | | Heffington, Paula | Middle Childhood Educaiton | Special Education | | 230 | 06-07, 07-08, 08-09 | Granted |
| | | | Howard, Fran | Health, PE, Coaching | Middle Childhood Education | | 002, 168 | 08-09 | Denied |
| | | | Johnson, Robin | ECE P-4 | Special Education | | 231 | 06-07, 07-08, 08-09 | Granted |
| | | | Johnston, Dana | ECE P-4 | Special Education | | 231 | 08-09 | Denied |
| | | | Jolly, Nikki | ECE P-4 | School Counseling | | 299 | 07-08, 08-09 | Denied |
| | | | Lynn, Samantha | ECE P-4 | Special Education | | 231 | 08-09 | Granted |
| | | | Moore, Paula | MS English/Social Studies, Elem. 1-6, Reading. | Library Media | | 295, 296 | 08-09 | Granted |
| 29-01 | Blevins School District | 2 | Allen, Janine | Elementary, Special Education | ECE P-4 | | 001 | 08-09 | Granted |
| | | | Taylor, Karen | Elem 1-6, Special Education, Business Ed | Middle Childhood Education | | 002, 168 | 07-08, 08-09 | Granted |
| 47-02 | Blytheville School District | 1 | Taylor, Brenda | Elem 1-6, Special Education 4-12 | Social Studies | 167 | 167 | 08-09 | Granted |

January 2009 Waiver Requests
2008-2009

| LEA | District | # Waivers Requested | Teacher | License Areas | Out of Area | | ALP Code | Yrs ALP | Granted/ Denied |
|-------|-------------------------------|---------------------|---------------------|----------------------------------------------|------------------------------|----------|---------------------|---------|-----------------|
| | | | | | Out of Area | Code | | | |
| | CCCEC Beginnings Preschool | 1 | Williams, Kathryn | ECE P-4 | Special Education | 231 | 08-09 | Granted | |
| 48-02 | Clarendon School District | 1 | Burlison, Amy | ECE P-4 | 5th/6th Endorsement | 107 | 08-09 | Granted | |
| 24-03 | County Line School District | 1 | Williams, Eleanor | MS Social Studies, Elem 1-6, Library Media | Music | 203, 205 | 08-09 | Granted | |
| 02-01 | Crossett School District | 1 | Stephenson, Kristy | Elementary 1-6 | Middle School Math/Science | 168 | 07-08, 08-09 | Granted | |
| 58-02 | Dover School District | 2 | LaRue, James | ECE P-4, Middle Childhood Education | Special Education | 230, 231 | 08-09 | Granted | |
| | | | Standridge, Rhonda | ECE P-4 | Special Education | 230 | 06-07, 07-08, 08-09 | Denied | |
| 60-42 | Dreamland Academy | 1 | Morgan, LaToya | ECE P-4 | Library Media | 295, | 08-09 | Granted | |
| 43-02 | England School District | 3 | Daughtery, John | Social Studies 7-12, PE P-12 | Special Education | 230 | 08-09 | Denied | |
| | | | Price, Stephanie | Elementary 1-6 | Library Media | 295 | 08-09 | Denied | |
| | | | Scott, Joan | Elementary 1-6 | Art | 201 | 08-09 | Denied | |
| 72-03 | Fayetteville School District | 1 | Kristensen, Paul | English 7-12 | Keystone | 410 | 08-09 | Granted | |
| 20-02 | Fordyce School District | 2 | Ainsworth, Michelle | Elem K-6 | School Counseling | 299, 300 | 07-08, 08-09 | Granted | |
| | | | Sims, Donald | Elem 1-6, MS Math/Science | Building Level Administrator | 312, 313 | 06-07, 07-08, 08-09 | Denied | |
| 63-04 | Harmony Grove School District | 1 | Carter, Sherry | ECE P-4, MS Social Studies, Elem 1-6 | Building Level Administrator | 312 | 08-09 | Granted | |
| 68-04 | Highland School District | 1 | Nicholson, Michelle | Elem 1-6, Special Ed P-12, Reading Spec P-12 | Administrator | 001 | 08-09 | Granted | |
| 62-02 | Hughes School District | 1 | Jones, Russell | Elementary | Coaching 7-12 | 293 | 08-09 | Granted | |
| 26-04 | Jessieville School District | 1 | O'Neal, Ryan | PE/Health | Middle Childhood Education | 002, 168 | 08-09 | Denied | |
| 70-03 | Junction City School District | 1 | Harris, Sharon | ECE P-4, Elem 1-6 | Art | 201 | 07-08, 08-09 | Granted | |
| | Kids Place Learning Center | 1 | Rottinghaus, Amy | ECE P-4 | Special Education | 231 | 08-09 | Granted | |

January 2009 Waiver Requests
2008-2009

| LEA | District | # Waivers Requested | Teacher | License Areas | Out of Area | ALP | | Yrs ALP | Granted/ Denied |
|-------|--------------------------------|---------------------|-----------------------|----------------------------------------------|------------------------------|----------|---------------------|---------|-----------------|
| | | | | | | Code | ALP | | |
| 43-01 | Lonoke School District | 1 | Johns, Heather | Middle Childhood Education | Algebra 1 Endorsement | 209 | 08-09 | Denied | |
| 18-04 | Marion School District | 1 | Ray, Cynthia Michelle | Elementary K-6 | Special Education | 230 | 08-09 | Granted | |
| 61-02 | Maynard School District | 4 | Barnett, Janet | Middle Childhood Education, Business Ed/Tech | PE/Wellness/Leisure | 236 | 08-09 | Granted | |
| | | | Clark, Autumn | Middle Childhood Education | Mathematics 7-12 | 200 | 08-09 | Granted | |
| | | | Clark, Autumn | Middle Childhood Education | Physical/Earth Science | 169 | 08-09 | Granted | |
| | | | Kimble, Cindy | ECE P-4 | Special Education | 230, 231 | 08-09 | Granted | |
| 15-03 | Nemo Vista School District | 1 | Pierce, Kristen | Social Studies | Library Media | 297, 298 | 08-09 | Granted | |
| 03-04 | Norfolk School District | 2 | Cooper, Jessica | ECE P-4 | Special Education P4 | 231 | 07-08, 08-09 | Granted | |
| | | | Hurst, Vicki | Mathematics, School Counselor | Building Level Administrator | 312, 313 | 07-08, 08-09 | Granted | |
| | | | Foster, Traci | ECE P-4, MS English | Library Media | 295, 296 | 06-07, 07-08, 08-09 | Granted | |
| 47-13 | Osceola School District | 2 | Rhoads, Pam | Business & Technology | School Counseling | 300 | 07-08, 08-09 | Granted | |
| | | | Gilley, Kim | Middle Childhood English/Social Studies | English 7-12 | 166 | 08-09 | Granted | |
| | | | Hudson, Cody | NO LICENSE | Marketing | 222 | 08-09 | Denied | |
| | | | Knapp, Shelly | Middle Childhood Education | English 7-12 | 166 | 08-09 | Granted | |
| 65-05 | Ozark Mountain School District | 5 | Knapp, Shelly | Middle Childhood Education | Speech | 114 | 08-09 | Denied | |
| | | | Knapp, Shelly | Middle Childhood Education | Endorsement | 108 | 08-09 | Denied | |
| | | | May, Crystal | English 7-12 | Journalism 7-12 | 208 | 08-09 | Granted | |
| | | | Erwin, Andrea | English 7-12 | School Counseling | 299, 300 | 07-08, 08-09 | Granted | |
| | | | Beard, Stephanie | Social Studies | English 7-12 | 166 | 08-09 | Granted | |
| 04-07 | Pea Ridge School District | 1 | Estes, Timothy | Life/Earth Science | Physical/Earth Science | 169 | 08-09 | Granted | |
| 53-03 | Perryville School District | 1 | | | | | | | |
| 50-06 | Prescott School District | 2 | | | | | | | |

January 2009 Waiver Requests
2008-2009

| LEA | District | # Waivers Requested | Teacher | License Areas | Out of Area | ALP | | Yrs ALP | Granted/ Denied |
|----------------------------|---------------------------|---------------------|-----------------------------------------|----------------------------------------------------------|--------------------------------------|-------------------------|---------------------|---------|-----------------|
| | | | | | | Code | ALP | | |
| 04-05 | Rogers School District | 9 | Brown, Sue | ECE P-4, 5th/6th Endorsement, Middle Childhood Education | Special Education Hearing Specialist | 291, 292 | 08-09 | Granted | |
| | | | Dewbre, Kathy | Elem 1-6, Art P-12 | School Counselor | 299 | 07-08, 08-09 | Granted | |
| | | | Frank, Craig | Social Studies, Drama/Speech, Coaching | PE/Wellness/Leisure | 236 | 08-09 | Granted | |
| | | | Glenn, Amy | ECE P-4 | Special Education | 231 | 08-09 | Granted | |
| | | | Kaylor, Kim | FACS 4-8, 7-12 | Special Education | 230 | 07-08, 08-09 | Granted | |
| | | | Pollack, Floyd | Elem 1-6, Elem Prin. PE | Middle Childhood Education | 002, 168 | 08-09 | Granted | |
| | | | Smith, Nakia | Art P-12, ESL | Coaching 7-12 | 293 | 08-09 | Granted | |
| | | | Starnes, Lisa | ECE P-4 | Gifted & Talented | 305 | 06-07, 07-08, 08-09 | Granted | |
| | | | Taylor, Lindsey | Middle Childhood Education | Special Education | 230 | 07-08, 08-09 | Granted | |
| 40-03 | Star City School District | 1 | Bounds, Justin | PE/Wellness/Leisure, Coaching | Social Studies 7-12 | 167 | 06-07, 07-08, 08-09 | Granted | |
| 46-05 | Texarkana School District | 2 | Longacre, Debra | MS Language Arts/Social Studies, Social Studies 7-12 | PE/Wellness/Leisure | 235 | 08-09 | Granted | |
| 19-05 | Wynne School District | 1 | Pierce, Shannon | Middle Childhood Education | Library Media | 295, 296 | 07-08, 08-09 | Denied | |
| | | | Gatling, Leslie | Elem 1-6, Reading P-12 | Middle Childhood Education | 002, 168 | 08-09 | Granted | |
| 35 School Districts | | 69 | Waivers Requested for the month. | | | Total Granted | 54 | | |
| | | | | | | Total Denied | 15 | | |
| | | | | | | Total Waivers | 69 | | |
| | | | | | | for January 2009 | | | |

**ADE'S PROJECT MANAGEMENT TOOL EXECUTIVE SUMMARY
DECEMBER 31, 2008**

This document summarizes the progress that ADE has made in complying with the provisions of the Implementation Plan during the month of December 2008.

| IMPLEMENTATION PHASE ACTIVITY | PMT EXECUTIVE SUMMARY AS OF DECEMBER 31, 2008 |
|------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>I. Financial Obligation</i> | <p>As of November 30, 2008, State Foundation Funding payments paid for FY 08/09 totaled \$23,369,108 to LRSD, \$12,838,936 to NLRSD, and \$17,488,865 to PCSSD. The Magnet Operational Charge paid as of November 30, 2008, was \$5,499,511. The allotment for FY 08/09 was \$15,163,785. M-to-M incentive distributions for FY 08/09 as of November 30, 2008, were \$1,411,518 to LRSD, \$1,253,553 to NLRSD, and \$2,959,878 to PCSSD. In September 2008, General Finance made the last one-third payment to the Districts for their FY 07/08 transportation budget. As of September 30, 2008, transportation payments for FY 07/08 totaled \$4,460,451 to LRSD, \$1,232,312 to NLRSD, and \$2,948,764 to PCSSD. In September 2008, General Finance made the first one-third payment to the Districts for their FY 08/09 transportation budget. As of September 30, 2008, transportation payments for FY 08/09 totaled \$1,428,236 to LRSD, \$419,360 to NLRSD, and \$1,114,953 to PCSSD. In March 2008, a bid for 16 new Magnet and M-to-M buses was awarded to Central States Bus Sales. The buses for the LRSD include 8 - 65 passenger buses for \$66,405.00 each. The buses for the NLRSD include 1 - 65 passenger bus with a wheelchair lift for \$72,850.00 and 1 - 47 passenger bus with a wheelchair lift for \$70,620.00. The buses for the PCSSD include 2 - 65 passenger buses for \$66,405.00 each, 2 - 47 passenger buses for \$65,470.00 each and 2 - 47 passenger buses with wheelchair lifts for \$70,620.00 each. In July 2008, 16 new Magnet and M-to-M buses were delivered to the districts in Pulaski County. Finance paid Central States Bus Sales \$1,079,700. In July 2008, Finance paid the Magnet Review Committee \$92,500. This was the total amount due for FY 08/09. In July 2008, Finance paid the Office of Desegregation Monitoring \$200,000. This was the total amount due for FY 08/09.</p> |

| IMPLEMENTATION PHASE ACTIVITY | PMT EXECUTIVE SUMMARY AS OF DECEMBER 31, 2008 |
|----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>II. Monitoring Compensatory Education</i> | <p>On October 9, 2008, the ADE Implementation Phase Working Group met to review the Implementation Phase activities for the previous quarter. Mr. Willie Morris, ADE Lead Planner for Desegregation, updated the group on all relevant desegregation issues. Meetings have been taking place to prepare for the possibility that the 8th U.S. Circuit Court of Appeals upholds the ruling that gave the Little Rock School District unitary status. The LRSD has requested that for the next seven years, the three school districts in Pulaski County continue to receive the same amount of desegregation funding that they will receive this year. The LRSD also asked for restrictions on new charter schools in Pulaski County, protection from sanctions if they are in fiscal or academic distress, and a new state-funded education service cooperative in Pulaski County. In a September 17 update on the status of the PCSSD implementation of its desegregation plan, the Office of Desegregation Monitoring (ODM) stated that in some PCSSD schools, black males have suspension rates above 50%. ODM stated that “districtwide, discipline rates continue to climb” and black males “have discipline rates far out of proportion to their presence in the student body.” Issues listed in the ODM report lead them to “suggest that PCSSD is not presently in the posture to either seek or be awarded unitary status by the district court.” The next Implementation Phase Working Group Meeting is scheduled for January 8, 2009 at 1:30 p.m. in room 201-A at the ADE.</p> |
| <i>III. A Petition for Election for LRSD will be Supported Should a Millage be Required</i> | Ongoing. All court pleadings are monitored monthly. |
| <i>IV. Repeal Statutes and Regulations that Impede Desegregation</i> | In July 2007, the ADE sent letters to the school districts in Pulaski County asking if there were any new laws or regulations that may impede desegregation. The districts were asked to review laws passed during the 86 th Legislative Session, and any new ADE rules or regulations. |
| <i>V. Commitment to Principles</i> | On December 8, 2008, the Arkansas State Board of Education reviewed and approved the PMT and its executive summary for the month of November. |
| <i>VI. Remediation</i> | In December 2, 2008, ADE staff provided District Test Coordinator Training at the Arkansas Highway Department Auditorium. Six staff members from the LRSD, one staff member from the NLRSD and one staff member from the PCSSD attended. |
| <i>VII. Test Validation</i> | On February 12, 2001, the ADE Director provided the State Board of Education with a special update on desegregation activities. |

| IMPLEMENTATION PHASE ACTIVITY | PMT EXECUTIVE SUMMARY AS OF DECEMBER 31, 2008 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|-----------------|------------------|-----------------|------------------|----------------|----------------|-------|----|---------|-----|-----------|-----|-----------|-------|----|--------|----|---------|----|---------|----------|--|--|---|--------|---|--------|-------------|---|-------|---|-------|---|-------|-------|---|--------|----|--------|----|--------|---------------|-----------|----------------|------------|------------------|------------|------------------|-----|---------------|---------------|-----------------|-----------------|----------------|----------------|-------|---|--------|----|---------|----|---------|----------|--|--|---|--------|---|--------|-------|--|--|---|--------|---|--------|-------------|--|--|---|--------|---|--------|---------------|----------|---------------|-----------|----------------|-----------|----------------|
| <i>VIII. In-Service Training</i> | <p>A Tri-District Staff Development Committee meeting was held on February 5, 2008. Staff from PCSSD, NLRSD, LRSD and the ADE attended. The Director of Professional Development for the LRSD handed out a list of the dates and topics for eleven days of professional development. Topics included classroom management, school improvement, curriculum preparation, Next Step, Arkansas history, ESL, interventions for diverse learners, AEA, ACT, technology, parental involvement and health/physical activity. Flex days, make up sessions, and tracking professional development hours were discussed.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>IX. Recruitment of Minority Teachers</i> | <p>In December 2008, the ADE Office of Professional Licensure sent a request to the Pulaski County school districts asking for a list of teacher shortage areas.</p> <p>During the month of December 2008, the ADE Office of Professional Licensure contacted all institutions of higher education with teacher education programs requesting a listing of minority graduates for the Fall of 2008.</p> <p>In December 2008, the ADE Professional Licensure Unit contacted all Pulaski County school districts asking for a statement evaluating the effectiveness of ADE minority recruitment assistance.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>X. Financial Assistance to Minority Teacher Candidates</i> | <p>Collin Callaway of the Arkansas Department of Higher Education reported minority scholarships for Fiscal Year 2007-2008 on October 15, 2007. These included the State Teacher Assistance Resource (STAR) Program, the Minority Teacher Scholars (MTS) Program, and the Minority Masters Fellows (MMF) Program. The scholarship awards for STAR are as follows:</p> <table border="1" data-bbox="654 1312 1404 1581"> <thead> <tr> <th>STAR</th> <th>Male Count</th> <th>Male Award</th> <th>Female Count</th> <th>Female Award</th> <th>Total Count</th> <th>Total Award</th> </tr> </thead> <tbody> <tr> <td>White</td> <td>58</td> <td>264,000</td> <td>328</td> <td>1,402,500</td> <td>386</td> <td>1,666,500</td> </tr> <tr> <td>Black</td> <td>10</td> <td>51,000</td> <td>29</td> <td>136,500</td> <td>39</td> <td>187,500</td> </tr> <tr> <td>Hispanic</td> <td></td> <td></td> <td>4</td> <td>18,000</td> <td>4</td> <td>18,000</td> </tr> <tr> <td>Native Amer</td> <td>1</td> <td>3,000</td> <td>1</td> <td>6,000</td> <td>2</td> <td>9,000</td> </tr> <tr> <td>Other</td> <td>4</td> <td>21,000</td> <td>11</td> <td>42,000</td> <td>15</td> <td>63,000</td> </tr> <tr> <td>Totals</td> <td>73</td> <td>339,000</td> <td>373</td> <td>1,605,000</td> <td>446</td> <td>1,944,000</td> </tr> </tbody> </table> <p>The scholarship awards for MTS are as follows:</p> <table border="1" data-bbox="654 1648 1404 1881"> <thead> <tr> <th>MTS</th> <th>Male Count</th> <th>Male Award</th> <th>Female Count</th> <th>Female Award</th> <th>Total Count</th> <th>Total Award</th> </tr> </thead> <tbody> <tr> <td>Black</td> <td>7</td> <td>35,000</td> <td>28</td> <td>137,500</td> <td>35</td> <td>172,500</td> </tr> <tr> <td>Hispanic</td> <td></td> <td></td> <td>6</td> <td>30,000</td> <td>6</td> <td>30,000</td> </tr> <tr> <td>Asian</td> <td></td> <td></td> <td>2</td> <td>10,000</td> <td>2</td> <td>10,000</td> </tr> <tr> <td>Native Amer</td> <td></td> <td></td> <td>4</td> <td>20,000</td> <td>4</td> <td>20,000</td> </tr> <tr> <td>Totals</td> <td>7</td> <td>35,000</td> <td>40</td> <td>197,500</td> <td>47</td> <td>232,500</td> </tr> </tbody> </table> | STAR | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | White | 58 | 264,000 | 328 | 1,402,500 | 386 | 1,666,500 | Black | 10 | 51,000 | 29 | 136,500 | 39 | 187,500 | Hispanic | | | 4 | 18,000 | 4 | 18,000 | Native Amer | 1 | 3,000 | 1 | 6,000 | 2 | 9,000 | Other | 4 | 21,000 | 11 | 42,000 | 15 | 63,000 | Totals | 73 | 339,000 | 373 | 1,605,000 | 446 | 1,944,000 | MTS | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | Black | 7 | 35,000 | 28 | 137,500 | 35 | 172,500 | Hispanic | | | 6 | 30,000 | 6 | 30,000 | Asian | | | 2 | 10,000 | 2 | 10,000 | Native Amer | | | 4 | 20,000 | 4 | 20,000 | Totals | 7 | 35,000 | 40 | 197,500 | 47 | 232,500 |
| STAR | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| White | 58 | 264,000 | 328 | 1,402,500 | 386 | 1,666,500 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Black | 10 | 51,000 | 29 | 136,500 | 39 | 187,500 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Hispanic | | | 4 | 18,000 | 4 | 18,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Native Amer | 1 | 3,000 | 1 | 6,000 | 2 | 9,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Other | 4 | 21,000 | 11 | 42,000 | 15 | 63,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Totals | 73 | 339,000 | 373 | 1,605,000 | 446 | 1,944,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| MTS | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Black | 7 | 35,000 | 28 | 137,500 | 35 | 172,500 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Hispanic | | | 6 | 30,000 | 6 | 30,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Asian | | | 2 | 10,000 | 2 | 10,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Native Amer | | | 4 | 20,000 | 4 | 20,000 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Totals | 7 | 35,000 | 40 | 197,500 | 47 | 232,500 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| IMPLEMENTATION PHASE ACTIVITY | PMT EXECUTIVE SUMMARY AS OF DECEMBER 31, 2008 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|--------------|----------------|--------------|----------------|-------------|-------------|-------|---|-------|----|---------|----|---------|-------|--|--|---|--------|---|--------|---------------|----------|--------------|-----------|----------------|-----------|----------------|
| <i>X. Financial Assistance to Minority Teacher Candidates (Continued)</i> | <p>The scholarship awards for MMF are as follows:</p> <table border="1"> <thead> <tr> <th>MMF Race</th> <th>Male Count</th> <th>Male Award</th> <th>Female Count</th> <th>Female Award</th> <th>Total Count</th> <th>Total Award</th> </tr> </thead> <tbody> <tr> <td>Black</td> <td>2</td> <td>8,750</td> <td>27</td> <td>125,000</td> <td>29</td> <td>133,750</td> </tr> <tr> <td>Asian</td> <td></td> <td></td> <td>2</td> <td>11,250</td> <td>2</td> <td>11,250</td> </tr> <tr> <td>Totals</td> <td>2</td> <td>8,750</td> <td>29</td> <td>136,250</td> <td>31</td> <td>145,000</td> </tr> </tbody> </table> | MMF Race | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | Black | 2 | 8,750 | 27 | 125,000 | 29 | 133,750 | Asian | | | 2 | 11,250 | 2 | 11,250 | Totals | 2 | 8,750 | 29 | 136,250 | 31 | 145,000 |
| MMF Race | Male Count | Male Award | Female Count | Female Award | Total Count | Total Award | | | | | | | | | | | | | | | | | | | | | | | |
| Black | 2 | 8,750 | 27 | 125,000 | 29 | 133,750 | | | | | | | | | | | | | | | | | | | | | | | |
| Asian | | | 2 | 11,250 | 2 | 11,250 | | | | | | | | | | | | | | | | | | | | | | | |
| Totals | 2 | 8,750 | 29 | 136,250 | 31 | 145,000 | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XI. Minority Recruitment of ADE Staff</i> | <p>The MRC met on October 9, 2007 at the ADE. Demographic reports were presented that showed ADE employees grade 21 and above by race and section as of June 30, 2007 and September 30, 2007. A spreadsheet was handed out that showed for grade 21 and above the number and percentage of black, white, and other race employees in each unit of the ADE. After reviewing the September report, it was determined that it needs some corrections. A new September report will be handed out after the changes have been made.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XII. School Construction</i> | <p>This goal is completed. No additional reporting is required.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XIII. Assist PCSSD</i> | <p>Goal completed as of June 1995.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XIV. Scattered Site Housing</i> | <p>This goal is completed. No additional reporting is required.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XV. Standardized Test Selection to Determine Loan Forgiveness</i> | <p>Goal completed as of March 2001.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>XVI. Monitor School Improvement Plans</i> | <p>On December 12, 2008, ADE staff met with the Little Rock School District leadership team at the Instructional Resource Center. Reviewed the Act 807 monitoring instrument and Title IIA findings and questions regarding the two percent set-aside. Discussed the 2008 ACSIP Modifications, Questions and Concerns and planning for future ACSIP visits.</p> <p>On November 18, 2008, ADE staff met at Murrell Taylor Elementary School in the PCSSD with the school leadership team and a parent. Reviewed accomplishments since the last meeting. Discussed the importance of teach togetherness and support. Gave the team two articles to review. Talked about the need for involving non-certified staff in improving academics and restructuring the school based on SI Status.</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| IMPLEMENTATION PHASE ACTIVITY | PMT EXECUTIVE SUMMARY AS OF DECEMBER 31, 2008 |
|-------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>XVII. Data Collection</i> | <p>The ADE Office of Public School Academic Accountability has released the 2007 Arkansas School Performance Report (Report Card). Reading and Science ACT scores were added to the 2007 Report Card. The purpose of the Arkansas School Performance Report is to generally improve public school accountability, to provide benchmarks for measuring individual school improvement, and to empower parents and guardians of children enrolled in Arkansas public schools by providing them with the information to judge the quality of their schools. The Department of Education annually publishes a school performance report for each individual public school in the state, and distributes the report to every parent or guardian of a child in kindergarten through grade twelve (K-12) in the public schools of Arkansas.</p> |
| <i>XVIII. Work with the Parties and ODM to Develop Proposed Revisions to ADE's Monitoring and Reporting Obligations</i> | <p>On July 10, 2002, the ADE held a Desegregation Monitoring and Assistance Plan meeting for the three school districts in Pulaski County. Mr. Willie Morris, ADE Lead Planner for Desegregation, presented information on the No Child Left Behind Act of 2001. A letter from U.S. Secretary of Education, Rod Paige, was discussed. It stated that school districts that are subject to a desegregation plan are not exempt from the public school choice requirements. "If a desegregation plan forbids the school district from offering any transfer option, the school district should secure appropriate changes to the plan to permit compliance with the public school choice requirements". Schools in Arkansas have not yet been designated "Identified for Improvement". After a school has been "Identified for Improvement", it must make "adequate yearly progress". Schools that fail to meet the definition of "adequate yearly progress", for two consecutive years, must provide public school choice and supplemental education services. A court decision regarding the LRSD Unitary Status is expected soon. The LRSD and the NLRSD attended the meeting. The next meeting about the Desegregation Monitoring and Assistance Plan will be held in August, 2002, after school starts.</p> |

Financial Status Report
on the
Decatur School District

January 12, 2009



**ARKANSAS
DEPARTMENT
OF EDUCATION**

2008 Information

- Accounting irregularities 2006-2007 and 2007-2008
- Year End General Operating Fund balance of \$2,480
- Classified in Fiscal Distress July 14, 2008
- Cash Flow Loan of \$171,000 July 31, 2008
- State assumed Administrative Control on August 1, 2008
- Mr. Leroy Ortman was appointed Superintendent August 7, 2008



ARKANSAS
DEPARTMENT
OF EDUCATION

District Actions 2008-2009

- Reduced 2.5 Certified Positions
- Reduced 1.75 Classified Positions
- Renegotiated Lease Agreements for Copiers and Dumpsters
- Implemented Purchased Order System
- Centralized Bus Stops
- Segregation of Financial Duties



ARKANSAS
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OF EDUCATION

District Actions 2008-2009, cont.

- Monitoring utility usage
- Improved use of Federal and Categorical Funds
- Repaid Cash Flow Loan of \$171,000 November 14, 2008
- General Operating Balance of \$666,526 at December 31, 2008



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2008-2009

- Projected Balances at June 30, 2009:
 - General Operating \$ 243,559
 - State Categorical \$ 1,035
 - Federal \$ 10,842



ARKANSAS
DEPARTMENT
OF EDUCATION



Financial Projections for 2009-2010

Changes in Revenue

- \$352,560 Decrease in Foundation Funding due to a loss of 60 students
- \$120,527 Increase in Declining Enrollment Funding
- \$32,320 Increase in Foundation Funding due to an increase in the Per Student Foundation Funding Rate
- \$31,423 Increase in local revenues due to increase in Assessments



ARKANSAS
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Financial Projections for 2009-2010

Changes in Revenue

| | |
|---------------------------------------|---------------|
| • Revenue Summary: | |
| Foundation & Enhanced ADM Decrease | (\$352,560) |
| Declining Enrollment Funding Increase | 120,527 |
| Estimated Foundation Rate Increase | 32,320 |
| Estimated Property Tax Increase | <u>31,423</u> |
| Total Revenue Change for 2009-2010 | (\$168,290) |



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Changes in Expenditures

| | |
|---------------------------------------|------------|
| • Reduced Expenditures 2008-2009: | |
| Cash Flow Loan Principal and Interest | \$ 174,008 |
| IRS Penalties | \$24,937 |
| Administrative Salary Adjustments | \$16,270 |
| Possible Bond Restructure | \$295,000 |
| | |
| Total Reduction in Expenditures | \$510,215 |



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Changes in Expenditures

- Increased Expenditures 2008-2009:
Increase in Salary Steps \$42,500

- Total Increase in Expenditures \$42,500



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010 Summary

| | |
|---------------------------------------------------|-------------------|
| Projected General Operating Balance June 30, 2009 | \$243,559 |
| Total Revenue Change for 2009-2010 | (\$168,290) |
| Total Reduced Expenditures for 2009-2010 | \$545,215 |
| Total Increased Expenditures for 2009-2010 | <u>(\$42,500)</u> |
| Projected General Operating Balance June 30, 2010 | \$577,984 |



ARKANSAS
DEPARTMENT
OF EDUCATION

Removal from Fiscal Distress

- If the District is to be removed from Fiscal Distress:
 - The State Board would be required to make this decision no later than June 2010
 - The local school board should be reinstated following the September 2010 School Elections



ARKANSAS
DEPARTMENT
OF EDUCATION

Annexation Process

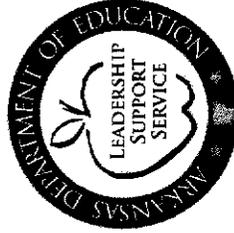
- If District is to be annexed:
 - Finalize boundary lines and district maps by March 2010
 - Implement Reduction in Force Policies by May 1, 2010
 - Finalize student enrollments by July 1, 2010
 - Finalize asset and debt allocation by July 2010 State Board Meeting



ARKANSAS
DEPARTMENT
OF EDUCATION

Annexation Process, cont.

- ✓ Map of Student Physical Addresses
- ✓ Obtain Debt Schedule
- ✓ Obtain Listing of Assets
 - ✓ Facilities and Contents Per Insurance Statement of Values
- ✓ Fixed Assets Per District Records
- ✓ Appraised Valuation of Assets



ARKANSAS
DEPARTMENT
OF EDUCATION

Annexation Process, cont.

- ✓ Obtain Academic, Fiscal and Facilities Status of Contiguous Districts
- Draw New District Boundary Lines
- Provide County Assessors with Revised District Maps and Obtain Assessed Valuation for Annexed Property



ARKANSAS
DEPARTMENT
OF EDUCATION

Annexation Process, cont.

- Develop Options for Allocating the Debt of the Annexed District Using Following

Factors:

- Percentage of Assessed Valuation Received
- Percentage of Assets Received
- Percentage of Students Received

Note: Weighting could be applied to each factor.



ARKANSAS
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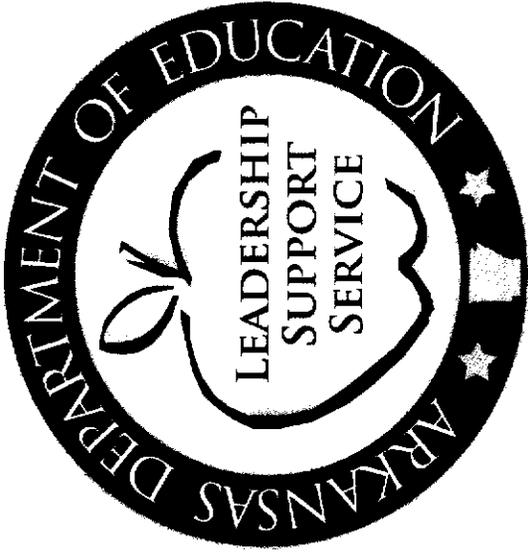
Annexation Process, cont.

- If the District is to be annexed effective in the 2010-2011 school year, the State Board must make this decision by January 2010



ARKANSAS
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**Four Capitol Mall
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**ARKANSAS
DEPARTMENT
OF EDUCATION**

Decatur School District
LEA # 402
Benton County

Classified in Fiscal Distress: July 14, 2008

Fiscal Distress Indicators:

- * Following the 2006-07 school year, a declining balance determined to jeopardize the fiscal integrity of the District.
- * Other fiscal conditions of the District deemed to have a detrimental negative impact on the continuation of educational services.

| District Profile: | 2004-05 | 2005-06 | 2006-07 | 2007-08 |
|-------------------------------------|---------------------|---------------------|---------------------|-------------------|
| Superintendent | Mike Parrish | Mike Parrish | Mike Parrish | Dave Smith |
| 4 QTR ADM | 556 | 565 | 577 | 538 |
| Assessment | 35,503,728 | 39,142,540 | 41,103,865 | 44,870,460 |
| Total Mills | 32.20 | 40.00 | 40.00 | 39.90 |
| Total Debt Bond/Non Bond | 937,922 | 4,953,106 | 6,471,092 | 6,233,852 |
| Per Pupil Expenditures | 7,908 | 9,097 | 8,802 | 10,733 |
| Personnel-Non-Fed Certified FTE | 48.53 | 53.17 | 43.77 | 49.25 |
| Avg Salary--Non-Fed Cert Clsrm FTE | 34,485 | 36,354 | 45,139 | 37,263 |
| Net Legal Balance (Excl Cat & QZAB) | 521,946 | 353,935 | * 1,346,212 | 62,709 |

*2006-07 Net Legal Balance excludes expenditures that were not recorded on District books.

Background Information:

- On July 31, 2008, the State Board of Education considered the request for the proposed annexation of the Decatur School District to a contiguous school district.
- On August 1, 2008, the Department of Education assumed administrative control of the Decatur School District.
- Manual checks written but not recorded on District books for 2006-07 and 2007-08 total approximately \$2.4 million.
- Appears that bank accounts have not been reconciled since September 2005.
- 941 Quarterly Tax Report for the second quarter of 2007 which was due July 15, 2007 was not filed until June 2008.
- 941 Quarterly Tax Report for the first quarter of 2008 which was due April 15, 2008 was not filed until June 2008.
- The Department of Education assumed administrative control of the Bald Knob School District August 22, 2007. IRS until June 2008.
- State taxes for the months of April and May 2008 were not paid to the Department of Finance and Administration until June 2008.
- Amount of late fees, penalties and interest due to IRS and other entities is unknown.

District Actions

2008-09

The District has included the following objectives in their Fiscal Distress Improvement Plan:

- Reduced certified personnel by 2.5 FTE's through attrition and RIF.
- Reduced classified personnel by 1.75 FTE's through attrition and RIF.
- Renegotiated copier lease and removed one trash dumpster from contract.
- Implemented district purchase order procedures.
- Eliminated special services transportation and centralized bus stops.
- Implemented energy savings procedures.
- Utilized categorical and federal funds efficiently.
- Replaced staff at a lower salary.
- Utilized central office staff to segregate financial duties.

**Arkansas Department of Education
Fiscal Distress Progress Report
Revised: October 27, 2008**

OCT 24 2008

Financial Accountability and
Reporting

**District: Decatur Public School
Superintendent: Mr. Le Roy Ortman
Phone Number: 479 752-3986**

**Objective
Met**

| | Objective | Responsible Party | Corrective Action Taken | Date of Action | Funding Source | Amount of Annual Savings | Yes | No |
|---|----------------------------------------------|---------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|---------------------------------|------------|-----------|
| 1 | Certified Staff Attrition | Superintendent/ Administration | Certified staff has been reduced by 2.5 F.T.E.'s as a result of staff resignations, and reassignment of existing staff | July/August 08 | 1000/2000 | \$109,000 | X | |
| 2 | Classified Staff Attrition | Superintendent/ Administration | Classified staff has been reduced by 1.75 F.T.E.'s as result of staff resignations, and reassignment of existing staff | July-September 08 | 2000 | \$54,000 | X | |
| 3 | Assess District Leased Equip. | Superintendent | Copier lease re-negotiated and one trash dumpster dropped from trash removal agreement | August-08 | 2000 | \$5,900 | X | |
| 4 | Implement District Purchase Order Procedures | Superintendent/ District Administration/ Teachers | District Purchase order procedures designed and put in place. The procedure continues to be refined to ensure that unauthorized purchases are not made. | August-08 | 0 | \$0 | X | |
| 5 | Transportation | Superintendent/ Director of Transportation | Centralized bus stops throughout the city were put in place to reduce bus mileage and the occurrence of stop/start bus operations which improves efficiency. Out of district trips necessary in fiscal 08 are no longer needed in fiscal 09 because students no longer require these special services | August-08 | 2000 | up to \$20,000 | X | |
| 6 | Reduction of Utility Usage | Superintendent/ District Staff | All electrical devices (refrigerator, microwave, etc) not needed in the instructional process have been removed from classrooms and offices. Thermostats are now controlled by maintenance staff for more efficient heating and cooling. | August-08 | 2000 | Unknown | X | |

| | | | | | | | | |
|---|---------------------------------|-------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|-----------|-------------------------|---|---|
| 7 | ACCSIP | Superintendent/ District Staff/ACCSIP Chairpersons | Federal and categorical funds are being utilized to a greater extent than in the previous years resulting in a decrease of expenditures in unrestricted funds. | September-08 | 1000/2000 | in excess of \$ 200,000 | X | |
| 8 | Reduction in Force | Superintendent/ District Administration | Evaluation of staffing needs are in progress | Spring 09 | 1000/2000 | \$0 | | X |
| 9 | Segregation of Financial Duties | Superintendent | Segregation of financial duties has been put in place to the extent allowed with a limited central office staff | August-08 | | \$0 | X | |

Superintendent Signature: *DeRoy Outman*

Arkansas Department of Education
 Decatur School District
 2008-09 Unrestricted Funds
 Budget Summary

General Operating Funds: 1000, 2000, 2392, 2394, 4000

| | | |
|--------------------------|---------------------|--------------------------------|
| <u>Beginning Balance</u> | | Projected Ending Balance |
| 2,480 | <u>Revenue</u> | 6/30/2009 |
| | 4,480,570 | <u>243,559</u> |
| | <u>Expenditures</u> | |
| | 4,239,491 | |

(Does not include Building, Categorical, Federal, Activity and Food Service Funds)

Arkansas Department of Education
Decatur School District
Review of Unrestricted Funds
Revenue

| General Operating Funds: 1000, 2000, 2392, 2394, 4000 | | | | | | | |
|--------------------------------------------------------------|----------------------------------|-------------------------|-------------------------|-----------------------|------------------|------------------|--------------------|
| | | 2007-08 | 2008-09 | 2008-09 Actual | 2008-09 | 2008-09 | 2008-09 |
| | | For 6 months | For 6 months | compared to | Annual | Budget | % of Budget |
| | | ended 12/31/2007 | ended 12/31/2008 | 2007-08 Actual | Budget | Balance | Expended |
| Revenue: | | | | | | | |
| 11110 | Property Taxes Current | 1,016,149 | 1,001,599 | (14,549) | 1,055,717 | 54,118 | 94.87% |
| 11120 | Property Tax 40% | | | 0 | | 0 | #DIV/0! |
| 11125 | Property Tax Rel. 40% | | | | 448,704 | 448,704 | 0.00% |
| 11140 | Property Tax Delinquent | 47,649 | 63,082 | 15,434 | 121,315 | 58,233 | 52.00% |
| 11150 | Excess Commission | | | 0 | 59,280 | 59,280 | 0.00% |
| 11160 | Land Redemption | 5,285 | 5,498 | 214 | 7,490 | 1,992 | 73.41% |
| 11400 | Penalties/Interest on Tax | 14,021 | 8,590 | (5,431) | 32,000 | 23,410 | 26.84% |
| 11500 | Int on Unappor Prop Tax | | | 0 | | 0 | 0.00% |
| 12900 | Other Local Non-LEA Reven | | 1,557 | 1,557 | | (1,557) | 0.00% |
| 14100 | From Individuals | | 250 | 250 | | (250) | 0.00% |
| 15100 | Interest on Investments | 1,053 | 515 | (538) | | (515) | 0.00% |
| 19130 | LEA Buildgs & Facilities | | 50 | 50 | | (50) | 0.00% |
| 19200 | Private Contributions | | 166,306 | 166,306 | 290,000 | 123,694 | 57.35% |
| 19300 | Sales of Supplies & Material | | 4,798 | 4,798 | | (4,798) | 0.00% |
| 19800 | Refunds of Prior Yr Expenditures | | 9,837 | 9,837 | 500 | (9,337) | 1967.37% |
| 19900 | Misc Revenue from Local Sources | 23,992 | | (23,992) | | 0 | 0.00% |
| 31101 | State Foundation Funding | 1,056,955 | 986,130 | (70,825) | 2,169,490 | 1,183,360 | 45.45% |
| 31102 | Enhanced Educational Fund | 13,505 | 22,329 | 8,824 | 49,125 | 26,796 | 45.45% |
| 31460 | Declining Enrollment | | | 0 | 52,159 | 52,159 | 0.00% |
| 32250 | Mentoring Program | | | 0 | | 0 | 0.00% |
| 32310 | Hand Child-Supv/Extended Yr | | | 0 | | 0 | 0.00% |
| 32355 | SP ED Catastrophic | | | 0 | | 0 | #DIV/0! |
| 32361 | G T Advanced Placement | | | 0 | | 0 | 0.00% |
| 32710 | AR Better Chance (ABC) Grant | | | 0 | | 0 | #DIV/0! |
| 32912 | General Facilities Funding | 3,268 | 2,860 | (408) | 5,720 | 2,860 | 50.00% |
| 32915 | Debt Service Funding | 5,659 | 4,517 | (1,142) | 18,070 | 13,553 | 25.00% |
| 51400 | Current Loans | | 171,000 | 171,000 | 171,000 | 0 | 100.00% |
| | Total Revenue | 2,187,535 | 2,448,918 | 261,384 | 4,480,570 | 2,031,652 | 54.66% |

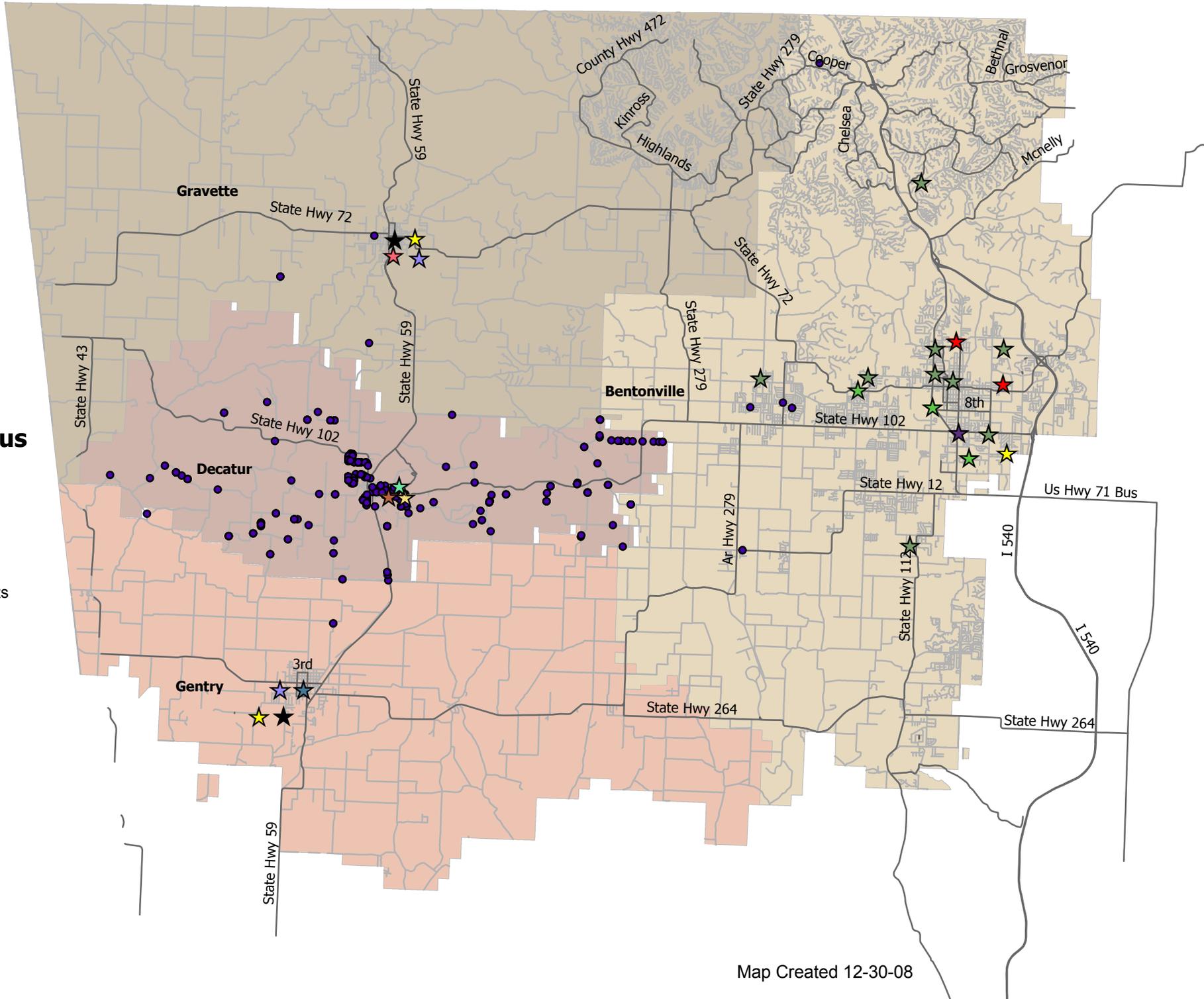
Arkansas Department of Education
Decatur School District
Review of Unrestricted Funds
Expenditures

| General Operating Funds: 1000, 2000, 2392, 2394, 4000 | | | | | | | |
|-------------------------------------------------------|--------------------------------|------------------|------------------|------------------|------------------|------------------|---------------|
| | | 2007-08 | 2008-09 | 2008-09 Actual | 2008-09 | 2008-09 | 2008-09 |
| | | For 6 months | For 6 months | compared to | Annual | Budget | % of Budget |
| Expenditures | | ended 12/31/2007 | ended 12/31/2008 | 2007-08 Actual | Budget | Balance | Expended |
| 60000-62999 | Salaries & Benefits | 1,403,322 | 1,248,438 | (154,884) | 2,836,922 | 1,588,484 | 44.01% |
| Other: | | | | | | | 0.00% |
| 63130 | Board of Ed Services | | | 0 | | 0 | |
| 63230 | Consulting | | | 0 | | 0 | #DIV/0! |
| 63310 | Purc Svs Prof & technical | 525 | 40 | (485) | | (40) | |
| 63320 | Prof Emp Trn & Dev Svcs | 137 | 70 | (67) | 200 | 130 | |
| 63410 | Pupil Services | 2,726 | 1,328 | (1,397) | 3,800 | 2,472 | |
| 63450 | Purc Svc Medical | 150 | | (150) | 420 | 420 | 0.00% |
| 63590 | Other Technical Services | 7,889 | | (7,889) | 6,940 | 6,940 | 0.00% |
| 63900 | Other Purc Prof Tech Serv | 41,598 | 12,761 | (28,836) | 51,032 | 38,271 | 25.01% |
| 64110 | Water/Sewer | 3,701 | 2,471 | (1,230) | 6,500 | 4,029 | 38.01% |
| 64210 | Disposal/Sanitation | 881 | 6,582 | 5,701 | 11,700 | 5,118 | 56.26% |
| 64230 | Custodial | | | 0 | | 0 | #DIV/0! |
| 64240 | Lawn Care | | | 0 | | 0 | #DIV/0! |
| 64310 | Building & Grounds | 15,143 | 20,820 | 5,677 | 32,000 | 11,180 | 65.06% |
| 64320 | Equipment & Vehicles | 258 | | (258) | 1,000 | 1,000 | |
| 64420 | Equip & Vehicles | 352 | 84 | (268) | 1,000 | 916 | |
| 64430 | Rent of Comp & Tech Eqp | 1,496 | 9,693 | 8,197 | 22,275 | 12,582 | 43.51% |
| 64500 | Construction Services | | 5,000 | 5,000 | 5,000 | 0 | 100.00% |
| 64900 | Other Purc Property Services | 21,334 | | (21,334) | 1,000 | 1,000 | 0.00% |
| 65210 | Property Insurance | 2,182 | 14,029 | 11,847 | 19,200 | 5,171 | 73.07% |
| 65240 | Fleet Insurance | | 7,152 | 7,152 | 8,500 | 1,348 | 84.14% |
| 65250 | Accident Ins for Students | 8,273 | 8,250 | (23) | 8,650 | 400 | 95.38% |
| 65290 | Other Insurance | | | 0 | | 0 | #DIV/0! |
| 65310 | Telephone | 20,527 | 1,015 | (19,512) | 5,000 | 3,985 | 20.30% |
| 65320 | Postage | 648 | | (648) | 1,830 | 1,830 | 0.00% |
| 65330 | Technology Svc | | 6,608 | 6,608 | | (6,608) | #DIV/0! |
| 65400 | Advertising | 1,681 | | (1,681) | | 0 | #DIV/0! |
| 65610 | To LEA's Within State | | 458 | 458 | 21,645 | 21,187 | 2.11% |
| 65690 | Other Tuition | 1,020 | | (1,020) | | 0 | #DIV/0! |
| 65810 | Cert In District | 1,518 | 229 | (1,290) | 1,250 | 1,021 | 18.29% |
| 65820 | Trvl CLS In District | 1,021 | | (1,021) | 200 | 200 | 0.00% |
| 65830 | Trvl Cert Out District | | | 0 | 2,225 | 2,225 | 0.00% |
| 65840 | Trvl CLS Out District | | 16 | 16 | 700 | 684 | 0.00% |
| 65900 | Misc Purc Svs | | | 0 | | 0 | #DIV/0! |
| 65910 | Svs Purchased Locally | 15,007 | | (15,007) | 51,500 | 51,500 | 0.00% |
| 66100 | General Supplies | 169,026 | 32,409 | (136,617) | 147,820 | 115,411 | 21.92% |
| 66107 | Low Value Equipment | 0 | | 0 | | 0 | #DIV/0! |
| 66210 | Natural Gas | 6,821 | 6,857 | 36 | 72,500 | 65,643 | 9.46% |
| 66220 | Electricity | 45,275 | 31,110 | (14,166) | 113,400 | 82,291 | 27.43% |
| 66260 | Gasoline/Diesel | 19,534 | 17,154 | (2,379) | 55,500 | 38,346 | 30.91% |
| 66300 | Food | | | 0 | | 0 | #DIV/0! |
| 66410 | Textbooks | 64,866 | 31,073 | (33,794) | 34,000 | 2,927 | 0.00% |
| 66420 | Library Books | | | 0 | 1,000 | 1,000 | 0.00% |
| 66430 | Periodicals | | | 0 | 200 | 200 | 0.00% |
| 66440 | Audiovisual Materials | | | 0 | | 0 | #DIV/0! |
| 66500 | Techn Supplies | 2,430 | | (2,430) | | 0 | 0.00% |
| 66510 | Software | | | 0 | | 0 | #DIV/0! |
| 66520 | Other | 1,884 | | (1,884) | | 0 | #DIV/0! |
| 66527 | Low Value tech Supplies | 800 | | (800) | | 0 | 0.00% |
| 67320 | Vehicles | 71,175 | | (71,175) | | 0 | 0.00% |
| 67340 | Technology Hardware | 10,261 | | (10,261) | | 0 | 0.00% |
| 67390 | Other Equipment | 63,792 | | (63,792) | | 0 | |
| 68100 | Dues & Fees | 92,316 | 1,336 | (90,980) | 7,930 | 6,594 | 16.85% |
| 68300 | Interest | 43,515 | 125,090 | 81,575 | 250,950 | 125,860 | 49.85% |
| 68998 | Adjust/Tina Murry Errors | 2,234 | 24,937 | 22,703 | 22,225 | (2,712) | 112.20% |
| 69100 | Redemption of Principal | | 171,000 | 171,000 | 433,477 | 262,477 | 39.45% |
| 69380 | To Food Service Fund | 49,200 | 36,143 | (13,057) | | (36,143) | #DIV/0! |
| Total Other Exp. | | 791,194 | 573,713 | (217,481) | 1,402,569 | 828,856 | 40.90% |
| | Total Expenditures | 2,194,517 | 1,822,151 | (372,366) | 4,239,491 | 2,417,340 | 42.98% |

Decatur and Contiguous Districts



- Decatur Students
- ☆ Schools/Grades
- ☆ 3-5
- ☆ 5-6
- ☆ 5-7
- ☆ 6-8
- ☆ 7-8
- ☆ 8-12
- ☆ 9-12
- ☆ K-2
- ☆ K-4
- ☆ K-5
- ☆ P-2
- ☆ P-4



PROPERTY STATEMENT OF VALUE

04-01 Decatur School District

| PREMISES | SQ FT | BUILDING | CONTENT | EARTHQUAKE | VALUATION | Total Insured |
|----------|-------|----------|---------|------------|-----------|---------------|
|----------|-------|----------|---------|------------|-----------|---------------|

BUILDINGS

| | | | | | | | | |
|-----------------------|-----------------------|----------------------|--------|-------------------|------------------|-----------|----|-------------------|
| Decatur Campus | | | | | | | | |
| 1 | MIDDLE SCHOOL | 827 NORTH 001 | 27,142 | 3,152,820 | 225,000 | 1,000,000 | RC | 4,377,820 |
| 2 | GYMNASIUM | R-878 NORTH ST 002 | 19,806 | 1,812,910 | 70,000 | | RC | 1,882,910 |
| 3 | CAFETORIUM | 880 NORTH ST 003 | 5,458 | 626,890 | 70,000 | | RC | 696,890 |
| 4 | HIGH SCHOOL | 882 NORTH ST 004 | 18,828 | 2,353,500 | 250,000 | | RC | 2,603,500 |
| 5 | AGRI BUILDING | SOUTH OF GYM 005 | 6,700 | 774,370 | 60,000 | | RC | 834,370 |
| 6 | MIDDLE SCHOOL #2 | East of ELEM. 006 | 7,735 | 848,100 | 50,000 | | RC | 898,100 |
| 7 | SHOW BARN | W. of AGR/ Bldg 007 | 1,440 | 65,000 | 2,781 | | RC | 67,781 |
| 8 | MAINTENANCE SHOP | EAST of ELEM. 008 | 1,600 | 112,000 | 50,000 | | RC | 162,000 |
| 12 | PORTABLE STORAGE | PORTABLE STOR 012 | | 3,000 | 5,000 | | RC | 8,000 |
| 14 | NORTHSIDE ELEMENTARY | 9083 Mt OLIVE ST 014 | 44,250 | 4,623,000 | 375,000 | | RC | 4,998,000 |
| | BLEACHES | 001 | | 20,000 | | | RC | 20,000 |
| | LIGHT POLES | 001 | | 25,000 | | | RC | 25,000 |
| | FENCE | 001 | | 5,000 | | | RC | 5,000 |
| | SCOREBOARD | 001 | | 8,000 | | | RC | 8,000 |
| | Total | | | 14,429,590 | 1,157,781 | | | 15,587,371 |
| | EQUIPMENT (HARDWARE) | 001 | | 25,000 | | | | 25,000 |
| | MEDIA/DATA (SOFTWARE) | 001 | | 25,000 | | | | 25,000 |
| | EXTRA EXPENSE | 001 | | 5,000 | | | | 5,000 |

Arkansas Department of Education
Historical Review of Selected Data

| | Decatur** | | | Bentonville | | |
|------------------------|------------------|--------------|--------------|--------------------|---------------|---------------|
| | 05-06 | 06-07 | 07-08 | 05-06 | 06-07 | 07-08 |
| ADM (3 QTR) | 564 | 583 | 565 | 10,134 | 11,151 | 11,922 |
| Total Assessment | 39,142,540 | 41,103,865 | 44,870,460 | 1,142,823,350 | 1,271,074,185 | 1,505,266,050 |
| Total Expenditures | 6,092,973 | 9,445,647 | 8,689,488 | 128,954,136 | 123,956,223 | 122,963,973 |
| Total Mills | 40.00 | 40.00 | 39.90 | 40.80 | 40.30 | 40.10 |
| Total Debt | 4,953,106 | 6,471,092 | 6,233,852 | 124,875,641 | 137,886,399 | 140,937,488 |
| Certified FTE's | 53.17 | 43.77 | 52.77 | 776.02 | 807.56 | 782.45 |
| Average Teacher Salary | 36,354 | 45,139 | 37,263 | 45,131 | 50,213 | 58,958 |
| Free & Reduced Lunch | 71% | 71% | 71% | 25% | 25% | 26% |
| Mileage From Decatur | | | | 17.0 | | |
| | Gentry** | | | Gravette | | |
| | 05-06 | 06-07 | 07-08 | 05-06 | 06-07 | 07-08 |
| ADM (3 QTR) | 1,457 | 1,441 | 1,440 | 1,650 | 1,690 | 1,753 |
| Total Assessment | 118,963,070 | 131,928,940 | 137,588,720 | 196,078,055 | 218,928,620 | 243,640,020 |
| Total Expenditures | 18,683,854 | 15,745,064 | 14,753,070 | 24,912,391 | 20,489,410 | 17,133,495 |
| Total Mills | 40.00 | 40.00 | 42.90 | 35.70 | 35.40 | 37.20 |
| Total Debt | 13,020,000 | 12,325,000 | 11,605,000 | 26,975,925 | 28,143,924 | 27,444,839 |
| Certified FTE's | 118.34 | 121.31 | 125.98 | 114.56 | 115.06 | 103.93 |
| Average Teacher Salary | 40,654 | 40,007 | 43,107 | 44,276 | 45,978 | 54,003 |
| Free & Reduced Lunch | 52% | 53% | 57% | 42% | 41% | 43% |
| Mileage From Decatur | 6.7 | | | 8.1 | | |

ADM (3QTR) is Average Daily Membership for Quarters 1-3 for the stated school year

Total Debt includes bonded and non-bonded filed with ADE.

Certified FTE's is the Total Non-Federal Certified FTE's.

Average Teacher Salary includes Non-Federal Certified Classroom FTE's.

**Presently classified in fiscal distress.

Data Source: Annual Statistical Reports - ADM, Total Assessment Total Expenditures, Total Mills,
Total Debt, Certified FTE's, & Average Salary
Child Nutrition Cycle 2 Verified Data - Free & Reduced Lunch
Mileage - Google Maps

ACCREDITATION HISTORY
Decatur School District
And
Contiguous Districts to Decatur

| | | | |
|----------------------------------------------|--------------|--------------|--------------|
| Decatur School District (0402000) | 05-06 | 06-07 | 07-08 |
| Decatur Elementary School | C | A | A |
| Decatur High School | C | P | A |
| Decatur Middle School | C | C | C |
| | | | |
| Bentonville School District (0401000) | 05-06 | 06-07 | 07-08 |
| T. Jefferson Elementary School | A | A | A |
| Washington Junior High School | A | A | A |
| Bentonville High School | C | A | C |
| R. E. Baker Elementary School | A | A | A |
| Old High Middle School | A | A | A |
| Sugar Creek Elementary School | A | A | A |
| Apple Glen Elementary School | A | C | C |
| Spring Hill Elementary School | A | A | C |
| Elm Tree Elementary School | A | A | A |
| Lincoln Junior High School | C | C | C |
| Mary Mae Jones Elementary School | A | A | A |
| Central Park at Morningstar | A | C | C |
| Ruth Barker Middle School | N/A | C | A |
| Centerton-Gamble Elementary School | N/A | C | A |
| Cooper Elementary School | N/A | N/A | C |
| | | | |
| Gentry School District (0403000) | 05-06 | 06-07 | 07-08 |
| Gentry Intermediate School | A | A | A |
| Gentry High School | A | A | A |
| Gentry Middle School | A | A | A |
| Gentry Primary School | A | A | A |
| | | | |
| Gravette School District (0404000) | 05-06 | 06-07 | 07-08 |
| Gravette High School | A | P | A |
| Glen Duffy Elementary School | A | C | C |
| Gravette Middle School | A | A | A |
| Gravette Upper Elementary School | A | A | C |

**SCHOOL IMPROVEMENT STATUS FOR
DECATUR SCHOOL DISTRICT
AND CONTIGUOUS DISTRICTS**

**DECATUR SCHOOL DISTRICT
(Contiguous Districts – Gentry, Gravette, Bentonville)**

| DECATUR SCHOOL DISTRICT | | | |
|--------------------------------|-------------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 04-02-008 | Decatur Northside Elem. | PK-04 | Year 1 |
| 04-02-010 | Decatur Middle | 05-07 | |
| 04-02-009 | Decatur H.S. | 08-12 | |
| | | | |
| | | | |

| GENTRY SCHOOL DISTRICT | | | |
|-------------------------------|---------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 04-03-016 | Gentry Primary | K-02 | |
| 04-03-013 | Gentry Intermediate | 03-05 | |
| 04-03-015 | Gentry Middle | 06-08 | |
| 04-03-014 | Gentry High School | 09-12 | |
| | | | |
| | | | |

| GRAVETTE SCHOOL DISTRICT | | | |
|---------------------------------|----------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 04-04-023 | Glenn Duffy Elem. | PK-02 | |
| 04-04-025 | Gravette Upper Elem. | 03-05 | |
| 04-04-024 | Gravette Middle | 06-08 | |
| 04-04-022 | Gravette High School | 09-12 | |
| | | | |
| | | | |

| BENTONVILLE SCHOOL DISTRICT | | | |
|------------------------------------|------------------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 04-01-007 | Apple Glen Elem | K-04 | |
| 04-01-014 | Centerton Gamble Elem | K-04 | |
| 04-01-012 | Central Park at Morning Star | K-04 | |
| 04-01-015 | Cooper Elem. | K-04 | |
| 04-01-009 | Elm Tree Elem | K-04 | |
| 04-01-011 | Mary Mae Jones Elem. | K-04 | |
| | R.E. Baker Elem. | K-04 | |
| 04-01-006 | Sugar Creek Elem. | K-04 | |
| 04-01-001 | Thomas Jefferson Elem | K-04 | Year 1 MS |
| 04-01-005 | Old High Middle | 05-06 | |
| 04-01-013 | Ruth Baker Middle | 05-06 | |
| 04-01-008 | Spring Hill Middle | 05-06 | |
| 04-01-010 | Lincoln Junior H.S. | 07-08 | Year 1 |
| 04-01-002 | Washington JHS | 07-08 | |
| 04-01-003 | Bentonville H.S. | 09-12 | |
| | | | |
| | | | |

Greenland School District

Presentation to: Arkansas State Board of Education

January 12, 2008

The focus of this presentation will be on what has changed in the Greenland School District since the October State Board meeting. It should be noted that the June 30, 2009 predicted ending balance of \$137,520 has not changed. This represents an approximate \$757,520 positive change over the June 30, 2008 ending balance.

Changes since the October State Board Meeting that will be summarized include:

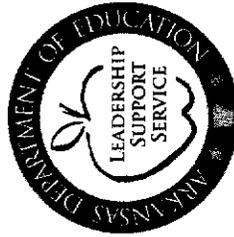
1. A revised fiscal distress plan that outlines actions taken to bring the District's finances into balance.
2. Fiscal verification through December 31, 2008 that Greenland is on track to finish with a balance on June 30, 2009.
3. Early payment of the operating loan that was the major factor in placing the District on Fiscal Distress so that there is no longer a deficit in the operating fund.
4. Revenues matching expenses sufficiently so that we predict there is no need for a future loan in the operating fund.
5. Increased assessed valuation resulting in increased revenues for 2009-2010.
6. Increased enrollment figures used for the 2009-2010 projections based on the first two quarters ADM resulting in increased revenues for 2009-2010.
7. An increased millage rate resulting in increased revenues for 2009-2010.
8. Increased donations that are being treated as a reserve fund.
9. An increased 2009-2010 ending balance over 2008-2009.
10. Actions by the City of Greenland and concerned citizens to insure long-term financial stability.
11. In addition to the operating fund, all other funds also exhibiting good fiscal health.

Respectfully submitted,

Roland M. Smith, Interim Superintendent
Greenland Public School District

Financial Status Report
on the
Greenland School District

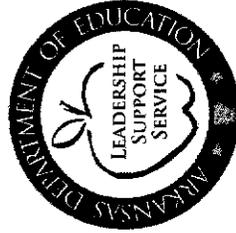
January 12, 2009



**ARKANSAS
DEPARTMENT
OF EDUCATION**

2008 Information

- Year End General Operating Balance of \$2,036
- Utilized Short Term Loans totaling \$621,000
- Classified in Fiscal Distress on April 21, 2008
- State assumed Administrative Control on July 15, 2008
- Dr. Roland Smith was appointed Superintendent July 24, 2008



ARKANSAS
DEPARTMENT
OF EDUCATION

District Actions 2008-2009

- Approved 2.6 New Debt Service Mills and Restructured Bonds June 2008 election
- Reduced Contracted Days of Certified and Classified positions
- Reduced 13 Certified positions
- Reduced 8.5 Classified positions
- Sold used buses and vehicles
- Improved use of categorical and federal funds



ARKANSAS
DEPARTMENT
OF EDUCATION

District Actions 2008-2009, cont.

- Eliminated Employee Benefits above the State Required Minimum amount
- Eliminated the track program, employee cell phones, I-Book payment, and dues
- Monitoring utility usage
- Consolidated two bus routes
- Monitoring operational spending



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2008-2009

- Projected Balances at June 30, 2009:
 - General Operating \$137,520
 - State Categorical \$40,000
 - Federal \$16,734



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Changes in Revenue

- \$763,880 Decrease in Foundation Funding due to a loss of 130 students
- \$322,534 Increase in Declining Enrollment Funding
- \$51,008 Increase in Foundation Funding due to an increase in the Per Student Foundation Funding Rate
- \$197,162 Increase in local revenues due to an increase in Assessments



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Changes in Revenue

- Revenue Summary:
 - Foundation & Enhanced ADM Decrease (\$ 763,880)
 - Declining Enrollment Funding Increase \$ 322,534
 - Per Student Foundation Rate Increase \$ 51,008
 - Property Tax Increase \$ 197,162
- Estimated Revenue Change for 2009-2010 (\$ 193,176)



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Changes in Expenditures

- Reduced Expenditures 2008-2009:
 - Cash Flow Loans Principal and Interest \$638,185
 - Total Reduced Expenditures \$638,185
- Increased Expenditures 2008-2009:
 - Bond Payments \$200,000
 - Personnel Adjustments \$50,000
 - Total Increased Expenditures \$250,000



ARKANSAS
DEPARTMENT
OF EDUCATION

Financial Projections for 2009-2010

Summary

| | |
|-------------------------------------------|---------------------|
| Projected General Operating June 30, 2009 | \$ 137,520 |
| Projected Revenue Decrease for 2009-2010 | (\$ 193,176) |
| Projected Cost Savings for 2009-2010 | \$ 638,185 |
| Projected Cost Increases for 2009-2010 | <u>(\$ 250,000)</u> |
| Projected General Operating June 30, 2010 | \$ 332,529 |



ARKANSAS
DEPARTMENT
OF EDUCATION

Removal from Fiscal Distress

- If District is to be removed from Fiscal Distress:
 - The State Board would be required to make this decision no later than June 2010
 - The local school board should be reinstated following the September 2010 School Elections



ARKANSAS
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Annexation Process

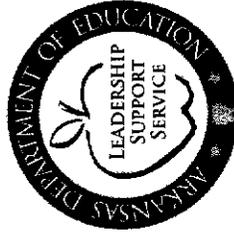
- If District is to be annexed:
 - Finalize boundary lines and district maps by March 2010
 - Implement Reduction in Force Policies by May 1, 2010
 - Finalize student enrollments by July 1, 2010
 - Finalize asset and debt allocation by July 2010 State Board Meeting



ARKANSAS
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Annexation Process, cont.

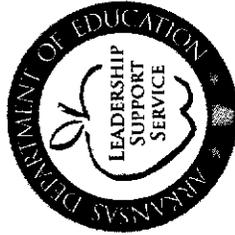
- ✓ Map Student Physical Addresses
- ✓ Obtain Debt Schedule
- ✓ Obtain Listing of Assets
 - ✓ Facilities and Contents Per Insurance Statement of Values
- ✓ Fixed Assets Per District Records
- ✓ Appraised Valuation of Assets



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Annexation Process, cont.

- ✓ Obtain Academic, Fiscal and Facilities Status of Contiguous Districts
- Draw New District Boundary Lines
- Provide County Assessors with Revised District Maps and Obtain Assessed Valuation for Annexed Property



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OF EDUCATION

Annexation Process, cont.

- Develop Options for Allocating the Debt of the Annexed District Using Following

Factors:

- Percentage of Assessed Valuation Received
- Percentage of Assets Received
- Percentage of Students Received

Note: Weighting could be applied to each factor.



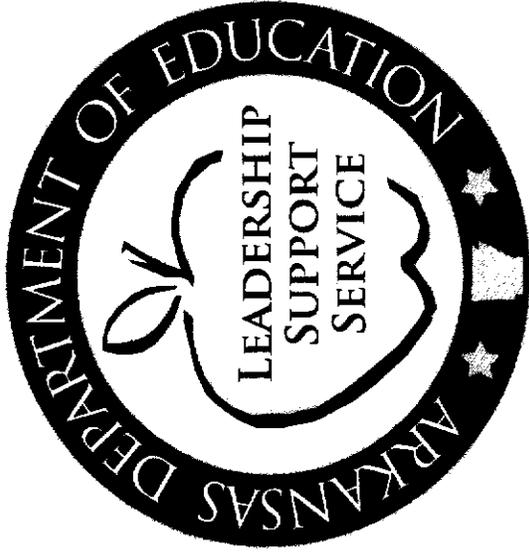
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Annexation Process, cont.

- If the District is to be annexed effective in the 2010-2011 school year, the State Board must make this decision by January 2010.



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**Four Capitol Mall
Little Rock, AR 72201
501-682-4475
<http://arkansased.org>**



**ARKANSAS
DEPARTMENT
OF EDUCATION**

Greenland School District
LEA # 7204
Washington County

Classified in Fiscal Distress: April 21, 2008

Fiscal Distress Indicators and Additional Concerns:

- * Projected negative balance in operating fund June 30, 2008 of (\$288,971). (Based on trend analysis of prior three years)
- * Declining fund balances for the past three years that could jeopardize the fiscal integrity of the District.
- * FY06 Short Term loan in the amount of \$110,966.
- * FY07 Short Term loan in the amount of \$300,000.
- * FY08 Short Term loan in the amount of \$500,000.
- * Material state audit findings in FY06 and FY07:
 - Errors on child nutrition applications
 - Errors in inventory records
 - Incorrectly recorded \$300,000 loan
- * District refunded federal funds from Winslow.

| District Profile: | 2004-05 | 2005-06 | 2006-07 | 2007-08 |
|-------------------------------------|---------------------|-----------------------|-----------------------|-----------------------|
| Superintendent | Tim Passmore | Ronald Brawner | Ronald Brawner | Ronald Brawner |
| 4 QTR ADM | 1,089 | 931 | 942 | 905 |
| Assessment | 55,931,147 | 59,756,118 | 68,341,076 | 78,384,655 |
| Total Mills | 37.90 | 37.50 | 37.50 | 36.90 |
| Total Debt Bond/Non Bond | 6,247,998 | 6,387,080 | 6,227,612 | 5,913,851 |
| Per Pupil Expenditures | 7,657 | 8,611 | 8,598 | 8,068 |
| Personnel-Non-Fed Certified FTE | 99.71 | 92.53 | 79.78 | 74.08 |
| Avg Salary--Non-Fed Cert Clsrm FTE | 37,762 | 35,851 | 43,632 | 46,040 |
| Net Legal Balance (Excl Cat & QZAB) | 918,788 | 905,289 | 143,701 | * 87,534 |

*2007-08 Net Legal Balance includes a \$621,000 in cash flow loans.

Background Information

- On June 30, 2008 district utilized an additional short term loan in the amount of \$121,000. The total short term loan amount for FY08 is \$621,000.
- On July 14, 2008, the State Board of Education considered the request for the proposed annexation of the Greenland School District to a contiguous school district.
- On July 15, 2008, the Department of Education assumed administrative control of the Greenland School District.

District Actions

The District has included the following objectives in their Fiscal Distress Improvement Plan:

2008-09

- Reduced contracted days of certified and classified personnel.
- Reduced certified personnel by 13 FTE's through RIF and attrition.
- Reduced classified personnel by 8.5 FTE's through RIF and attrition.
- Approved 2.6 New Debt Service Mills and bond restructure in the June 2008 election.
- Sold used school buses and vehicles.
- Utilized categorical and federal funds efficiently.
- Eliminated employee benefits above the state minimum.
- Eliminated track program, employee cell phones, I-Book payment, and dues.
- Consolidated 2 bus routes.
- Monitor energy usage and consumption.
- Continue to monitor operational spending.
- Conduct monthly town meetings.

Greenland Public School District

Fiscal Distress Plan: Revised November 2008

Introduction:

1. Declining Fund Balances: The Greenland School District was placed on Fiscal Distress by the Arkansas Department of Education on July 14, 2008 for the following reasons:

1. Three years of declining fund balances
2. A June 30, 2008 ending balance of a negative \$620,027.
3. An ADE projected June 30, 2009 ending balance of a negative \$427,845

As a result, Arkansas Commissioner of Education, Dr. Kenneth James, appointed an Interim Superintendent on July 23, 2008 to see if the District could be made fiscally sound.

2. Positive Fund Balance F'08: On September 30, 2008, the Arkansas Department of Education accepted a budget for 2008-2009 that called for a new June 30, 2009 ending balance of a positive \$137,520. As of November 15, 2008, the State-Appointed Interim Superintendent and Treasurer forecast that the District will end with a positive balance.

3. Positive Fund Balance F'09: A financial plan has been developed by the Interim Superintendent and District Treasurer that projects a June 30, 2010 ending balance of a positive \$175,000. This will occur as the State-appointed Interim Superintendent reduces additional personnel and other expenditures sufficiently to see that Greenland is fiscally responsible while meeting ADE compliance standards.

4. Balanced Finances while maintaining Compliance Standards: By July 1, 2009, the District will be a lean organization still offering comprehensive programs and meeting standards. Greenland should be able to continue indefinitely with revenues and expenditures in balance if leadership carefully monitors revenues and expenditures.

Short-term operating loans adding up to \$621,000 were major factors that caused the District to be placed on Fiscal Distress. They have been repaid as of November 10, 2008. Greenland no longer has outstanding working cash loans or a negative cash balance.

5. Results of Corrective Actions: Greenland School District no longer manifests the conditions that caused it to be declared in fiscal distress as steps have been taken to do the following:

1. From three years of declining cash balances to projected positive cash balances for the next two years.
2. From a projected June 30, 2009 ending balance of a negative \$427,845 to a positive ending balance of \$137,520 on June 30, 2009 with a plan to make this a positive balance of at least \$175,000 on June 30, 2010.
3. **These figures included paying off the \$621,000 operating loans that was the major factor in triggering the fiscal distress label. The District saved \$7,301 by paying off this loan early.**

Goal I: Efficient – Operate the District in a way that is fiscally efficient, has balanced finances, and does not manifest the criteria utilized to place a School District in fiscal distress.

I. Original April 21, 2008 ADE Fiscal Distress Indicators & Additional Concerns

1. Projected negative ending balance in operating fund June 30, 2008 of (\$288,971).

Action: The adopted budget for Greenland, approved by the ADE, projects a June 30, 2009 ending balance of a positive \$135,000.

2. Declining fund balances for three years that could jeopardize the fiscal integrity of the District.

Action: Greenland's adopted budget shows a positive surplus for June 30, 2009. Greenland has an action plan for 2009-2010 that shows an increased surplus for the Greenland School District as of June 30, 2010.

3. FY06, FY07, & FY 08 Short Term Loans in the amount of \$110,966, \$300,000, and \$500,000 respectively.

Action: All short-term loans will be re-paid as of November 30, 2008. The budget for 08-09 and the action plan for 09-10 calls for no additional short term loans.

4. Material state audit findings in FY06 & FY07.

a. Errors on child nutrition applications (Child nutrition was notified of the 1 error on an application which was corrected. They advised that many times there are multiple errors.)

b. Errors in inventory records (This was a stolen safe from Winslow where thieves broke a wall. It was never recovered and was never on the Greenland inventory.)

c. Incorrectly recorded \$300,000 loan (The Bank acknowledged in writing that the deposit was timely but the Bank incorrectly recorded this loan on July 1, 2007 rather than June 30, 2007.)

d. District refunded federal funds from Winslow.
(This \$126 dollar error was corrected .)

Action: These four findings have been corrected.

Assuming that the budget projections are accurate, Greenland District no longer manifests any of the indicators that caused it to be classified in fiscal distress.

II. Action Steps Taken to Become Fiscally Solvent

Objective 1: Reduced contracted days of certified personnel

Action taken: Addendum #1 lists 21 certified employees who had contracts reduced.

Result: A reduction of \$63,708 in expenditures.

Objective 2: Reduced contracted days of classified personnel

Action taken: Thirty-one classified positions had days reduced.

Result: A reduction of \$22,347 in expenditures

Objective 3: Eliminated 8.5 FTE classified positions

Action taken: Addendum #2 lists the reduction of 8.43 classified positions.

Result: A reduction of \$168,412 in expenditures.

Objective 4: Eliminated 13 FTE certified positions

Action Taken: Addendum #3 lists the elimination of 13 certified positions. (Note: Originally the reduction was 14 but one teacher was required to be hired back due to an increase in enrollment after school began.)

Result: A reduction of \$615,377.

Objective 5: Replaced Personnel with a lesser salary where possible

Action Taken: Addendum #4 lists the 5 personnel where replacements were hired at less salary than the previous employees.

Result: A reduction of \$55,827.

Objective 6: Pass a 2.6 Mill Debt Service Mill Increase

Action Taken: In June 2008, the community voted a 2.6 mill increase in tax rates.

Result: Although this is not a factor in the F'08 positive balance forecast, when fully implemented this will produce additional yearly revenue of approximately \$191,000 at a 93% collection rate.

Objective 7: Pass a Restructured Bonded Debt that included an additional funds.

Action Taken: In June 2008, the community voted a bond restructuring of \$6,400,000 that did the following:

1. Refunded three bonds issued Oct. 1 & Nov. 1 2003
2. Refunded post dated warrant issued Apr. 22, 2003 & Revolving Loan issued June 16, 2004.
3. Provided approximately \$1,000,000 in new monies for purchase of school busses; additions and improvements; refurbishing, remodeling, and equipping school facilities.
4. The surplus may be used by the District for other school purposes.

Result: With the advice of bond counsel, on October 1, 2008 ADE Commissioner Dr. Kenneth James and Superintendent Dr. Roland Smith signed papers that resulted in \$1,000,00 in new bond monies being placed in the account of the Greenland School District. This is in addition to the operating fund positive balance reports.

Objective 8: Utilized Categorical & Federal Funds Effectively

Action Taken: Title I, Title II, ELL, NSLA, & ALE funds were examined to see what operational costs could be legitimately paid through categorical funds. The 2008-2009 allocations have been approved by the ADE

Result: The result is a savings of \$68,601.69 savings in the operational funds.

Objective 9: Reduced operating expenditures

Action Taken:

| | |
|---------------------------------------------------------------|---------------------|
| a. E-Rate (AT&T/Touchtone) | - \$16,500 refunded |
| b. Gas Tank Rental Fee | - \$75 refunded |
| c. Electric Reduction at Winslow Campus | - \$1,200 (OG&E) |
| d. Telephone (AT&T) overcharges | -\$1,450 refunded |
| e. Roll-Off Trash Service (Removal of fuel surcharges) | - \$3,096 deducted |
| f. Watts (fire extinguishers service savings over prior year) | -\$590 |
| g. Winslow tree removal Winslow City donated | -\$200 |
| i. Rid-a-Pest (discount) | -\$2,355 |
| j. Cell phone elimination | -\$7,020 |
| k. Maint. Mileage reimb. | -\$635 |
| l. Mosley maintenance sav. | -\$13,016 |
| m. SAMS card membership | -\$200 |
| n. Teachers' \$500 fund | -\$6,700 |
| Total: | |

Result: This resulted in a savings of \$52,537 minimum

Objective 10: Sold used school busses and vehicles

Action Taken: We sold unusable busses and a car for scrap.

Result: This resulted in a savings of \$3,142.

Objective 11: Eliminated Track Program

Action Taken: Greenland eliminated its track program. The savings goes beyond what is listed here but the other costs would be duplicated elsewhere.

Result: This resulted in a savings of \$500.

Objective 12: Consolidated two bus routes into one

Action Taken: Action was taken to combine two bus routes.

Result: There was a savings but it is not indicated here because it is reflected elsewhere in personnel and gasoline.

Objective 13: Eliminated employee health benefits above the State minimum

Action Taken: Greenland reduced the monthly benefit of \$144 to the State minimum of \$131 per employee for a savings of \$13 per employee.

Result: This resulted in a savings of \$884.

Objective 14: Discontinued Paying Employee Life Insurance

Action Taken: All employee life insurance was eliminated. This was a monthly savings of \$2.42 per employee.

Result: This resulted in a savings of \$4,021.

Objective 15: Conduct Monthly Town Meetings

Action Taken: The State-appointed superintendent conducts monthly town meetings to review both financial and educational progress, and to provide accountability to the public.

Result: Meetings to this date have had from 50 to 100 people in attendance. This is considerably more than attend school board meetings in most districts.

Objective 16: Monitor Energy Usage and Consumption and Become a more Environmentally Conscious Organization

Action Taken: The Superintendent met with utility company representatives concerning how to conserve energy. A junior high EAST lab project is working with SWEPCO to look at energy savings. A high school EAST lab project, the Athletic Director, and all principals have implemented re-cycling projects.

Result: No dollar figures are included here but the effect is increased environmental consciousness on the part of adults and students.

Objective 17: Increased Monitoring of Operational Spending

Action Taken: Additional Supt Signatures

Result: The financial staff members attest that having the superintendent more involved in questioning spending on a regular basis is one of the reasons that expenditures are being reduced. This is an assumption rather than a factual statement.

Objective 18: Eliminate Unnecessary Dues Payments

Action Taken: Eliminated the Payment of Professional Dues for Administrators unless that payment is deemed essential to a meeting that the Interim Superintendent want the administrator to attend.

Result: Estimated savings of \$1500 minimum.

Objective 19: Improve Cleaning while Reducing Expenditures

Action Taken: Prior to the State take-over, the Cleaning Service contract was changed. In addition to the previous contract, a contractual maintenance person was being paid \$13,000 This person was also paid for other duties such as painting. The total costs associated with this additional contract person were \$17,102.

Result: This savings is incorporated in other totals so is not listed in this summary. The business staff reports a decrease in supply costs associated with cleaning. The contractual maintenance position paid out of this fund has been eliminated. Principals report that the buildings are cleaner. Teachers cheered when the new cleaning service director was introduced.

Objective 20: To Become Transparent in Monitoring Finances

Action Taken: Provide Monthly Accounting to the Public of Operational Expenditures in 08-09 versus 07-08.

Result:

| | | |
|---------------------|--------------------------|-------------------|
| July 07: \$146,179 | July 2008: \$115,742 | Diff. (\$30,429) |
| Aug. 07: \$495,318 | Aug.2008: \$418,848 | Diff. (\$76,470) |
| Sept. 07: \$569,596 | Sept. 08: \$475,956 | Diff. (\$93,640) |
| Oct. 07: \$580,749 | Oct. 08 \$430,029 | Diff. (\$150,720) |
| | July-October Difference: | (\$351,259) |

This monthly report tells the administration and the public that we are on track to finish fiscally solvent.

Total Savings & New Dollars from Objectives 1-17: \$2,281,434

III. Timeline since Fiscal Distress classification

- | | |
|-------------------------------------------------------------------------------------------|------------------------|
| 1. ADE appoints Superintendent | July 23, 2008 |
| 2. Analysis of all budget expenditures | July – September, 2008 |
| 3. ADE fiscal specialists, compliance officials, & auditors work consult with Supt./staff | Aug – Oct. 2008 |
| 4. ADE approved budget for 2008-2009 | September 30, 2008 |
| 5. Continue to monitor expenditure with new controls in place | Sept.- Dec. 2008 |
| 6. Town Meeting to Explain Finances | August 26 |
| 7. Town Meeting | October 7 |
| 8. Plan for 2008-2009 to State Bd. Mtg. | October 13 |
| 9. Town Meeting & Annual Report | November 3 |
| 10. Pay off outstanding \$621,000 debt | November 10 |
| 11. Town Meeting – Tentative 09-10 Plan | December 2 |
| 12. Plan for 2009-2010 to State Bd. Mtg. | January 12 |
| 13. Town Meeting | January 15 |
| 14. Town Meeting | February 9 |
| 15. Announce 09-10 Personnel Reductions | February 15 |
| 16. Town Meeting | March 10 |
| 17. Confirm budget figures at State Bd. Mtg. | April 13 |

IV. 2008-2009 Budget Plan

Greenland 2008-2009 Projected General Operating Fund Balance in the 1000 and 2000 accounts as of September 30, 2008 (rounded to the nearest dollar):

| | | | |
|----------------------|--------------|--------------------------|--------------|
| Local Revenues | \$ 2,828,237 | Salaries & Benefits | \$ 4,424,441 |
| State Revenues | \$ 3,649,203 | Other Expenditures | \$ 1,698,151 |
| Total Projected Rev. | \$ 6,447,440 | Debt Payments | \$ 219,321 |
| Beginning Balance | \$ 1,994 | Total Projected Expend. | \$ 6,341,914 |
| | | Projected Ending Balance | \$ 137,520 |

The ending positive balance does not include donation monies that will be received this year. The ending balance also does not include any proceeds from the \$1,000,000 project budget voted by the public and included in the bond restructuring sale.

2007-2008 Actual Expenditures vs. 2008-2009 Budgeted Expenditures

| | 2007-2008 Actual | 2008-2009 Budget | | |
|-----------------------------------------------|-------------------------|-------------------------|--------------|--------------------|
| Teacher Salary | \$3,636,130 | \$3,161,726 | | |
| Operating | 3,502,892 | 3,392,108 | | |
| Debt Service | 383,239 | 219,321 | | |
| Federal Funds | 578,076 | 581,490 | | |
| Activity | 308,835 | 215,800 | | |
| Food Service | 390,034 | 361,933 | | |
| Total Operating Funds | \$7,139,022 | \$6,553,834 | Diff. | (\$585,188) |
| (Operating & Teacher Salary Funds) | | | | |
| Total All Funds | \$8,799,206 | \$7,932,378 | Diff. | (\$838,727) |

V. 2009-2010 Budget Plan

| | |
|---------------------------------------------------------------------------|--------------|
| 1. July 1, 2009 Beginning Balance | \$135,000 |
| 2. Donation monies | \$100,000 |
| 3. Decrease in student (09/10) ADM 797 | (\$793,690) |
| 4. Declining student funding monies | \$364,707 |
| 5. Increase in bond payments | (\$200,000) |
| 6. Budgeted increase in supply/ utility costs | (\$ 30,000) |
| 7. Salary increase inc. step | (\$100,000) |
| (No increases except step in several yrs.) | |
| 8. Reductions in personnel – Minimum | \$150,000 |
| 9. New personnel in areas of need – up to | (\$90,000) |
| 10. Increase in any State foundation funding | Not included |
| 11. Projected tax increase revenue | \$203,800 |
| 12. Budgeted possible recession non-payment of taxes (below the 93% rate) | (\$50,000) |
| 13. Budgeted possible 40% pull-back | (\$70,000) |
| 14. No operational loan payment | \$638,000 |

| | |
|------------------------------------------------|--------------|
| 15. Contingency | (75,000) |
| 16. Surplus bond revenue proceeds | Not included |
| Total: \$1,591,507 - \$1,378,690 = \$212,817 | |
| Goal: Ending balance of \$150,000 to \$200,000 | |

Summary:

- A. Greenland is operating with a balanced budget and will end with an operating surplus on June 30, 2009.**
- B. Greenland paid off early the \$621,000 operating debt that caused it to be in Fiscal Distress.**
- C. Greenland has a budget plan that calls for a balanced budget in 2009-2010 with an increased budget surplus on June 30, 2010.**
- D. All other funds outside the operating fund are also in balance.**
- E. Greenland citizens authorized \$1,000,000 in new bond funds for facility improvements and the purchase of busses.**
- F. Greenland citizens passed a tax increase that will result in approximately \$200,000 yearly in additional funds when fully implemented.**
- G. Greenland citizens are involved in their schools in many ways including the raising of funds and participation in a variety of school activities.**
- H. All indicators that led to “Fiscal Distress” have been addressed.**

Goal II: Effectiveness - Operate the District in a way that is educationally sound with a focus on student success.

1. Under the No Child Left Behind legislation, on October 31, 2008, the ADE reported there were 375 schools categorized as being in school improvement. This is an increase of 50 schools from last year. Greenland has no schools on that list.
2. Greenland High School has been commended for significant progress as measured by ACT testing. For two years in a row, Greenland has been one of a very few high schools honored for significant improvement over a five year period.
 - i. Only 17 Arkansas High Schools were honored for their superior level of accomplishment.
 - ii. 2008 – Only 6% of Arkansas High Schools obtained this recognition
 - iii. 2007 – Only 4% of Arkansas High Schools accomplished this recognition.
 - iv. Greenland ACT scores (22.1) are above State and national averages
3. Algebra II EOC Higher Than State
4. Geometry EOC Higher Than State
5. E.A.S.T. students in National Competition
 - a. 2008 Superior Rating
 - b. 2007 Superior Rating
 - c. Built Outdoor Classroom with Grant from AR Fish & Game Commission
6. AR Policy Foundation Ranking on Ninth Grade Iowa Test of Basic Skills Performance – Above 150 other high schools in AR
7. Senior High Band – Superior Ratings at Regional Contests: 2007 & 2008
8. Future Business Leaders of America
 - a. 1st Place in Regional Competition 2008
 - b. 1st Place in District I Competition for Public Speaking 2007

- c. Students Passed National Certification for: IC3 Living Online, MOS Word, MOS Excel, & MOS PowerPoint
- 9. ACE Academic Competition – consistently competitive
- 10. Numerous parent organizations including PTO, Watch Dog Dads, Parenting Committee, & Booster organizations
- 11. Technology includes Accelerated Reader, Accelerated Math, JEdI, Distance Learning, & computer labs
- 12. The Interim Superintendent has involved Educational Leadership professors from the University of Arkansas in providing counsel.
- 13. All administrators are involved in leadership literature studies.

Assuming the financial indicators are correct, the Greenland School District is both fiscally solvent and educationally sound.

cc. Attachments

Greenland School District

Revised Fiscal Plan Attachments

Attachment 1 - Reductions in contract days cut with certified employees including benefits
(rounded to nearest dollar)

| | |
|------------------------|-------------------|
| L. L.(Ath. Dir./ Dean) | 20 days = \$5,014 |
| J. G. (Princ.) | 5 days = \$1,413 |
| E/ H (Music Tch.) | 10 days = \$1,627 |
| J. D. (JH/MS Tch.) | 10 days = \$3,088 |
| D. F. (Tch./Coach) | 20 days = \$4,485 |
| G. F. (Couns.) | 10 days = \$2,759 |
| A. G.(Couns.) | 20 days = \$5,544 |
| J. H. (Curric. Adm.) | 5 days = \$1,786 |
| J. L. (Business Tch.) | 10 days = \$3,153 |
| P. C. (Voc. Tch.) | 10 days = \$2,377 |
| M. L. (Principal) | 5 days = \$1,402 |
| C. L. (Librarian) | 10 days = \$3,153 |
| C. P. (Voc. Tch.) | 10 days = \$2,843 |
| L. P. (Librarian) | 10 days = \$2,492 |
| L. S. (Librarian) | 10 days = \$2,969 |
| L. S. (Business Tch.) | 10 days = \$2,823 |
| F. W. (Voc. Tch.) | 20 days = \$5,429 |
| H. D. (Principal) | 5 days = \$1,339 |
| C./W. (Voc.Tch.) | 10 days = \$1,121 |
| C. L. (Tch./Coach) | 20 days = \$3,206 |
| E. C. (Tch./Coach) | 20 days = \$5,685 |

31 Classified Positions @5 days \$22,347

Savings with Contract Days Cut: \$86,055

Attachment 2 - Reductions in Classified Positions

| | |
|----------------------|------------------------------------------|
| B. B. (Aide) | \$12,524.40 x 25% benefits = \$15,655.50 |
| M. B. (Aide) | \$16,758.00 x 25% = \$20,947.50 |
| M. T. (Aide) | \$10,974.60 x 20% = \$13,169.52 |
| M. H. (Aide) | \$11,932.20 x 20% = \$14,318.64 |
| T. R. (Food Serv.) | \$13,074.88 x 25% = \$16,343.60 |
| A. T. (Nurse .57cut) | \$39,420.00 x 25% = \$27,856.80 |
| S. Y. (Technology) | \$36,164.40 x 20% = \$40,496.85 |
| K. D. (Bus D.) | \$ 9,692.10 x 20% = \$11,630.52 |
| D. H. (Bus. D.) | \$ 7,305.12 x 20% = \$ 8,776.14 |
| Y./P. (Bus.D.) | \$17,547.06 x 20% = (\$ 386.44) |
| Y./W. (Bus.) | \$17,017.51 x 20% = \$ 143.11 |

Savings with Classified Positions: \$168,941.74

Attachment 3 - Reductions in Certified Positions

| | | |
|-----------------------|-----------------------|---------------|
| N. D. (Elem.) | 34,630 x 25% benefits | = \$43,287.50 |
| H. C. (Elem.) | 30,458 x 20% | = \$36,549.60 |
| S. S. (Elem.) | 32,258 x 25% | = \$40,322.50 |
| S. M. (Elem.) | 34,430 x 25% | = \$43,037.50 |
| R./T. (Elem.) | 33,657.56 x 25% | = \$42,071.95 |
| A. G. (Elem.) | 42,130 x 25% | = \$44,070.07 |
| C. L. (Elem.) | 33,614 x 20% | = \$40,336.80 |
| S. E. (Middle Sch.) | 42,608 x 25% | = \$53,260.00 |
| D. H. (Middle S.) | 35,108 x 25% | = \$43,885.00 |
| H. Q. (Middle Sch.) | 54,073.10 x 25% | = \$67,591.38 |
| S. S. (Middle Sch.) | 35,630 x 25% | = \$44,537.50 |
| G. M. (HS Tch./Coach) | 50,544 x 25% | = \$63,180.13 |
| J. S. (HS) | 34,658 x 20% | = \$41,589.60 |
| M. Q. (HS) | 38,565 x 25% | = \$48,206.70 |

Attachment 4 - Certified Resignations replaced by New Personnel

| | | |
|-----------------|--------------------------------------------------|----------------|
| M. B. (HS Tch.) | \$39,991.32 replaced by L. \$30,308 x 25% | = \$12,104.15 |
| R. C. (HS Voc.) | \$49,335 replaced by W. \$44,646.11 x 25% | = \$ 8,663.38 |
| R. E. (HS Band) | 35,787.40 replaced by H. 35,705.10 x 25% | = \$20.58 |
| H. (Spec. Ed.) | 46,930 replaced by J. 41,930 x 25% | = \$ 6,250.00 |
| R. B. (Supt.) | 87,030.49 (108,788.11 with benefits) replaced by | |
| R.S. | 80,000 with no benefits | = \$ 28,788.11 |

Total Certified Personnel Reductions: (\$707,752.45)

Total Personnel Reductions: (\$962,749.19)

(Note: One kindergarten teacher recalled after start of school adding back approximately \$33,000.)

Attachment 5 – Comparison of Greenland School District Employees

| | 2007-2008 | 2008-2009 |
|----------------------|-----------|-----------------|
| Certified Employees | 87 | 74 |
| Classified Employees | 48 | 41 |
| Total | 135 | 115 |
| Change | | (-20 employees) |

Arkansas Department of Education
 Greenland School District
 2008-09 Unrestricted Funds
 Budget Summary

General Operating Funds 1000, 2000, 2218, 2392, 2393, 2394, 4000, 4394

| <u>Beginning Balance</u> | <u>Revenue</u> | <u>Expenditures</u> | <u>Projected Ending Balance 6/30/2009</u> |
|--------------------------|----------------|---------------------|-------------------------------------------------------|
| 2,036 | 6,496,551 | 6,361,067 | 137,520 |

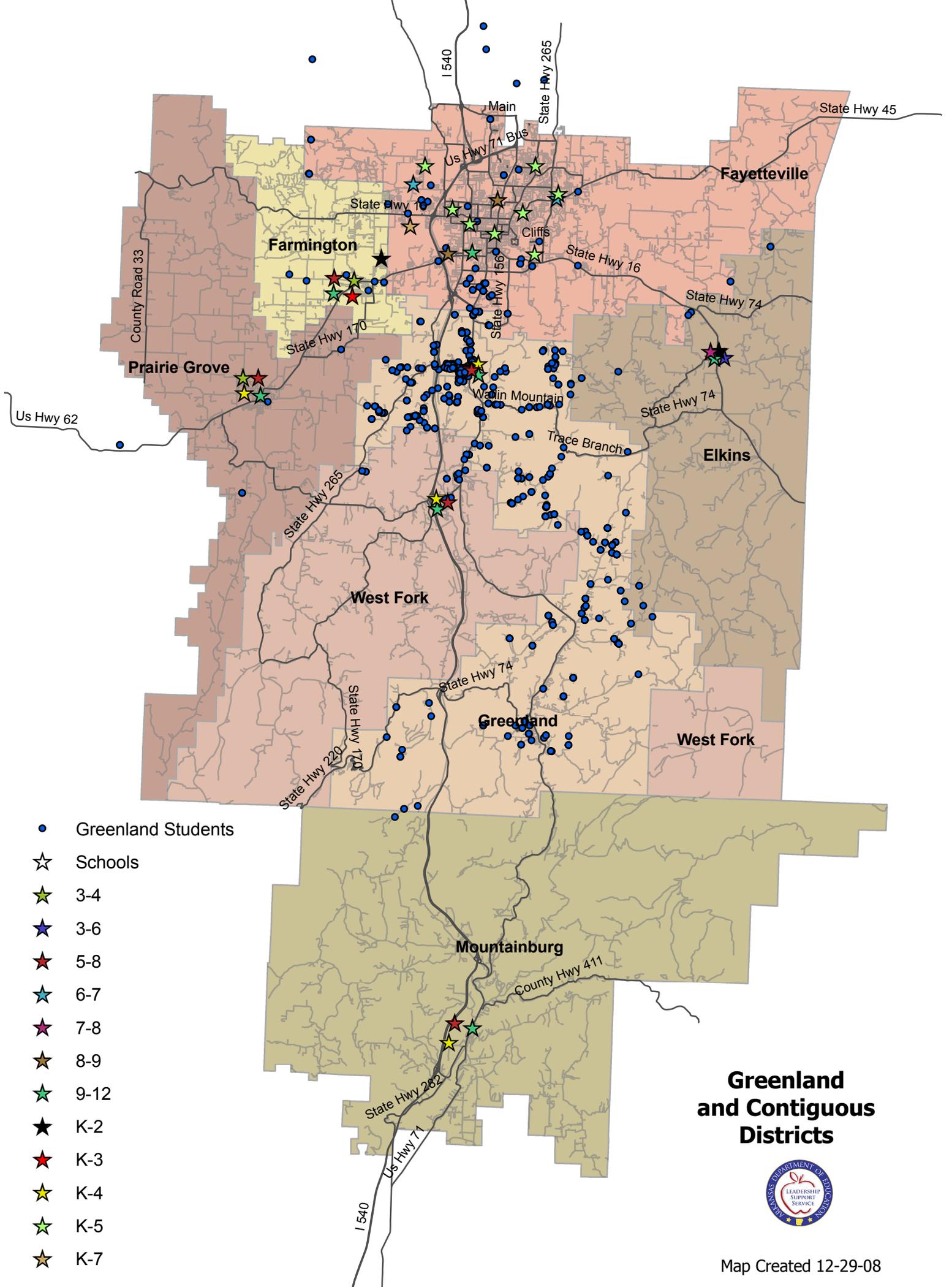
(Does not include Building, Categorical, Federal, Activity and Food Service Funds)

Arkansas Department of Education
Greenland School District
Review of Unrestricted Funds
Revenue

| General Operating Funds 1000, 2000,2218,2392,2393,2394,4000,4394 | | | | | | | |
|------------------------------------------------------------------|----------------------------------|------------------|------------------|----------------|------------------|------------------|---------------|
| | | Actual | Actual | 2008-09 Actual | Annual | 2008-09 Budget | 2008-09 |
| | | 2007-08 | 2008-09 | compared to | Budget | Budget | % of Budget |
| | | as of 12/31/07 | as of 12/31/08 | 2007-08 Actual | 2008-09 | Balance | Expended |
| Revenue: | | | | | | | |
| 11110 | Property Taxes Current | 1,471,361 | 1,596,187 | 124,826 | 1,741,075 | 144,888 | 91.68% |
| 11115 | Property Taxes Relief | | | 0 | | 0 | 0.00% |
| 11120 | Property Tax 40% | | | 0 | 783,847 | 783,847 | 0.00% |
| 11140 | Property Tax Delinquent | 76,159 | 86,434 | 10,274 | 165,000 | 78,566 | 52.38% |
| 11150 | Excess Commission | 1,668 | | (1,668) | 85,000 | 85,000 | 0.00% |
| 11160 | Land Redemption | 1,661 | 7,096 | 5,435 | 4,500 | (2,596) | 157.68% |
| 11400 | Penalties/Interest on Tax | 4,896 | 4,087 | (809) | 5,500 | 1,413 | 74.31% |
| 11500 | Int on Unappor Prop Tax | | 890 | 890 | | (890) | 0.00% |
| 15100 | Interest on Investments | 6,551 | 5,082 | (1,469) | 13,000 | 7,918 | 39.09% |
| 19120 | Other rent - Land Owned LEA | 3,308 | 3,100 | (208) | 7,600 | 4,500 | 40.78% |
| 19200 | Private Contributions | | 80,426 | 80,426 | 0 | (80,426) | #DIV/0! |
| 19800 | Refunds of Prior Yr Expenditures | 7,104 | 22,509 | 15,404 | 2,000 | (20,509) | 1125.43% |
| 19900 | Misc Revenue from Local Sources | (216) | 1,060 | 1,276 | 200 | (860) | 529.80% |
| 21200 | Severance Tax | 402 | 404 | 1 | 404 | 0 | 100.00% |
| 31101 | State Foundation Funding | 1,694,061 | 1,563,435 | (130,626) | 3,439,559 | 1,876,124 | 45.45% |
| 31102 | Enhanced Educational Fund | 21,920 | 36,657 | 14,737 | 80,649 | 43,992 | 45.45% |
| 31460 | Declining Enrollment | | | 0 | 53,751 | 53,751 | 0.00% |
| 31620 | Supplement Millage | 23,515 | 20,576 | (2,939) | 41,152 | 20,576 | 50.00% |
| 31900 | Other | 350 | 350 | 0 | | (350) | 0.00% |
| 32250 | Pathwise Mentor | | | 0 | | 0 | #DIV/0! |
| 32260 | AR Game/Fish Commission | | | 0 | | 0 | 0.00% |
| 32310 | Hand Child-Supv/Extended Yr | | | 0 | | 0 | #DIV/0! |
| 32361 | G T Advanced Placement | | | 0 | | 0 | 0.00% |
| 32912 | General Facilities Fund | 10,921 | 9,555 | (1,366) | 19,111 | 9,556 | 50.00% |
| 32915 | Debt Service Supplement | 25,269 | 17,046 | (8,223) | 34,092 | 17,046 | 50.00% |
| 32990 | Other Grants/Aide State | | | 0 | | 0 | 0.00% |
| 42100 | Forest Reserve | 17,690 | 18,101 | 411 | 18,101 | 0 | 100.00% |
| 42200 | Flood Control | 10 | 10 | (0) | 10 | 0 | 100.00% |
| 53100 | Sale of Equipment | 500 | 2,490 | 1,990 | 2,000 | (490) | 124.49% |
| 53200 | Sale of Build & Grounds | 7,498 | | (7,498) | | 0 | 0.00% |
| | Total Revenue | 3,374,627 | 3,475,492 | 100,865 | 6,496,551 | 3,021,059 | 53.50% |

Arkansas Department of Education
Greenland School District
Review of Unrestricted Funds
Expenditures

| General Operating Funds 1000, 2000,2218,2392,2393,2394,4000,4394 | | | | | | | |
|------------------------------------------------------------------|--------------------------------|------------------|------------------|------------------|------------------|------------------|---------------|
| | | 2007-08 | 2008-09 | 2008-09 Actual | 2008-09 | 2008-09 | 2008-09 |
| | | For 6 months | For 6 months | compared to | Annual | Budget | % of Budget |
| Expenditures | | ended 12/31/2007 | ended 12/31/2008 | 2007-08 Actual | Budget | Balance | Expended |
| 61000-52999 | Salaries & Benefits | 2,236,936 | 1,863,525 | (373,411) | 4,427,280 | 2,563,755 | 42.09% |
| Other: | | | | | | | 0.00% |
| 63130 | Board of Ed Services | 34 | | (34) | | 0 | |
| 63210 | Inst Serv | 1,127 | | (1,127) | 6,000 | 6,000 | 0.00% |
| 63445 | Legal- Reserarch & Opinions | 632 | | (632) | 2,000 | 2,000 | 0.00% |
| 63450 | Medical | 2,741 | 2,733 | (9) | 4,000 | 1,268 | 68.31% |
| 63590 | Other Technical Services | 18,630 | 6,431 | (12,199) | 19,692 | 13,261 | 32.66% |
| 63900 | Other Purc Prof Tech Serv | 25,447 | 17,431 | (8,016) | 55,650 | 38,219 | 31.32% |
| 64110 | Water/Sewer | 16,756 | 20,160 | 3,404 | 44,000 | 23,840 | 45.82% |
| 64210 | Disposal/Sanitation | 4,494 | 3,663 | (831) | 10,000 | 6,337 | 36.63% |
| 64230 | Custodial | 102,994 | 121,431 | 18,437 | 243,000 | 121,569 | 49.97% |
| 64240 | Lawn Care | 9,090 | 7,020 | (2,070) | 14,000 | 6,980 | 50.14% |
| 64310 | Building & Grounds | 30,134 | 7,978 | (22,156) | 19,543 | 11,565 | 40.82% |
| 64430 | Equipment Rental | 4,933 | 6,556 | 1,623 | 13,400 | 6,844 | 48.92% |
| 64900 | Other Purc Property Services | 6,734 | 4,955 | (1,778) | 16,700 | 11,745 | 29.67% |
| 65210 | Property Insurance | 37,314 | 28,723 | (8,591) | 28,723 | 0 | 100.00% |
| 65240 | Fleet Insurance | 8,191 | 7,132 | (1,059) | 8,220 | 1,088 | 86.76% |
| 65250 | Accident Ins for Students | 8,750 | 8,750 | 0 | 8,750 | 0 | 100.00% |
| 65290 | Other Insurance | 2,309 | 310 | (1,999) | 400 | 90 | 77.50% |
| 65310 | Telephone | 15,398 | 5,375 | (10,023) | 13,000 | 7,625 | 41.35% |
| 65320 | Postage | 564 | 537 | (28) | 2,592 | 2,055 | 20.71% |
| 65400 | Advertising | 1,243 | 222 | (1,021) | 2,300 | 2,078 | 9.66% |
| 65610 | To LEA's Within State | | | 0 | 114,914 | 114,914 | 0.00% |
| 65810 | Cert In District | | | 0 | 100 | 100 | 0.00% |
| 65820 | Trvl CLS In District | 349 | | (349) | | 0 | 0.00% |
| 65870 | Travel Non-Employee | 208 | | (208) | | 0 | 0.00% |
| 65880 | Meals | | | 0 | 750 | 750 | 0.00% |
| 65890 | Lodging | | | 0 | 1,200 | 1,200 | 0.00% |
| 66100 | General Supplies | 58,361 | 28,166 | (30,195) | 93,900 | 65,733 | 30.00% |
| 66107 | Low Value Equipment | | | 0 | 1,000 | 1,000 | 0.00% |
| 66210 | Natural Gas | 10,457 | 12,368 | 1,911 | 57,000 | 44,632 | 21.70% |
| 66220 | Electricity | 44,665 | 48,233 | 3,568 | 105,000 | 56,767 | 45.94% |
| 66260 | Gasoline/Diesel | 20,656 | 19,408 | (1,248) | 67,000 | 47,592 | 28.97% |
| 66300 | Food | | | 0 | 400 | 400 | 0.00% |
| 66410 | Textbooks | 74,919 | 15,981 | (58,939) | 30,000 | 14,019 | 0.00% |
| 66430 | Periodicals | 134 | 75 | (59) | | (75) | 0.00% |
| 66440 | Audiovisual Materials | | | 0 | 1,100 | 1,100 | 0.00% |
| 66500 | Techn Supplies | 213 | | (213) | | 0 | 0.00% |
| 66510 | Software | 3,712 | | (3,712) | 2,230 | 2,230 | 0.00% |
| 66520 | Other | 3,914 | 2,499 | (1,415) | 5,522 | 3,024 | 45.25% |
| 66527 | Low Value tech Supplies | 26,055 | | (26,055) | | 0 | 0.00% |
| 67330 | Furniture & Fixtures | 3,897 | | (3,897) | | 0 | 0.00% |
| 67340 | Technology Hardware | 4,781 | | (4,781) | | 0 | 0.00% |
| 68100 | Dues & Fees | 84,750 | 1,056 | (83,694) | 11,688 | 10,632 | 9.03% |
| 68300 | Interest | 129,393 | 19,975 | (109,418) | 219,201 | 199,226 | 9.11% |
| 68830 | Property Tax | 199 | | (199) | 1,000 | 1,000 | 0.00% |
| 69100 | Redemption of Principal | 320,252 | 637,069 | 316,817 | 684,813 | 47,744 | 93.03% |
| 69380 | To Food Service Fund | 20,891 | 21,400 | 509 | 25,000 | 3,600 | 85.60% |
| Total Other Exp. | | 1,105,321 | 1,055,635 | (49,686) | 1,933,787 | 878,152 | 54.59% |
| | Total Expenditures | 3,342,257 | 2,919,160 | (423,097) | 6,361,067 | 3,441,906 | 45.89% |



Greenland and Contiguous Districts



| DATED | TYPE | PURPOSE | RATE | MATURITY | JUNE 2008 BALANCE OF ISSUE | Jul 2008 PAYABLE | Aug 2008 PAYABLE | Sep 2008 PAYABLE | Oct 2008 PAYABLE |
|--------------|-------------------|------------------------------|-------------|-----------------|-------------------------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| 03/27/2002 | Commercial Bond | Voted Construction - QZAB | 0.00% | Mar 2015 | 429,767.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 10/01/2003 | Commercial Bond | Voted Refunding | 5.5% - 6.0% | Jun 2028 | 617,000.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 10/01/2003 | Commercial Bond | Voted Construction Refunding | 3.5% - 4.5% | Jun 2028 | 3,765,000.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 11/01/2003 | Commercial Bond | Voted Refunding | 3.6% - 4.6% | Jun 2023 | 500,000.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 10/01/2008 | Commercial Bond | Voted Construction Refunding | 3.0% - 4.8% | Jun 2038 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 04/12/1999 | Lease Purchase | Equipment | 5.00% | Apr 2009 | 5,040.51 | 0.00 | 0.00 | 0.00 | 2,615.15 |
| 06/18/2003 | Postdated Warrant | Repair & Renovation - QZAB | 0.00% | Jun 2013 | 180,734.27 | 0.00 | 0.00 | 0.00 | 0.00 |
| 04/22/2003 | Postdated Warrant | Repair & Renovation | 4.50% | Apr 2013 | 177,536.03 | 0.00 | 0.00 | 0.00 | 0.00 |
| 12/23/2002 | Lease Purchase | Equipment | 5.17% | Dec 2007 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 07/11/2005 | Lease Purchase | Equipment | 9.29% | Jun 2010 | 11,458.31 | 525.00 | 525.00 | 525.00 | 525.00 |
| 08/26/2005 | Lease Purchase | Equipment | 9.30% | Jun 2010 | 1,942.28 | 89.00 | 89.00 | 89.00 | 89.00 |
| 08/03/2006 | Lease Purchase | Equipment | 9.95% | Jul 2011 | 5,048.29 | 159.00 | 159.00 | 158.40 | 159.00 |
| 06/16/2006 | Revolving Loan | Construction | 4.95% | May 2016 | 112,000.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 08/21/2006 | Revolving Loan | School Bus | 4.95% | Nov 2015 | 108,324.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| | | Monthly pmt totals | | | 773.00 | 773.00 | 772.40 | 772.40 | 3,388.15 |
| | | yearly pmt totals | | | | | | | |
| | | June 30, 2008 total debt | | | 5,913,850.69 | | | | |
| | | December 31, 2008 total debt | | | | | | | |
| | | June 30, 2009 total debt | | | | | | | |
| | | June 30, 2010 total debt | | | | | | | |

| Nov 2008 PAYABLE | Dec 2008 PAYABLE | DEC 2008 BALANCE OF ISSUE | Jan 2009 PAYABLE | Feb 2009 PAYABLE | Mar 2009 PAYABLE | Apr 2009 PAYABLE | May 2009 PAYABLE | Jun 2009 PAYABLE | JUN 2009 BALANCE OF ISSUE | Jul 2009 PAYABLE |
|---------------------|---------------------|---------------------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------------------|---------------------|
| 0.00 | 0.00 | 429,767.00 | 0.00 | 0.00 | 28,350.00 | 0.00 | 0.00 | 0.00 | 429,767.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 6,460,000.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 189,523.33 | 6,460,000.00 | 0.00 |
| 0.00 | 0.00 | 2,551.37 | 0.00 | 0.00 | 0.00 | 2,615.15 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 180,734.27 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 16,693.52 | 180,734.27 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 525.00 | 525.00 | 8,789.38 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 5,994.05 | 525.00 |
| 89.00 | 89.00 | 1,489.90 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 1,016.09 | 89.00 |
| 159.00 | 159.00 | 4,330.72 | 159.00 | 159.00 | 159.00 | 159.00 | 159.00 | 159.00 | 3,576.70 | 159.00 |
| 2,794.78 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 16,243.55 | 0.00 | 94,783.50 | 0.00 | 0.00 | 0.00 | 0.00 | 2,326.61 | 0.00 | 94,783.50 | 0.00 |
| 19,811.33 | 773.00 | | 773.00 | 773.00 | 29,123.00 | 3,388.15 | 3,099.61 | 206,989.85 | | 773.00 |
| | | | | | | | | | | |
| | | 7,182,446.14 | | | | | | | 7,175,871.61 | |

| Aug 2009 PAYABLE | Sep 2009 PAYABLE | Oct 2009 PAYABLE | Nov 2009 PAYABLE | Dec 2009 PAYABLE | Jan 2010 PAYABLE | Feb 2010 PAYABLE | Mar 2010 PAYABLE | Apr 2010 PAYABLE | May 2010 PAYABLE | Jun 2010 PAYABLE |
|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 28,350.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 142,142.50 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 247,142.50 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 16,693.52 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 | 525.00 |
| 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 | 89.00 |
| 159.00 | 159.00 | 159.00 | 159.00 | 159.00 | 159.00 | 159.00 | 158.99 | 159.00 | 159.00 | 159.00 |
| 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 0.00 | 0.00 | 15,905.67 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 1,994.24 | 0.00 |
| 773.00 | 773.00 | 773.00 | 16,678.67 | 142,915.50 | 773.00 | 773.00 | 29,122.99 | 773.00 | 2,767.24 | 264,609.02 |

| JUN 2010 BALANCE OF ISSUE | TOTAL 07 | TOTAL 08 | TOTAL 09 | TOTAL 10 | TOTAL 11 | TOTAL 11 | TOTAL 12 |
|---------------------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | 08 PAYMENT | 09 PAYMENT | 10 PAYMENT | 11 PAYMENT | 11 PAYMENT | 11 PAYMENT | 12 PAYMENT |
| 429,767.00 | 28,350.00 | 28,350.00 | 28,350.00 | 28,350.00 | 28,350.00 | 28,350.00 | 28,350.00 |
| 0.00 | 57,970.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 286,850.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 36,835.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 6,355,000.00 | 0.00 | 189,523.33 | 389,285.00 | 391,135.00 | 387,835.00 | | |
| 0.00 | 5,230.30 | 5,230.30 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 180,734.27 | 16,693.52 | 16,693.52 | 16,693.52 | 16,693.52 | 16,693.52 | 16,693.52 | 16,693.52 |
| 0.00 | 40,441.22 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 87,512.03 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 0.00 | 6,300.00 | 6,300.00 | 6,300.00 | 6,300.00 | 6,300.00 | 6,300.00 | 6,300.00 |
| 0.00 | 1,068.00 | 1,068.00 | 1,068.00 | 1,068.00 | 1,068.00 | 1,068.00 | 1,068.00 |
| 1,951.82 | 1,907.98 | 1,907.40 | 1,907.99 | 1,907.99 | 1,907.97 | 159.00 | 159.00 |
| 0.00 | 20,254.09 | 2,794.78 | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| 81,243.00 | 19,255.11 | 18,570.16 | 17,899.91 | 17,229.65 | 16,566.75 | | |
| | 608,667.25 | 270,437.49 | 461,504.42 | 455,316.14 | 449,604.27 | | |
| 7,048,696.09 | | | | | | | |

PROPERTY STATEMENT OF VALUE

72-04 Greenland School District

| Square Feet | Cost To Rebuild | Replacement Cost | Agreed Amount | Contents | Total Insured |
|-------------|-----------------|------------------|---------------|----------|---------------|
|-------------|-----------------|------------------|---------------|----------|---------------|

Administration

| | | | | | | |
|-------------------------|--------------------------|--------|-----------|-----------|-----------|-----------|
| 1 | ADMINISTRATION BUILDING | 2,061 | 192,888 | 192,888 | 104,000 | 296,888 |
| Greenland Campus | | | | | | |
| 2 | BUS GARAGE | 2,400 | 140,303 | 140,302 | 67,600 | 207,902 |
| 3 | BUS STORAGE SHED | 600 | 17,522 | 17,522 | 20,800 | 38,322 |
| 4 | CONCESSION | 840 | 86,462 | 86,462 | 20,800 | 107,262 |
| 5 | ELEMENTARY | 48,012 | 5,734,770 | 5,734,770 | 1,404,000 | 7,138,770 |
| 6 | ELEMENTARY P.E. BUILDING | 9,600 | 580,570 | 580,570 | 20,800 | 601,370 |
| 7 | FOOTBALL COMPLEX | 384 | 239,408 | 239,408 | 15,600 | 255,008 |
| 8 | HIGH SCHOOL | 54,191 | 6,578,180 | 6,578,181 | 1,664,000 | 8,242,181 |
| 9 | HIGH SCHOOL SAFE ROOM | 2,888 | 483,293 | 483,292 | 10,400 | 493,692 |
| 10 | I.S.S. CLASSROOM | 1,512 | 146,140 | 146,140 | 20,800 | 166,940 |
| 11 | MAINT./TECH SPECIAL ED. | 3,200 | 317,957 | 317,957 | 78,000 | 395,957 |
| 12 | MIDDLE SCHOOL | 35,098 | 3,900,979 | 3,900,980 | 1,144,000 | 5,044,980 |
| 13 | NEW GYMNASIUM | 24,026 | 2,791,795 | 2,791,795 | 124,800 | 2,916,595 |
| 14 | OLD GYMNASIUM | 26,485 | 2,059,308 | 2,059,307 | 88,400 | 2,147,707 |
| 15 | WOOD SHOP | 3,630 | 359,361 | 359,362 | 104,000 | 463,362 |

Winslow Campus

| | | | | | | |
|----|-----------------------|--------|-----------|--|---------|---------|
| 16 | BUSINESS ED. | 864 | 70,052 | | | 0 |
| 17 | ELEMENTARY | 16,804 | 1,788,624 | | | 0 |
| 18 | GYMNASIUM & CAFETERIA | 15,954 | 1,710,975 | | | 0 |
| 19 | HIGH SCHOOL | 12,012 | 1,426,705 | | 713,353 | 713,353 |
| 20 | HIGH SCHOOL ANNEX | 3,312 | 278,003 | | | 0 |
| 21 | MULTI USE BUILDING | 2,400 | 201,452 | | | 0 |
| 22 | OFFICE | 3,021 | 249,651 | | | 0 |
| 23 | T & I BUILDING | 3,200 | 141,473 | | 67,392 | 67,392 |

Agency Totals 272,494 29,495,872 23,628,936 713,353 4,955,392 29,297,681

**Arkansas Department of Education
Historical Review of Selected Data**

| | Greenland | | | Elkins | | |
|------------------------|---------------|-------------|-------------|--------------|---------------|---------------|
| | 05-06 | 06-07 | 07-08 | 05-06 | 06-07 | 07-08 |
| *ADM (3 QTR) | 930 | 946 | 927 | 1,120 | 1,120 | 1,136 |
| *Total Assessment | 59,756,118 | 68,341,076 | 78,384,655 | 40,538,708 | 45,032,818 | 49,495,296 |
| Total Expenditures | 9,012,618 | 9,578,587 | 8,799,205 | 8,978,437 | 9,265,930 | 9,114,501 |
| Total Mills | 37.50 | 37.50 | 36.90 | 40.20 | 40.20 | 39.60 |
| *Total Debt | 6,387,080 | 6,227,612 | 5,913,851 | 7,476,766 | 7,322,008 | 7,174,268 |
| *Certified FTE's | 92.53 | 79.78 | 74.08 | 81.78 | 85.87 | 87.14 |
| *Average Salary | 35,851 | 43,632 | 46,040 | 39,322 | 41,995 | 42,525 |
| Free & Reduced Lunch | 51% | 47% | 49% | 33% | 36% | 37% |
| Mileage From Greenland | | | | 20.8 | | |
| | Farmington | | | Fayetteville | | |
| | 05-06 | 06-07 | 07-08 | 05-06 | 06-07 | 07-08 |
| *ADM (3 QTR) | 2,040 | 2,120 | 2,132 | 8,302 | 8,420 | 8,384 |
| *Total Assessment | 109,002,625 | 126,761,032 | 141,687,648 | 964,499,954 | 1,073,792,670 | 1,189,585,870 |
| Total Expenditures | 16,085,268 | 19,286,792 | 22,065,943 | 89,445,306 | 89,929,979 | 71,646,207 |
| Total Mills | 40.30 | 43.60 | 42.60 | 43.80 | 43.80 | 42.90 |
| *Total Debt | 15,935,000 | 21,150,000 | 20,735,712 | 59,554,024 | 66,006,207 | 90,170,784 |
| *Certified FTE's | 153.25 | 158.56 | 162.19 | 531.74 | 550.84 | 587.16 |
| *Average Salary | 41,432 | 43,166 | 43,752 | 54,701 | 59,026 | 58,233 |
| Free & Reduced Lunch | 31% | 32% | 35% | 33% | 35% | 34% |
| Mileage From Greenland | 8.3 | | | 5.0 | | |
| | Prairie Grove | | | West Fork | | |
| | 05-06 | 06-07 | 07-08 | 05-06 | 06-07 | 07-08 |
| *ADM (3 QTR) | 1,586 | 1,647 | 1,687 | 1,241 | 1,235 | 1,236 |
| *Total Assessment | 78,832,314 | 97,272,649 | 108,599,941 | 42,332,731 | 47,715,406 | 50,774,107 |
| Total Expenditures | 11,555,904 | 12,673,519 | 15,728,596 | 9,880,908 | 10,202,969 | 10,192,995 |
| Total Mills | 37.70 | 37.50 | 36.90 | 39.00 | 39.00 | 38.60 |
| *Total Debt | 10,560,000 | 11,880,000 | 11,620,000 | 5,907,756 | 5,997,205 | 5,901,654 |
| *Certified FTE's | 117.02 | 120 | 126 | 91.46 | 94.22 | 95.74 |
| *Average Salary | 42,271 | 44,588 | 44,143 | 43,315 | 43,623 | 44,050 |
| Free & Reduced Lunch | 34% | 36% | 38% | 41% | 39% | 41% |
| Mileage From Greenland | 10.3 | | | 5.9 | | |
| | Mountainburg | | | | | |
| | 05-06 | 06-07 | 07-08 | | | |
| *ADM (3 QTR) | 750 | 737 | 732 | | | |
| *Total Assessment | 29,265,041 | 31,560,200 | 30,700,481 | | | |
| Total Expenditures | 6,238,069 | 6,223,691 | 6,689,836 | | | |
| Total Mills | 39.10 | 39.10 | 39.10 | | | |
| *Total Debt | 3,274,359 | 3,146,822 | 3,129,865 | | | |
| *Certified FTE's | 57.55 | 62.18 | 63.04 | | | |
| *Average Salary | 38,067 | 39,643 | 40,021 | | | |
| Free & Reduced Lunch | 57% | 58% | 60% | | | |
| Mileage From Greenland | 29.8 | | | | | |

*Actual fiscal year three quarter average.

Total Debt includes Bonded and Non-bonded filed with ADE.

Certified FTE's is the Total Non-Federal Certified FTE's.

Average Salary includes Non-Federal Certified Classroom FTE's.

Data Source: Annual Statistical Reports - ADM, Total Assessment Total Expenditures, Total Mills,

Total Debt, Certified FTE's, & Average Salary

Child Nutrition Cycle 2 Verified Data - Free & Reduced Lunch

Mileage - Google Maps

ACCREDITATION HISTORY
Greenland School District
And
Contiguous Districts to Greenland

| | | | |
|----------------------------------------|--------------|--------------|--------------|
| Greenland School District | 05-06 | 06-07 | 07-08 |
| Greenland Elementary School | A | C | A |
| Greenland High School | C | A | C |
| Greenland Middle School | C | C | A |
| | | | |
| Elkins School District | 05-06 | 06-07 | 07-08 |
| Elkins Elementary School | A | A | A |
| Elkins High School | C | C | A |
| Elkins Middle School | A | A | A |
| Elkins Primary School | A | A | A |
| | | | |
| Farmington School District | 05-06 | 06-07 | 07-08 |
| District | C | | |
| George R. Ledbetter Elementary School | A | A | A |
| Farmington High School | A | A | A |
| Randall G. Lynch Middle School | C | A | C |
| Jerry "Pop" Williams Elementary School | A | A | A |
| | | | |
| Fayetteville School District | 05-06 | 06-07 | 07-08 |
| Asbell Elementary School | A | A | A |
| Butterfield Elementary School | A | A | A |
| Happy Hollow Elementary School | A | A | A |
| Leverett Elementary School | A | A | A |
| Root Elementary School | A | A | A |
| Washington Elementary School | A | A | C |
| Ramay Junior High School | C | A | A |
| Woodland Junior High School | A | A | A |
| Fayetteville High School | A | A | C |
| Holcomb Elementary School | A | A | A |
| Vandergriff Elementary School | A | A | A |
| McNair Middle School | A | A | A |
| Holt Middle School | C | A | C |
| Owl Creek School | N/A | A | C |
| | | | |

| | | | |
|--------------------------------------|--------------|--------------|--------------|
| Prairie Grove School District | 05-06 | 06-07 | 07-08 |
| Prairie Grove Elementary School | A | A | A |
| Prairie Grove High School | C | P | C |
| Prairie Grove Middle School | C | A | A |
| | | | |
| West Fork School District | 05-06 | 06-07 | 07-08 |
| West Fork Elementary School | C | C | A |
| West Fork Middle School | A | A | A |
| West Fork High School | P | P | A |
| | | | |
| Mountainburg School District | 05-06 | 06-07 | 07-08 |
| District | | | C |
| Mountainburg Elementary School | P | A | C |
| Mountainburg High School | A | C | C |
| Mountainburg Middle School | A | C | C |

**SCHOOL IMPROVEMENT STATUS FOR
GREENLAND SCHOOL DISTRICT
AND CONTIGUOUS DISTRICTS**

**SCHOOL IMPROVEMENT STATUS
GREENLAND SCHOOL DISTRICT**
(Contiguous Districts – Elkins, Farmington, Fayetteville,
Prairie Grove, West Fork, Mountainburg)

| GREENLAND SCHOOL DISTRICT | | | |
|----------------------------------|--------------------|--------------------|------------------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 72-04-027 | Greenland Elem. | K-04 | |
| 72-04-029 | Greenland Middle | 05-08 | |
| 72-04-028 | Greenland H.S. | 09-12 | |
| | | | |
| | | | |

| ELKINS SCHOOL DISTRICT | | | |
|-------------------------------|--------------------|--------------------|------------------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 72-01-004 | Elkins Primary | K-02 | Year 2 |
| 72-01-001 | Elkins Elem. | 03-06 | Year 2 |
| 72-01-003 | Elkins Middle | 07-08 | |
| 72-01-002 | Elkins H.S. | 09-12 | |
| | | | |
| | | | |

| FARMINGTON SCHOOL DISTRICT | | | |
|-----------------------------------|-------------------------------|--------------------|------------------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMPROVEMENT STATUS |
| 72-02-005 | George R. Ledbetter Elem. | 03-04 | |
| 72-02-007 | Randall G. Lynch Middle | 05-08 | Year 2 |
| 72-02-008 | Jerry "POP" Williams Elem. | K-02 | |
| 72-02-006 | Farmington H.S. | | |
| | | | |
| | | | |

| FAYETTEVILLE SCHOOL DISTRICT | | | |
|-------------------------------------|--------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMROVEMENTI STATUS |
| 72-03-010 | Asbell Elem | K-05 | |
| 72-03-012 | Butterfield Elem | K-05 | |
| 72-03-013 | Happy Hollow Elem. | K-05 | |
| 72-03-022 | Holcomb Elem. | K-05 | |
| 72-03-015 | Leverett Elem. | K-05 | |
| 72-03-027 | Owl Creek School | K-07 | |
| 72-03-016 | Root Elem. | K-05 | |
| 72-03-023 | Vandergriff Elem. | K-05 | |
| 72-03-017 | Washington Elem | K-05 | |
| 72-03-025 | Holt Middle School | 06-07 | Year 1 MS |
| 72-03-024 | McNair Middle | 06-07 | |
| 72-03-018 | Ramay Junior | 08-09 | |
| 72-03-019 | Woodland Junior | 08-09 | |
| 72-03-020 | Fayetteville H.S. | 09-12 | |
| | | | |
| | | | |

| PRAIRIE GROVE SCHOOL DISTRICT | | | |
|--------------------------------------|----------------------|--------------------|----------------------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SCHOOL IMROVEMENTI STATUS |
| 72-06-035 | Prairie Grove Elem. | K-04 | |
| 72-06-038 | Prairie Grove Middle | 05-08 | Year 1 MS |
| 72-06-036 | Prairie Grove H.S. | 09-12 | |
| | | | |
| | | | |

| WEST FORK SCHOOL DISTRICT | | | |
|----------------------------------|--------------------|--------------------|------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SI STATUS |
| 72-08-060 | West Fork Elem. | K-04 | |
| 72-08-061 | West Fork Middle | 05-08 | |
| 72-08-062 | West Fork H.S. | 09-12 | |
| | | | |
| | | | |

| MOUNTAINBURG SCHOOL DISTRICT | | | |
|-------------------------------------|---------------------|--------------------|------------------|
| LEA | SCHOOL NAME | GRADE LEVEL | SI STATUS |
| 17-03-012 | Mountainburg Elem. | K-04 | |
| 17-03-022 | Mountainburg Middle | 05-08 | |
| 17-03-013 | Mountainburg H.S. | 09-12 | Year 1 |
| | | | |
| | | | |

2008-2009 Arkansas Better Chance Funding Recommendations
January 2009

REQUESTS FOR APPROVAL

| Agency | Vendor # | City | Type of Grant |
|------------------------------------------|-----------------|--------------|----------------------|
| Ark. State University Childhood Services | 9991252 | Jonesboro | Professional Dev. |
| Cabot School District | 100036676 | Cabot | Child Nutrition |
| Central Ark. Development Council | 100120513 | Benton | Direct Services |
| Child Development, Inc. | 100051103 | Russellville | Enhancement Grant |
| DeQueen-Mena Education Coop. | 100031682 | Gillham | Quality Grant |
| Emmanuel Learning Center | 100125457 | Jacksonville | Enhancement Grant |
| Greenbrier School District | 100036615 | Greenbrier | Enhancement Grant |
| Jonesboro School District | 100036789 | Jonesboro | Direct Services |
| Mrs. Melissa's Preschool | 100043000 | Ash Flat | CPR/1st Aid Grant |
| Nevada Co. Special Services | 100049592 | Prescott | Enhancement Grant |
| Pulaski Co. Special School District | 100036860 | Little Rock | Child Nutrition |
| Sheridan School District | 100037024 | Sheridan | Enhancement Grant |
| Sheridan School District | 100037024 | Sheridan | CPR/1st Aid Grant |
| TOTAL | | | |

REQUEST FOR TERMINATION OF GRANT AGREEMENT

| Agency | Vendor # | City | Type of Grant |
|----------------------------------|-----------------|-------------|----------------------|
| Helping Hands Community Outreach | 100149451 | Jonesboro | Direct Services |

2008-2009 Arkansas Better Chance Funding Recommendations
January 2009

| Amount | |
|---------------|----------------|
| \$ | 15,000 |
| \$ | 33,130 |
| \$ | 67,000 |
| \$ | 1,900 |
| \$ | 800 |
| \$ | 2,000 |
| \$ | 1,000 |
| \$ | 56,940 |
| \$ | 90 |
| \$ | 1,400 |
| \$ | 152,000 |
| \$ | 4,000 |
| \$ | 260 |
| \$ | 335,520 |

| Reason |
|-----------------|
| Program closing |



ARKANSAS DEPARTMENT OF EDUCATION

CG COPY

Dr. T. Kenneth James
Commissioner

December 12, 2008

State Board
of Education

Randy Lawson
Bentonville
Chair

Dr. Naccaman Williams
Springdale
Vice Chair

Sherry Burrow
Jonesboro

Jim Cooper
Melbourne

Brenda Gullett
Fayetteville

Sam Lerbetter
Little Rock

Alice Mahony
El Dorado

Dr. Ben Mays
Clinton

Diane Tatum
Pine Bluff

Dr. Carolyn Carter, Director
Dreamland Academy of Performing and Communication Arts
5615 Geyer Springs Rd.
Little Rock, AR 72209

RECEIVED
DEC 1 2008
CHARTER SCHOOL OFFICE

Dear Dr. Carter:

This letter is to notify you that the Arkansas State Board of Education (State Board) will consider an agenda item concerning Dreamland Academy at its next regularly scheduled meeting on **January 12, 2009**. In considering this agenda item, the State Board may hear or consider the possibility of modification or revocation of the Dreamland Academy charter, or placement of Dreamland Academy on probation, pursuant to Ark. Code Ann. § 6-23-105.

As you are aware, the reason for this potential action by the State Board is that Dreamland Academy allegedly failed to satisfy generally accepted accounting standards of fiscal management, and/or failed to comply with Title 6, Chapter 23 of the Arkansas Code or other applicable laws or regulations. See Ark. Code Ann. § 6-23-105 (a)(2) and/or (a)(3). The State Board may take action up to and including revocation of the Dreamland Academy charter. Specifically, Dreamland Academy has been found to be delinquent in payments owed to the Arkansas Department of Finance and Administration, the Arkansas Teacher Retirement System and the Internal Revenue Service.

A hearing will be conducted on this matter at the State Board's January 12, 2009 meeting. Please provide the following information for consideration by the State Board:

1. A list of Dreamland Academy's current board members;
2. Copies of debt repayment plans approved by the Internal Revenue Service, the Arkansas Department of Finance and Administration, and the Arkansas Teacher Retirement System;
3. Bank reconciliations as of November 30, 2008 that includes copies of all November bank statements, a detailed listing of deposits in transit, and a detailed listing of outstanding checks. Indicate on the outstanding check list all checks that will not be mailed and therefore have been or will be voided, and the date the void was entered or will be entered. (Checks that will not be mailed should be voided by December 30, 2008);

Four Capitol Mall
Little Rock, AR
72201-1019
(501) 682-4475
ArkansasEd.org

4. A revised budget for 2008-2009 reflective of all cost saving measures in place as of December 30, 2008. (Include a detailed listing of all cost saving measures implemented for 2008-2009 and the resulting savings);

5. A detailed listing of all accounts payable as of December 30, 2008. (vendor name, invoice date, invoice number, due date, and amount owed);

6. A detailed listing of all personnel contracted for January-June 2009 and the contract balance as of December 30, 2008. This listing should also include an explanation of the following:

- how contractual issues of those personnel no longer employed by Dreamland Academy are being handled (e.g., has proper notice of termination been given, if required?);
- how staffing meets all applicable state law, and ADE Rules for numbers and types of personnel; and
- certification status of all employees required to be certified;

7. Monthly cash flow projections from January-June 2009, arranged by fund;

8. Board Report (Statement of Changes in Fund Balances) for the period beginning July 1, 2008 and ending December 30, 2008, per APSCN for all funds;

9. Projected ending balances per fund as of June 30, 2009;

10. Projected debts owed as of June 30, 2009;

11. Copies of any agreements and contracts from Dreamland Academy showing that personnel have agreed to accept either no salary or a deferred salary; and

12. Detailed financial information, including but not limited to;

- a revised budget reflecting a viable plan for solvency and which can realistically be achieved;
- provision of an adequate education for all of Dreamland Academy's students, in light of the school's enrollment cap being exceeded; and
- a complete explanation as to how and when Dreamland Academy will come into compliance with its three hundred (300) student enrollment cap.

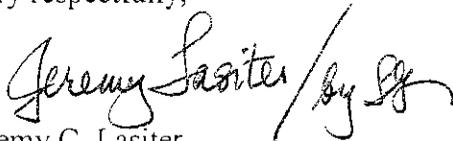
The above listed information, as well as any other information or documents that you wish to submit for the State Board's review, must be delivered to my office no later than **12:00 noon on Tuesday, December 30, 2008.** You should note that this request for information is not to be considered a part of any other request that you previously received from the Department. It is to be considered and complied with separately.

Copies of Ark. Code Ann. § 6-23-105 and Section 14.00 of the Arkansas Department of Education Rules and Regulations Governing Public Charter Schools are attached for your review.

The January State Board meeting will begin at **9:00 a.m. on January 12, 2009, in the Auditorium of the Arch Ford Education Building, #4 Capitol Mall, Little Rock, Arkansas.** You and any other representatives of Dreamland Academy who can address questions from the State Board concerning Dreamland Academy's pending fiscal issues should plan to be in attendance at the meeting.

Thank you for your attention to this matter. Should you have any questions, please do not hesitate to contact me at 501-682-4227.

Very respectfully,

A handwritten signature in cursive script that reads "Jeremy Lasiter" followed by a stylized flourish.

Jeremy C. Lasiter
General Counsel

cc: State Board of Education
T. Kenneth James, Ed.D., Commissioner of Education
Dr. Diana Julian, Deputy Commissioner of Education
State Board Office
Mr. Bill Goff, Assistant Commissioner-Fiscal and Administrative Services
Dr. Mary Ann Brown, Program Director, Charter Schools

6-23-105. Basis and procedure for public charter school probation or charter modification, revocation, or denial of renewal.

(a) The State Board of Education may place a public charter school on probation or may modify, revoke, or deny renewal of its charter if the state board *determines that* the persons operating the public charter school:

- (1) Committed a material violation of the charter, including failure to satisfy accountability provisions prescribed by the charter;
- (2) Failed to satisfy generally accepted accounting standards of fiscal management;
- (3) Failed to comply with this chapter or other applicable law or regulation; or
- (4) Failed to meet academic or fiscal performance criteria deemed appropriate and relevant for the public charter school by the state board.

(b) Any action the state board may take under this section shall be based on the best interests of the public charter school's students, the severity of the violation, and any previous violation the public charter school may have committed.

(c) The state board shall adopt a procedure to be used for placing a public charter school on probation or modifying, revoking, or denying renewal of the school's charter.

(d) (1) The procedure adopted under this section shall provide an opportunity for a hearing to the persons operating the public charter school and to the parents of students enrolled in the public charter school.

(2) (A) The hearing shall be held at the location of the regular or special meeting of the state board.

(B) The state board shall provide sufficient written notice of the time and location of the hearing.

(3) There is no further right of appeal beyond the determination of the state board.

(4) The Arkansas Administrative Procedure Act, § ~~25-15-201~~ et seq., shall not apply to any hearing concerning a public charter school.

History. Acts 1999, No. 890, § 11; 2005, No. 2005, § 3; 2007, No. 736, § 3.

**ARKANSAS DEPARTMENT OF EDUCATION
RULES AND REGULATIONS
GOVERNING PUBLIC CHARTER SCHOOLS
November 2007**

1.00 Regulatory Authority

- 1.01 These rules and regulations shall be known as the Arkansas Department of Education Rules and Regulations Governing Public Charter Schools.
- 1.02 The State Board of Education enacted these rules and regulations pursuant to its authority under Ark. Code Ann. §6-11-105, 25-15-201 et seq., 6-23-101 et seq., and Act 736 of 2007.

2.00 Purpose of Regulations

- 2.01 The purposes of these rules and regulations are to implement Ark. Code Ann. §6-23-101, et seq. and to establish the requirements and procedures for the application of a public charter school, for monitoring a school once it has been granted a charter by the State Board of Education (State Board), for renewal, modification, and revocation of a charter granted by the State Board of Education, and for disbursing funds to a public charter school.

3.00 Definitions

For the purpose of these rules and regulations:

- 3.01 "Debt" is defined as a financial obligation incurred by a public charter school, which is due in more than 365 days.
- 3.02 "Average daily membership (ADM)" is defined as the total number of days attended plus the total number of days absent by students during the first three (3) quarters of each school year, divided by the number of school days actually taught in the school during that period of time.
- 3.03 "Local School Board" means a board of directors exercising the control and management of a public school district. In addition, for the purposes of these regulations, a local school board refers to the board of directors of the school district where the public charter school will be physically located.
- 3.04 "Public school district in which enrollment is likely to be affected" is defined as the school districts in the geographical area surrounding the proposed open-enrollment public charter school from which students are likely to be drawn across district lines for enrollment in the public charter school.

- 13.01.05 socioeconomic data on students' families;
- 13.01.06 parent satisfaction with the school;
- 13.01.07 student satisfaction with the schools;
- 13.01.08 on-site monitoring of the facility; and
- 13.01.09 other terms of the school's charter.

13.02 The State Board of Education may require the charter holder to appear before the State Board to discuss the results of the evaluation and to present further information to the State Board as the Department or State Board deems necessary.

13.03 As a condition of its charter, each public charter school is required to provide an annual report to parents, the community and the State Board that details its progress in meeting its academic performance objectives.

13.04 Each public charter school shall participate in the Arkansas Public School Computer Network reporting requirements.

13.05 Each public charter school shall provide to the Department of Education the same data required of other public schools, unless such data requirement is waived by the terms of the charter.

14.00 Basis and Procedure for Public Charter Modification, or Charter School Probation, Revocation, or Denial of Renewal.

14.01 The State Board may modify the charter of a public charter school or it may place a public charter school on probation or revoke its charter or deny renewal of its charter at any time the State Board deems it necessary.

14.02 The State Board shall notify the chief operating officer of the public charter school of the alleged violation of the school's charter or of the offense in question. The notice shall include the State Board's proposed action. The notice shall be delivered by certified mail to the chief operating officer of the public charter school.

14.03 The chief operating officer of the public charter school, on behalf of the charter school, may request, in writing, a hearing before the State Board.

14.04 The State Board shall hold a hearing, if requested, within forty-five (45) calendar days of receipt of the hearing request.

14.05 The hearing shall be held at the location of the regular or special meeting of the State Board of Education.

14.05.01 Notice of the hearing shall be provided to the superintendent and the president of the local school board of the school district where the conversion public charter school is located or to the chief operating officer of the open-enrollment public charter school.

14.05.02 The hearing shall be open to the public.

14.06 The decision of the State Board shall be final.

15.00 Impact on Desegregation Efforts

15.01 The applicant petitioners for each application for a proposed public charter school must include a written evaluation describing the potential impact on the efforts of a public school district or districts to comply with court orders and statutory obligations to create and maintain a unitary system of desegregated public schools.

15.02 The local board shall also prepare a written evaluation of the potential impact the proposed public charter school will have on the efforts of the public school district or districts to comply with court orders and statutory obligations to create and maintain a unitary system of desegregated public schools. This evaluation shall be forwarded to the State Board.

15.03 Technical assistance in this review may be provided by the Department of Education's section on Accountability and its unit on Desegregation Monitoring.

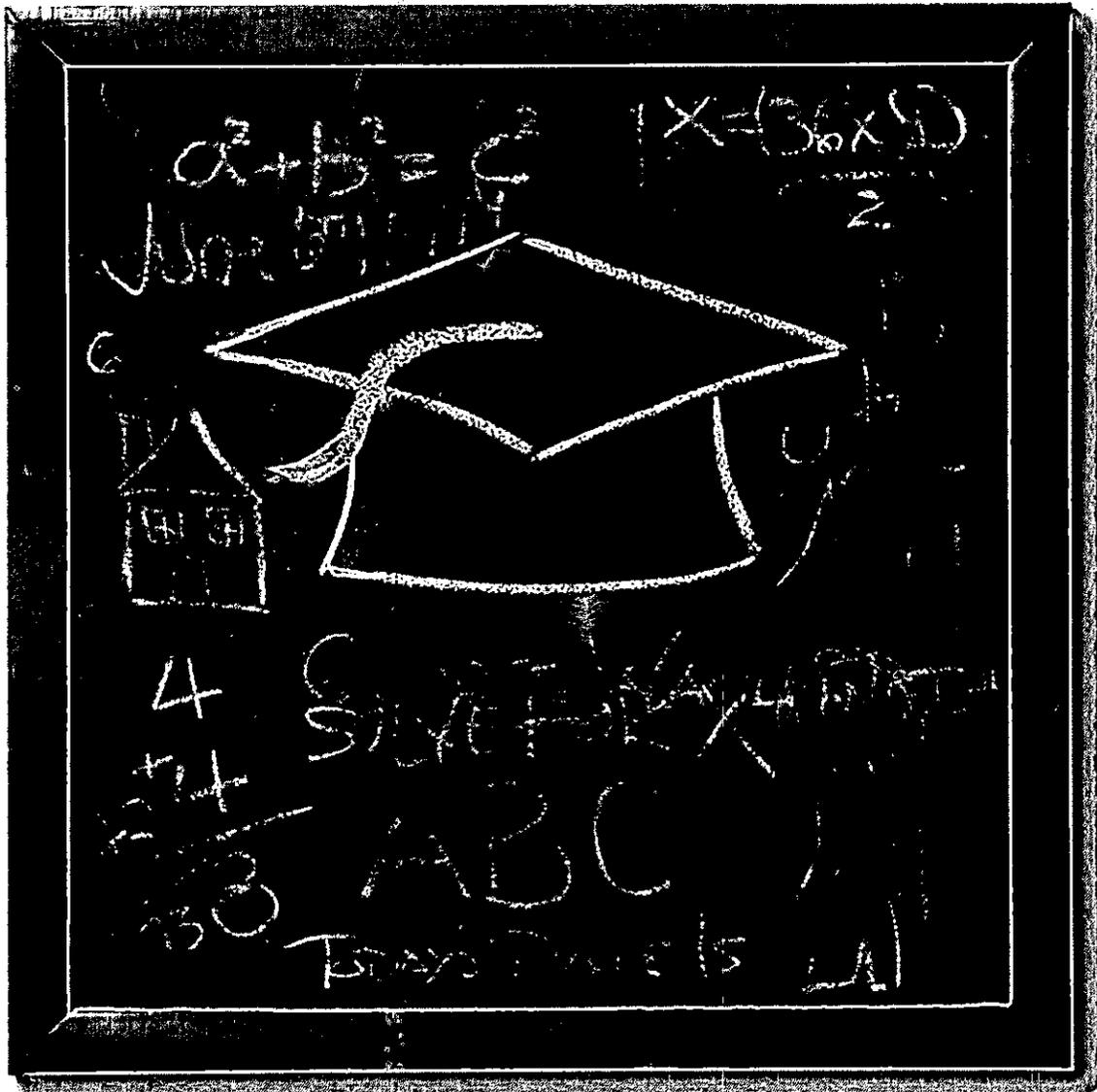
15.04 The State Board of Education shall not approve any public charter school which hampers, delays, or in any manner negatively affects the desegregation efforts of a public school district or districts in this state.

16.0 Renewal of Charters

16.01 Each open-enrollment public charter schools and conversion public charter school must apply for renewal of its charter prior to expiration on a form prescribed by the Charter School Office, by a deadline set by the Charter School Office.

16.02 A charter may be renewed by the State Board of Education for up to a five (5) year period. The State Board may decide not to renew a charter or to renew a charter for a period less than five years.

17.0 Assets of School as Property of State



Dreamland Academy of Performing and Communication Arts
5615 Geyer Springs
Little Rock, Arkansas 72209



ARKANSAS DEPARTMENT OF EDUCATION

Dr. T. Kenneth James
Commissioner

December 12, 2008

**State Board
of Education**

Randy Lawson
Bentonville
Chair

Dr. Naccaman Williams
Springdale
Vice Chair

Sherry Burrow
Jonesboro

Jim Cooper
Melbourne

Brenda Guillet
Fayetteville

Sam Lerbetter
Little Rock

Alice Mahony
El Dorado

Dr. Ben Mays
Clinton

Diane Tatum
Pine Bluff

Dr. Carolyn Carter, Director
Dreamland Academy of Performing and Communication Arts
5615 Geyer Springs Rd.
Little Rock, AR 72209

Dear Dr. Carter:

This letter is to notify you that the Arkansas State Board of Education (State Board) will consider an agenda item concerning Dreamland Academy at its next regularly scheduled meeting on **January 12, 2009**. In considering this agenda item, the State Board may hear or consider the possibility of modification or revocation of the Dreamland Academy charter, or placement of Dreamland Academy on probation, pursuant to Ark. Code Ann. § 6-23-105.

As you are aware, the reason for this potential action by the State Board is that Dreamland Academy allegedly failed to satisfy generally accepted accounting standards of fiscal management, and/or failed to comply with Title 6, Chapter 23 of the Arkansas Code or other applicable laws or regulations. See Ark. Code Ann. § 6-23-105 (a)(2) and/or (a)(3). The State Board may take action up to and including revocation of the Dreamland Academy charter. Specifically, Dreamland Academy has been found to be delinquent in payments owed to the Arkansas Department of Finance and Administration, the Arkansas Teacher Retirement System and the Internal Revenue Service.

A hearing will be conducted on this matter at the State Board's January 12, 2009 meeting. Please provide the following information for consideration by the State Board:

1. A list of Dreamland Academy's current board members;
2. Copies of debt repayment plans approved by the Internal Revenue Service, the Arkansas Department of Finance and Administration, and the Arkansas Teacher Retirement System;
3. Bank reconciliations as of November 30, 2008 that includes copies of all November bank statements, a detailed listing of deposits in transit, and a detailed listing of outstanding checks. Indicate on the outstanding check list all checks that will not be mailed and therefore have been or will be voided, and the date the void was entered or will be entered. (Checks that will not be mailed should be voided by December 30, 2008);

Jr Capitol Mall
Little Rock, AR
72201-1019
(501) 682-4475
ArkansasEd.org

4. A revised budget for 2008-2009 reflective of all cost saving measures in place as of December 30, 2008. (Include a detailed listing of all cost saving measures implemented for 2008-2009 and the resulting savings);
5. A detailed listing of all accounts payable as of December 30, 2008. (vendor name, invoice date, invoice number, due date, and amount owed);
6. A detailed listing of all personnel contracted for January-June 2009 and the contract balance as of December 30, 2008. This listing should also include an explanation of the following:
 - how contractual issues of those personnel no longer employed by Dreamland Academy are being handled (e.g., has proper notice of termination been given, if required?);
 - how staffing meets all applicable state law, and ADE Rules for numbers and types of personnel; and
 - certification status of all employees required to be certified;
7. Monthly cash flow projections from January-June 2009, arranged by fund;
8. Board Report (Statement of Changes in Fund Balances) for the period beginning July 1, 2008 and ending December 30, 2008, per APSCN for all funds;
9. Projected ending balances per fund as of June 30, 2009;
10. Projected debts owed as of June 30, 2009;
11. Copies of any agreements and contracts from Dreamland Academy showing that personnel have agreed to accept either no salary or a deferred salary; and
12. Detailed financial information, including but not limited to;
 - a revised budget reflecting a viable plan for solvency and which can realistically be achieved;
 - provision of an adequate education for all of Dreamland Academy's students, in light of the school's enrollment cap being exceeded; and
 - a complete explanation as to how and when Dreamland Academy will come into compliance with its three hundred (300) student enrollment cap.

The above listed information, as well as any other information or documents that you wish to submit for the State Board's review, must be delivered to my office no later than **12:00 noon on Tuesday, December 30, 2008.** You should note that this request for information is not to be considered a part of any other request that you previously received from the Department. It is to be considered and complied with separately.

Copies of Ark. Code Ann. § 6-23-105 and Section 14.00 of the Arkansas Department of Education Rules and Regulations Governing Public Charter Schools are attached for your review.

The January State Board meeting will begin at **9:00 a.m. on January 12, 2009, in the Auditorium of the Arch Ford Education Building, #4 Capitol Mall, Little Rock, Arkansas.** You and any other representatives of Dreamland Academy who can address questions from the State Board concerning Dreamland Academy's pending fiscal issues should plan to be in attendance at the meeting.

Thank you for your attention to this matter. Should you have any questions, please do not hesitate to contact me at 501-682-4227.

Very respectfully,



Jeremy C. Lasiter
General Counsel

cc: State Board of Education
T. Kenneth James, Ed.D., Commissioner of Education
Dr. Diana Julian, Deputy Commissioner of Education
State Board Office
Mr. Bill Goff, Assistant Commissioner-Fiscal and Administrative Services
Dr. Mary Ann Brown, Program Director, Charter Schools

**2008-09 Dreamland
Academy
Board of Directors**



Dreamland School Board Members

- **Brenda Hill- President**

[REDACTED]
Little Rock, AR [REDACTED]
[REDACTED]
501-661-1915(W)
bhill@arehs.org

- **JoAnn Lewis- Vice-President**

[REDACTED]
Little Rock, AR [REDACTED]
[REDACTED]
501-364-5740(w)
[REDACTED]
jlewis@dreamlandacademy.org

- **Rod Whitted-Treasurer**

[REDACTED]
Little Rock, AR [REDACTED]
501-562-5600 (w)
[REDACTED]
rodwhitted@yahoo.com

- **Patricia Phillips-Secretary**

[REDACTED]
Little Rock, AR [REDACTED]
[REDACTED]
501-447-6346(w)
[REDACTED]
pPhillips@dreamlandacademy.org

- **Karla Scott-Board Member**

[REDACTED]
Little Rock, AR [REDACTED]
[REDACTED]
Karlascott15@yahoo.com



School Board Members Information Form (2008-09)

Please complete this form for all new and returning board members and return it to ASBA as soon as election results are final. This form may be e-mailed to us (*preferred*), mailed or faxed (see bottom of page 2). Please type or print all requested information even if no changes have occurred since last year to ensure that our records are accurate.

Office Use Only

Region # _____

School District Dreamland Academy

County Pulaski

Mailing Address 5615 Geyer Springs

City, Zip Little Rock, 72209

Physical Address Same as above

City, Zip Little Rock, 72209

Superintendent Carolyn Carter e-mail cjc01@aol.com Phone 501-562-9278

Superintendent Secretary Pauline Criss e-mail pcriss@dreamlandacademy.org Phone 501-562-9278

Bookkeeper (Accts. Payable) Monica Bozeman e-mail mbozeman21@yahoo.com Phone 501-562-9278

Local School Board Term Length 3 (yrs)

2008-09 Board President Brenda Hill

2008-09 School Board Members

ASBA is streamlining communications with board members, superintendents and bookkeepers by utilizing e-mail where possible. We currently send notices, reminders, invoices and applications via e-mail. Please ensure that all board members who have e-mail addresses supply them on this form so that they can receive timely communications from ASBA. Thanks for your help.

Brenda Hill

1) Name

Mailing Address

Little Rock, AR

City, Zip

501-661-1915

Work Phone

Home Phone

bhill@arehs.org

e-mail

- Continuing
- Re-elected
- New
- Zone
- At-Large

Karla Scott

2) Name

Mailing Address

Little Rock, AR

City, Zip

Work Phone

Home Phone

karlascott15@yahoo.com

e-mail

- Continuing
- Re-elected
- New
- Zone
- At-Large

Rod Whitted

3) Name

Mailing Address

- Continuing
- Re-elected
- New
- Zone

Little Rock, [redacted]

At-Large

City, Zip

Home Phone

501-612-6359

rodwhitted@yahoo.com

Work Phone

e-mail

School Board Members Information Form (2008-09) page 2

Patricia Phillips

Continuing

4) Name

Re-elected

[redacted]
Mailing Address

New

Little Rock, [redacted]

Zone

City, Zip

Home Phone

At-Large

501-447-6346

pPhillips@dreamlandacademy.org

Work Phone

e-mail

Joann Lewis

Continuing

5) Name

Re-elected

[redacted]
Mailing Address

New

Little Rock, [redacted]

Zone

City, Zip

Home Phone

At-Large

501-364-5740

e-mail

Work Phone

6) Name

Continuing

[redacted]
Mailing Address

Re-elected

City, Zip

Home Phone

New

Zone

At-Large

Work Phone

e-mail

7) Name

Continuing

[redacted]
Mailing Address

Re-elected

City, Zip

Home Phone

New

Zone

At-Large

Work Phone

e-mail

8) Name

Continuing

Re-elected

New

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|
| Mailing Address | <input type="checkbox"/> Zone |
| City, Zip | <input type="checkbox"/> At-Large |
| Home Phone | |
| Work Phone | e-mail |
| <i>Please e-mail this completed form to amanda@arsba.org (preferred method) or mail it to: ASBA, 808 Dr. Martin Luther King, Jr. Dr., Little Rock, AR 72022 or fax to: 501.375.2454</i> | |

Copies of Debt Repayment Plans

- Internal Revenue Service,**
- Department of Finance
Administration,**
- Arkansas Teachers'
Retirement Service**

Internal Revenue Service(IRS)

Form **433-D**
(Rev. January 2007)

Department of the Treasury - Internal Revenue Service

Installment Agreement

(See Instructions on the back of this page)

Name and address of taxpayer(s)

WILSON COMMUNITY DEVELOPMENT CORP
5615 GEYER SPRINGS RD
LITTLE ROCK AR 72209-1812

Social security or employer identification number
(taxpayer) (spouse)
86-0986606

Your telephone numbers (including area code)
(home) (work, cell or business)
501-562-9278

For assistance, call
1-800-829-0115 (Business), or
1-800-829-8374 (Individual - Self-Employed/Business Owners), or
1-800-829-0922 (Individuals - Wage Earners)
Or write:
Internal Revenue Service
PQ Box 69, Stop 81
Memphis, TN 38101-0069

Employer (name, address, and telephone number) _____

Financial institution (name and address) _____

Kinds of taxes (Form numbers)

941

Tax periods

09/2007 12/2007 03/2008 06/2008
09/2008

Amount owed as of 12/12/2008
\$188,514.05

I / We agree to pay the federal taxes shown above, PLUS PENALTIES AND INTEREST PROVIDED BY LAW, as follows:

\$10,000.00 on **01/28/2009** and **\$10,000.00** on the **28TH** of each month thereafter.

I / We also agree to increase or decrease the above installment payment as follows:

| Date of increase (or decrease) | Amount of increase (or decrease) | New installment payment amount |
|--------------------------------|----------------------------------|--------------------------------|
| | | |

The terms of this agreement are provided on the back of this page. Please review them thoroughly.

Please initial this box after you've reviewed all terms and any additional conditions.

Additional Conditions / Terms (To be completed by IRS)

Note: Internal Revenue Service employees may contact third parties in order to process and maintain this agreement.

DIRECT DEBIT.—Attach a voided check or complete this part only if you choose to make payments by direct debit. Read the instructions on the back of this page.

a. Routing number:

b. Account number:

I authorize the U.S. Treasury and its designated Financial Agent to initiate a monthly ACH debit (electronic withdrawal) entry to the financial institution account indicated for payments of my Federal taxes owed, and the financial institution to debit the entry to this account. This authorization is to remain in full force and effect until I notify the U.S. Treasury Financial Agent to terminate the authorization. To revoke payment, I must contact the U.S. Treasury Financial Agent at the applicable toll free number listed above no later than 7 business days prior to payment (settlement) date. I also authorize the financial institutions involved in the processing of the electronic payments of taxes to receive confidential information necessary to answer inquiries and resolve issues related to the payments.

Your signature

Gregory J. Clark

Title (if Corporate Officer or Partner)

Director

Date

12-17-08

Spouse's signature (if a joint liability)

Date

Agreement examined or approved by (signature, title, function)

Date

FOR IRS USE ONLY

AGREEMENT LOCATOR NUMBER: _____

Check the appropriate boxes:

- RS1 "1" no further review
- RS1 "5" PPIA IMF 2 year review
- RS1 "6" PPIA BMF 2 year review
- A1 "0" Not a PPIA
- A1 "1" Field Asset PPIA
- A1 "2" All other PPIAs

Agreement Review Cycle _____

Earliest CSED **04/07/2018**

Check box if pre-assessed modules included

Originator's ID#: _____

Originator Code: _____

Name: **Greg Clark** Title **Settlement Officer, (405) 297-4954**

A NOTICE OF FEDERAL TAX LIEN (Check one below)

- HAS ALREADY BEEN FILED
- WILL BE FILED IMMEDIATELY
- WILL BE FILED WHEN TAX IS ASSESSED
- MAY BE FILED IF THIS AGREEMENT DEFAULTS

INSTRUCTIONS TO TAXPAYER

If not already completed by an IRS employee, please fill in the information in the spaces provided on the front of this form for:

- Your name (include spouse's name if a joint return) and current address;
- Your social security number and/or employer identification number (whichever applies to your tax liability);
- Your home and work or business telephone numbers;
- The complete name and address of your employer and your financial institution;
- The amount you can pay now as a partial payment;
- The amount you can pay each month (or the amount determined by IRS personnel); and
- The date you prefer to make this payment (This must be the same day for each month, from the 1st to the 28th). We must receive your payment by this date. If you elect the direct debit option, this is the day you want your payment electronically withdrawn from your financial institution account.

Review the terms of this agreement.

When you've completed this agreement form, please sign and date it. Then, return Part 1 to IRS at the address on the letter that came with it or the address shown in the "For assistance" box on the front of the form.

Terms of this agreement

By completing and submitting this agreement, you (the taxpayer) agree to the following terms:

- This agreement will remain in effect until your liabilities (including penalties and interest) are paid in full, the statutory period for collection has expired, or the agreement is terminated.
- You will make each payment so that we (IRS) receive it by the monthly due date stated on the front of this form. **If you cannot make a scheduled payment, contact us immediately.**
- This agreement is based on your current financial condition. We may modify or terminate the agreement if our information shows that your ability to pay has significantly changed. You must provide updated financial information when requested.
- While this agreement is in effect, you must file all federal tax returns and pay any (federal) taxes you owe on time.
- We will apply your federal tax refunds or overpayments (if any) to the amount you owe until it is fully paid.
- You must pay a \$105 user fee, which we have authority to deduct from your first payment(s).
- If you default on your installment agreement, you must pay a \$45 reinstatement fee if we reinstate the agreement. We have the authority to deduct this fee from your first payment(s) after the agreement is reinstated.
- We will apply all payments on this agreement in the best interests of the United States.
- **We can terminate your installment agreement if:**
 - You do not make monthly installment payments as agreed.
 - You do not pay any other federal tax debt when due.
 - You do not provide financial information when requested.
- If we terminate your agreement, we may collect the entire amount you owe by levy on your income, bank accounts or other assets, or by seizing your property.
- We may terminate this agreement at any time if we find that collection of the tax is in jeopardy.
- This agreement may require managerial approval. We'll notify you when we approve or don't approve the agreement.
- We may file a Federal Tax lien if one has not been filed previously.

HOW TO PAY BY DIRECT DEBIT

Instead of sending us a check, you can pay by direct debit (electronic withdrawal) from your checking account at a financial institution (such as a bank, mutual fund, brokerage firm, or credit union). To do so, fill in Lines a, b. Contact your financial institution to make sure that a direct debit is allowed and to get the correct routing and account numbers.

Line a. The first two digits of the routing number must be 01 through 12 or 21 through 32. Don't use a deposit slip to verify the number because it may contain internal routing numbers that are not part of the actual routing number.

Line b. The account number can be up to 17 characters. Include hyphens but omit spaces and special symbols. Enter the number from left to right and leave any unused boxes blank.

NOTE: We will bill you for the first payment and the user fee. You must make the first payment by mail. All other payments will be electronically withdrawn on the same day each month from your account. IRS won't send you a reminder about this.

CHECKLIST FOR MAKING INSTALLMENT PAYMENTS:

1. Write your social security or employer identification number on each payment.
2. Make your check or money order payable to "United States Treasury."
3. Make each payment in an amount at least equal to the amount specified in this agreement.
4. Don't double one payment and skip the next without contacting us first.
5. Enclose a copy of the reminder notice, if you received one, with each payment using the envelope provided.
6. If you didn't receive an envelope, call the number below.

This agreement will not affect your liability (if any) for backup withholding under Public Law 98-67, the interest and Dividend Compliance Act of 1983.

QUESTIONS? — If you have any questions about the direct debit process or completing this form, please call the applicable telephone number below for assistance. **1-800-829-0115 (Business), 1-800-829-8374 (Individual - Self-Employed/Business Owners), 1-800-829-0922 (Individuals - Wage Earners)**

Summary Notice of Determination, Waiver of Right to Judicial Review of a Collection Due Process Determination, and Waiver of Suspension of Levy ActionTaxpayer Name(s): WILSON COMMUNITY DEVELOPMENT CORPAddress: 5615 GEYER SPRINGS RD, LITTLE ROCK, AR 72209-1812Type of Tax/Tax Form: Employment / 941Tax Period(s): 09/2007, 12/2007, and 03/2008Social Security/Employer Identification Number(s): 86-0986606

This waiver concerns the following Collection Due Process (CDP) Notice(s):

 Notice of Federal Tax Lien Filing and Your Right to a Hearing (IRC Section 6320) Notice of Intent to levy and Your Right to a Hearing (IRC Section 6330)

I understand that IRC Sections 6320 and 6330 require the Office of Appeals to issue a Notice of Determination after a CDP Hearing. Those sections also allow me 30 days to file a lawsuit with the appropriate court if I disagree with Appeals' determination.

During that 30-day period and during any lawsuit filed during that 30-day period requesting review of the Appeals determination, the IRS may not levy to collect the taxes at issue.

I agree that the Appeals determination shown below, as a summary Notice of Determination is appropriate and correct. I also knowingly and voluntarily waive the following rights:

- I waive my right under Sections 6320 and 6330 to request judicial review within 30 days of an Appeals Notice of Determination.
- I waive the 30-day suspension of levy action described in section 6330(e)(1).

I understand that once I sign this waiver, and Appeals signs the Summary Notice of Determination, the suspended statutes of limitations on collection, and other suspended statutes referred to in section 6330(e), will resume.

If, in accordance with the Appeals' determination, I entered into an offer in compromise, installment agreement, or other collection alternative, I understand that the IRS won't levy my property so long as I comply with the terms of the Appeals determination, unless levy action is part of the Appeals determination. If I fail to abide by the terms of the Appeals' determination, the IRS may begin other collection actions, including the filing of a lien, a levy, or both.

I don't waive my right under Appeals' retained jurisdiction to receive another hearing with Appeals if I disagree with the IRS over how it followed the Appeals determination.

C

Department of Finance Administration

C

C



ARKANSAS
DEPARTMENT OF
FINANCE AND
ADMINISTRATION

REVENUE DIVISION
Problem Resolution and
Tax Information Office
P. O. Box 1272 - Room 2460
Ledbetter Building
Little Rock, Arkansas 72203
Phone: 501-682-7751
FAX: 501-683-0066

VIA Mail and Fax 562 9279

December 2, 2008

Mr. Charles Caradine, Jr.
Dreamland Academy
5615 Geyer Spring Rd
Little Rock, AR 72209

Dear Mr. Caradine:

Enclosed please find the installment agreement that Dr. Carter, John H. Theis, you, and I discussed last week. Please review the agreement, ask Dr. Carter to sign it, and return it to us at the above address along with the January payment of \$2,661.86 on or before January 10, 2009. This is an eighteen month agreement. An amortization schedule has been provided for you. You may keep this schedule for your records. You indicated that you may want to pay this earlier. If you do so, please give us a call before you send in the final payment and we will verify that our records agree to yours.

When we receive the signed agreement, we will send a copy to our Collections Section. They will send you a notice monthly, beginning in February. Please tear off the coupon attached to the form and return it with your payment. Please do not send a payment to Collections without this coupon. If you fail to receive the notice for the February payment or any other subsequent payment notice, please mail the payment to us at P O Box 2717, Little Rock, AR 72203-2717.

Please read item #5, which states that DFA will file a lien. Liens will be filed by our Collections Section. You will receive a notice about this. Please read item #4, which states that you will file state tax returns. You must begin filing and paying monthly, beginning with the month of November 2008. Withholding reports are due on the 15th of the following month.

Please sign the copy that is being mailed to you. We're faxing this also, so you will have it sooner for your meeting.

If you have any questions, please let me know.

Sincerely,

A handwritten signature in cursive script that reads "Linda Holmstrom".

Linda Holmstrom, CPA
Problem Resolution Officer

Enclosures

INSTALLMENT AGREEMENT

THIS AGREEMENT is entered into by and between Wilson Community Development Corp, 5615 Geyer Springs Rd, Little Rock, Arkansas 72209, FEIN #86-0986606 (hereinafter called Taxpayer) and Timothy J. Leathers, Commissioner of Revenues for the State of Arkansas (hereinafter called Commissioner), for certain delinquent taxes owed to the State of Arkansas.

WHEREAS, Taxpayer was assessed \$58,804.39 (\$41,956.17 in withholding tax, \$2,366.06 in interest, and \$14,482.16 in failure to pay penalties) for the periods August 2007 through October 2008; and

WHEREAS, interest at the rate of ten percent (10%) per annum accrues on the tax assessed as a result of the aforementioned; and

WHEREAS, all amounts owed by Taxpayer are payable to the Commissioner; and

NOW, THEREFORE, for and in consideration of the terms and conditions herein, it is agreed that:

- 1) Effective January 10, 2009, Taxpayer will make the first of eighteen (18) monthly payments to the Commissioner on the balance due and owing of \$58,805.39. The payments will be \$2,661.86 per month. The total of all payments is \$47,913.48, which represents the total \$44,322.23 amortized at 10% per annum. If all conditions of this agreement have been adhered to by Taxpayer during the eighteen-month period, the remaining \$14,482.16 of failure to file penalties and the accrued interest attached thereto shall be waived. In the event of default in any of the terms of this agreement, the unpaid balance of the original \$58,804.39 and any accrued interest and penalties, at the rate of 10% per annum, will be immediately due and payable.
- 2) The monthly payments due under this Agreement are to be postmarked by the 10th of the month and received by the Department on or before the twenty-fifth day of each month.
- 3) All payments herein are to be paid to the Department of Finance and Administration, Collections Section, P.O. Box 8090, Little Rock, Arkansas 72203-8090.
- 4) Taxpayer will file all State tax returns and make all payments as required by State law.

- 5) Taxpayer understands and agrees that Certificates of Indebtedness will be filed in amounts sufficient to allow collection of the full amount of this Agreement including any accrued interest and penalties.
- 6) Taxpayer understands and agrees that failure to comply with provisions of this Installment Agreement will result in the Commissioner pursuing any and all actions and remedies authorized by law against Taxpayer, including the filing of Certificates of Indebtedness, Writs of Execution, revocation of sales tax permit and garnishment of wages, which actions the Commissioner agrees to withhold as long as Taxpayer complies with this Agreement.
- 7) Taxpayer agrees that the statute of limitations shall be tolled during the term of this agreement and expressly waives any right to assert the statute of limitations as a defense to any collection at law or equity should Taxpayer default herein.
- 8) TIMELY FILING: Taxpayer shall timely file all current tax reports/returns from the date of the execution of this Agreement.
- 9) DEFAULT: Any default in the terms of this Agreement will render this Agreement and all other installment payment agreements with the Commissioner void. In the event of a default, the Commissioner may take all action allowed under Arkansas law to collect the taxes owing, penalty and interest due, after credit has been given for any payments made by the Taxpayer hereunder. Default shall mean any of the following events.
 - A. Late filing of any Arkansas tax report or return for any period after the execution of this agreement.
 - B. Failure to file any tax report or return for any period after the execution of this Agreement.
 - C. Failure to pay any tax due when the return or report is filed for any period after the execution of this Agreement.
 - D. Paying any installment or tax due with a check drawn on an account which does not have sufficient funds to allow the check to be paid upon presentation.
 - E. Failure to make any payment due under the terms of this Agreement on or before the due date. To be considered timely paid the payment must be received by the Department on or before the due date.

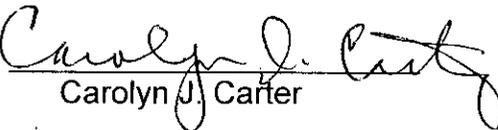
F. Failure of either party to sign this Agreement and return it to the Problem Resolution and Tax Information Office, P.O. Box 2717, Little Rock, Arkansas, 72203-2717.

EXECUTED this ____ day of January 2009.

TIMOTHY J. LEATHERS
COMMISSIONER OF REVENUES
DEPARTMENT OF FINANCE
AND ADMINISTRATION

BY: _____

John H. Theis
Assistant Commissioner,
Policy and Legal
P.O. Box 1272, Rm. 2440
Little Rock, AR 72203
(501) 682-7000

BY: 
Carolyn J. Carter

Prepared for:

Date:

Simple Loan Amortization Schedule

| | |
|-------------------------|-------------|
| Loan Amount | \$44,322.23 |
| Interest Rate | 10.00% |
| Term in Years | 1.5 |
| Payments Per Year | 12 |
| Due date of 1st payment | 10-Jan-09 |
| Payment Amount | \$2,661.86 |

| | Month # | Payment | Interest | Principal | Balance |
|----|----------|----------|----------|-----------|-------------|
| | | | | | \$44,322.23 |
| 1 | 01/10/09 | 2,661.86 | 369.35 | 2,292.51 | 42,029.72 |
| 2 | 02/10/09 | 2,661.86 | 350.25 | 2,311.61 | 39,718.11 |
| 3 | 03/10/09 | 2,661.86 | 330.98 | 2,330.88 | 37,387.23 |
| 4 | 04/10/09 | 2,661.86 | 311.56 | 2,350.30 | 35,036.93 |
| 5 | 05/10/09 | 2,661.86 | 291.97 | 2,369.89 | 32,667.04 |
| 6 | 06/10/09 | 2,661.86 | 272.23 | 2,389.63 | 30,277.41 |
| 7 | 07/10/09 | 2,661.86 | 252.31 | 2,409.55 | 27,867.86 |
| 8 | 08/10/09 | 2,661.86 | 232.23 | 2,429.63 | 25,438.23 |
| 9 | 09/10/09 | 2,661.86 | 211.99 | 2,449.87 | 22,988.36 |
| 10 | 10/10/09 | 2,661.86 | 191.57 | 2,470.29 | 20,518.07 |
| 11 | 11/10/09 | 2,661.86 | 170.98 | 2,490.88 | 18,027.19 |
| 12 | 12/10/09 | 2,661.86 | 150.23 | 2,511.63 | 15,515.56 |
| 13 | 01/10/10 | 2,661.86 | 129.30 | 2,532.56 | 12,983.00 |
| 14 | 02/10/10 | 2,661.86 | 108.19 | 2,553.67 | 10,429.33 |
| 15 | 03/10/10 | 2,661.86 | 86.91 | 2,574.95 | 7,854.38 |
| 16 | 04/10/10 | 2,661.86 | 65.45 | 2,596.41 | 5,257.97 |
| 17 | 05/10/10 | 2,661.86 | 43.82 | 2,618.04 | 2,639.93 |
| 18 | 06/10/10 | 2,661.93 | 22.00 | 2,639.93 | 0.00 |

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Arkansas Teacher Retirement System

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Attached Message

From: gailb@atrs.state.ar.us
To: charles.caradine@us.army.mil
Cc: christac@atrs.state.ar.us; janet@atrs.state.ar.us
Subject: Arkansas Teacher Retirement System Board of Trustees Meeting
Date: Thu, 18 Dec 2008 15:53:14 -0600

Dear Mr. Caradine,

At the request of our Legal Counsel, Christa Clark, I am emailing to let you know our next regular Board Meeting date is February 9, 2009. In order to have an item placed on the agenda, you should submit your request in writing to the Director no later than 20 days prior to the meeting. Twenty days prior to February 9, 2009, will be January 19, 2009, which is a federal holiday. January 18, 2009, is Sunday, which means there will be no mail service. We are requesting that you please have your request postmarked on or before Saturday, January 17, 2009.

The Board of Trustees Meeting will begin at 1:00 p.m. in Room 300 of the ATRS Building, located at 1400 West Third in Little Rock, Arkansas. This is an open meeting under the Arkansas Freedom of Information Act. All supporting documentation should be submitted at least 10 days prior to the meeting date in order to be considered. If there are any questions about the meeting or I can help with getting your item on the agenda, please let me know.

Gail Bolden, Interim Director
Arkansas Teacher Retirement System
1400 West Third
Little Rock, AR 72201
(501) 682-1901 direct line

**Dreamland Academy
Bank Reconciliations:
7-1-2007-11-30-2008**

**DREAMLAND ACADEMY
BANK RECONCILIATION REPORT
for period ended 11/30/2008**

| PAYEE NAME | CHECK DATE | CLEARED DATE | CHECK NUMBER | OUTSTANDING | CANCELLED | STATUS | VOID DATE |
|--------------------------|------------|--------------|--------------|-------------|-----------|--------|------------|
| <<<ELECTRONIC TAX TRANSF | 1/10/2008 | | 8279 | 184.86 | - | VOID | 12/28/2008 |
| DFA | 1/10/2008 | | 8280 | 18.47 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 1/15/2008 | | 8362 | 397.05 | - | VOID | 12/28/2008 |
| AR TEACHER RETIREMENT | 1/15/2008 | | 8363 | 266.66 | - | VOID | 12/28/2008 |
| DFA | 1/15/2008 | | 8364 | 46.18 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 1/15/2008 | | 8365 | 9,263.39 | - | VOID | 12/28/2008 |
| AR TEACHER RETIREMENT | 1/15/2008 | | 8366 | 6,012.09 | - | VOID | 12/28/2008 |
| DFA | 1/15/2008 | | 8367 | 1,690.91 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 1/30/2008 | | 8487 | 10,662.56 | - | VOID | 12/28/2008 |
| DFA | 1/30/2008 | | 8489 | 1,834.28 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 2/14/2008 | | 8545 | 10,016.61 | - | VOID | 12/28/2008 |
| DFA | 2/14/2008 | | 8547 | 1,723.44 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 2/27/2008 | | 8560 | 10,086.06 | - | VOID | 12/28/2008 |
| DFA | 2/27/2008 | | 8562 | 1,703.90 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 3/13/2008 | | 8642 | 9,814.98 | - | VOID | 12/28/2008 |
| DFA | 3/13/2008 | | 8645 | 1,662.12 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 3/28/2008 | | 8657 | 8,821.26 | - | VOID | 12/28/2008 |
| DFA | 3/28/2008 | | 8660 | 1,500.02 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 4/1/2008 | | 8673 | 78.62 | - | VOID | 12/28/2008 |
| DFA | 4/1/2008 | | 8675 | 9.80 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 4/14/2008 | | 8693 | 10,298.53 | - | VOID | 12/28/2008 |
| DFA | 4/14/2008 | | 8696 | 1,749.63 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 4/28/2008 | | 8737 | 9,703.40 | - | VOID | 12/28/2008 |
| DFA | 4/28/2008 | | 8740 | 1,628.81 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 5/1/2008 | | 8750 | 21.88 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 5/14/2008 | | 8766 | 9,500.43 | - | VOID | 12/28/2008 |
| DFA | 5/14/2008 | | 8769 | 1,577.62 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 5/27/2008 | | 8801 | 9,556.07 | - | VOID | 12/28/2008 |
| DFA | 5/27/2008 | | 8804 | 1,595.52 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/10/2008 | | 8832 | 8,143.71 | - | VOID | 12/28/2008 |
| DFA | 6/10/2008 | | 8835 | 1,373.89 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/10/2008 | | 8839 | 7,039.98 | - | VOID | 12/28/2008 |
| DFA | 6/10/2008 | | 8842 | 1,246.03 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/11/2008 | | 8847 | 7,626.87 | - | VOID | 12/28/2008 |
| DFA | 6/11/2008 | | 8850 | 1,374.07 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/11/2008 | | 8854 | 15,680.82 | - | VOID | 12/28/2008 |
| DFA | 6/13/2008 | | 8867 | 2,822.48 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/13/2008 | | 8889 | 408.73 | - | VOID | 12/28/2008 |
| DFA | 6/13/2008 | | 8890 | 64.55 | - | VOID | 12/28/2008 |
| <<<ELECTRONIC TAX TRANSF | 6/26/2008 | | 8939 | 5,486.20 | - | VOID | 12/28/2008 |
| DFA | 6/26/2008 | | 8940 | 988.00 | - | VOID | 12/28/2008 |
| DFA | 7/15/2008 | | 9006 | 389.98 | - | VOID | 12/6/2008 |
| DFA | 7/28/2008 | | 9036 | 1,079.08 | - | VOID | 12/6/2008 |
| DFA | 7/31/2008 | | 9047 | 78.00 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 8/6/2008 | | 9054 | 681.82 | - | VOID | 12/6/2008 |
| DFA | 8/6/2008 | | 9055 | 467.20 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 8/14/2008 | | 9083 | 2,908.40 | - | VOID | 12/6/2008 |
| DFA | 8/14/2008 | | 9084 | 749.56 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 8/27/2008 | | 9112 | 11,202.94 | - | VOID | 12/6/2008 |
| DFA | 8/27/2008 | | 9113 | 2,747.79 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 8/29/2008 | | 9121 | 200.00 | - | VOID | 12/6/2008 |
| DFA | 8/29/2008 | | 9122 | 33.07 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 8/29/2008 | | 9125 | 80.00 | - | VOID | 12/6/2008 |
| DFA | 8/29/2008 | | 9126 | 4.20 | - | VOID | 12/6/2008 |
| A-ECONO ROOTER | 9/8/2008 | | 9154 | 3,015.00 | - | | |
| AR TEACHER RETIREMENT | 9/8/2008 | | 9157 | 2,095.92 | - | VOID | 12/17/2008 |
| ARKANSAS DEMOCRAT GAZETT | 9/8/2008 | | 9159 | 343.72 | - | VOID | 12/17/2008 |
| AR TEACHER RETIREMENT | 9/12/2008 | | 9181 | 11,972.54 | - | VOID | 12/6/2008 |
| DFA | 9/12/2008 | | 9182 | 2,943.29 | - | VOID | 12/6/2008 |
| DFA | 9/12/2008 | | 9189 | 0.37 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 9/29/2008 | | 9239 | 13,135.66 | - | VOID | 12/6/2008 |

**DREAMLAND ACADEMY
BANK RECONCILIATION REPORT
for period ended 11/30/2008**

| PAYEE NAME | CHECK DATE | CLEARED DATE | CHECK NUMBER | OUTSTANDING | CANCELLED | STATUS | VOID DATE |
|--------------------------|------------|--------------|--------------|-------------|-----------|--------|------------|
| DFA | 9/29/2008 | | 9240 | 3,283.16 | - | VOID | 12/6/2008 |
| AR TEACHER RETIREMENT | 9/30/2008 | | 9257 | 31.20 | - | VOID | 12/6/2008 |
| AFLAC | 10/14/2008 | | 9270 | 607.95 | - | VOID | 12/18/2008 |
| AR TEACHER RETIREMENT | 10/14/2008 | | 9271 | 11,964.74 | - | VOID | 12/6/2008 |
| DFA | 10/14/2008 | | 9272 | 3,024.93 | - | VOID | 12/6/2008 |
| USABLE LIFE | 10/14/2008 | | 9276 | 35.16 | - | | |
| PAIGE DAVENPORT | 10/17/2008 | | 9292 | 123.22 | - | | |
| MARY LEE ARCHER | 11/25/2008 | | 10415 | 901.60 | - | | |
| MARSHA LYNN CROSS | 11/25/2008 | | 10428 | 1,061.75 | - | | |
| ARMA GENE WALKER | 11/25/2008 | | 10448 | 477.63 | - | | |
| AFLAC | 10/29/2008 | | 20002 | 514.90 | - | VOID | 12/18/2008 |
| AR TEACHER RETIREMENT | 10/29/2008 | | 20003 | 9,796.28 | - | VOID | 12/6/2008 |
| DFA | 10/29/2008 | | 20004 | 2,537.44 | - | VOID | 12/6/2008 |
| USABLE LIFE | 10/29/2008 | | 20008 | 35.16 | - | | |
| AFLAC | 11/11/2008 | | 20074 | 480.40 | - | | |
| AR TEACHER RETIREMENT | 11/11/2008 | | 20075 | 9,750.22 | - | | |
| DFA | 11/11/2008 | | 20076 | 2,392.49 | - | VOID | 12/6/2008 |
| EMPLOYEE BENEFITS DIVISI | 11/11/2008 | | 20077 | 3,096.73 | - | | |
| OCSE 077030860 | 11/11/2008 | | 20078 | 95.34 | - | | |
| OCSE 137051252 | 11/11/2008 | | 20079 | 259.00 | - | | |
| USABLE LIFE | 11/11/2008 | | 20080 | 35.16 | - | | |
| VALIC | 11/11/2008 | | 20081 | 25.00 | - | | |
| CUBBY HOLE | 11/20/2008 | | 20087 | 106.43 | - | | |
| AFLAC | 11/25/2008 | | 20090 | 657.44 | - | | |
| AR TEACHER RETIREMENT | 11/25/2008 | | 20091 | 9,390.22 | - | | |
| DFA | 11/25/2008 | | 20092 | 2,223.10 | - | VOID | 12/6/2008 |
| EMPLOYEE BENEFITS DIVISI | 11/25/2008 | | 20093 | 2,951.05 | - | | |
| OCSE 077030860 | 11/25/2008 | | 20094 | 95.34 | - | | |
| OCSE 137051252 | 11/25/2008 | | 20095 | 259.00 | - | | |
| USABLE LIFE | 11/25/2008 | | 20096 | 35.16 | - | | |
| VALIC | 11/25/2008 | | 20097 | 25.00 | - | | |
| GREATER SECOND BAPTIST | 11/25/2008 | | 20099 | 14,952.60 | - | | |
| GREATER SECOND BAPTIST C | 11/25/2008 | | 20100 | 2,712.30 | - | | |
| R & B CATERING | 11/25/2008 | | 20101 | 8,105.00 | - | | |
| ALLIED WASTE | 11/25/2008 | | 20105 | 364.95 | - | | |
| AT&T | 11/25/2008 | | 20106 | 268.47 | - | | |
| USABLE LIFE | 8/27/2008 | 11/28/2008 | 9116 | - | 48.02 | | |
| USABLE LIFE | 8/29/2008 | 11/28/2008 | 9123 | - | 8.57 | | |
| ARKANSAS BAG & EQUIPMENT | 9/8/2008 | 11/28/2008 | 9158 | - | 296.59 | | |
| SCHOLASTIC | 9/8/2008 | 11/28/2008 | 9173 | - | 303.03 | | |
| SCHOOL NURSE SUPPLY, INC | 9/8/2008 | 11/28/2008 | 9174 | - | 374.06 | | |
| AFLAC | 9/12/2008 | 11/28/2008 | 9180 | - | 513.25 | | |
| EMPLOYEE BENEFITS DIVISI | 9/12/2008 | 11/28/2008 | 9183 | - | 3,051.23 | | |
| USABLE LIFE | 9/12/2008 | 11/28/2008 | 9186 | - | 35.16 | | |
| VALIC | 9/12/2008 | 11/28/2008 | 9187 | - | 25.00 | | |
| ARKANSAS BAG & EQUIPMENT | 9/15/2008 | 11/28/2008 | 9192 | - | 299.55 | | |
| PROFESSIONAL FORMS | 9/15/2008 | 11/28/2008 | 9193 | - | 417.93 | | |
| PROFESSIONAL FORMS | 9/16/2008 | 11/28/2008 | 9197 | - | 124.70 | | |
| AFLAC | 9/29/2008 | 11/28/2008 | 9238 | - | 513.25 | | |
| EMPLOYEE BENEFITS DIVISI | 9/29/2008 | 11/28/2008 | 9241 | - | 3,272.41 | | |
| USABLE LIFE | 9/29/2008 | 11/28/2008 | 9244 | - | 35.16 | | |
| EMPLOYEE BENEFITS DIVISI | 10/14/2008 | 11/28/2008 | 9273 | - | 3,242.41 | | |
| OCSE 077030860 | 10/14/2008 | 11/28/2008 | 9274 | - | 95.34 | | |
| OCSE 137051252 | 10/14/2008 | 11/28/2008 | 9275 | - | 259.00 | | |
| VALIC | 10/14/2008 | 11/28/2008 | 9277 | - | 25.00 | | |
| APRIL SMITH | 10/17/2008 | 11/28/2008 | 9283 | - | 447.82 | | |
| MAMIE WILKINS-COOPER | 10/17/2008 | 11/28/2008 | 9288 | - | 235.71 | | |
| AICCO | 10/28/2008 | 11/28/2008 | 9299 | - | 950.72 | | |
| MARY LEE ARCHER | 10/30/2008 | 11/28/2008 | 10330 | - | 1,336.73 | | |
| VALIRIE KAY BENNETT | 10/30/2008 | 11/28/2008 | 10331 | - | 503.55 | | |
| JOANN BEST | 10/30/2008 | 11/28/2008 | 10332 | - | 1,314.58 | | |

DREAMLAND ACADEMY
BANK RECONCILIATION REPORT
for period ended 11/30/2008

| PAYEE NAME | CHECK DATE | CLEARED DATE | CHECK NUMBER | OUTSTANDING | CANCELLED | STATUS | VOID DATE |
|--------------------------|------------|--------------|--------------|-------------|-----------|--------|-----------|
| BRENDA E BRENT | 10/30/2008 | 11/28/2008 | 10335 | - | 1,175.47 | | |
| GUADALUPE CANELA | 10/30/2008 | 11/28/2008 | 10337 | - | 877.59 | | |
| CHARLES D CARADINE | 10/30/2008 | 11/28/2008 | 10338 | - | 1,428.02 | | |
| CAROLYN J CARTER | 10/30/2008 | 11/28/2008 | 10339 | - | 2,130.97 | | |
| WILLIAM T CARTER | 10/30/2008 | 11/28/2008 | 10340 | - | 1,990.10 | | |
| MARSHA LYNN CROSS | 10/30/2008 | 11/28/2008 | 10342 | - | 1,061.75 | | |
| PAIGE DAVENPORT | 10/30/2008 | 11/28/2008 | 10344 | - | 697.48 | | |
| BRIDGET DIANN HUDSON | 10/30/2008 | 11/28/2008 | 10346 | - | 1,150.39 | | |
| JUDITH JEAN MARSH | 10/30/2008 | 11/28/2008 | 10350 | - | 1,105.15 | | |
| SHANTARUS A PACE | 10/30/2008 | 11/28/2008 | 10353 | - | 57.53 | | |
| LORA DAWN ROSBY | 10/30/2008 | 11/28/2008 | 10355 | - | 163.85 | | |
| JAMES EASTON ROWE | 10/30/2008 | 11/28/2008 | 10356 | - | 1,055.45 | | |
| TERRI J SINCLAIR | 10/30/2008 | 11/28/2008 | 10357 | - | 1,033.47 | | |
| ANGELA C TAYLOR | 10/30/2008 | 11/28/2008 | 10362 | - | 1,056.41 | | |
| TONYA THOMAS | 10/30/2008 | 11/28/2008 | 10364 | - | 861.57 | | |
| DEANA D THROCKMORTON | 10/30/2008 | 11/28/2008 | 10365 | - | 1,173.07 | | |
| ZOLA M TYISKA | 10/30/2008 | 11/28/2008 | 10366 | - | 368.88 | | |
| ARMA GENE WALKER | 10/30/2008 | 11/28/2008 | 10367 | - | 780.20 | | |
| ALICIA INGRID WILLIAMS | 10/30/2008 | 11/28/2008 | 10371 | - | 1,222.73 | | |
| MARCIE WOODRUFF | 10/30/2008 | 11/28/2008 | 10372 | - | 929.36 | | |
| MARY LEE ARCHER | 11/14/2008 | 11/28/2008 | 10373 | - | 1,336.73 | | |
| VALIRIE KAY BENNETT | 11/14/2008 | 11/28/2008 | 10374 | - | 252.48 | | |
| JOANN BEST | 11/14/2008 | 11/28/2008 | 10375 | - | 1,286.45 | | |
| DOREANDA K BOYD | 11/14/2008 | 11/28/2008 | 10376 | - | 1,123.14 | | |
| RENARDO JOSE BOYD | 11/14/2008 | 11/28/2008 | 10377 | - | 727.47 | | |
| MONICA BOZEMAN | 11/14/2008 | 11/28/2008 | 10378 | - | 579.03 | | |
| BRENDA E BRENT | 11/14/2008 | 11/28/2008 | 10379 | - | 1,057.27 | | |
| KEVIN LASHUN BRYANT | 11/14/2008 | 11/28/2008 | 10380 | - | 895.35 | | |
| GUADALUPE CANELA | 11/14/2008 | 11/28/2008 | 10381 | - | 653.61 | | |
| CHARLES D CARADINE | 11/14/2008 | 11/28/2008 | 10382 | - | 1,428.02 | | |
| CAROLYN J CARTER | 11/14/2008 | 11/28/2008 | 10383 | - | 2,130.97 | | |
| WILLIAM T CARTER | 11/14/2008 | 11/28/2008 | 10384 | - | 1,990.10 | | |
| HEZEKIAH CRISS | 11/14/2008 | 11/28/2008 | 10385 | - | 517.07 | | |
| MARSHA LYNN CROSS | 11/14/2008 | 11/28/2008 | 10386 | - | 1,061.75 | | |
| DEVERA M DANIELS | 11/14/2008 | 11/28/2008 | 10387 | - | 1,009.95 | | |
| BETTY J DONALD | 11/14/2008 | 11/28/2008 | 10388 | - | 359.88 | | |
| VOUNCILE MAIZE HARRIS | 11/14/2008 | 11/28/2008 | 10389 | - | 1,448.54 | | |
| BRIDGET DIANN HUDSON | 11/14/2008 | 11/28/2008 | 10390 | - | 1,150.39 | | |
| KEITH M JORDAN | 11/14/2008 | 11/28/2008 | 10391 | - | 855.62 | | |
| DONALD JOSEPH | 11/14/2008 | 11/28/2008 | 10392 | - | 1,034.68 | | |
| LISA G KIRKPATRICK | 11/14/2008 | 11/28/2008 | 10393 | - | 547.32 | | |
| JUDITH JEAN MARSH | 11/14/2008 | 11/28/2008 | 10394 | - | 1,105.15 | | |
| LATOYA M MORGAN | 11/14/2008 | 11/28/2008 | 10395 | - | 1,066.13 | | |
| KATIE F MURPH | 11/14/2008 | 11/28/2008 | 10396 | - | 1,383.39 | | |
| SYLVIA A RODGERS | 11/14/2008 | 11/28/2008 | 10397 | - | 267.96 | | |
| LORA DAWN ROSBY | 11/14/2008 | 11/28/2008 | 10398 | - | 103.05 | | |
| JAMES EASTON ROWE | 11/14/2008 | 11/28/2008 | 10399 | - | 1,055.45 | | |
| TERRI J SINCLAIR | 11/14/2008 | 11/28/2008 | 10400 | - | 1,033.47 | | |
| APRIL N SMITH | 11/14/2008 | 11/28/2008 | 10401 | - | 1,033.39 | | |
| DEIDRE L SMITH | 11/14/2008 | 11/28/2008 | 10402 | - | 56.13 | | |
| GLENDA GRACE STARNES | 11/14/2008 | 11/28/2008 | 10403 | - | 1,154.33 | | |
| COURTNEY DENISE STOKES | 11/14/2008 | 11/28/2008 | 10404 | - | 813.00 | | |
| ANGELA C TAYLOR | 11/14/2008 | 11/28/2008 | 10405 | - | 914.11 | | |
| THURMAN THEUS | 11/14/2008 | 11/28/2008 | 10406 | - | 667.03 | | |
| TONYA THOMAS | 11/14/2008 | 11/28/2008 | 10407 | - | 789.48 | | |
| DEANA D THROCKMORTON | 11/14/2008 | 11/28/2008 | 10408 | - | 1,187.60 | | |
| ARMA GENE WALKER | 11/14/2008 | 11/28/2008 | 10409 | - | 580.53 | | |
| JESSICA ANTOINIQUE WESTO | 11/14/2008 | 11/28/2008 | 10410 | - | 583.33 | | |
| PAULINE WESTON-CRISS | 11/14/2008 | 11/28/2008 | 10411 | - | 795.89 | | |
| MAMIE ELSIE WILKINS-COOP | 11/14/2008 | 11/28/2008 | 10412 | - | 1,457.19 | | |
| ALICIA INGRID WILLIAMS | 11/14/2008 | 11/28/2008 | 10413 | - | 1,222.73 | | |

DREAMLAND ACADEMY
BANK RECONCILIATION REPORT
for period ended 11/30/2008

| PAYEE NAME | CHECK DATE | CLEARED DATE | CHECK NUMBER | OUTSTANDING | CANCELLED | STATUS | VOID DATE |
|--------------------------|------------|--------------|--------------|-------------|-----------|--------|-----------|
| MARCIE WOODRUFF | 11/14/2008 | 11/28/2008 | 10414 | - | 929.36 | | |
| VALIRIE KAY BENNETT | 11/25/2008 | 11/28/2008 | 10416 | - | 309.57 | | |
| JOANN BEST | 11/25/2008 | 11/28/2008 | 10417 | - | 1,230.18 | | |
| DORENDA K BOYD | 11/25/2008 | 11/28/2008 | 10418 | - | 1,123.14 | | |
| RENARDO JOSE BOYD | 11/25/2008 | 11/28/2008 | 10419 | - | 1,421.59 | | |
| MONICA BOZEMAN | 11/25/2008 | 11/28/2008 | 10420 | - | 579.03 | | |
| BRENDA E BRENT | 11/25/2008 | 11/28/2008 | 10421 | - | 939.06 | | |
| KEVIN LASHUN BRYANT | 11/25/2008 | 11/28/2008 | 10422 | - | 884.58 | | |
| GUADALUPE CANELA | 11/25/2008 | 11/28/2008 | 10423 | - | 776.70 | | |
| CHARLES D CARADINE | 11/25/2008 | 11/28/2008 | 10424 | - | 1,428.02 | | |
| CAROLYN J CARTER | 11/25/2008 | 11/28/2008 | 10425 | - | 1,960.01 | | |
| WILLIAM T CARTER | 11/25/2008 | 11/28/2008 | 10426 | - | 1,990.10 | | |
| HEZEKIAH CRISS | 11/25/2008 | 11/28/2008 | 10427 | - | 444.35 | | |
| BETTY J DONALD | 11/25/2008 | 11/28/2008 | 10429 | - | 311.29 | | |
| VOUNCILE MAIZE HARRIS | 11/25/2008 | 11/28/2008 | 10430 | - | 1,418.36 | | |
| BRIDGET DIANN HUDSON | 11/25/2008 | 11/28/2008 | 10431 | - | 1,150.39 | | |
| KEITH M JORDAN | 11/25/2008 | 11/28/2008 | 10432 | - | 819.96 | | |
| DONALD JOSEPH | 11/25/2008 | 11/28/2008 | 10433 | - | 1,034.68 | | |
| LISA G KIRKPATRICK | 11/25/2008 | 11/28/2008 | 10434 | - | 547.32 | | |
| JUDITH JEAN MARSH | 11/25/2008 | 11/28/2008 | 10435 | - | 1,105.15 | | |
| LATOYA M MORGAN | 11/25/2008 | 11/28/2008 | 10436 | - | 1,052.05 | | |
| KATIE F MURPH | 11/25/2008 | 11/28/2008 | 10437 | - | 1,383.39 | | |
| SYLVIA A RODGERS | 11/25/2008 | 11/28/2008 | 10438 | - | 242.53 | | |
| LORA DAWN ROSBY | 11/25/2008 | 11/28/2008 | 10439 | - | 77.70 | | |
| JAMES EASTON ROWE | 11/25/2008 | 11/28/2008 | 10440 | - | 1,055.45 | | |
| TERRI J SINCLAIR | 11/25/2008 | 11/28/2008 | 10441 | - | 1,033.47 | | |
| APRIL N SMITH | 11/25/2008 | 11/28/2008 | 10442 | - | 1,033.39 | | |
| GLENDA GRACE STARNES | 11/25/2008 | 11/28/2008 | 10443 | - | 1,154.33 | | |
| COURTNEY DENISE STOKES | 11/25/2008 | 11/28/2008 | 10444 | - | 813.00 | | |
| ANGELA C TAYLOR | 11/25/2008 | 11/28/2008 | 10445 | - | 914.11 | | |
| THURMAN THEUS | 11/25/2008 | 11/28/2008 | 10446 | - | 667.03 | | |
| TONYA THOMAS | 11/25/2008 | 11/28/2008 | 10447 | - | 769.50 | | |
| JESSICA ANTOINIQUE WESTO | 11/25/2008 | 11/28/2008 | 10449 | - | 583.33 | | |
| PAULINE WESTON-CRISS | 11/25/2008 | 11/28/2008 | 10450 | - | 706.69 | | |
| MAMIE ELSIE WILKINS-COOP | 11/25/2008 | 11/28/2008 | 10451 | - | 1,442.10 | | |
| ALICIA INGRID WILLIAMS | 11/25/2008 | 11/28/2008 | 10452 | - | 1,222.73 | | |
| MARCIE WOODRUFF | 11/25/2008 | 11/28/2008 | 10453 | - | 925.08 | | |
| EMPLOYEE BENEFITS DIVISI | 10/29/2008 | 11/28/2008 | 20005 | - | 3,252.41 | | |
| OCSE 077030860 | 10/29/2008 | 11/28/2008 | 20006 | - | 95.34 | | |
| OCSE 137051252 | 10/29/2008 | 11/28/2008 | 20007 | - | 259.00 | | |
| VALIC | 10/29/2008 | 11/28/2008 | 20009 | - | 25.00 | | |
| AT&T | 10/29/2008 | 11/28/2008 | 20010 | - | 527.94 | | |
| EARL DAVIS | 10/29/2008 | 11/28/2008 | 20011 | - | 2,400.00 | | |
| GREATER SECOND BAPTIST C | 10/29/2008 | 11/28/2008 | 20013 | - | 3,108.39 | | |
| HIX & ASSOCIATE | 10/29/2008 | 11/28/2008 | 20014 | - | 440.00 | | |
| AR CEC | 10/29/2008 | 11/28/2008 | 20019 | - | 210.00 | | |
| ACADEMIC PLUS CHARTER SC | 10/30/2008 | 11/28/2008 | 20020 | - | 200.00 | | |
| MARY LEE ARCHER | 10/30/2008 | 11/28/2008 | 20022 | - | 416.98 | | |
| GE CAPITAL | 10/30/2008 | 11/28/2008 | 20023 | - | 742.01 | | |
| HARTFORD INSURANCE GROUP | 10/30/2008 | 11/28/2008 | 20024 | - | 489.23 | | |
| RODERICK ROMES | 10/30/2008 | 11/28/2008 | 20025 | - | 750.00 | | |
| CAROLYN CARTER | 10/30/2008 | 11/28/2008 | 20027 | - | 106.67 | | |
| CHENAL INSURANCE | 11/3/2008 | 11/28/2008 | 20030 | - | 846.72 | | |
| INDEPENDENT CHRISTIAN SP | 11/4/2008 | 11/28/2008 | 20031 | - | 100.00 | | |
| TURNER HOLDING LLC | 11/5/2008 | 11/28/2008 | 20032 | - | 144.00 | | |
| GLENDA STARNES | 11/5/2008 | 11/28/2008 | 20033 | - | 300.99 | | |
| MARSHA CROSS | 11/5/2008 | 11/28/2008 | 20034 | - | 500.00 | | |
| ARKANSAS DEMOCRAT GAZETT | 11/5/2008 | 11/28/2008 | 20035 | - | 745.68 | | |
| INDUSTRIAL POST OFFICE | 11/6/2008 | 11/28/2008 | 20036 | - | 53.00 | | |
| PAULINE CRISS | 11/6/2008 | 11/28/2008 | 20037 | - | 26.95 | | |
| THURMAN THEUS | 11/6/2008 | 11/28/2008 | 20039 | - | 86.97 | | |

**DREAMLAND ACADEMY
BANK RECONCILIATION REPORT
for period ended 11/30/2008**

| PAYEE NAME | CHECK DATE | CLEARED DATE | CHECK NUMBER | OUTSTANDING | CANCELLED | STATUS | VOID DATE |
|--------------------------|------------|--------------|--------------|-------------|-----------|--------|-----------|
| J&R RESEARCH AND CONSULT | 11/11/2008 | 11/28/2008 | 20072 | - | 500.00 | | |
| <<<ELECTRONIC TAX TRANSF | 11/11/2008 | 11/28/2008 | 20073 | - | 13,257.97 | | |
| BRENDLY CLARK | 11/12/2008 | 11/28/2008 | 20082 | - | 2,500.00 | | |
| ROSALYN BUNTING | 11/12/2008 | 11/28/2008 | 20083 | - | 500.00 | | |
| R & B CATERING | 11/17/2008 | 11/28/2008 | 20084 | - | 9,758.00 | | |
| JOANN BEST | 11/19/2008 | 11/28/2008 | 20085 | - | 100.00 | | |
| EARL DAVIS | 11/20/2008 | 11/28/2008 | 20086 | - | 800.00 | | |
| DATAFIX INC. | 11/20/2008 | 11/28/2008 | 20088 | - | 507.94 | | |
| <<<ELECTRONIC TAX TRANSF | 11/25/2008 | 11/28/2008 | 20089 | - | 12,166.79 | | |
| BRENDLY CLARK | 11/25/2008 | 11/28/2008 | 20098 | - | 2,500.00 | | |
| RODERICK ROMES | 11/25/2008 | 11/28/2008 | 20102 | - | 750.00 | | |
| ROSALYN BUNTING | 11/25/2008 | 11/28/2008 | 20103 | - | 500.00 | | |
| THURMAN THEUS | 11/25/2008 | 11/28/2008 | 20104 | - | 170.27 | | |
| REBECCA MURPH | 11/25/2008 | 11/28/2008 | 20107 | - | 100.00 | | |
| ALIBRIS | 11/28/2008 | 11/28/2008 | 20127 | - | 51.18 | | |
| BEST BUY | 11/28/2008 | 11/28/2008 | 20128 | - | 157.48 | | |
| BIG LOTS | 11/28/2008 | 11/28/2008 | 20129 | - | 25.26 | | |
| EFAX PLUS SERVICE | 11/28/2008 | 11/28/2008 | 20130 | - | 16.95 | | |
| FAMILY DOLLAR | 11/28/2008 | 11/28/2008 | 20131 | - | 36.55 | | |
| FEDEX-KINKO'S | 11/28/2008 | 11/28/2008 | 20132 | - | 143.71 | | |
| LEGACY PUBLISHING | 11/28/2008 | 11/28/2008 | 20133 | - | 109.00 | | |
| MCDONALDS | 11/28/2008 | 11/28/2008 | 20134 | - | 100.00 | | |
| OFFICE DEPOT | 11/28/2008 | 11/28/2008 | 20135 | - | 266.81 | | |
| SAMS | 11/28/2008 | 11/28/2008 | 20136 | - | 484.41 | | |
| SIMS BARBQUE | 11/28/2008 | 11/28/2008 | 20137 | - | 120.00 | | |
| WALMART | 11/28/2008 | 11/28/2008 | 20138 | - | 53.96 | | |

| | | ADJUSTED FOR VOIDS | |
|---------------------------------------------------|------------|--------------------|-------------|
| TOTAL OUTSTANDING CHECKS FOR PERIOD = | 320,484.54 | 59,314.33 | |
| TOTAL OF CANCELLED CHECKS FOR PERIOD = | | 173,745.65 | 173,745.65 |
| TOTAL CHECKS WRITTEN FOR PERIOD = | 178,780.26 | 178,780.26 | |
| 1. BALANCE SHOWN ON BANK STATEMENT AT PERIOD END: | 121,546.06 | 121,546.06 | |
| 2. ADD: CASH IN TRANSIT AT END OF PERIOD: | ----- | ----- | |
| 3. SUB-TOTAL: | | 121,546.06 | 121,546.06 |
| 4. DEDUCT OUTSTANDING CHECKS FOR PERIOD: | | 320,484.54 | 59,314.33 |
| 5. ADJUSTED BANK BALANCE AT END OF PERIOD: | | (198,938.48) | 62,231.73 |
| 6. CASH BALANCE AT END OF PERIOD: | | (148,441.23) | 112,728.98 |
| 7. VARIANCE: | | (50,497.25) | (50,497.25) |
| | | ===== | ===== |

**Dreamland Academy:
Revised 2008-09 Budget**

**Dreamland Academy
CASHFLOW BUDGET
for the period ended 6/30/2009**

| RECEIPTS | Begin Cash Balance | BUDGET | | | | | | TOTAL |
|------------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|------------------------|
| | | JAN | FEB | MAR | APR | MAY | JUN | |
| State Funding | \$ 144,725.00 | \$ 144,725.00 | \$ 144,725.00 | \$ 144,725.00 | \$ 144,725.00 | \$ 144,725.00 | \$ 144,725.00 | \$ 888,350.00 |
| Enhanced Funding | \$ 2,175.00 | \$ 2,175.00 | \$ 2,175.00 | \$ 2,175.00 | \$ 2,175.00 | \$ 2,175.00 | \$ 2,175.00 | \$ 13,050.00 |
| NS/LA | \$ 18,948.00 | \$ 18,948.00 | \$ 18,948.00 | \$ 18,948.00 | \$ 18,948.00 | \$ 18,948.00 | \$ 18,948.00 | \$ 113,088.00 |
| SpEd Funding | \$ 37,975.00 | \$ 37,975.00 | \$ 37,975.00 | \$ 37,975.00 | \$ 37,975.00 | \$ 37,975.00 | \$ 37,975.00 | \$ 228,570.00 |
| Title 1 | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - |
| Bkfst/Lunch Prog(Est.) | \$ 16,000.00 | \$ 21,000.00 | \$ 21,000.00 | \$ 58,318.00 | \$ 21,000.00 | \$ 21,000.00 | \$ 21,000.00 | \$ 116,000.00 |
| RECEIPTS TOTAL | \$ 219,723.00 | \$ 188,748.00 | \$ 188,748.00 | \$ 240,067.00 | \$ 186,748.00 | \$ 186,748.00 | \$ 186,748.00 | \$ 1,206,782.00 |

PAYABLES

| Position | Last Name, First Name | Contract Balance | BUDGET | | | | | | TOTAL |
|--------------------|-----------------------|------------------|--------------|--------------|--------------|--------------|--------------|--------------|---------------|
| | | | JAN | FEB | MAR | APR | MAY | JUN | |
| Executive Director | Clark, Brendy | \$ 22,600.00 | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - |
| Superintendent | Carter, Carolyn | \$ 39,119.33 | \$ 5,785.72 | \$ 5,785.72 | \$ 5,785.72 | \$ 5,785.72 | \$ 5,785.72 | \$ 5,785.72 | \$ 36,964.27 |
| Principal | Carter, William | \$ 24,642.86 | \$ 3,857.14 | \$ 3,857.14 | \$ 3,857.14 | \$ 3,857.14 | \$ 3,857.14 | \$ 3,857.14 | \$ 24,642.86 |
| Student Director | Caradine, Charles | \$ 16,428.69 | \$ 1,363.64 | \$ 1,363.64 | \$ 1,363.64 | \$ 1,363.64 | \$ 1,363.64 | \$ 1,363.64 | \$ 13,088.00 |
| School Admin Asst | Sinclair, Terri | \$ 25,355.00 | \$ 3,960.00 | \$ 3,960.00 | \$ 3,960.00 | \$ 3,960.00 | \$ 3,960.00 | \$ 3,960.00 | \$ 25,355.00 |
| Counselor | Best, Joann | \$ 23,000.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 23,000.00 |
| Social Worker | Joestpi, Donald | \$ 17,250.00 | \$ 2,700.00 | \$ 2,700.00 | \$ 2,700.00 | \$ 2,700.00 | \$ 2,700.00 | \$ 2,700.00 | \$ 17,250.00 |
| Teacher | Byratt, Kevin | \$ 19,923.76 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 19,923.76 |
| Teacher | Boyd, Fernando | \$ 18,250.00 | \$ 2,936.00 | \$ 2,936.00 | \$ 2,936.00 | \$ 2,936.00 | \$ 2,936.00 | \$ 2,936.00 | \$ 18,400.00 |
| Teacher | Cross, Marsha | \$ 22,137.50 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 3,465.00 | \$ 22,137.50 |
| Teacher | Harris, Yvonne | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Hudson, Bridget | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Marsh, Judith | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Morgan, Latoya | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Murph, Katie | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Rowe, James | \$ 20,125.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 3,150.00 | \$ 20,125.00 |
| Teacher | Smith, April | \$ 21,562.50 | \$ 3,375.00 | \$ 3,375.00 | \$ 3,375.00 | \$ 3,375.00 | \$ 3,375.00 | \$ 3,375.00 | \$ 21,562.50 |
| Teacher | Starnes, Glenda | \$ 23,000.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 3,600.00 | \$ 23,000.00 |
| Special Ed | Williams, Alicia | \$ 17,262.00 | \$ 1,300.00 | \$ 1,300.00 | \$ 1,300.00 | \$ 1,300.00 | \$ 1,300.00 | \$ 1,300.00 | \$ 17,150.00 |
| Dance | Kirkpatrick, Lisa | \$ 26,218.95 | \$ 1,818.18 | \$ 1,818.18 | \$ 1,818.18 | \$ 1,818.18 | \$ 1,818.18 | \$ 1,818.18 | \$ 25,875.00 |
| Nurse | Tyiska, Zola | \$ 11,500.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 11,500.00 |
| TA | Jordan, Keith | \$ 13,800.00 | \$ 2,160.00 | \$ 2,160.00 | \$ 2,160.00 | \$ 2,160.00 | \$ 2,160.00 | \$ 2,160.00 | \$ 13,800.00 |
| TA | Taylor, Angela | \$ 11,500.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 1,800.00 | \$ 11,500.00 |
| TA | Thomas, Tonya | \$ 7,920.00 | \$ 1,440.00 | \$ 1,440.00 | \$ 1,440.00 | \$ 1,440.00 | \$ 1,440.00 | \$ 1,440.00 | \$ 7,440.00 |
| TA(Hourly) | Weston, Jessica | \$ 1,200.00 | \$ 240.00 | \$ 240.00 | \$ 240.00 | \$ 240.00 | \$ 240.00 | \$ 240.00 | \$ 1,200.00 |
| TA(Hourly) | Rosby, Lora | \$ 6,470.59 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 6,470.59 |
| TA(Hourly) | Bennett, Valire | \$ 6,470.59 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 1,176.47 | \$ 6,470.59 |
| TA(Hourly) | Walker, Arma | \$ 5,304.00 | \$ 1,040.00 | \$ 1,040.00 | \$ 1,040.00 | \$ 1,040.00 | \$ 1,040.00 | \$ 1,040.00 | \$ 5,304.00 |
| TA(Hourly) | Donald, Betty | \$ 7,480.00 | \$ 1,360.00 | \$ 1,360.00 | \$ 1,360.00 | \$ 1,360.00 | \$ 1,360.00 | \$ 1,360.00 | \$ 7,076.00 |
| Interpret(Hourly) | Carrelia, Guadalupe | \$ 10,952.40 | \$ 1,714.28 | \$ 1,714.28 | \$ 1,714.28 | \$ 1,714.28 | \$ 1,714.28 | \$ 1,714.28 | \$ 10,952.40 |
| Custodian | Thues, Thurman | \$ 2,340.00 | \$ 780.00 | \$ 780.00 | \$ 780.00 | \$ 780.00 | \$ 780.00 | \$ 780.00 | \$ 2,340.00 |
| Food(Hourly) | Rodgers, Sylvia | \$ 615,319.47 | \$ 81,974.95 | \$ 80,748.74 | \$ 80,748.74 | \$ 80,748.74 | \$ 80,748.74 | \$ 80,748.74 | \$ 503,784.77 |
| TOTAL | | | | | | | | | |

| PAYROLL PAYABLES | TOTALS | BUDGET | | | | | | TOTAL |
|---------------------------------|----------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|----------------------|
| | | JAN | FEB | MAR | APR | MAY | JUN | |
| ATRS (Teacher Retirement) - 14% | \$ 11,476.49 | \$ 11,304.82 | \$ 11,304.82 | \$ 11,304.82 | \$ 11,304.82 | \$ 11,304.82 | \$ 11,304.82 | \$ 70,521.47 |
| FUTA, FICA, Medicare - 7.65% | \$ 6,271.09 | \$ 6,177.28 | \$ 6,177.28 | \$ 6,177.28 | \$ 6,177.28 | \$ 6,177.28 | \$ 6,177.28 | \$ 38,534.94 |
| EBD (\$131x11) | \$ 1,441.00 | \$ 1,441.00 | \$ 1,441.00 | \$ 1,441.00 | \$ 1,441.00 | \$ 1,441.00 | \$ 1,441.00 | \$ 8,646.00 |
| TOTALS | \$ 101,163.53 | \$ 99,671.84 | \$ 621,427.18 |

Dreamland Academy
CASHFLOW BUDGET
for the period ended 6/30/2009

CONTRACTED SERVICES

| Description | JAN Budget | FEB Budget | MAR Budget | APR Budget | MAY Budget | JUN Budget | TOTAL Budget |
|-----------------------------------|---------------------|--------------------|--------------------|--------------------|--------------------|--------------------|---------------------|
| *Denotes when needed | | | | | | | |
| Substitutes | \$ 840.00 | \$ 840.00 | \$ 840.00 | \$ 840.00 | \$ 840.00 | \$ 2,630.00 | \$ 4,200.00 |
| Professional Development | \$ 2,630.00 | \$ 2,630.00 | \$ 2,630.00 | \$ 2,630.00 | \$ 2,630.00 | \$ 2,630.00 | \$ 15,780.00 |
| Music | \$ 750.00 | \$ 750.00 | \$ 750.00 | \$ 750.00 | \$ 750.00 | \$ 750.00 | \$ 3,750.00 |
| Cheerleading | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 5,000.00 |
| Accounting | \$ 6,000.00 | \$ 4,000.00 | \$ 4,000.00 | \$ 4,000.00 | \$ 4,000.00 | \$ 4,000.00 | \$ 28,000.00 |
| Operating Monthly Payables | \$ 11,220.00 | \$ 9,220.00 | \$ 9,220.00 | \$ 9,220.00 | \$ 9,220.00 | \$ 6,630.00 | \$ 64,730.00 |

| Description | JAN Budget | FEB Budget | MAR Budget | APR Budget | MAY Budget | JUN Budget | TOTAL Budget |
|------------------------|--------------|--------------|--------------|--------------|--------------|--------------|---------------|
| Utilities | \$ 3,000.00 | \$ 3,000.00 | \$ 3,000.00 | \$ 3,000.00 | \$ 3,000.00 | \$ 3,000.00 | \$ 18,000.00 |
| Janitor | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 4,800.00 |
| Allied Waste | \$ 500.00 | \$ 500.00 | \$ 500.00 | \$ 500.00 | \$ 500.00 | \$ 500.00 | \$ 3,000.00 |
| Maintenance | \$ - | \$ - | \$ - | \$ 10,000.00 | \$ - | \$ - | \$ 10,000.00 |
| Rent (School) | \$ 14,952.60 | \$ 14,952.60 | \$ 14,952.60 | \$ 14,952.60 | \$ 14,952.60 | \$ 14,952.60 | \$ 89,715.60 |
| Business World | \$ 550.00 | \$ 550.00 | \$ 550.00 | \$ 550.00 | \$ 550.00 | \$ 550.00 | \$ 3,300.00 |
| G/E Capital | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 800.00 | \$ 4,800.00 |
| Storage | \$ 106.53 | \$ 106.53 | \$ 106.53 | \$ 106.53 | \$ 106.53 | \$ 106.53 | \$ 639.18 |
| Property/Liability Ins | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 1,000.00 | \$ 6,000.00 |
| Office Phone | \$ 1,200.00 | \$ 1,200.00 | \$ 1,200.00 | \$ 1,200.00 | \$ 1,200.00 | \$ 1,200.00 | \$ 7,200.00 |
| Postage/Shipping | \$ 100.00 | \$ 100.00 | \$ 100.00 | \$ 100.00 | \$ 100.00 | \$ 100.00 | \$ 600.00 |
| Food Service | \$ 18,000.00 | \$ 23,000.00 | \$ 23,000.00 | \$ 18,000.00 | \$ 23,000.00 | \$ 23,000.00 | \$ 105,000.00 |
| Supplies | \$ 300.00 | \$ 300.00 | \$ 300.00 | \$ 300.00 | \$ 300.00 | \$ 300.00 | \$ 1,800.00 |
| Classroom Supplies | \$ 200.00 | \$ 200.00 | \$ 200.00 | \$ 200.00 | \$ 200.00 | \$ 200.00 | \$ 1,200.00 |
| Office Supplies | \$ 75.00 | \$ 75.00 | \$ 75.00 | \$ 75.00 | \$ 75.00 | \$ 75.00 | \$ 1,134.00 |
| Janitorial Spis | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 150.00 |
| Fire Alarm Monitoring | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 25.00 | \$ 150.00 |
| Security Monitoring | \$ 41,534.13 | \$ 47,318.13 | \$ 46,534.13 | \$ 51,534.13 | \$ 46,534.13 | \$ 23,534.13 | \$ 267,488.78 |

| Description | JAN Budget | FEB Budget | MAR Budget | APR Budget | MAY Budget | JUN Budget | TOTAL Budget |
|---------------------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|-----------------------|
| Other Payables | \$ 10,000.00 | \$ 10,000.00 | \$ 10,000.00 | \$ 10,000.00 | \$ 10,000.00 | \$ 50,000.00 | \$ 100,000.00 |
| IRSI(Payback) | \$ 2,981.86 | \$ 2,981.86 | \$ 2,981.86 | \$ 2,981.86 | \$ 2,981.86 | \$ 30,277.41 | \$ 43,586.71 |
| DEAI(Payback) | \$ - | \$ 70,348.25 | \$ 25,000.00 | \$ - | \$ - | \$ - | \$ 95,348.25 |
| ATRSI(Payback) | \$ 14,859.83 | \$ - | \$ - | \$ - | \$ - | \$ 30,000.00 | \$ 14,859.83 |
| Current Payables | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - | \$ 30,000.00 |
| Summer School | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - | \$ - |
| Miscellaneous | \$ 27,521.69 | \$ 83,010.11 | \$ 37,561.86 | \$ 12,661.86 | \$ 12,661.86 | \$ 110,277.41 | \$ 283,794.79 |
| PAYABLES TOTALS | \$ (181,539) | \$ (239,220) | \$ (193,188) | \$ (173,188) | \$ (168,188) | \$ (262,118) | \$ (1,217,441) |
| CASH INCREASE/(DECREASE) | \$ 38,184 | \$ (52,472) | \$ (6,440) | \$ 66,879 | \$ 18,560 | \$ (75,370) | \$ (10,658.75) |
| PROJECTED CASH BALANCE | 169,578.43 | 117,106.35 | 110,666.51 | 177,545.68 | 196,105.85 | 120,736.03 | |

**Dreamland Academy:
Listing of All Accounts
Payable as of 12-30-08**

**DREAMLAND ACADEMY
ACCOUNTS PAYABLE
as of 12/30/2008**

| Vendor | Inv Date/PR Form | Inv #/ Acct # | Due Date | Amount |
|----------------------|-------------------------|----------------------|-----------------|-------------------------|
| William Macgill | 8/22/2008 | | | 1,110.00 |
| Automatic Door Sales | 10/1/2008 | 24082 | Past Due | 420.60 |
| J&R | 10/1/2008 | | 10/11/2008 | 1,500.00 |
| APSRC | 10/2/2008 | 102 | 10/31/2008 | 450.00 |
| Prof Forms | 10/9/2008 | 123454-00 | On Receipt | 137.52 |
| Prof Forms | 10/27/2008 | 123807-00 | On Receipt | 124.70 |
| Prof Forms | 10/28/2008 | 123598-00 | On Receipt | 242.29 |
| School Nurse Suppl | 10/30/2008 | 0246119-IN | | 307.80 |
| J&R | 11/1/2008 | 80 | 11/11/2008 | 1,500.00 |
| Scholastic | 11/3/2008 | 7556301 | | 703.06 |
| Omni Cheer | 11/10/2008 | P013370400019 | 12/10/2008 | 500.00 |
| ASBA | 11/11/2008 | 8360 | | 1,225.00 |
| AR Democrat | 11/30/2008 | 2377330 | 12/15/2008 | 327.68 |
| Bill's Lock & Safe | 11/30/2008 | 11406 | | 80.14 |
| J&R | 12/1/2008 | | 12/11/2008 | 1,500.00 |
| GE Capital | 12/3/2008 | 50990396 | 12/26/2008 | 1,363.54 |
| Hix & Associates | 12/5/2008 | | | 440.00 |
| ABEC | 12/8/2008 | 182935 | 12/28/2008 | 62.44 |
| Business World | 12/11/2008 | 109368 | Upon Receipt | 1,247.00 |
| Terri Sinclair | 12/11/2008 | | | 88.18 |
| Lisa Kirkpatrick | 12/12/2008 | | | 62.00 |
| ADE | | | | 230.75 |
| Cubby Hole | | | 12/1/2008 | 354.45 |
| Devera Daniels | | | | 292.61 |
| Office Depot | | | 12/29/2008 | 280.00 |
| William Carter | | | | 310.07 |
| | | | | <u>14,859.83</u> |

**Dreamland Academy:
Detailed Listing of all
Personnel Contracted for
January 2009-June-2009**

10
6.

- 2009-Personnel-- January through June

10
10

| Staff | Role | Contract Balance |
|--------------------|---------------------------------------------------------------------------|------------------|
| Dr. Brendly Clark | Project Director, Business & Finance | \$1 |
| Dr. Carolyn Carter | Superintendent | \$1 |
| William Carter | Principal/physical education | 36,964.27 |
| Charles Caradine | APSCN Cycle Reports, Nutrition Reports, Pupil Enrollment, Finance Reports | 24,642.86 |
| Terri Sinclair | .50 school secretary | 16,428.59 |
| Guadalupe Canales | -50 school secretary .50 Interpreter | 7,480 |
| Thurman Theus | Custodian | 10,992.40 |
| Marsha Cross | First grade teacher | 18,400 |
| LaToya Morgan | First grade teacher | 20,125 |
| Marcia Woodruff | First grade teacher | 19,260 |
| Katie Murph | Second grade teacher | 21,857.14 |
| Easton Rowe | Second grade teacher | 20,125 |
| Mamie Cooper | Fourth grade teacher | 23,000 |
| Vouncille Harris | Third grade teacher | 22,137.50 |
| Kevin Bryant | Fourth grade teacher | 17,250 |
| Renardo Boyd | Fifth grade teacher | 19,923.76 |
| Keith Jordan | Fitness, martial arts | 11,500 |
| Lisa Kirkpatrick | Dance teacher | 17,262 |
| Rob Romes | Piano teacher | 3,750 |
| Arma Walker | HQ Paraprofessional: Title One Plato Lab | 16,476.59 |
| Tonya Thomas | HQ Paraprofessional: Title One Literacy Lab | 11,500 |
| Angela Taylor | HQ Paraprofessional: Title One Literacy Lab | 13,800 |
| Betty Donald | HQ Paraprofessional, In-school Suspension | 5,304 |
| Jessica Weston | HQ Paraprofessional, Special Education | 7,920 |
| Zola Tyiska | Nurse Educator | 10,000 |
| Valerie Bennett | Breakfast/Lunch Aide | 6,470.59 |
| Mrs. Rogers | Breakfast/Lunch Aide | 4,000 |

Dreamland Academy Staff

January 2008-June 2009

| Staff | Role | Responsible For | Contract Status |
|--------------------|-----------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|
| Dr. Brendly Clark | Executive Director | All Dreamland affairs; liaison to Wilson Community Development Corporation and Arkansas Department of Education | Unpaid during 2008- 09 year |
| Dr. Carolyn Carter | Curriculum & Instruction | Curriculum and Instruction, Professional Staff Development, ACSIP, All curriculum-related responses to Arkansas DOE | Unpaid during 2008- 09 year |
| Charles Caradine | APSCN Analyst | Apscn: Cycle Reports Nutrition Reimbursements Apscn: Financial Building Maintenance & Custodial Services; Compliance for Breakfast and Lunch Program | |
| Donald Joseph | School Social Worker/Dean of Students | All student affairs, parental involvement, Rice Depot, Homeless Children, Liaison to human service agencies; athletic director | 23,000 |
| Joann Best | School Counselor | Counseling students, overseeing alternative education program, overseeing intensive care (in school suspension); Coordinator, State Assessment | 26,355 |
| Terri Sinclair | School Secretary (Half Time) | Coordinate all office related affairs | |
| Guadelupe Canelas | Community Liaison (English Language Learners) | Assist with kindergarten and first grade classrooms; teach mini course in Conversational Spanish | |
| Thurmon Theus | School Custodian | Maintenance and cleanliness of building | |

| Staff | Role | Responsible For | Contract Status |
|------------------|--------------------------------------|---------------------------------------------------------------------|-----------------------|
| Sylvia Rodgers | Breakfast and Lunch Assistant/Server | Serving students breakfast and lunch and cleaning up cafeteria area | |
| Valirie Bennett | Breakfast and Lunch Assistant/Server | Serving students breakfast and lunch and cleaning up cafeteria area | |
| Marsha Cross | Teacher (grade 1) | | |
| April Smith | Teacher (kindergarten) | | 20,125 |
| Glenda Starnes | Teacher (kindergarten) | | 21,562. ⁵⁰ |
| Bridget Hudson | Teacher (kindergarten) | | 20,125 |
| Marcia Woodruff | Teacher (grade 1) | | |
| LaToya Morgan | Teacher (grade 1) | | |
| Easton Rowe | Teacher (grade 2) | | |
| Katie Murph | Teacher (grade 2) | | |
| Vouncille Harris | Teacher (grade 3) | | |
| Kevin Bryant | Substitute Teacher (grade 3) | | |
| Mamie Cooper | Teacher (grade 4) | | |
| Judith Marsh | Teacher (grade 4) | | 20,125 |
| Renardo Boyd | Teacher (grade 5) | | |
| Betty Donald | Paraprofessional | | |
| Irma Walker | Paraprofessional (Title One) | | |
| Angela Taylor | Paraprofessional (Title One) | | |
| Tonya Thomas | Paraprofessional (Title One) | | |
| | | | |

Rosman Buttm

5,000

Waivers Approved by the Arkansas State Board of Education
5/12/2008

| Requirement/Legal Authority | Waiver Requested | Rationale |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>A.C.A. § 6-14-101 et seq. Applicability of General Election Laws.</p> | <p>Regarding election of Board of Directors, Dreamland Academy requests a waiver from this requirement and will abide, instead, by the Bylaws of Wilson Community Development Corporation, Inc.</p> | <p>These laws fit a traditional public school more than they do an open enrollment charter school.</p> |
| <p>A.C.A. § 6-13-616(a). Qualifications of directors.</p> | <p>Dreamland Academy requests a waiver from this requirement as these are not applicable to open enrollment charter schools.</p> | <p>Required qualifications are not applicable to open-enrollment charter schools, which have no district boundaries.</p> |
| <p>A.C.A. § 6-17-301. Employment of certified personnel: (only as it relates to the areas of music, art, dance, fitness)</p> | <p>Wilson acknowledges the importance of adhering to the Arkansas teacher licensure requirement for each of the following content areas: mathematics, science, social studies, and English language arts and seeks no waiver from this requirement;</p> <p>However, given that an important element of Dreamland's mission is to develop creators and appreciators of arts, the access to local artists, musicians, and dance instructors in the classroom would enhance the curriculum and help Dreamland deliver on its mission statement.</p> | <p>Because Dreamland Academy is a specialized school that promotes student growth and development in performing and communication arts, a waiver is requested to ensure that artists, poets, musicians, writers, and graphic designers can work with students at Dreamland and teach students their art form and craft.</p> |

| Legal Authority | Waiver Requested | Rationale |
|---------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A.C.A. § 6-17-401 et seq. Teacher's license requirement. | Same as above. | Same as above. |
| Standards for Accreditation—X. Personnel | Same as above Dreamland requests the waiver to ensure it has the option of hiring highly qualified teachers, administrators, and support staff regardless of licensure status, as provided by. | Same as above. Regulatory guidance for charter schools under No Child Left Behind allow flexibility to charter schools that Dreamland Academy would like to have at its disposal. |
| A.C.A. § 6-17-203 | Dreamland requests a waiver from the requirement of a Personnel Policies Committee for Each School District. | Dreamland is requesting a waiver to allow more flexibility in personnel matters. The request for this waiver is consistent with the related requests for waivers regarding personnel. |
| 8. A.C.A. § 6-17-1501 Teacher Fair Dismissal Act A.C.A. § 6-17-1701 et seq. Public School Fair Hearing Act | Dreamland requests a waiver on these requirements because it needs the flexibility to dismiss employees who are impeding the academic progress of students. Employees will be afforded constitutional due process in all dismissals. | Because Dreamland's charter may be revoked for non-performance, its operators need the flexibility of dismissing staff who impedes students' learning and well-being. |
| A.C.A. § 6-17-1001 Minimum Base Salary | Dreamland Academy requests this waiver even though it meets or exceeds the state minimum base salary because it uses a performance based salary schedule and differentiated staffing structure. | Dreamland needs flexibility in motivating staff who are highly successful. Providing this waiver grants the operators the flexibility to move from a set salary schedule where every staff of similar experience and training receives the same salary. |
| 12. Standard XIV: Gifted and Talented Education 19.03 | Dreamland Academy seeks a waiver from this requirement to implement the School Wide Enrichment Model represented in its charter school application. Because our charter application calls for a whole school approach to gifted and talented education, we would have to hire an entire teaching staff that has gifted and talented licenses. | Current rules and policies of the Arkansas Department of Education, Gifted and Talented department require that all teachers provide evidence of certification in Gifted and talented education if a public school engages in a school wide gifted and talented program. |

**Dreamland Academy:
January, 2009- June 2009
Monthly Cash Flow
Projections**

**DREAMLAND ACADEMY
MONTHLY CASHFLOW PROJECTIONS
for period ended 6/30/2009**

TEACHER SALARY

| 1200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | - | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 52,100.00 |
| | - | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 52,100.00 |

OPERATING

| 2200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|------------|------------|------------|------------|------------|------------|
| | - | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 |
| | - | 128,904.46 | 185,297.26 | 139,265.01 | 113,250.01 | 103,250.01 | 206,161.97 |
| | 93,041.01 | 111,036.55 | 72,639.29 | 80,274.28 | 113,924.27 | 157,574.26 | 98,312.29 |

NSLA

| 1281 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | 50,000.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 |
| | 41,285.71 | 6,000.00 | 6,000.00 | 6,000.00 | 6,000.00 | 6,000.00 | 30,750.00 |
| | 8,714.29 | 11,387.29 | 14,060.29 | 16,733.29 | 19,406.29 | 22,079.29 | 2.29 |

| 2281 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | 44,240.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 |
| | 31,647.71 | 11,325.00 | 11,325.00 | 11,325.00 | 11,325.00 | 11,325.00 | 17,000.00 |
| | 12,592.29 | 11,442.29 | 10,292.29 | 9,142.29 | 7,992.29 | 6,842.29 | 17.29 |

TITLE I

| 6581 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|----------|------------|-----------|-----------|-----------|
| | 64,162.13 | - | - | - | 58,319.00 | - | - |
| | 42,767.12 | 8,030.00 | 8,030.00 | 8,030.00 | 19,045.00 | 19,045.00 | 19,045.00 |
| | 22,909.01 | 14,879.01 | 6,849.01 | (1,180.99) | 38,093.01 | 19,048.01 | 3.01 |

SPECIAL EDUCATION

| | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|--|---------------|-----------|-----------|-----------|-----------|----------|----------|
| | - | 37,975.00 | | | | | |
| | - | 10,769.89 | 5,057.83 | 5,057.83 | 5,057.83 | 5,057.83 | 6,973.81 |
| | - | 27,205.12 | 22,147.29 | 17,089.47 | 12,031.64 | 6,973.82 | - |

PROFESSIONAL DEVELOPMENT

| 2223 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|----------|----------|----------|----------|----------|----------|
| | - | - | - | - | - | - | - |
| | - | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 |
| | 9,360.00 | 7,800.00 | 6,240.00 | 4,680.00 | 3,120.00 | 1,560.00 | - |

FOOD SERVICE

| 8200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-------------|-------------|-------------|-------------|-------------|-----------|
| | - | 16,000.00 | 21,000.00 | 21,000.00 | 16,000.00 | 21,000.00 | 38,372.97 |
| | - | 18,950.00 | 23,950.00 | 23,950.00 | 18,950.00 | 23,950.00 | |
| | (23,622.97) | (26,572.97) | (29,522.97) | (32,472.97) | (35,422.97) | (38,372.97) | - |

**Dreamland Academy:
July 2008-December, 2008
Board Report
(Statement of Changes in
Fund Balances)**

SELECTION CRITERIA: ALL

| FUND/SF | FUND TITLE | BEG BALANCE | REVENUE | NON-REVENUE | NON-EXPEND | EXPENDITURES | END BALANCE |
|----------|---------------------------|-------------|--------------|-------------|------------|--------------|-------------|
| 0001 | DISBURSEMENT FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| TOTAL NO | FUND GROUP TITLE | .00 | .00 | .00 | .00 | .00 | .00 |
| 1000 | TEACHER SALARY FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 1200 | CHARTER | .00 | .00 | 322,533.76 | .00 | 322,533.76 | .00 |
| 1223 | PROFESSIONAL DEVELOPMENT | .00 | .00 | .00 | .00 | .00 | .00 |
| 1246 | NOVICE | 2.94 | .00 | .00 | .00 | .00 | 2.94 |
| 1275 | ALT LEARNING | .00 | .00 | .00 | .00 | .00 | .00 |
| 1276 | ENGLISH LANGUAGE LEARNERS | .00 | .00 | .00 | .00 | .00 | .00 |
| 1281 | NSLA | .00 | .00 | 50,000.00 | .00 | 41,285.71 | 8,714.29 |
| TOTAL | TEACHER SALARY FUND | 2.94 | .00 | 372,533.76 | .00 | 363,819.47 | 8,717.23 |
| 2000 | OPERATING FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 2001 | WALTON GRANT | .00 | .00 | .00 | .00 | .00 | .00 |
| 2200 | OPERATING | -83,429.94 | 835,528.38 | .00 | 345,632.58 | 613,062.44 | -206,596.58 |
| 2223 | PROFESSIONAL DEVELOPMENT | .00 | 9,360.00 | .00 | .00 | .00 | 9,360.00 |
| 2246 | NOVICE TEACHER INDUCTION | 54.55 | .00 | .00 | .00 | .00 | 54.55 |
| 2275 | ALT LEARNING | .00 | .00 | .00 | .00 | .00 | .00 |
| 2276 | ENGLISH LANGUAGE LEARNERS | .00 | 4,688.00 | .00 | .00 | 4,688.00 | .00 |
| 2281 | NSLA | .00 | 94,240.00 | .00 | 50,000.00 | 31,647.71 | 12,592.29 |
| TOTAL | OPERATING FUND | -83,375.39 | 943,816.38 | .00 | 395,632.58 | 649,398.15 | -184,589.74 |
| 3000 | BUILDING FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 3200 | BUILDING FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| TOTAL | BUILDING FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 4000 | DEBT SERVICE FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| TOTAL | DEBT SERVICE FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 6200 | FEDERAL GRANTS FUND | .00 | .00 | .00 | .00 | .00 | .00 |
| 6501 | CHAPTER I | 15,972.13 | 48,190.00 | .00 | -1,514.00 | 42,767.12 | 22,909.01 |
| 6520 | CHAPTER II | .00 | .00 | .00 | .00 | .00 | .00 |
| 6535 | CHARTER SCHOOL | .00 | .00 | .00 | .00 | .00 | .00 |
| 6700 | VI-E | .00 | .00 | .00 | .00 | .00 | .00 |
| 6715 | CHARTER SCHOOL START-UP | 887.14 | .00 | 23,098.82 | .00 | 23,985.96 | .00 |
| 6756 | TITLE II-A | 788.25 | .00 | .00 | .00 | .00 | 788.25 |
| 6781 | TITLE IVA | .00 | 2,141.00 | -1,514.00 | .00 | .00 | 627.00 |
| TOTAL | FEDERAL GRANTS FUND | 17,647.52 | 50,331.00 | 21,584.82 | -1,514.00 | 66,753.08 | 24,324.26 |
| 7200 | ACTIVITY FUND | .00 | 6,391.26 | .00 | .00 | 376.00 | 6,015.26 |
| TOTAL | ACTIVITY FUND | .00 | 6,391.26 | .00 | .00 | 376.00 | 6,015.26 |
| 8200 | FOOD SERVICE FUND | .00 | 80,200.82 | .00 | .00 | 103,823.79 | -23,622.97 |
| 8350 | SCHOOL FOOD SERVICE | .00 | 913.15 | .00 | .00 | .00 | 913.15 |
| TOTAL | FOOD SERVICE FUND | .00 | 81,113.97 | .00 | .00 | 103,823.79 | -22,709.82 |
| TOTAL | | -65,724.93 | 1,081,652.61 | 394,118.58 | 394,118.58 | 1,184,170.49 | -168,242.81 |

**Dreamland Academy:
Projected Ending Balances
As Of June 30, 2009**

DREAMLAND ACADEMY
MONTHLY FUND BALANCE PROJECTIONS
for period ended 6/30/2009

TEACHER SALARY

| 1200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | - | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 52,100.00 |
| | - | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 39,530.00 | 52,100.00 |

OPERATING

| 2200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|--------------|--------------|-------------|-------------|------------|------------|
| | - | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 | 146,900.00 |
| | - | 116,242.60 | 102,287.15 | 101,603.15 | 100,588.15 | 90,588.15 | 125,884.56 |
| | (220,378.35) | (189,720.95) | (145,108.10) | (99,811.25) | (53,499.40) | 2,812.45 | 23,827.89 |

NSLA

| 1281 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | 50,000.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 | 8,673.00 |
| | 41,285.71 | 6,000.00 | 6,000.00 | 6,000.00 | 6,000.00 | 6,000.00 | 30,750.00 |
| | 8,714.29 | 11,387.29 | 14,060.29 | 16,733.29 | 19,406.29 | 22,079.29 | 2.29 |

| 2281 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|-----------|-----------|-----------|-----------|-----------|
| | 44,240.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 | 10,175.00 |
| | 31,647.71 | 11,325.00 | 11,325.00 | 11,325.00 | 11,325.00 | 11,325.00 | 17,000.00 |
| | 12,592.29 | 11,442.29 | 10,292.29 | 9,142.29 | 7,992.29 | 6,842.29 | 17.29 |

TITLE I

| 6581 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-----------|----------|------------|-----------|-----------|-----------|
| | 64,162.13 | - | - | - | 58,319.00 | - | - |
| | 42,767.12 | 8,030.00 | 8,030.00 | 8,030.00 | 19,045.00 | 19,045.00 | 19,045.00 |
| | 22,909.01 | 14,879.01 | 6,849.01 | (1,180.99) | 38,093.01 | 19,048.01 | 3.01 |

SPECIAL EDUCATION

| | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|--|---------------|-----------|-----------|-----------|-----------|----------|----------|
| | - | 37,975.00 | - | - | - | - | - |
| | - | 10,769.89 | 5,057.83 | 5,057.83 | 5,057.83 | 5,057.83 | 6,973.81 |
| | - | 27,205.12 | 22,147.29 | 17,089.47 | 12,031.64 | 6,973.82 | - |

PROFESSIONAL DEVELOPMENT

| 2223 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|----------|----------|----------|----------|----------|----------|
| | - | - | - | - | - | - | - |
| | - | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 | 1,560.00 |
| | 9,360.00 | 7,800.00 | 6,240.00 | 4,680.00 | 3,120.00 | 1,560.00 | - |

FOOD SERVICE

| 8200 | Carry Forward | Jan | Feb | Mar | Apr | May | Jun |
|------|---------------|-------------|-------------|-------------|-------------|-------------|-----------|
| | - | 16,000.00 | 21,000.00 | 21,000.00 | 16,000.00 | 21,000.00 | 38,372.97 |
| | - | 18,950.00 | 23,950.00 | 23,950.00 | 18,950.00 | 23,950.00 | - |
| | (23,622.97) | (26,572.97) | (29,522.97) | (32,472.97) | (35,422.97) | (38,372.97) | - |

**Dreamland Academy:
Projected Debts Owed As
Of June 30, 2009**

DREAMLAND ACADEMY
PROJECTED YEAR END DEBTS OWED
as of June 30, 2009

| DEBTOR | | OUTSANDING DEBT | | YE BALANCE |
|----------------------------------------|----|------------------------|----|-------------------|
| Internal Revenue Service | \$ | 188,514.05 | \$ | 88,514.05 |
| Department of Finance & Administration | \$ | 44,322.23 | \$ | - |
| Arkansas Teacher Retirement System | \$ | 70,348.25 | \$ | - |

**Dreamland Academy:
Copies of Agreements,
Contracts, & Modifications
of Contracts**

C 11.

-2008 Original Personnel Contracts

-10% Reduction Letters

-Reduction Policy

-Second Round Personnel Cuts

C

C

C

11.

-2008 Original Personnel Contracts

C

C

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF COUNSELOR

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified COUNSELORS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

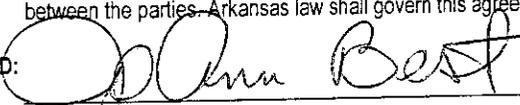
Dreamland Academy (hereinafter called the SCHOOL) and Joann Best (hereinafter called the COUNSELOR) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The COUNSELOR agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The COUNSELOR shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the COUNSELOR a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the COUNSELOR written notice of its intention not to re-employ the COUNSELOR on or before April 15, 2009.
5. The COUNSELOR may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the COUNSELOR'S usefulness in his capacity as a COUNSELOR.
6. The SCHOOL employs the COUNSELOR as an employee of the SCHOOL at a salary of \$44,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The COUNSELOR will provide the remainder of the health plan premium for the coverage chosen by the COUNSELOR. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The COUNSELOR will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.

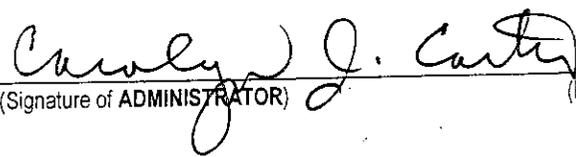
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the COUNSELOR and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:


(Signature of COUNSELOR)

8-11-08
(Date)

AGREED:


(Signature of ADMINISTRATOR)

8-11-08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA

DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF BUSINESS MANAGER .50

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified BUSINESS MANAGER.50s who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Monica Bozeman (hereinafter called the BUSINESS MANAGER.50) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The BUSINESS MANAGER.50 agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The BUSINESS MANAGER.50 shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the BUSINESS MANAGER.50 a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the BUSINESS MANAGER.50 written notice of its intention not to re-employ the BUSINESS MANAGER.50 on or before April 15, 2009.
5. The BUSINESS MANAGER.50 may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the BUSINESS MANAGER.50'S usefulness in his capacity as a BUSINESS MANAGER.50.
6. The SCHOOL employs the BUSINESS MANAGER.50 as an employee of the SCHOOL at a salary of \$20,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.
Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The BUSINESS MANAGER.50 will provide the remainder of the health plan premium for the coverage chosen by the BUSINESS MANAGER.50. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The BUSINESS MANAGER.50 will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the BUSINESS MANAGER.50 and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED: Monica Bozeman 8-14-08
(Signature of BUSINESS MANAGER.50) (Date)

AGREED: Carmel J. Carter 8-14-08
(Signature of ADMINISTRATOR) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Kevin Bryant (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$30,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED: Kevin Bryant 8/11/08
(Signature of **TEACHER**) (Date)

AGREED: Carmelita J. Carter 8-11-08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF STUDENT AFFAIRS COORDINATOR/REGISTRAR

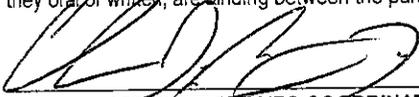
WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified STUDENT AFFAIRS COORDINATOR/REGISTRARS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

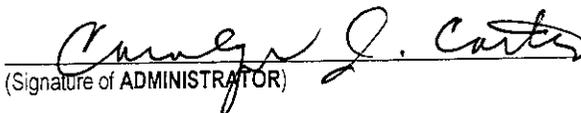
Dreamland Academy (hereinafter called the SCHOOL) and Charles Caradine (hereinafter called the STUDENT AFFAIRS COORDINATOR/REGISTRAR) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2012.
2. The STUDENT AFFAIRS COORDINATOR/REGISTRAR agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The STUDENT AFFAIRS COORDINATOR/REGISTRAR shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the STUDENT AFFAIRS COORDINATOR/REGISTRAR a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the STUDENT AFFAIRS COORDINATOR/REGISTRAR written notice of its intention not to re-employ the STUDENT AFFAIRS COORDINATOR/REGISTRAR on or before April 15, 2009.
5. The STUDENT AFFAIRS COORDINATOR/REGISTRAR may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the STUDENT AFFAIRS COORDINATOR/REGISTRAR'S usefulness in his capacity as a STUDENT AFFAIRS COORDINATOR/REGISTRAR.
6. The SCHOOL employs the STUDENT AFFAIRS COORDINATOR/REGISTRAR as an employee of the SCHOOL at a salary of \$45,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th. Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The STUDENT AFFAIRS COORDINATOR/REGISTRAR will provide the remainder of the health plan premium for the coverage chosen by the STUDENT AFFAIRS COORDINATOR/REGISTRAR. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The STUDENT AFFAIRS COORDINATOR/REGISTRAR will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the STUDENT AFFAIRS COORDINATOR/REGISTRAR and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

 11 Aug-08
(Signature of STUDENT AFFAIRS COORDINATOR/REGISTRAR) (Date)

AGREED:

 8-11-08
(Signature of ADMINISTRATOR) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-5 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the specific program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and ^{* MARSHA CA} Marcia Cross (hereinafter called the **TEACHER**) agree to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **32,000** paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

MARSHA CA
(Signature of **TEACHER**)

7-16-08
(Date)

AGREED:

CAROL J. CARTER
(Signature of **ADMINISTRATOR**)

(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **Vouncile Harris** (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$38,500**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Vouncile M. Harris 8-11-08
(Signature of **TEACHER**) (Date)

AGREED:

Caryn J. Curtis 8-11-08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-5 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the specifics program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **Bridget Hudson** (hereinafter called the **TEACHER**) agree to the following conditions of employment.

1. The term of this agreement is August 13, 2007 until June 4, 2008.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a minimum of 7.5 hours of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 1st, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before January 15th.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of \$30,000 paid in 24 equal installments. Salary payments shall begin August 31, 2007. They will continue on the 15th and last day of each month to the end of August of the employment year.

Benefits: The **SCHOOL** will provide life, group health, and retirement benefits. The **SCHOOL** will contribute the required amount based on his/her family makeup up to \$131.00 per month toward the premium of the health plan. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation. The **SCHOOL** provides the following paid holidays: Veterans Day, Christmas Day, New Year's, Martin Luther King's Birthday, Washington's Birthday, Memorial Day, Labor Day, Columbus Day, Thanksgiving

AGREED: Bridget Hudson 8-17-07
(Signature of **TEACHER**) (Date)

AGREED: Carolyn J. Carter 8-17-07
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF FITNESS INSTRUCTOR

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified FITNESS INSTRUCTORS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

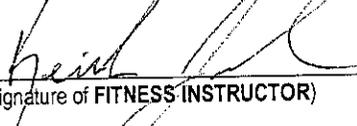
Dreamland Academy (hereinafter called the **SCHOOL**) and Keith Jordan (hereinafter called the **FITNESS INSTRUCTOR**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **FITNESS INSTRUCTOR** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **FITNESS INSTRUCTOR** shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **FITNESS INSTRUCTOR** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **FITNESS INSTRUCTOR** written notice of its intention not to re-employ the **FITNESS INSTRUCTOR** on or before April 15, 2009.
5. The **FITNESS INSTRUCTOR** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **FITNESS INSTRUCTOR'S** usefulness in his capacity as a **FITNESS INSTRUCTOR**.
6. The **SCHOOL** employs the **FITNESS INSTRUCTOR** as an employee of the **SCHOOL** at a salary of \$20,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **FITNESS INSTRUCTOR** will provide the remainder of the health plan premium for the coverage chosen by the **FITNESS INSTRUCTOR**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **FITNESS INSTRUCTOR** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

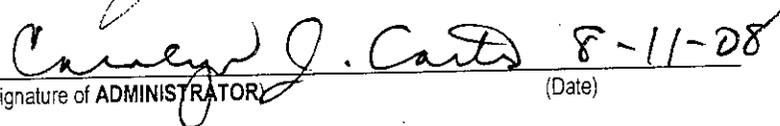
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **FITNESS INSTRUCTOR** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:


(Signature of **FITNESS INSTRUCTOR**)

8-11-08
(Date)

AGREED:


(Signature of **ADMINISTRATOR**)

8-11-08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF SCHOOL SOCIAL WORKER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified educators who support the specific program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **Joseph Donald** (hereinafter called the **SCHOOL SOCIAL WORKER**) agree to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **SCHOOL SOCIAL WORKER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **SCHOOL SOCIAL WORKER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **SCHOOL SOCIAL WORKER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **SCHOOL SOCIAL WORKER** written notice of its intention not to re-employ the **SCHOOL SOCIAL WORKER** on or before April 15, 2009.
5. The **SCHOOL SOCIAL WORKER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **SCHOOL SOCIAL WORKER'S** usefulness in his capacity as a **SCHOOL SOCIAL WORKER**.
6. The **SCHOOL** employs the **SCHOOL SOCIAL WORKER** as an employee of the **SCHOOL** at a salary of \$40,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **SCHOOL SOCIAL WORKER** will provide the remainder of the health plan premium for the coverage chosen by the **SCHOOL SOCIAL WORKER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **SCHOOL SOCIAL WORKER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **SCHOOL SOCIAL WORKER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Joseph Donald
(Signature of **SCHOOL SOCIAL WORKER**)

8/11/08
(Date)

AGREED:

Carey J. Carter
(Signature of **ADMINISTRATOR**)

8-11-08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF DANCE INSTRUCTOR

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified DANCE INSTRUCTORS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

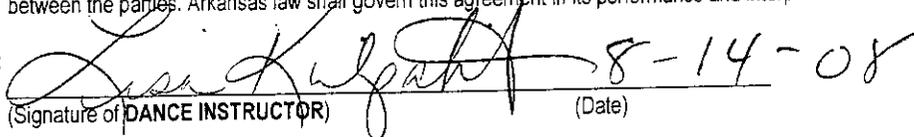
Dreamland Academy (hereinafter called the SCHOOL) and Lisa Kirkpatrick (hereinafter called the DANCE INSTRUCTOR) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The DANCE INSTRUCTOR agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The DANCE INSTRUCTOR shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the DANCE INSTRUCTOR a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the DANCE INSTRUCTOR written notice of its intention not to re-employ the DANCE INSTRUCTOR on or before April 15, 2009.
5. The DANCE INSTRUCTOR may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the DANCE INSTRUCTOR'S usefulness in his capacity as a DANCE INSTRUCTOR.
6. The SCHOOL employs the DANCE INSTRUCTOR as an employee of the SCHOOL at a salary of \$15,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The DANCE INSTRUCTOR will provide the remainder of the health plan premium for the coverage chosen by the DANCE INSTRUCTOR. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The DANCE INSTRUCTOR will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the DANCE INSTRUCTOR and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

 8-14-08
(Signature of DANCE INSTRUCTOR) (Date)

AGREED:

 8-14-08
(Signature of ADMINISTRATOR) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **Judith Marsh** (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$35,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:


(Signature of **TEACHER**)

8-11-08
(Date)

AGREED:


(Signature of **ADMINISTRATOR**)

8/11/08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF PRINCIPAL/DIRECTOR

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified PRINCIPAL/DIRECTORS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and William Carter (hereinafter called the **PRINCIPAL/DIRECTOR**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2012.
2. The **PRINCIPAL/DIRECTOR** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **PRINCIPAL/DIRECTOR** shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **PRINCIPAL/DIRECTOR** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **PRINCIPAL/DIRECTOR** written notice of its intention not to re-employ the **PRINCIPAL/DIRECTOR** on or before April 15, 2009.
5. The **PRINCIPAL/DIRECTOR** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **PRINCIPAL/DIRECTOR'S** usefulness in his capacity as a **PRINCIPAL/DIRECTOR**.
6. The **SCHOOL** employs the **PRINCIPAL/DIRECTOR** as an employee of the **SCHOOL** at a salary of \$67,500, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **PRINCIPAL/DIRECTOR** will provide the remainder of the health plan premium for the coverage chosen by the **PRINCIPAL/DIRECTOR**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **PRINCIPAL/DIRECTOR** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **PRINCIPAL/DIRECTOR** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:


(Signature of **PRINCIPAL/DIRECTOR**) 8-11-08
(Date)

AGREED:


(Signature of **ADMINISTRATOR**) 8/11/08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Latoya Morgan (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$35,000**, paid in 24 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Latoya Morgan 08/17/08
(Signature of **TEACHER**) (Date)

AGREED:

Carolyn J. Carter 8/17/08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF ASSISTANT PRINCIPAL/ASST. DIRECTOR

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified ASSISTANT PRINCIPAL/ASST. DIRECTORS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Katie Murph (hereinafter called the ASSISTANT PRINCIPAL/ASST. DIRECTOR) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The ASSISTANT PRINCIPAL/ASST. DIRECTOR agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The ASSISTANT PRINCIPAL/ASST. DIRECTOR shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the ASSISTANT PRINCIPAL/ASST. DIRECTOR a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the ASSISTANT PRINCIPAL/ASST. DIRECTOR written notice of its intention not to re-employ the ASSISTANT PRINCIPAL/ASST. DIRECTOR on or before April 15, 2009.
5. The ASSISTANT PRINCIPAL/ASST. DIRECTOR may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the ASSISTANT PRINCIPAL/ASST. DIRECTOR'S usefulness in his capacity as a ASSISTANT PRINCIPAL/ASST. DIRECTOR.
6. The SCHOOL employs the ASSISTANT PRINCIPAL/ASST. DIRECTOR as an employee of the SCHOOL at a salary of \$60,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th. **Benefits:** The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The ASSISTANT PRINCIPAL/ASST. DIRECTOR will provide the remainder of the health plan premium for the coverage chosen by the ASSISTANT PRINCIPAL/ASST. DIRECTOR. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The ASSISTANT PRINCIPAL/ASST. DIRECTOR will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the ASSISTANT PRINCIPAL/ASST. DIRECTOR and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Katie Murph
(Signature of ASSISTANT PRINCIPAL/ASST. DIRECTOR)

8/11/08
(Date)

AGREED:

[Signature]
(Signature of ADMINISTRATOR)

8/11/08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Easton Rowe (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator, and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of \$35,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Easton Rowe
(Signature of **TEACHER**)

7-29-08
(Date)

AGREED:

[Signature]
(Signature of **ADMINISTRATOR**)

7/29/08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF SECRETARY III

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified educators who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Terri Sinclair (hereinafter called the **SECRETARY III**) agree to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **SECRETARY II** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **SECRETARY II** shall devote a reasonable amount of out-of-school time to prepare assignments as scheduled as well as other duties assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **SECRETARY II** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **SECRETARY II** written notice of its intention not to re-employ the **SECRETARY II** on or before April 15, 2009.
5. The **SECRETARY II** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of secretarial duties and responsibilities, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the SECRETARY II'S usefulness in his capacity as a SECRETARY II.
6. The **SCHOOL** employs the **SECRETARY II** as an employee of the **SCHOOL** at a salary of \$30,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **SECRETARY II** will provide the remainder of the health plan premium for the coverage chosen by the **SECRETARY II**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **SECRETARY II** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **SECRETARY II** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Terri Sinclair 08/12/08
(Signature of **SECRETARY II**) (Date)

AGREED:

Candy J. Curtis 6-11-08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **April Henry** (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$35,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

April Smith 6-12-08
(Signature of **TEACHER**) (Date)

AGREED:

Carolee J. Carter 6-12-08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Glenda Starnes (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$37,500**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Glenda Starnes 8/11/08
(Signature of **TEACHER**) (Date)

AGREED:

[Signature] 8/11/08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Courtney Stokes (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$30,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

(Signature of **TEACHER**)

(Date)

AGREED:

(Signature of **ADMINISTRATOR**)

(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHING ASSISTANT

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified TEACHING ASSISTANTS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Angela Taylor (hereinafter called the TEACHING ASSISTANT) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The TEACHING ASSISTANT agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The TEACHING ASSISTANT shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the TEACHING ASSISTANT a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the TEACHING ASSISTANT written notice of its intention not to re-employ the TEACHING ASSISTANT on or before April 15, 2009.
5. The TEACHING ASSISTANT may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the TEACHING ASSISTANT'S usefulness in his capacity as a WELLNESSINSTRUCTOR.
6. The SCHOOL employs the TEACHING ASSISTANT as an employee of the SCHOOL at a salary of \$24,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The TEACHING ASSISTANT will provide the remainder of the health plan premium for the coverage chosen by the TEACHING ASSISTANT. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The TEACHING ASSISTANT will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the TEACHING ASSISTANT and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Angela Taylor 8/11/08
(Signature of TEACHING ASSISTANT) (Date)

AGREED:

[Signature] 8/11/08
(Signature of ADMINISTRATOR) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF SCHOOL CUSTODIAN

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified SCHOOL CUSTODIANS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Thurmond Theus (hereinafter called the SCHOOL CUSTODIAN) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The SCHOOL CUSTODIAN agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The SCHOOL CUSTODIAN shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the SCHOOL CUSTODIAN a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the SCHOOL CUSTODIAN written notice of its intention not to re-employ the SCHOOL CUSTODIAN on or before April 15, 2009.
5. The SCHOOL CUSTODIAN may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the SCHOOL CUSTODIAN'S usefulness in his capacity as a SCHOOL CUSTODIAN.
6. The SCHOOL employs the SCHOOL CUSTODIAN as an employee of the SCHOOL at a salary of \$20,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The SCHOOL CUSTODIAN will provide the remainder of the health plan premium for the coverage chosen by the SCHOOL CUSTODIAN. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The SCHOOL CUSTODIAN will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the SCHOOL CUSTODIAN and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED: Thurmond Theus
(Signature of SCHOOL CUSTODIAN) (Date)

AGREED: Candice J. Carter 6/12/08
(Signature of ADMINISTRATOR) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHING ASSISTANT

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified TEACHING ASSISTANTS who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and **Tonya Thomas** (hereinafter called the **TEACHING ASSISTANT**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHING ASSISTANT** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHING ASSISTANT** shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHING ASSISTANT** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHING ASSISTANT** written notice of its intention not to re-employ the **TEACHING ASSISTANT** on or before April 15, 2009.
5. The **TEACHING ASSISTANT** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the TEACHING ASSISTANT'S usefulness in his capacity as a WELLNESSINSTRUCTOR.
6. The **SCHOOL** employs the **TEACHING ASSISTANT** as an employee of the **SCHOOL** at a salary of **\$20,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHING ASSISTANT** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHING ASSISTANT**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHING ASSISTANT** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHING ASSISTANT** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

Tonya B. Thomas 8/11/2008
(Signature of **TEACHING ASSISTANT**) (Date)

AGREED:

[Signature] 8/11/08
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF SCHOOL NURSE

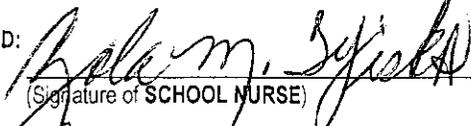
WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified SCHOOL NURSES who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Zola Tyiska (hereinafter called the SCHOOL NURSE) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The SCHOOL NURSE agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The SCHOOL NURSE shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the SCHOOL NURSE a new contract of employment for the ensuing year on or before April 15, 2009, unless the SCHOOL gives the SCHOOL NURSE written notice of its intention not to re-employ the SCHOOL NURSE on or before April 15, 2009.
5. The SCHOOL NURSE may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of performance, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the SCHOOL NURSE'S usefulness in his capacity as a SCHOOL NURSE.
6. The SCHOOL employs the SCHOOL NURSE as an employee of the SCHOOL at a salary of \$38,500, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th. **Benefits:** The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The SCHOOL NURSE will provide the remainder of the health plan premium for the coverage chosen by the SCHOOL NURSE. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The SCHOOL NURSE will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the SCHOOL NURSE and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

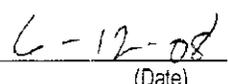
AGREED:


(Signature of SCHOOL NURSE)


(Date)

AGREED:


(Signature of ADMINISTRATOR)


(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF SECRETARY III

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified educators who support the Dreamland Academy program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

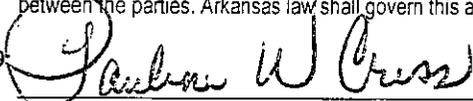
Dreamland Academy (hereinafter called the **SCHOOL**) and **Pauline Criss** (hereinafter called the **SECRETARY III**) agree to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **SECRETARY III** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **SECRETARY III** shall devote a reasonable amount of out-of-school time to prepare assignments as scheduled as well as other duties assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **SECRETARY III** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **SECRETARY III** written notice of its intention not to re-employ the **SECRETARY III** on or before April 15, 2009.
5. The **SECRETARY III** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of performing assigned duties and responsibilities, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **SECRETARY III'S** usefulness in his capacity as a **SECRETARY III**.
6. The **SCHOOL** employs the **SECRETARY III** as an employee of the **SCHOOL** at a salary of \$36,000, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **SECRETARY III** will provide the remainder of the health plan premium for the coverage chosen by the **SECRETARY III**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **SECRETARY III** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **SECRETARY III** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:


(Signature of **SECRETARY III**)

8-11-08
(Date)

AGREED:


(Signature of **ADMINISTRATOR**)

8/11/08
(Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of & Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-5 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the specifics program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Mamie Wilkins-Cooper (hereinafter called the **TEACHER**) agree to the following conditions of employment.

1. The term of this agreement is August 13, 2007 until June 4, 2008.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a minimum of 7.5 hours of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 1st, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before January 15th.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the **TEACHER'S** usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of \$35,000 paid in 24 equal installments. Salary payments shall begin August 31, 2007. They will continue on the 15th and last day of each month to the end of August of the employment year.

Benefits: The **SCHOOL** will provide life, group health, and retirement benefits. The **SCHOOL** will contribute the required amount based on his/her family makeup up to \$131.00 per month toward the premium of the health plan. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees.

7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation. The **SCHOOL** provides the following paid holidays: Veterans Day, Christmas Day, New Year's, Martin Luther King's Birthday, Washington's Birthday, Memorial Day, Labor Day, Columbus Day, Thanksgiving

AGREED:

Mamie Wilkins-Cooper 8-17-07
(Signature of **TEACHER**) (Date)

AGREED:

Carney J. Carter 8-17-07
(Signature of **ADMINISTRATOR**) (Date)

WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS

CONTRACT OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grades K-6 that is nurturing and inviting and (2) an effective school—defined as a place where the majority of the students achieve all state and federal standards specified for them in state and federal legislation—despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified teachers who support the specifics program in pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the **SCHOOL**) and Alicia Williams (hereinafter called the **TEACHER**) agrees to the following conditions of employment.

1. The term of this agreement is August 11, 2008 until June 10, 2009.
2. The **TEACHER** agrees to serve the **SCHOOL** for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the **SCHOOL**.
3. The **TEACHER** shall devote a reasonable amount of out-of-class time to curriculum-development, to sponsoring student activities, and to other duties as assigned by the administrator.
4. It is further mutually agreed that the **SCHOOL** shall offer the **TEACHER** a new contract of employment for the ensuing year on or before April 15, 2009, unless the **SCHOOL** gives the **TEACHER** written notice of its intention not to re-employ the **TEACHER** on or before April 15, 2009.
5. The **TEACHER** may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland Academy policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the TEACHER'S usefulness in his capacity as a teacher.
6. The **SCHOOL** employs the **TEACHER** as an employee of the **SCHOOL** at a salary of **\$45,000**, paid in 20 equal installments. Salary payments shall begin August 31, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The **SCHOOL** will provide life insurance, group health, and retirement benefits. The **SCHOOL** will contribute \$131.00 per month toward the health premium costs. The **TEACHER** will provide the remainder of the health plan premium for the coverage chosen by the **TEACHER**. The **SCHOOL** contributes to the Arkansas Retirement System for Public School Employees. The **TEACHER** will have an array of additional low cost health and life insurance options from which to choose. The **SCHOOL** provides paid holidays for all federal holidays.
7. It is agreed that the conditions of this contract shall only be changed by mutual written agreement of the **TEACHER** and the **SCHOOL**. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED:

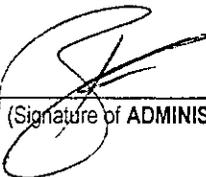


(Signature of **TEACHER**)

8/11/08

(Date)

AGREED:



(Signature of **ADMINISTRATOR**)

8/11/08

(Date)

**WILSON COMMUNITY DEVELOPMENT CORPORATION DBA
DREAMLAND ACADEMY OF PERFORMING & COMMUNICATION ARTS**

CONTRACTS OF EMPLOYMENT: POSITION OF TEACHER

WHEREAS, Dreamland Academy of Performing & Communication Arts is unique in that it is a public charter school and is committed to establishing and maintaining (1) a high quality arts-based elementary school for students in grade K-6 that is nurturing and inviting and (2) an effective school-defined as a place where the majority of the students achieve all state and federal standards specified for them state and federal legislation-despite their life circumstances; and,

WHEREAS, it is the policy of Dreamland Academy to employ highly qualified TEACHERS, who support the Dreamland Academy program in Pursuit of such high educational standards, in particular student nurture, academic achievement, and development of student skills and talents in the arts;

Dreamland Academy (hereinafter called the SCHOOL) and Marcie Woodruff (hereinafter called the TEACHER) agrees to the following conditions of employment.

1. The term of this agreement is September 01, 2008 until June 10, 2009.
2. The TEACHER agrees to serve the SCHOOL for the number of days in the official school calendar and to perform other duties assigned by the administrator; and to work cooperatively with the staff, faculty and administration of the SCHOOL.
3. The TEACHER shall devote a reasonable amount of out-of-school time to curriculum-development, to sponsoring student activities, and to other duties assigned by the administrator.
4. It is further mutually agreed that the SCHOOL shall offer the TEACHER a new contract of employment for the ensuing year on or before April 15, 2009 unless the SCHOOL gives the TEACHER written notice of its intention not to re-employ the TEACHER on or before April 15, 2009.
5. The TEACHER may be suspended or discharged for good cause as shall be determined in the exclusive discretion of the Board of Directors. It is specifically understood that good cause for discharge shall include but not be limited to: failure to provide nurturing environment for students, failure to represent or engage in inviting behavior (as defined by the International Alliance of Inviting Education), inadequacy of teaching, misconduct, neglect of duty, physical or mental incapacity, actions involving moral turpitude, violation of the terms of this agreement or Dreamland policy, or any conduct not in keeping with the custom design of the Dreamland Academy which has nurture and inviting behavior at the core of the school experience, or conduct tending to reflect discredit upon the school or tending to impair the TEACHER'S usefulness in his capacity as a TEACHER.
6. The SCHOOL employs the TEACHER as an employee of the SCHOOL at a salary of \$26,424 paid in 18 equal installments. Salary payments shall begin September 1, 2008. They will continue on the 15th and last day of each month to the end of the employment year payroll, June 15th.

Benefits: The SCHOOL will provide life insurance, group health, and retirement benefits. The SCHOOL will contribute \$131.00 per month toward the health premium costs. The TEACHER will provide the remainder of the health plan premium for the coverage chosen by the TEACHER. The SCHOOL contributes to the Arkansas Retirement System for Public School Employees. The TEACHER will have an array of additional low cost health and life insurance options from which to choose. The SCHOOL provides paid holidays for all federal holidays.

7. It is agreed that the condition of this contract shall only be changed by mutual written agreement of the TEACHER and the SCHOOL. This is the sole agreement between the parties and no other representations, be they oral or written, are binding between the parties. Arkansas law shall govern this agreement in its performance and interpretation.

AGREED: Marcie A. Woodruff 9-1-08
(Signature of TEACHER) (DATE)

AGREED: Cecilynn Carter 9-3-08
(Signature of ADMINSTRATOR) (DATE)

C

11.

-10% Reduction Letters

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Wilson Community Development Corporation

To: Dreamland Academy Employees
From: Carolyn J. Carter, Brendly Clark (WCDC)
Date: October 07, 2008
Re: Preparing for Change

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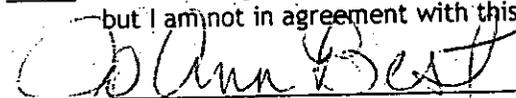
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We have eliminated all non-essential employees, reduced administrative expenses, combined jobs and responsibilities, and placed a freeze on spending except for needed items. Instead of reducing staffing costs, however, we have chosen to defer 10% of each salary until July, 2009. This change will be effective on your October 31st paycheck. The net effect of this action is that instead of 20 paychecks, you will receive 21.

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I acknowledge that the above change will modify my contract from 20 equal pays to 21, and I am in agreement with this change.

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Signature

"Building Stronger Communities and Families"

2928 E. Mobile Lane Phoenix, Arizona 85040



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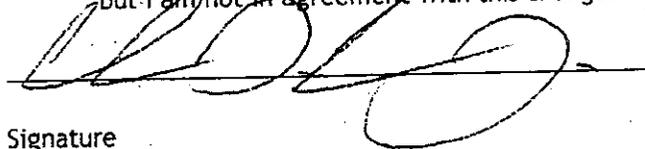
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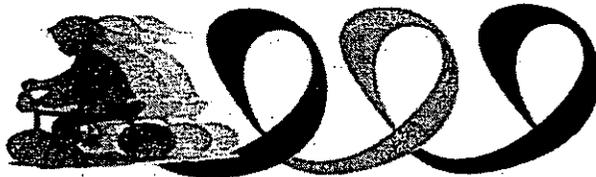
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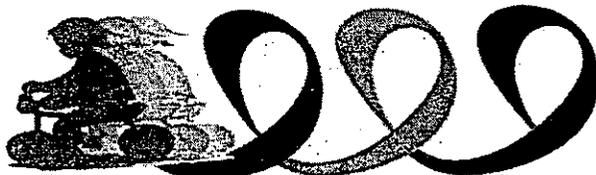
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Maisha Cross

Signature

"Building Stronger Communities and Families"

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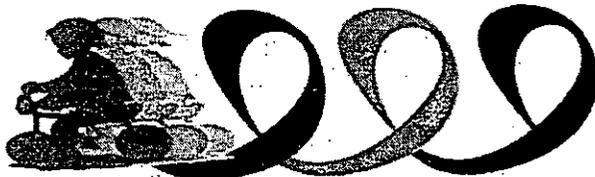
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Signature

Vannice M. Harris

"Building Stronger Communities and Families"

2928 E. Mobile Lane Phoenix, Arizona 85040



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Bridget Hudson

Signature

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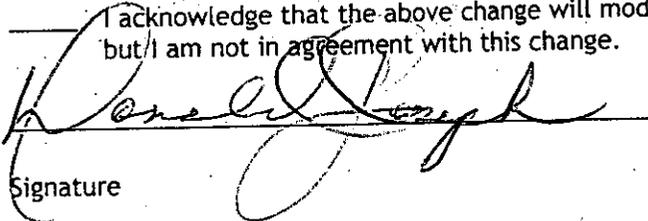
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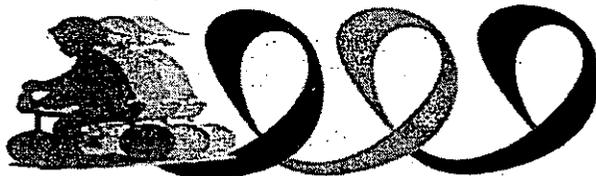
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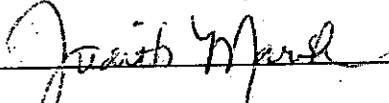
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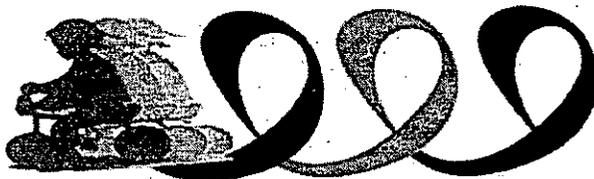
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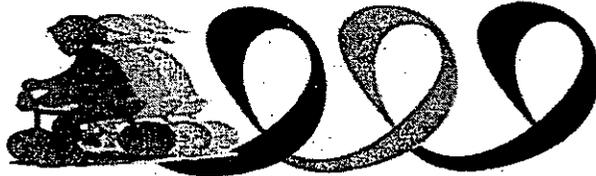
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Carolyn J. Carter

Signature

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2928 E. Mobile Lane Phoenix, Arizona 85040



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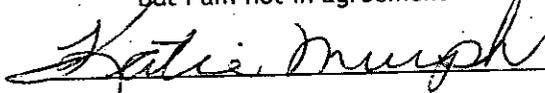
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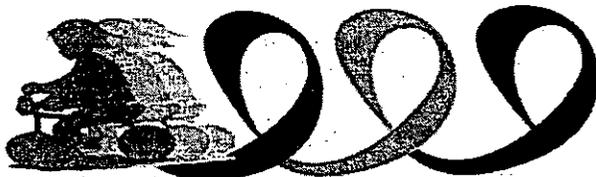
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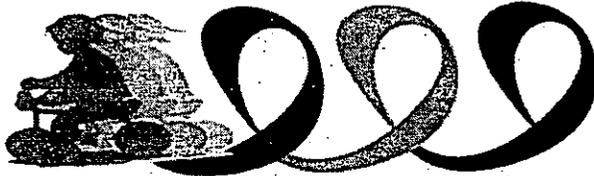
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Easton Rowe

Signature

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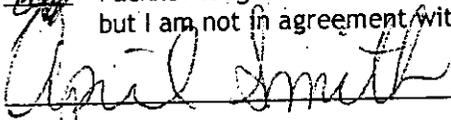
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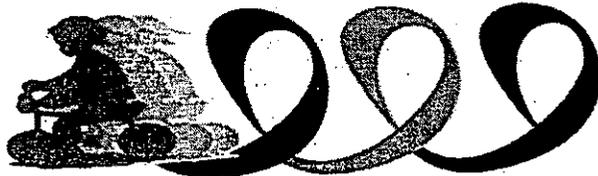
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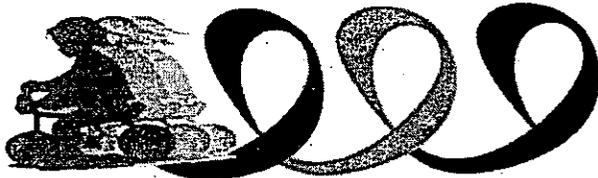
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Signature

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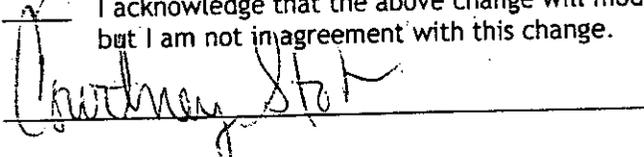
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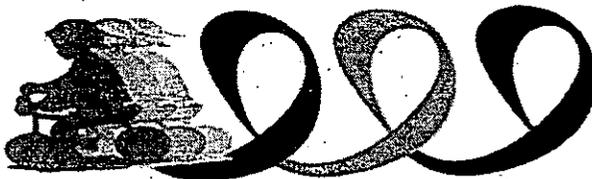
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Signature

"Building Stronger Communities and Families"

2928 E. Mobile Lane Phoenix, Arizona 85040



Wilson Community Development Corporation

To: Dreamland Academy Employees
From: Carolyn J. Carter, Brendly Clark (WCDC)
Date: October 07, 2008
Re: Preparing for Change

As you have been made aware, dramatic changes are under way at Dreamland Academy. We've reviewed various options to include but not limited to Reduction, Releasing and Rightsizing at Dreamland.

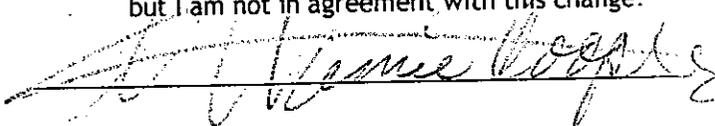
The first two were not truly an option as we believe in commitment to our employees. Given this, we have chosen *Rightsizing* Dreamland to preserve and protect our assets, you, the teachers and essential staff. Rightsizing involves reorganizing our company's employees and/or fiscal structure to improve fiscal efficiency (temporarily or long term).

We have eliminated all non-essential employees, reduced administrative expenses, combined jobs and responsibilities, and placed a freeze on spending except for needed items. Instead of reducing staffing costs, however, we have chosen to defer 10% of each salary until July, 2009. This change will be effective on your October 31st paycheck. The net effect of this action is that instead of 20 paychecks, you will receive 21.

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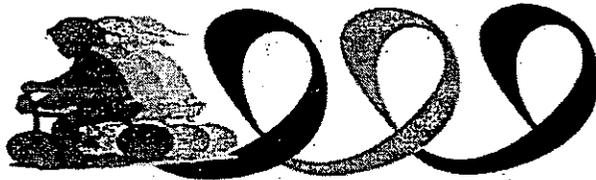
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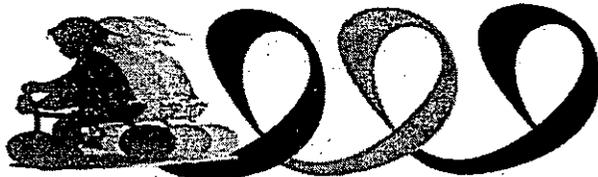
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Ms. Alicia Williams

Signature

"Building Stronger Communities and Families"

2928 E. Mobile Lane Phoenix, Arizona 85040



Wilson Community Development Corporation

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Date: October 07, 2008
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Marrie Woodruff
Signature

"Building Stronger Communities and Families"

2928 E. Mobile Lane Phoenix, Arizona 85040

C

11.

-Reduction Policy

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Dreamland Academy Board of Directors

Reduction In Force Policy

Recognizing that such action is potentially disruptive to school programs and individual staff members, the Board agrees that such a reduction will be made only after school employees and the Board of Directors have given due consideration to alternatives to such a reduction. When such an occasion arises, procedures will be followed to accomplish two purposes:

1. Maintenance of education of the highest possible quality for the students of the Dreamland Academy.
2. Fair and equitable treatment for all employees of the school district.

It is understood that this policy will not be used to dismiss any individual employee.

Procedures

I. General Guidelines

When a reduction in the number of staff members becomes necessary, the following general guidelines will be followed:

- A. A balance will be sought in the reduction of teaching supervisory, and administrative positions within the accreditation standards of the state .
- B. Efforts will be made to accomplish the reduction through attrition and reassignment before using any other method of staff reduction.
- C. Written notification to affected staff members will be provided as early as possible as but no later than April 15 of the current contract year.
- D. A staff member reduced from employment through the provisions of this policy will be considered to be on a leave of absence (involuntary). Such status will be maintained for a period of two years (unless re-employed by the Dreamland Academy of Performing & Communication Arts) and will not be affected by employment in another school district or in another occupation.
- E. The administration will inform all affected staff members regarding how insurance and retirement benefits are affected by such a reduction.
- F. The administration will provide reasonable assistance to affected employees who wish to seek employment in surrounding school districts. Affected employees who are not employed elsewhere will be encouraged to make themselves available for substitute teaching in the Dreamland Academy of Performing & Communication Arts; such teachers will be given priority when substitute assignments are made.

II. Specific Procedures

When a staff reduction becomes necessary, the following specific procedures will be followed:

- A. The administration - based on current and projected enrollments, district financial projections, etc. - will determine the total number of staff reductions to be made for the district and for each building.

B. The administration will determine the number of personnel to be reduced in each of the following categories:

1. Teachers in grades K-5, by areas of specialization (includes all non-administrative personnel).

2. Administrators and supervisors.

C. Staff reductions in categories B. 1 and 2 (above) will be completed in the following order:

Step 1: Natural attrition

Step 2: Employees with temporary or emergency certificates.

Step 3: Part-time employees, if their area of specialization is identified for reduction in B, above.

Step 4: Employees who are assigned to an area of specialization being eliminated from the curriculum (as identified in B. 2-4, above).

Step 5: If sufficient staff members are not reduced through these four means, consideration will be given to the following items, taken as a whole:

a. Commitment to professional development, as indicated by a review of the staff member's total staff development record. Specific consideration will be given to the appropriateness and magnitude of job targets/improvement goals undertaken and completed by the employee through the staff appraisal program and to the appropriateness and magnitude of advanced training completed through college/university courses and/or the local staff development program.

b. Areas of specialization and multiple certification areas.

c. Recommendation of the employees' immediate supervisor, as reflected in the employee's annual appraisal and through the supervisor's review of that appraisal.

d. Experience in the Dreamland Academy of Performing & Communication Arts. e.

Experience in the field of education.

Where necessary and appropriate, the superintendent's office will be responsible for evaluating employees on a district-wide basis:

III. Recall

If, after a reduction has been made, the need for the total reduction in force is diminished, personnel reduced under the provisions of this policy will be offered employment before employment is offered to any other applicant, provided such employees are fully certified for the

11.

-Second Round Personnel Cuts



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

FILE COPY

December 9, 2008

Dear Pauline Criss:

Dreamland Academy is experiencing a budget deficit brought about as a result of student enrollment declining during the 2007-08 academic year.

The Arkansas Department of Education has required Dreamland to submit a deficit reduction plan that will result in Dreamland becoming solvent at the end of the 2008-09 school year. To ensure that the goal of solvency is met, Dreamland administration must reduce staff costs immediately.

The Dreamland Academy Board of Directors recognizes the financial condition of the Academy as one of the factors allowing it to resort to extraordinary means to correct the deficit. In this case, a Reduction in Force (Involuntary Leave of Absence) will be instituted as the mechanism Dreamland will use to reduce costs and thereby improve its financial status. An Involuntary Leave of Absence is a leave granted contracted employees without pay or other benefits (see attached policy language).

Unfortunately, though we recognize the strong commitment you have to Dreamland and appreciate the efforts expended on behalf of Dreamland students, your position will be one of those identified under this policy necessary to accomplish the goals of solvency.

Your Involuntary Leave of Absence will begin effective immediately (December 9, 2008). Your benefits will be paid throughout the month of December, 2008, and we will provide you with a letter of recommendation if you desire one to aid you in securing employment. You will receive your final pay on December 15, 2008.

On behalf of Wilson Community Development Corporation, I want to thank you for your service and commitment to our children and wish you well in your future endeavors.

Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road.
Little Rock, Arkansas 72209

December 9, 2008

FILE COPY

Dear Hezikiah Criss :

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

FILE COPY

December 9, 2008

Dear Dorenda Boyd:

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy

Wilson Community Development Corporation dba



Dreamland
Academy
of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

FILE COPY

December 9, 2008

Dear Ms. Stokes:

Dreamland Academy is experiencing a budget deficit brought about as a result of student enrollment declining during the 2007-08 academic year.

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

December 9, 2008

FILE COPY

Dear Carolyn Carter:

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

December 9, 2008

FILE COPY

Dear William Carter:

Dreamland Academy is experiencing a budget deficit brought about as a result of student enrollment declining during the 2007-08 academic year.

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

December 9, 2008

FILE COPY

Dear Katie Murph:

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Dr. Brendly Clark, Executive Director
Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

FILE COPY

December 9, 2008

Dear Zola Tyiska:

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Dreamland Academy



Dreamland Academy

of Performing and Communication Arts



5615 Geyer Springs Road
Little Rock, Arkansas 72209

December 9, 2008

FILE COPY

Dear Terri Sinclair:

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Sincerely,

Dr. Brendly Clark, Executive Director
Dreamland Academy

**Dreamland Academy:
Detailed Financial Information:
Revised 2008-09 Budget
Reflective of Viable Plan for
Solvency**

- 1. Provision of Adequate Education for All Dreamland Students**
- 2. Explanation as to How and When Dreamland Academy will Come Into Compliance with its 300 student limit cap.**

Charter School Application & Program Fidelity

| Area of Charter School Application | Where/How Represented in Dreamland Academy | Person Responsible |
|-----------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|
| Open Court Reading Series | All classrooms have Open Court Reading and learning materials including workbooks and literature textbooks | Classroom teacher |
| Everyday Mathematics Program | All classrooms have Everyday Mathematics textbooks, manipulatives, mathematics games, measuring sticks and devices, and calculators | Classroom teacher |
| School Wide Gifted and Talented Program | Teachers will ensure that their students devote a minimum of one hour per week to gifted and talented explorations using the Renzulli Learning System. | Classroom Teacher |
| Art | Teachers will ensure that their students devote one hour per week to visual art | Classroom Teacher |
| Music | Teachers will ensure that their students devote one hour per week to vocal music | Classroom Teacher |
| Media Center | Teachers will ensure that their students devote one hour per week to Media Center activities | Classroom Teacher |
| Poetry | Teachers will ensure that their students devote one hour per week to study of poetry | Classroom Teacher |
| Drama | Teachers will ensure that their students devote one hour per week to study of Drama | Classroom Teacher |
| 2.5 hours per week devoted to recess | Teachers will ensure that their students devote 30 minutes per week to recess activities | Classroom Teacher |
| Guidance Requirement | Counselor will conduct individual and small group counseling and teach classes every other card marking period in character education | School Counselor |
| 1 hour devoted to physical education | Physical education teacher will ensure that each student receives one hour of physical education per week. | Physical Education Teacher |

| Area of Charter School Application | Where/How Represented in Dreamland Academy | Person Responsible |
|------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|
| Health Services | The school nurse will provide health related services to students as will volunteer health practitioners; a Wellness Plan has been developed and is being implemented. | Dr. Brendly Clark School Nurse |
| Food Service | The Breakfast and School Lunch Programs are accommodated through a contract with an outside vendor who prepares and delivers meals to Dreamland twice per school day. | Dr. Brendly Clark |
| Special Education | Special education services are provided for eligible students in a resource room setting and through in-class co-teaching. | Special Education Teacher and Teaching Assistant |
| Alternative Education | Students experiencing problems adjusting to classroom expectations and activities are placed in a Plato alternative education setting referred to as Intensive Care. The program guidelines are identical to the recommended guidelines of the Alternative Learning Environment; certified teacher over program, teaching assistant assigned to program, 12 or fewer students in program at one time. | School Counselor Highly Qualified Teaching Assistant |
| Parent Involvement | A Parent Advisory Organization has been formed and officers have been elected. The required Parent Involvement Plan has been completed and is being implemented. | School Social Worker |
| Character Education | Character education is taught one hour per week, per card marking by either the school social worker or the school counselor; they push into classrooms and expose students to the character trait being studied and help them understand the importance of the same. | School Social Worker and School Counselor |

| Area of Charter School Application | Where/How Represented in Dreamland Academy | Person Responsible |
|----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| Cycle Reports, Nutrition Program Forms and Documents, Pupil Accounting for APSCN | APSCN staff will ensure that these reports are filed on time and that they are accurate and complete | Charles Caradine Dr. Brendly Clark |
| APSCN financial management | APSCN trained staff will input required accounts receivables and payables; conduct reconciliations, and run payroll | CPA aided by Dreamland Business Office staff |
| Benchmark Assessments | School Counselor will be test coordinator | Joann Best Dr. Brendly Clark |
| Professional Staff Development | During professional staff development days, teachers will engage in structured learning activities that include technology training | Dr. Carolyn Carter |
| Compliance with Curriculum & Instruction Mandates | Teachers will implement curriculum and instructional mandates | Dr. Carolyn Carter |

How Dreamland Will Reduce Student Population To Comply With 300 Cap

Dreamland Enrollment Process

To enroll in Dreamland Academy, parents have the option of downloading application materials from the web site or coming to the school and requesting an application for enrollment. Selection for enrollment in Dreamland Academy is based on a first come, first served model and through this process, students are enrolled into the specific grade levels Dreamland offers.

Preferential enrollment will be offered to staff and faculty as well as to siblings of students already enrolled in the Academy. Students who return after the conclusion of an academic year are guaranteed a seat in the Academy.

The process changes when the classes fill up. When Dreamland reaches its target enrollment number, all other applications for enrollment into Dreamland Academy are numbered (in terms of order received, placed into grade level groupings, and placed on a waiting list that is grade level specific.

When a vacancy becomes available, all students in the grade level will have an equal opportunity to be selected as a random drawing will be conducted to fill open seats.

Dreamland Process To Displace Students Over The Allowed Cap

Relying on the enrollment process as a guide, Dreamland Academy's school counselor will reverse the enrollment process to ensure that students enrolled first, students who have siblings enrolled in the school, and students who have been Dreamland students previously remain on the Dreamland Academy student rolls.

Newer enrolled students will be displaced. The displacement process Dreamland will use will involve the school counselor and Director who have reviewed the enrollment dates of students in the first grade and determined which of these enrolled last and which have no siblings attending Dreamland. The parents of the students will be contacted in early January and advised that Dreamland exceeded its cap on students and is required to come into compliance prior to the beginning of the Winter semester. All parents will be assisted with the relocation of their children from Dreamland to ensure that the process flows smoothly.

Because most of our students attended Little Rock Public Schools and because Little Rock Public Schools has an open enrollment period identified as beginning in early January and continuing to mid February, Dreamland staff will work with the parents of displaced students as well as the principals of the newly identified schools to help make the students' transition from Dreamland to the new school smooth.

K-8

Fine Arts Curriculum Framework

Revised 2008

K-8 Fine Arts Curriculum Framework

| Strand | Content Standard |
|------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Music | |
| 1. Skills and Techniques | Students shall demonstrate and apply the essential skills and techniques to produce music. |
| 2. Creative Expression | Students shall demonstrate creative expression through music. |
| 3. Critical Analysis | Students shall listen to, analyze, describe, and evaluate a variety of music. |
| 4. Connections | Students shall demonstrate and apply knowledge of connections between music and other disciplines. |
| Visual Art | |
| 5. Foundations | Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts. |
| 6. Creative Processes | Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop <i>expressive</i> works of art and design. |
| 7. Reflections and Responses | Students shall reflect and respond in a variety of ways to the visual arts of self and the global community. |

*Each grade level continues to address earlier Student Learner Expectations as needed and as they apply to more difficult text.

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | |
| Sing | <p>M.1.K.1 Sing a variety of simple songs alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • fast and slow • high and low <i>pitch</i> • loud and soft | <p>M.1.1.1 Sing a variety of simple songs alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • quarter <i>notes</i>, quarter <i>rests</i>, and paired eighth <i>notes</i> • fast and slow • <i>melodic patterns</i> (e.g., sol-mi/5-3, sol-mi-la/5-3-6) • <i>dynamic levels</i>—<i>forte (f)</i> and <i>piano (p)</i> • <i>duple and triple meter</i> • <i>cumulative songs</i> | <p>M.1.2.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • half <i>notes</i> and half <i>rests</i> • fast and slow • more complex <i>melodic patterns</i> (sol-mi-la-do/5-3-6-1, <i>steps</i>, <i>skips</i>, repeating <i>tones</i>) • <i>dynamic levels</i>—<i>forte (f)</i> and <i>piano (p)</i> • <i>duple and triple meter</i> • <i>call and response</i> | <p>M.1.3.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • dotted half <i>notes</i> • variety of <i>tempo</i> (e.g., <i>allegro</i>, <i>adagio</i>) • more complex <i>melodic patterns</i> (e.g., <i>pentatonic</i> and <i>major scales</i>, <i>steps</i>, <i>skips</i>, <i>leaps</i>, repeating <i>tones</i>) • change in <i>dynamic levels</i>—<i>crescendo</i> and <i>decrescendo</i> • <i>duple and triple meter</i> • <i>rounds</i> | <p>M.1.4.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • whole <i>notes</i>, whole <i>rests</i>, four sixteenth <i>notes</i>, and <i>triplets</i> • variety of <i>tempo</i> changes (e.g., <i>accelerando</i>, <i>ritardando</i>) • more complex <i>melodic patterns</i> (e.g., <i>pentatonic</i>, <i>major</i>, and <i>minor scales</i>) • variety of <i>dynamic levels</i> [e.g., <i>pianissimo (pp)</i>, <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>, <i>fortissimo (ff)</i>] • <i>duple and triple meter</i> • <i>partner songs</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | |
| Play | <p>M.1.K.2 Play a variety of simple songs alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • fast and slow • high and low <i>pitch</i> • loud and soft | <p>M.1.1.2 Play a variety of simple songs alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • quarter <i>notes</i>, quarter <i>rests</i>, and paired eighth <i>notes</i> • fast and slow • <i>melodic patterns</i> (e.g., sol-mi/5-3, sol-mi-la/5-3-6) • <i>dynamic levels</i>—<i>forte (f)</i> and <i>piano (p)</i> • <i>duple</i> and <i>triple meter</i> | <p>M.1.2.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • half <i>notes</i> and half <i>rests</i> • fast and slow • more complex <i>melodic patterns</i> (e.g., sol-mi-la-do/5-3-6-1, <i>steps</i>, <i>skips</i>, repeating <i>tones</i>) • <i>dynamic levels</i>—<i>forte (f)</i> and <i>piano (p)</i> • <i>duple</i> and <i>triple meter</i> • <i>call and response</i> | <p>M.1.3.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • dotted half <i>notes</i> • variety of <i>tempo</i> (e.g., <i>allegro</i>, <i>adagio</i>) • more complex <i>melodic patterns</i> (e.g., <i>pentatonic scale</i>, <i>steps</i>, <i>skips</i>, <i>leaps</i>, repeating <i>tones</i>) • change in <i>dynamic levels</i>—<i>crescendo</i> and <i>decrescendo</i> • <i>duple</i> and <i>triple meter</i> | <p>M.1.4.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • whole <i>notes</i> and whole <i>rests</i>, four sixteenth <i>notes</i>, and <i>triplets</i> • variety of <i>tempo</i> changes (e.g., <i>accelerando</i>, <i>ritardando</i>) • more complex <i>melodic patterns</i> • variety of <i>dynamic levels</i> [e.g., <i>pianissimo (pp)</i>, <i>mezzo piano (mp)</i>, <i>mezzo forte (mf)</i>, <i>fortissimo (ff)</i>] • <i>duple</i> and <i>triple meter</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| Kindergarten | | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Techniques | <p>M.1.K.3 Use correct techniques</p> <ul style="list-style-type: none"> speaking, singing, whispering, and calling voices found sounds body percussion classroom instruments | <p>M.1.1.3 Use correct techniques</p> <ul style="list-style-type: none"> vocal exploration found sounds body percussion classroom instruments | <p>M.1.2.3 Demonstrate correct techniques</p> <ul style="list-style-type: none"> vocal exploration found sounds body percussion classroom instruments posture—vocal and instrumental | <p>M.1.3.3 Demonstrate correct techniques</p> <ul style="list-style-type: none"> vocal exploration found sounds body percussion classroom instruments posture—vocal and instrumental breathing phrasing | <p>M.1.4.3 Demonstrate correct techniques</p> <ul style="list-style-type: none"> vocal exploration found sounds body percussion classroom instruments posture—vocal and instrumental breathing phrasing articulation performance skills |
| | <p>M.1.K.4 Identify the role of a conductor</p> | <p>M.1.1.4 Recognize cues from a conductor</p> | <p>M.1.2.4 Respond to simple conducting patterns</p> | <p>M.1.3.4 Respond to simple conducting patterns</p> | <p>M.1.4.4 Demonstrate and respond to simple conducting patterns</p> |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
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| Read | <p>M.1.K.5 Read using icons</p> <ul style="list-style-type: none"> • steady beat • sound and silence | <p>M.1.1.5 Read</p> <ul style="list-style-type: none"> • quarter notes, quarter rests, and paired eighth notes • simple melodic patterns (e.g., sol-mi/ 5-3) • dynamic levels—<i>forte</i> (f) and <i>piano</i> (p) | <p>M.1.2.5 Read</p> <ul style="list-style-type: none"> • half notes and half rests • melodic patterns (e.g., sol-mi-la/5-3-6, steps, skips, repeating tones) • dynamic levels—<i>forte</i> (f) and <i>piano</i> (p) | <p>M.1.3.5 Read</p> <ul style="list-style-type: none"> • dotted half notes • variety of <i>tempo</i> (e.g., <i>allegro</i>, <i>adagio</i>) • more complex melodic patterns (e.g., sol-mi-la-do-re/5-3-6-1-2, steps, skips, leaps, repeating tones) • change in dynamic levels—<i>crescendo</i> and <i>decrescendo</i> • <i>duple</i> and <i>triple meter</i> | <p>M.1.4.5 Read</p> <ul style="list-style-type: none"> • whole notes, whole rests, four sixteenth notes, and triplets • variety of <i>tempo</i> changes (e.g., <i>accelerando</i>, <i>ritardando</i>) • more complex melodic patterns (e.g., sol-mi-la-do-re/5-3-6-1-2, steps, skips, leaps, repeating tones) • variety of dynamic levels [e.g., <i>pianissimo</i> (pp), <i>mezzo piano</i> (mp), <i>mezzo forte</i> (mf), <i>fortissimo</i> (ff)] • <i>duple</i> and <i>triple meter</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 |
| Read | M.1.K.6 Identify icons for high and low sounds | M.1.1.6 Distinguish between a note on a line and a note in a space (e.g., two-line staff) | M.1.2.6 Recognize <ul style="list-style-type: none"> lines and spaces staff treble clef M.1.2.7 Identify symbols and terms <ul style="list-style-type: none"> repeat sign treble clef bar line and double bar line fermata | M.1.3.6 Name the lines and spaces of the treble clef M.1.3.7 Identify symbols and terms <ul style="list-style-type: none"> time signature first and second endings |
| Notate | M.1.K.7 Notate using icons <ul style="list-style-type: none"> steady beat sound and silence | M.1.1.7 Notate <ul style="list-style-type: none"> quarter notes, quarter rests, and paired eighth notes | M.1.2.8 Notate <ul style="list-style-type: none"> half notes and half rests dynamic levels—forte (<i>f</i>) and piano (<i>p</i>) | M.1.4.6 Name the lines and spaces of the bass clef M.1.4.7 Identify symbols and terms <ul style="list-style-type: none"> bass clef da capo (<i>D.C.</i>) dal segno (<i>D.S.</i>) Coda |
| | | | | M.1.4.8 Notate <ul style="list-style-type: none"> whole notes and whole rests, four sixteenth notes, and triplets duple and triple meter time signature bass clef |

Strand: Music
Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
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| <i>Improvise</i> | M.2.K.1 <i>Improvise short melodic and rhythmic patterns</i> | M.2.1.1 <i>Improvise simple melodic and rhythmic patterns (e.g., pentatonic scale, four beat patterns, chants)</i> | M.2.2.1 <i>Improvise melodic and rhythmic patterns (e.g., call and response)</i> | M.2.3.1 <i>Improvise more complex melodic and rhythmic patterns (e.g., ostinati)</i> | M.2.4.1 <i>Improvise more complex melodic and rhythmic patterns (e.g., question and answer)</i> |
| <i>Compose</i> | M.2.K.2 Create sound effects for songs, poems, and/or stories (e.g., <i>found sounds, body percussion</i> , traditional instruments, electronic keyboards, online sound libraries) | M.2.1.2 Create short <i>rhythmic patterns</i> | M.2.2.2 Compose short <i>rhythmic patterns</i> | M.2.3.2 Compose short <i>melodic patterns</i> | M.2.4.2 Compose <i>melodic and rhythmic patterns</i> using musical <i>expression</i> |
| <i>Movement</i> | M.2.K.3 Respond to music through movement (e.g., gross motor movement, freestyle) | M.2.1.3 Respond to music through movement (e.g., line and circle games, <i>body percussion</i>) | M.2.2.3 Respond to music through movement (e.g., <i>duple meter, triple meter</i> , musical games) | M.2.3.3 Respond to music through movement (e.g., create movement to tell a story, <i>play parties</i>) | M.2.4.3 Respond to music through movement (e.g., folk and square dances, choreograph a song) |

Strand: Music

Content Standard 3: Critical Analysis

Students shall listen to, analyze, describe, and evaluate a variety of music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 | |
|----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| Listen/Analyze | <p>M.3.K.1 Investigate sounds</p> <ul style="list-style-type: none"> • <i>environmental sounds</i> • voices • <i>classroom instruments</i> <p>M.3.K.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • same or different <p>M.3.K.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.1.1 Identify musical sounds</p> <ul style="list-style-type: none"> • vocal and instrumental • accompanied and unaccompanied • <i>solo</i> and group <p>M.3.1.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • patterns • <i>phrase</i> <p>M.3.1.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.2.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • individual instruments • male and female • children's voices <p>M.3.2.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • <i>verse and refrain</i> • <i>AB</i> • <i>call and response</i> <p>M.3.2.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.3.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • electronic sounds • individual instruments <p>M.3.3.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • <i>ABA</i> <p>M.3.3.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.4.1 Identify musical instruments by sight and sound</p> <ul style="list-style-type: none"> • string • brass • woodwind • percussion • electronic <p>M.3.4.2 Recognize musical <i>form</i></p> <ul style="list-style-type: none"> • <i>rondo</i> <p>M.3.4.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.4.4 Evaluate music using a teacher-generated rubric</p> |
| Evaluate | <p>M.3.K.4 Identify personal responses to a musical example (e.g., happy, sad)</p> | <p>M.3.1.4 Illustrate personal responses to a musical example</p> | <p>M.3.2.4 Discuss a musical example using applicable musical terms [e.g., fast, slow, <i>piano</i> (<i>p</i>), <i>forte</i> (<i>f</i>)]</p> | <p>M.3.3.4 Describe a musical example using applicable musical elements</p> | <p>M.3.4.4 Evaluate music using a teacher-generated rubric</p> | |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | |
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| | Grade 4 |
| Historical/Cultural | <p>M.4.4.1 Respond to music from various cultures, historical periods, and/or events (e.g., folk music, spirituals, patriotic songs, Arkansas songs)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>M.4.3.1 Respond to music from various cultures, historical periods, and/or events (e.g., folk music from around the world, patriotic songs)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>M.4.2.1 Respond to music from various cultures, historical periods, and/or events (e.g., folk music from around the world)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>M.4.1.1 Respond to music from various cultures, historical periods, and/or events (e.g., marches, nursery rhymes, chants, celebration and holiday songs)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>M.4.K.1 Respond to music from various cultures, historical periods, and/or events (e.g., lullabies, nursery rhymes, celebration and holiday songs)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>M.4.K.2 Identify connections between music and the other fine arts (e.g., visual art)</p> <ul style="list-style-type: none"> • between music and disciplines outside the arts (e.g., children's literature) |
| | <p>M.4.1.2 Identify connections between music and the other fine arts</p> <ul style="list-style-type: none"> • between music and disciplines outside the arts |
| | <p>M.4.2.2 Identify connections between music and the other fine arts</p> <ul style="list-style-type: none"> • between music and disciplines outside the arts |
| | <p>M.4.3.2 Identify connections between music and the other fine arts</p> <ul style="list-style-type: none"> • between music and disciplines outside the arts |
| | <p>M.4.4.2 Identify connections between music and the other fine arts</p> <ul style="list-style-type: none"> • between music and disciplines outside the arts |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| <i>Elements of Art</i> | VA.5.K.1 Investigate <i>lines</i> | VA.5.1.1 Recognize various <i>lines</i> | VA.5.2.1 Categorize <i>line</i> types (e.g., vertical, horizontal, diagonal, zigzag, curved) | VA.5.3.1 Describe ways <i>line</i> combinations are used to communicate (e.g., <i>line</i> variations as in thick, thin, dashed, broken, rough, smooth) | VA.5.4.1 Discover <i>line</i> concepts and combinations (e.g., <i>implied, contour, textural, gesture, parallel, perpendicular</i>) |
| | VA.5.K.2 Investigate basic <i>shapes</i> (e.g., circle, square, triangle) | VA.5.1.2 Recognize basic <i>shapes</i> (e.g., circle, square, triangle) | VA.5.2.2 Categorize geometric <i>forms, free forms, and organic shapes</i> | VA.5.3.2 Describe ways <i>shape</i> combinations are used to communicate (e.g., multiple <i>shapes</i> used in drawing complex objects) | VA.5.4.2 Examine <i>shapes</i> as symbols (e.g., logos, stop signs, universal symbols) |
| | | VA.5.1.3 Investigate <i>form</i> | VA.5.2.3 Identify a variety of <i>forms</i> (e.g., sphere, cone, cube) | VA.5.3.3 Differentiate between geometric <i>forms, free forms, and organic forms</i> | VA.5.4.3 Examine <i>form</i> combinations (e.g., sculptural, architectural) |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| <i>Elements of Art</i> | VA.5.K.3 Identify basic colors | VA.5.1.4 Identify primary colors | VA.5.2.4 Distinguish between primary and secondary colors on the color wheel and in works of art | VA.5.3.4 Identify color concepts [e.g., <i>intermediate (tertiary)</i> , color wheel] | VA.5.4.4 Develop basic color theory (e.g., <i>value</i> , <i>color schemes</i> , color wheel) |
| | VA.5.K.4 Investigate <i>actual</i> and <i>tactile texture</i> | VA.5.1.5 Experiment with colors | VA.5.2.5 Experiment with color mixing | VA.5.3.5 Experiment with color mixing | VA.5.4.5 Describe ways color combinations are used to communicate emotion and symbolic use (e.g., red means anger or stop) |
| | | VA.5.1.6 Identify <i>actual</i> and <i>tactile textures</i> | VA.5.2.6 Investigate <i>actual</i> , <i>tactile</i> , and <i>implied (visual) textures</i> (e.g., texture rubbings) | VA.5.3.6 Distinguish between <i>actual</i> , <i>tactile</i> , and <i>implied (visual) textures</i> | VA.5.4.6 Experiment with the creation of <i>implied</i> and <i>actual texture</i> |
| | | VA.5.1.7 Identify spatial relationships (e.g., front, back, over, under, beside) | VA.5.2.7 Recognize space and depth (e.g., overlapping, size relationships) | VA.5.3.7 Develop concepts of space and depth (e.g., foreground, middle ground, background, horizon line) | VA.5.4.7 Investigate basic perspective (e.g., overlapping, size relationships, distance) |

Strand: Visual Art
Standard 5: Foundations

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| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| <i>Principles of Design</i> | VA.5.K.5 Investigate <i>patterns</i> | VA.5.1.8 Recognize <i>patterns</i> | VA.5.2.8 Identify simple <i>patterns</i> | VA.5.3.8 Investigate positive and negative <i>space</i> VA.5.3.9 Experiment with <i>value</i> | VA.5.4.8 Identify positive and negative <i>space</i> VA.5.4.9 Investigate <i>value</i> techniques (e.g., cross-hatching, stippling, shading) |
| | VA.5.K.6 Identify size relationships (e.g., big to little, tall to short) | VA.5.1.9 Investigate <i>proportion</i> and <i>scale</i> in <i>shapes</i> (e.g., large to small) | VA.5.2.9 Investigate the connection between <i>patterns</i> and <i>rhythm</i> (e.g., regular, random) | VA.5.3.10 Identify student-created <i>patterns</i> VA.5.3.11 Investigate the connection between <i>pattern</i> and <i>movement</i> (e.g., <i>alternating</i> , <i>progressive</i>) | VA.5.4.10 Identify complex <i>patterns</i> VA.5.4.11 Investigate the connection of <i>pattern</i> , <i>rhythm</i> , and <i>movement</i> (e.g., regular, random, <i>alternating</i> , <i>progressive</i> , flowing) |
| | | | VA.5.2.10 Recognize <i>scale</i> between objects | VA.5.3.12 Compare and contrast <i>scale</i> between objects | VA.5.4.12 Identify <i>proportions</i> and <i>scale</i> (e.g., portraits) |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|--------------|---------|---------------------------------------------------|---------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 |
| <i>Principles of Design</i> | | | | VA.5.3.13 Recognize <i>proportion</i> within objects |
| | | | VA.5.2.11 Recognize <i>symmetrical balance</i> | VA.5.3.14 Recognize <i>symmetrical balance</i> |
| | | | | VA.5.4.13 Compare and contrast <i>proportion</i> within an object (e.g., general, exaggerated) |
| | | | | VA.5.4.14 Recognize <i>radial balance</i> |
| | | | | VA.5.4.15 Investigate <i>harmony</i> and <i>unity</i> in works of art |
| | | | | VA.5.4.16 Investigate <i>variety</i> in a work of art |
| | | | | VA.5.4.17 Examine the <i>center of interest</i> as <i>emphasis</i> in a work of art |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Historical Foundations | VA.5.K.7 Name various purposes for creating art (e.g., beauty, <i>functional</i> , enjoyment, fun, careers, <i>environmental</i>) | VA.5.1.10 Name various purposes for creating art (e.g., beauty, <i>functional</i> , enjoyment, fun, careers, <i>environmental</i>) | VA.5.2.12 Provide examples of various purposes for creating art (e.g., <i>aesthetic</i> , <i>functional</i> , historical, cultural, therapeutic, social, enjoyment, career, <i>environmental</i>) | VA.5.3.16 Demonstrate an understanding of various purposes for creating art (e.g., <i>aesthetic</i> , <i>functional</i> , historical, cultural, therapeutic, social, enjoyment, careers, <i>environmental</i>) | VA.5.4.18 Demonstrate an understanding of various purposes for creating art (e.g., <i>aesthetic</i> , <i>functional</i> , historical, cultural, therapeutic, social, enjoyment, careers, <i>environmental</i>) |
| Practices/Skill Development | VA.5.K.8 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment | VA.5.1.11 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment | VA.5.2.13 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment | VA.5.3.17 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment | VA.5.4.19 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment |

Strand: Visual Art
Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Media and Processes (2-D) | VA.6.K.1 Experiment with mark making using various wet and dry media | VA.6.1.1 Practice representational mark making using various wet and dry media | VA.6.2.1 Develop representational mark making skills using various wet and dry media | VA.6.3.1 Develop detailed representational and imaginative drawings using mark making skills with various wet and dry media | VA.6.4.1 Create a detailed representational or imaginary drawing using mark making with various wet and dry media |
| | | VA.6.1.2 Experiment with grade-level appropriate elements of art and principles of design in a 2-D product | VA.6.2.2 Develop skill in using grade-level appropriate elements of art and principles of design in a 2-D product | VA.6.3.2 Arrange grade-level appropriate elements of art and principles of design in a 2-D product | VA.6.4.2 Combine grade-level appropriate elements of art and principles of design in a 2-D product |
| | | VA.6.1.3 Experiment with grade-level appropriate elements of art and principles of design in producing a 3-D project | VA.6.2.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design | VA.6.3.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design | VA.6.4.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design |
| Media and Processes (3-D) | VA.6.K.2 Experiment with various media and techniques in producing a 3-D project (e.g., modeling, assemblage) | VA.6.1.3 Experiment with grade-level appropriate elements of art and principles of design in producing a 3-D project | VA.6.2.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design | VA.6.3.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design | VA.6.4.3 Produce a 3-D project using grade-level appropriate elements of art and principles of design |

Strand: Visual Art
Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Other Media/Mixed Media | | VA.6.1.4 Experiment with various alternative and traditional techniques and media (e.g., <i>fiber arts, collage, technology, paper making</i>) | VA.6.2.4 Experiment with various alternative and traditional techniques and media (e.g., <i>fiber arts, collage, technology, paper making</i>) | VA.6.3.4 Develop skills incorporating various alternative and traditional techniques and media (e.g., <i>fiber arts, collage, technology, paper making, paper marbling</i>) | VA.6.4.4 Produce projects using alternative and traditional techniques and media (e.g., <i>fiber arts, collage, technology, paper making, paper marbling, scratch art, basket weaving</i>) |
| Artistic Expression/ Creative Concepts | VA.6.K.3 Produce artwork that involves problem solving (e.g., brainstorming, practice) | VA.6.1.5 Produce artwork that involves problem solving (e.g., brainstorming, practice, <i>sketches</i>) | VA.6.2.5 Produce artwork that involves problem solving (e.g., brainstorming, practice, <i>sketches, models</i>) | VA.6.3.5 Produce artwork that involves problem solving (e.g., brainstorming, practice, <i>drafts, sketches, models</i>) | VA.6.4.5 Produce artwork that involves problem solving (e.g., brainstorming, practice, <i>drafts, sketches, models</i>) |
| | VA.6.K.4 Use symbols to communicate meaning | VA.6.1.6 Use symbols to communicate meaning | VA.6.2.6 Select subject matter, symbols, and/or ideas to communicate meaning | VA.6.3.6 Select subject matter, symbols, and/or ideas to communicate meaning | VA.6.4.6 Select subject matter, symbols, and/or ideas to communicate meaning |

Strand: Visual Art
Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
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| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Artistic Expression/ Creative Concepts | VA.6.K.5 Use a variety of stimuli to produce a work of art (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future) | VA.6.1.7 Use a variety of stimuli to produce a work of art (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future) | VA.6.2.7 Use a variety of stimuli to produce a work of art (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future) | VA.6.3.7 Use a variety of stimuli to produce a work of art (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future) | VA.6.4.7 Use a variety of stimuli to produce a work of art (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future) |
| | VA.6.K.6 Transfer ideas and feelings to others through original works of self-expression | VA.6.1.8 Transfer ideas and feelings to others through original works of self-expression | VA.6.2.8 Transfer ideas and feelings to others through original works of self-expression | VA.6.3.8 Transfer ideas and feelings to others through original works of self-expression | VA.6.4.8 Transfer ideas and feelings to others through original works of self-expression |
| | VA.6.K.7 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.1.9 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.2.9 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.3.9 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.4.9 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) |
| | | | | | |

Strand: Visual Art

Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Artistic Expression/ Creative Concepts | VA.6.K.8 Create works of art using a variety of collaborative methods (e.g., small and whole groups, interdisciplinary) | VA.6.1.10 Create works of art using a variety of collaborative methods (e.g., small and whole groups, interdisciplinary) | VA.6.2.10 Create works of art using a variety of collaborative methods (e.g., small and whole groups, interdisciplinary) | VA.6.3.10 Create works of art using a variety of collaborative methods (e.g., small and whole groups, interdisciplinary) | VA.6.4.10 Create works of art using a variety of collaborative methods (e.g., small and whole groups, interdisciplinary) |

Strand: Visual Art
Standard 7: Reflections and Responses

Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|---------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Historical/ Multicultural/ Global Perspectives | <p>VA.7.K.1 Examine the purpose of art in the local and global community (e.g., events, traditions, celebrations, customs)</p> | <p>VA.7.1.1 Examine the purpose of art in the local and global community (e.g., events, traditions, celebrations, customs)</p> | <p>VA.7.2.1 Recognize the importance of art in history and <i>heritage</i></p> <p>VA.7.2.2 Recognize works of art using common themes across different time periods</p> <p>VA.7.2.3 Recognize art as creative expression in different cultures, places, and times (e.g., local and global community events, traditions, celebrations, customs)</p> | <p>VA.7.3.1 Recognize the importance of art in history and <i>heritage</i></p> <p>VA.7.3.2 Examine the styles of art throughout time</p> <p>VA.7.3.3 Recognize works of art using common themes across different time periods</p> <p>VA.7.3.4 Recognize art as creative expression in different cultures, places, and times (e.g., local and global community events, traditions, celebrations, customs)</p> | <p>VA.7.4.1 Discuss the importance of art in history and <i>heritage</i></p> <p>VA.7.4.2 Examine the styles and historical periods of art throughout time</p> <p>VA.7.4.3 Compare and contrast works of art using common themes across different time periods (e.g., pyramids in Egypt and Peru)</p> <p>VA.7.4.4 Recognize art as creative expression in different cultures, places, and times (e.g., local and global community events, traditions, celebrations, customs)</p> |

Strand: Visual Art
Standard 7: Reflections and Responses

Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Art Criticism | VA.7.K.2 Tell about personal artwork and works of others (e.g., famous artists, appropriate elements of art, subject matter) | VA.7.1.2 Tell about personal artwork and works of others (e.g., famous artists, appropriate elements of art, subject matter) | VA.7.2.4 Discuss personal artwork and the works of others (e.g., famous artists, appropriate elements of art, subject matter) | VA.7.3.5 Explain personal artwork and the works of others (e.g., famous artists, appropriate elements of art, subject matter) | VA.7.4.5 Examine personal artwork and the works of others (e.g., distinguish parallels, famous artists, appropriate elements of art, subject matter, aesthetics, individual styles, relationships to other disciplines) |
| Technologies/ Media | | | | | VA.7.4.6 Discuss ways media reflects contemporary culture and art across the globe (e.g., comic books, graphic novels, blogs, commercials, photography, video) |

Strand: Visual Art
Standard 7: Reflections and Responses

Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | | |
|----------------------------------------------------------------------------------------------|-----------------------------|--------------------------------------|--------------------------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| | Kindergarten | Grade 1 | Grade 2 | Grade 3 | Grade 4 |
| Portfolios/Exhibits | VA.7.K.3 Exhibit artwork | VA.7.1.3 Exhibit artwork | VA.7.2.5 Exhibit artwork | VA.7.3.6 Participate in the exhibition process (e.g., select, plan, display, judge) | VA.7.4.7 Participate in the exhibition process (e.g., select, plan, display, judge, promote) |
| | | VA.7.1.4 Collect personal artwork | VA.7.2.6 Collect personal artwork | VA.7.3.7 Select artwork to be included in a <i>portfolio</i> | VA.7.4.8 Build and assess a <i>portfolio</i> (e.g., individual, classroom trading cards, grade-level, technological, digital) |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Sing | <p>M.1.5.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> • <i>countermelodies</i> | <p>M.1.6.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • 6 and 8 <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part</i> lines, <i>twelve-bar blues</i>) | <p>M.1.7.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme</i> and <i>variations</i>, <i>three-part</i> lines) | <p>M.1.8.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Play | <p>M.1.5.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> | <p>M.1.6.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meters</i> • 6 and 8 <i>meters</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part</i> lines, <i>twelve-bar blues</i>) | <p>M.1.7.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 4, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme</i> and <i>variations</i>, <i>three-part</i> lines) | <p>M.1.8.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Techniques | <p>M.1.5.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.5.4 Demonstrate and respond to simple conducting patterns</p> | <p>M.1.6.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.6.4 Interpret and respond to a conductor</p> | <p>M.1.7.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.7.4 Interpret and respond to a conductor</p> | <p>M.1.8.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.8.4 Interpret and respond to <i>artistic conducting</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Read | <p>M.1.5.5 Read</p> <ul style="list-style-type: none"> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • more complex <i>melodic patterns</i> (e.g., do-re-mi-fa-sol-la-ti-d^o/1-2-3-4-5-6-7-8, <i>major scale</i>) • <i>dynamic levels</i>—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic level</i>—<i>crescendo</i>, <i>decrescendo</i> • 3 and 4 <i>meters</i> <p>M.1.5.6 Identify <i>notes</i> written on the lines and spaces of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.6.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>melodic patterns</i> that include <i>accidentals</i> • various <i>dynamic levels</i> • 2 and 6 <i>meters</i> • 4 and 8 <i>meters</i> • various <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) <p>M.1.6.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.7.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • various <i>dynamic levels</i> • 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.7.6 Identify <i>notes</i> written on the lines and spaces of the <i>grand staff</i></p> | <p>M.1.8.5 Read</p> <ul style="list-style-type: none"> • <i>syncopation</i> • variety of <i>tempi</i> • various <i>dynamic levels</i> • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.8.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>grand staff</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 |
| Read | <p>M.1.5.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • repeat sign • treble clef • bass clef • bar line and double bar line • time signatures • fermata • simple key signatures | <p>M.1.6.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • accidentals • first and second endings • da capo (D.C.) • dal segno (D.S.) • Coda | <p>M.1.7.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • additional key signatures • grand staff |
| | | | <p>M.1.8.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • multiple key signatures within a composition |
| Notate | <p>M.1.5.8</p> <p>Notate</p> <ul style="list-style-type: none"> • eighth note and sixteenth note patterns • $\frac{3}{4}$ and $\frac{4}{4}$ time signatures | <p>M.1.6.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted quarter note followed by an eighth note or eighth rest • $\frac{2}{4}$ and $\frac{6}{8}$ time signatures | <p>M.1.7.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted eighth note followed by a sixteenth note or sixteenth rest • $\frac{2}{2}$, or cut time, time signature |
| | | | <p>M.1.8.8</p> <p>Notate</p> <ul style="list-style-type: none"> • syncopation |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 |
| Improvise | M.2.5.1 <i>Improvise rhythmic variations on familiar melodies</i> | M.2.6.1 <i>Improvise rhythms, melodies, and/or accompaniments</i> | M.2.7.1 <i>Improvise using a variety of sound sources (e.g., computer, electronic sounds)</i> |
| | M.2.5.2 <i>Compose a four-measure phrase</i> | M.2.6.2 <i>Compose a four-measure phrase with accompaniment</i> | M.2.7.2 <i>Compose an original melodic line with accompaniment</i> |
| | M.2.5.3 <i>Arrange familiar songs using musical expression</i> | M.2.6.3 <i>Arrange familiar songs with accompaniment</i> | M.2.7.3 <i>Arrange unfamiliar songs using musical expression</i> |
| Movement | M.2.5.4 <i>Respond to music through movement (e.g., traditional and improvised conducting patterns)</i> | M.2.6.4 <i>Respond to music through movement (e.g., create movement to outline musical form)</i> | M.2.7.4 <i>Respond to music through movement (e.g., create choreography to songs for performance)</i> |
| | | | M.2.8.1 <i>Improvise rhythmic and melodic variations in a given style and meter (e.g., reggae, blues)</i> |
| | | | M.2.8.2 <i>Compose an original song using various instruments</i> |
| | | | M.2.8.3 <i>Arrange unfamiliar songs with accompaniment</i> |
| | | | M.2.8.4 <i>Respond to music through movement (e.g., create a song along with movement to teach to younger students)</i> |

Strand: Music

Content Standard 3: Critical Analysis

Students shall listen to, analyze, and evaluate a variety of music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
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| Listen/Analyze | <p>M.3.5.1 Identify musical instruments by sight and sound</p> <ul style="list-style-type: none"> • string • brass • woodwind • percussion • electronic <p>M.3.5.2 Recognize musical form</p> <ul style="list-style-type: none"> • <i>theme and variations</i> <p>M.3.5.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.6.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • brass • string • percussion • woodwind • electronic • vocal <p>M.3.6.2 Recognize musical <i>texture</i></p> <ul style="list-style-type: none"> • <i>solo</i> • small groups • large <i>ensemble</i> <p>M.3.6.3 Compare and contrast musical forms</p> <ul style="list-style-type: none"> • popular and <i>imitative forms</i> • <i>twelve-bar blues</i> <p>M.3.6.4 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.7.1 Identify musical sounds</p> <ul style="list-style-type: none"> • electronic • non-traditional • <i>genres</i> (e.g., women's <i>ensemble</i>, men's <i>ensemble</i>) <p>M.3.7.2 Analyze various musical forms</p> <p>M.3.7.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.8.1 Distinguish musical sounds</p> <ul style="list-style-type: none"> • <i>western</i> and <i>non-western</i> • traditional and non-traditional • <i>cross cultural</i> <p>M.3.8.2 Analyze various musical forms</p> <p>M.3.8.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> |
| Evaluate | <p>M.3.5.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.6.5 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.7.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | |
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| | Grade 8 | |
| Historical/Cultural | <p>Grade 5</p> <p>M.4.5.1 Respond to music from various cultures, historical periods, and/or events (e.g., <i>world music, folk music, jazz, spirituals</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing <p>M.4.5.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts (e.g., theatre, ballet) • between music and disciplines outside the arts (e.g., social studies) | <p>Grade 6</p> <p>M.4.6.1 Respond to music from various cultures, historical periods, and/or events (e.g., popular, <i>Classical</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing <p>M.4.6.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | <p>Grade 7</p> <p>M.4.7.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching)</p> <p>M.4.7.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts | <p>Grade 8</p> <p>M.4.8.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching)</p> <p>M.4.8.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | <p>Research</p> <p>M.4.5.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy</i>, technology)</p> | <p>M.4.6.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy</i>, technology)</p> <p>M.4.7.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy</i>, technology)</p> <p>M.4.8.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy</i>, technology)</p> |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| <i>Elements of Art</i> | <p>VA.5.5.1 Demonstrate knowledge of qualities of <i>line</i> and <i>line</i> variations (e.g., <i>implied line</i>, <i>line</i> as <i>texture</i> and <i>pattern</i>)</p> <p>VA.5.5.2 Compare and contrast the physical relationships of <i>shapes</i> and <i>forms</i> (e.g., 2-D <i>nets</i> or templates, positive and negative <i>space</i>)</p> <p>VA.5.5.3 Demonstrate knowledge of the color wheel and <i>color values</i></p> <p>VA.5.5.4 Identify other <i>elements of art</i> as components of <i>texture</i> (e.g., use of <i>line</i> in cross-hatching)</p> | <p>VA.5.6.1 Develop variations of <i>line</i> types and <i>line</i> qualities</p> <p>VA.5.6.2 Identify 3-D <i>form</i> in 2-D work using the elements of <i>space</i> (e.g., positive and negative) and <i>value</i> (e.g., shadows and light)</p> <p>VA.5.6.3 Demonstrate knowledge of color relationships from the color wheel (e.g., warm and cool <i>color schemes</i>)</p> <p>VA.5.6.4 Demonstrate texturing techniques to enhance artwork</p> | <p>VA.5.7.1 Use various types of <i>lines</i> in a work of art</p> <p>VA.5.7.2 Demonstrate knowledge of various categories of 2-D <i>shapes</i> and 3-D <i>forms</i> (e.g., curved and angular, <i>sculpture in-the-round</i>, <i>relief</i>)</p> <p>VA.5.7.3 Demonstrate knowledge of <i>color schemes</i> in a work of art (e.g., <i>monochromatic</i>, <i>analogous</i>, <i>complementary</i>)</p> <p>VA.5.7.4 Analyze various <i>textures</i> in the <i>environment</i> and artists' work</p> <p>VA.5.7.5 Use <i>implied texture</i> to simulate <i>actual texture</i> from the <i>environment</i></p> | <p>VA.5.8.1 Demonstrate the application of <i>line characteristics</i> in a work of art</p> <p>VA.5.8.2 Apply knowledge of 2-D <i>shapes</i> and 3-D <i>forms</i> in artworks (e.g., develop <i>shapes</i> into <i>forms</i>)</p> <p>VA.5.8.3 Apply knowledge of specific formal <i>color</i> relationships (e.g., <i>color schemes</i>, <i>split complementary</i>, <i>triads</i>, <i>color juxtaposition</i>)</p> <p>VA.5.8.4 Replicate simulated or <i>implied texture</i> using appropriate media choices</p> |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| <i>Elements of Art</i> | VA.5.5.5 Investigate artists' use of various perspective techniques | VA.5.6.5 Investigate various perspective techniques (e.g., linear, atmospheric) | VA.5.7.6 Demonstrate techniques used to create spatial relationships (e.g., atmospheric perspective, linear perspective) | VA.5.8.5 Create a sense of depth in an artwork by combining linear and atmospheric perspectives |
| | VA.5.5.6 Demonstrate knowledge of value (e.g., gradation) | VA.5.6.6 Demonstrate knowledge of value to create form (e.g., sphere, cone, cube, cylinder, pyramid) | VA.5.7.7 Demonstrate full range of value in a work of art | VA.5.8.6 Demonstrate application of value from direct observation to show contrast |
| <i>Principles of Design</i> | VA.5.5.7 Use previous knowledge to explore complex patterns (e.g., random, band, border, row, grid, tessellations) | VA.5.6.7 Demonstrate knowledge of complex patterns which occur in the environment and in works of art (e.g., row, grid, half drop, tessellations) | VA.5.7.8 Demonstrate knowledge of complex patterns which occur in the environment and in works of art (e.g., grid, Fibonacci patterns, fractals, tessellations) | VA.5.8.7 Demonstrate knowledge of complex patterns which occur in the environment and in works of art (e.g., grid, radial, alternating, Fibonacci patterns, fractals, tessellations) |
| | VA.5.5.8 Recognize visual rhythm in works of art (e.g., alternating, progressive, directional, spatial, Op Art) | VA.5.6.8 Demonstrate various types of movement and rhythm in works of art (e.g., actual movement, recorded action) | VA.5.7.9 Demonstrate various types of movement and rhythm within works of art (e.g., compositional movement) | VA.5.8.8 Demonstrate various types of movement and rhythm within works of art (e.g., illusion, flowing, alternating, progressive, unexpected) |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| <i>Principles of Design</i> | VA.5.5.9 Demonstrate knowledge of <i>proportion and scale</i> (e.g., still life, landscape) | VA.5.6.9 Demonstrate knowledge of <i>proportion and scale</i> (e.g., exaggerated <i>proportions</i> , caricature, cartooning) | VA.5.7.10 Explain the impact of <i>proportion and scale</i> in works of art (e.g., <i>architectural renderings</i> , blueprints) | VA.5.8.9 Analyze the use of <i>proportion and scale</i> in works of art (e.g., figurative, facial, architecture) |
| | VA.5.5.10 Recognize <i>asymmetrical balance</i> | VA.5.6.10 Distinguish among types of <i>balance</i> (e.g., <i>symmetrical, asymmetrical, radial</i>) | VA.5.7.11 Categorize different types of <i>balance</i> in works of art and in the <i>environment</i> | VA.5.8.10 Demonstrate an understanding of different types of <i>balance</i> used to communicate feelings and ideas in works of art |
| | VA.5.5.11 Recognize <i>harmony and unity</i> in works of art | VA.5.6.11 Locate <i>harmony and unity</i> in works of art | VA.5.7.12 Identify the use of the <i>elements of art</i> to unify a work of art | VA.5.8.11 Identify the use of the <i>elements of art</i> to unify a work of art |
| | VA.5.5.12 Describe <i>variety</i> in a work of art | VA.5.6.12 Identify the <i>elements of art</i> used to create <i>variety</i> in a work of art | VA.5.7.13 Identify the <i>elements of art</i> used to create <i>variety</i> in a work of art | VA.5.8.12 Evaluate the effective use of <i>elements of art</i> to create <i>variety</i> in a work of art |
| | VA.5.5.13 Identify use of a <i>focal point</i> as a way to create <i>emphasis</i> in works of art | VA.5.6.13 Identify a variety of ways to create <i>emphasis</i> in works of art | VA.5.7.14 Examine the use of <i>contrast</i> to create <i>emphasis</i> in works of art | VA.5.8.13 Recognize ways to achieve <i>emphasis</i> (e.g., placement, <i>contrast</i> , detail, size, grouping) |

Strand: Visual Art
Standard 5: Foundations

Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations in the visual arts.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
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| | Grade 5 | Grade 6 | Grade 7 |
| Historical Foundations | <p>VA.5.5.14 Recognize the importance of art history in relation to the artistic process</p> <p>VA.5.5.15 Demonstrate an understanding for the various purposes for creating art (e.g., <i>aesthetic, functional, historical, cultural, therapeutic, social, enjoyment, careers, environmental</i>)</p> | <p>VA.5.6.14 Recognize the importance of art history in relation to the artistic process</p> <p>VA.5.6.15 Demonstrate an understanding for the various purposes for creating art (e.g., <i>aesthetic, functional, historical, cultural, therapeutic, social, enjoyment, careers, environmental</i>)</p> | <p>VA.5.7.15 Relate the importance of art history to the artistic process</p> <p>VA.5.7.16 Demonstrate an understanding for the various purposes for creating art (e.g., <i>aesthetic, functional, historical, cultural, therapeutic, social, enjoyment, careers, environmental</i>)</p> |
| Practices/Skill Development | <p>VA.5.5.16 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment</p> | <p>VA.5.6.16 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment</p> | <p>VA.5.7.17 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment</p> |
| | | | <p>VA.5.8.14 Research and analyze selected works of art and observe changes in media, styles, and techniques over time</p> <p>VA.5.8.15 Demonstrate an understanding for the various purposes for creating art (e.g., <i>aesthetic, functional, historical, cultural, therapeutic, social, enjoyment, careers, environmental</i>)</p> <p>VA.5.8.16 Demonstrate responsibility, conservation, and proper and safe use of tools, materials, and equipment</p> |

Strand: Visual Art

Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | |
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| | Grade 8 |
| Media and Processes (2-D) | Grade 5 |
| | VA.6.5.1 Practice <i>contour</i> and <i>gesture</i> drawings |
| | VA.6.5.2 Create light, medium, and dark <i>values</i> using wet and dry media |
| | VA.6.5.3 Create various surface qualities using any dry medium |
| | VA.6.5.4 Experiment with spatial relationships (e.g., <i>visual measurements</i> , figure, facial, linear perspective, drawings from <i>direct observation</i>) |
| | Grade 6 |
| | VA.6.6.1 Practice <i>contour</i> and <i>gesture</i> drawings |
| | VA.6.6.2 Create light, medium, and dark <i>values</i> using wet and dry media |
| VA.6.6.3 Create various surface qualities using any wet medium | |
| VA.6.6.4 Experiment with spatial relationships (e.g., <i>visual measurements</i> , figure, facial, linear perspective, drawings from <i>direct observation</i>) | |
| Grade 7 | |
| VA.6.7.1 Render <i>contour</i> and <i>gesture</i> drawings as preliminary <i>sketches</i> or as finished products | |
| VA.6.7.2 Create a full range of <i>value</i> using wet and dry media (e.g., cross-hatching, hatching, stippling) | |
| VA.6.7.3 Create various surface qualities using any medium | |
| VA.6.7.4 Apply the knowledge of spatial relationships to create a work of art (e.g., <i>visual measurements</i> , figure, facial, linear perspective, drawings from <i>direct observation</i>) | |
| Grade 8 | |
| VA.6.8.1 Render <i>contour</i> and <i>gesture</i> drawings as preliminary <i>sketches</i> or as finished products | |
| VA.6.8.2 Create a work of art from direct observation using <i>gradation</i> in wet and dry media | |
| VA.6.8.3 Simulate various surface qualities from <i>direct observation</i> in any medium | |
| VA.6.8.4 Apply the knowledge of spatial relationships to create a work of art (e.g., <i>visual measurements</i> , figure, facial, linear perspective, drawings from <i>direct observation</i>) | |

Strand: Visual Art

Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Media and Processes (2-D) | <p>VA.6.5.5 Use a transfer method to replicate an image (e.g., light box, window, opaque projector, tracing paper, graphite, grid, <i>non-measured grid</i>)</p> <p>VA.6.5.6 Experiment with mixing color in wet and/or dry media to create a desired effect</p> <p>VA.6.5.7 Demonstrate a <i>printmaking</i> process to produce images using a <i>subtractive method</i> (e.g., Styrofoam, vegetable, sponge, eraser)</p> | <p>VA.6.6.5 Use a transfer method to replicate an image (e.g., light box, window, opaque projector, tracing paper, graphite, grid, <i>non-measured grid</i>)</p> <p>VA.6.6.6 Practice mixing color in wet and/or dry media to reflect local color of an observed object</p> <p>VA.6.6.7 Demonstrate a <i>printmaking</i> process to produce images using an <i>additive method</i> (e.g., Styrofoam, cardboard, found objects, string)</p> | <p>VA.6.7.5 Use a transfer method to replicate an image (e.g., light box, window, opaque projector, tracing paper, graphite, grid, <i>non-measured grid</i>)</p> <p>VA.6.7.6 Mix color in wet and/or dry media to apply <i>color theory</i> in observational situations or to solve design problems</p> <p>VA.6.7.7 Demonstrate a <i>printmaking</i> process to produce images (e.g., <i>monoprint</i>, <i>collagraph</i>, linoleum, wood)</p> | <p>VA.6.8.5 Use a transfer method to replicate an image (e.g., light box, window, opaque projector, tracing paper, graphite, grid, <i>non-measured grid</i>)</p> <p>VA.6.8.6 Mix color in wet and/or dry media to apply <i>color theory</i> in observational situations or to solve design problems</p> <p>VA.6.8.7 Demonstrate a <i>printmaking</i> process to produce images (e.g., <i>monoprint</i>, <i>collagraph</i>, linoleum, wood, <i>drypoint</i>)</p> |
| Media and Processes (3-D) | <p>VA.6.5.8 Produce a 3-D project using <i>principles of design</i></p> <ul style="list-style-type: none"> • <i>low relief</i> sculpture (e.g., clay, copper, foil, plaster, fabric, cardboard, paper, found objects) | <p>VA.6.6.8 Produce a 3-D project using <i>principles of design</i></p> <ul style="list-style-type: none"> • <i>additive methods</i> to produce <i>sculpture in-the-round</i> or <i>relief</i> (e.g., clay, papier-mâché, found objects, cardboard, wire) | <p>VA.6.7.8 Produce a 3-D project using <i>principles of design</i></p> <ul style="list-style-type: none"> • <i>subtractive methods</i> to produce <i>sculpture in-the-round</i> or <i>relief</i> (e.g., clay, plaster, soap, foam, wood) | <p>VA.6.8.8 Produce a 3-D project using <i>principles of design</i></p> <ul style="list-style-type: none"> • <i>additive</i> and/or <i>subtractive methods</i> to produce <i>sculpture in-the-round</i> or <i>relief</i> (e.g., carving, casting, modeling, assemblage) |

Strand: Visual Art

Standard 6: Creative Processes

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Other Media/Mixed Media | <p>VA.6.5.9 Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i>, <i>collage</i>, <i>calligraphy</i>, technology, photography)</p> | <p>VA.6.6.9 Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i>, <i>collage</i>, <i>calligraphy</i>, technology, photography)</p> | <p>VA.6.7.9 Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i>, <i>collage</i>, <i>calligraphy</i>, technology, photography)</p> | <p>VA.6.8.9 Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i>, <i>collage</i>, <i>calligraphy</i>, technology, photography)</p> |
| Artistic Expression/ Creative Concepts | <p>VA.6.5.10 Produce artwork that involves problem solving (e.g., reflection, revision, brainstorming, practice, drafts, <i>sketches</i>, models)</p> <p>VA.6.5.11 Select subject matter, symbols, and/or ideas to communicate meaning</p> <p>VA.6.5.12 Use a variety of stimuli to produce a work of art that promotes dialogue (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future)</p> | <p>VA.6.6.10 Produce artwork that involves problem solving (e.g., reflection, revision, brainstorming, practice, drafts, <i>sketches</i>, models)</p> <p>VA.6.6.11 Select subject matter, symbols, and/or ideas to communicate meaning</p> <p>VA.6.6.12 Use a variety of stimuli to produce a work of art that promotes dialogue (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future)</p> | <p>VA.6.7.10 Produce artwork that involves problem solving (e.g., reflection, revision, brainstorming, practice, drafts, <i>sketches</i>, models)</p> <p>VA.6.7.11 Select subject matter, symbols, and/or ideas to communicate meaning</p> <p>VA.6.7.12 Use a variety of stimuli to produce a work of art that promotes dialogue (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future)</p> | <p>VA.6.8.10 Produce artwork that involves problem solving (e.g., reflection, revision, brainstorming, practice, drafts, <i>sketches</i>, models)</p> <p>VA.6.8.11 Select subject matter, symbols, and/or ideas to communicate meaning</p> <p>VA.6.8.12 Use a variety of stimuli to produce a work of art that promotes dialogue (e.g., local and diverse cultures, styles, periods of art, global issues, past, present, future)</p> |

Strand: Visual Art

Standard 6: Creative Processes:

Students shall demonstrate creativity using a wide variety of media, techniques, processes, and tools to develop expressive works of art and design.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Artistic Expression/ Creative Concepts | VA.6.5.13 Create artwork that communicates personal observations and life experiences (e.g., self-identity, ideas, emotions, moods, relationships) | VA.6.6.13 Create artwork that communicates personal observations and life experiences (e.g., self-identity, ideas, emotions, moods, relationships) | VA.6.7.13 Create artwork that communicates personal observations and life experiences (e.g., self-identity, ideas, emotions, moods, relationships) | VA.6.8.13 Create artwork that communicates personal observations and life experiences (e.g., self-identity, ideas, emotions, moods, relationships) |
| | VA.6.5.14 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.6.14 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.7.14 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) | VA.6.8.14 Produce artwork inspired by or connected to content from other disciplines (e.g., social studies, literacy, performing arts, science, math) |
| | VA.6.5.15 Engage in group interaction to produce a <i>collaborative</i> work of art | VA.6.6.15 Engage in group interaction to produce a <i>collaborative</i> work of art | VA.6.7.15 Engage in group interaction to produce a <i>collaborative</i> work of art | VA.6.8.15 Engage in group interaction to produce a <i>collaborative</i> work of art |
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Strand: Visual Art

Standard 7: Reflections and Responses

Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 8 | | | |
| Historical/ Multicultural/ Global Perspectives | <p>VA.7.5.1 Reflect upon historical connections between the artwork of self and others</p> <p>VA.7.5.2 Examine the styles and historical periods of art throughout time</p> <p>VA.7.5.3 Examine ways the physical <i>environment</i> affects visual art and the ways visual art affects the <i>environment</i> (e.g., conservation, recycling, emerging concerns)</p> | <p>VA.7.6.1 Reflect upon historical connections between the artwork of self and others</p> <p>VA.7.6.2 Examine the styles and historical periods of art throughout time</p> <p>VA.7.6.3 Examine ways the physical <i>environment</i> affects visual art and the ways visual art affects the <i>environment</i> (e.g., conservation, recycling, emerging concerns)</p> | <p>VA.7.7.1 Evaluate historical connections between the artwork of self and others (e.g., written or verbal response)</p> <p>VA.7.7.2 Examine the styles and historical periods of art throughout time</p> <p>VA.7.7.3 Communicate ways that the physical <i>environment</i> affects visual art and the ways visual art affects the <i>environment</i> (e.g., conservation, recycling, emerging concerns)</p> | <p>VA.7.8.1 Evaluate historical connections between the artwork of self and others (e.g., written or verbal response)</p> <p>VA.7.8.2 Examine the styles and historical periods of art throughout time</p> <p>VA.7.8.3 Communicate ways that the physical <i>environment</i> affects visual art and the ways visual art affects the <i>environment</i> (e.g., conservation, recycling, emerging concerns)</p> |
| | <p>VA.7.5.4 Apply methods for <i>art criticism</i> (e.g., describe, analyze, interpret, judge)</p> | <p>VA.7.6.4 Apply methods for <i>art criticism</i> (e.g., describe, analyze, interpret, judge)</p> | <p>VA.7.7.4 Apply methods for <i>art criticism</i> (e.g., describe, analyze, interpret, judge)</p> | <p>VA.7.8.4 Utilize <i>art criticism</i> and <i>aesthetic theories</i> to discuss art (e.g., describe, analyze, interpret, judge, <i>imitationalism, formalism, emotionalism</i>)</p> |
| | <p><i>Art Criticism</i></p> | | | |

Strand: Visual Arts
Standard 7: Reflections and Responses

Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | |
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| | Grade 8 |
| Technologies/ Media | <p>VA.7.8.5 Analyze ways media reflects contemporary culture and art across the globe (e.g., comic books, graphic novels, blogs, commercials, photography, video)</p> |
| | <p>Grade 7</p> <p>VA.7.7.5 Examine ways media reflects contemporary culture and art across the globe (e.g., comic books, graphic novels, blogs, commercials, photography, video)</p> |
| | <p>Grade 6</p> <p>VA.7.6.5 Discuss ways media reflects contemporary culture and art across the globe (e.g., comic books, graphic novels, blogs, commercials, photography, video)</p> |
| Portfolios/Exhibits | <p>VA.7.5.5 Discuss ways media reflects contemporary culture and art across the globe (e.g., comic books, graphic novels, blogs, commercials, photography, video)</p> |
| | <p>Grade 5</p> <p>VA.7.5.6 Participate in the process of exhibiting artwork (e.g., select, plan, display, judge, promote)</p> |
| | <p>Grade 6</p> <p>VA.7.6.6 Participate in the process of exhibiting artwork (e.g., select, plan, display, judge, promote)</p> |
| | <p>Grade 7</p> <p>VA.7.7.6 Participate in the process of exhibiting artwork (e.g., select, plan, display, judge, promote, install, attend)</p> |
| | <p>Grade 8</p> <p>VA.7.8.6 Participate in the process of exhibiting artwork (e.g., select, plan, display, judge, promote, install, attend)</p> |
| | <p>VA.7.7.7 Develop a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques)</p> |
| | <p>VA.7.6.7 Develop a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques)</p> |
| | <p>VA.7.5.7 Develop a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques)</p> |
| | <p>VA.7.8.7 Develop a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques)</p> |

Glossary for K-8 Fine Arts Curriculum Framework

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| AB | A musical plan that has two different parts or sections (binary) |
| ABA | A musical plan that has three sections, with first and last sections the same; the middle section is different (ternary) |
| Accelerando | Gradually get faster |
| Accidental | A symbol used to raise (sharp) or lower (flat) a <i>pitch</i> or to cancel (natural) a previous sign |
| Accompaniment | A musical background that supports a principal part |
| Actual texture | <i>Texture</i> of real or authentic objects; the way a surface of a real object feels to the sense of touch |
| Adagio | Leisurely, slow <i>tempo</i> |
| Additive method | A sculptural technique or process of <i>modeling</i> ; adding, combining, or building up materials |
| Aesthetic | The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things |
| Aesthetic theories | Various ideologies used to study the nature and value of art |
| Aesthetics | The philosophical study of the nature and value of works of art and how people respond to it with their senses, intellect, and emotions; synonym for the philosophy of art |
| Allegro | Fast, lively <i>tempo</i> |
| Alternating | A <i>pattern</i> that occurs when different elements in a work of art repeat themselves in a predictable order |
| Analogous | <i>Colors</i> that are next to each other on the color wheel, with one hue in common |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Architectural renderings | Drawings of architectural structures |
| Arrange | To alter a <i>composition</i> |
| Art criticism | Describing, analyzing, interpreting, and judging a work of art |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Artistic expression | Ways artists communicate ideas and feelings |
| Assemblage | A 2-D or 3-D artistic composition made by combining various objects; an <i>additive method</i> |
| Asymmetrical | A type of <i>balance</i> in which the parts are unequal in size, shape, etc., but still produce a <i>balanced</i> visual weight or <i>emphasis</i> ; another name for informal <i>balance</i> |
| Balance | A visual weight; a <i>principle of design</i> in which the <i>elements of art</i> are arranged to create a feeling of stability or the impression of equal weight or importance; Three types of <i>balance</i> are <i>symmetrical</i> (formal), <i>asymmetrical</i> (informal), and radial. |
| Bar line | The vertical line drawn through a <i>staff</i> to define a measure |
| Bass clef | A <i>symbol</i> used to denote <i>pitches</i> below middle C |
| Beat | The repeating pulse of the music |
| Blues | A basic <i>jazz</i> style with a predictable chord structure |
| Body percussion | Clapping, tapping, snapping, or other percussive sounds made with hands, feet, or other body parts |

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| Call and response | A musical <i>form</i> in which a part of the <i>melody</i> (call) is followed by an answer (response) |
| Calligraphy | The art of beautiful and/or expressive writing |
| Calling voices | Shouting or outside voices |
| Carving | A sculptural technique in which a tool is used to cut away materials to create a desired <i>form</i> |
| Casting | A sculptural technique in which a liquid is poured into a mold and hardens into a <i>form</i> |
| Center of interest | The visual <i>focal point</i> of an artwork; that part of a composition that is first to attract attention; an area of dominance in an artwork |
| Classical | A musical period around 1750–1830 |
| Classroom instruments | Instruments generally found in a music class (e.g., simple percussion, recorders, barred instruments, keyboards) |
| Coda | A short section added at the end of a piece |
| Collaborative methods | Processes or methods by which artwork is created by more than one person |
| Collaborative work | Art created by more than one person |
| Collage | Artwork made by attaching various materials to a surface; to put together |
| Collagraph | A print made from a printing plate of a <i>low relief collage</i> |
| Color | An <i>element of art</i> produced by light of various wavelengths; spectral when arranged in order of wavelength |
| Color juxtaposition | A <i>color theory</i> in which two or more <i>colors</i> are placed side by side |
| Color schemes | Plans for organizing <i>colors</i> , which include <i>monochromatic, analogous, complementary, triad, split complimentary</i> , warm, and cool |
| Color theory | The study of spectral <i>colors</i> and their interrelationships |
| Complementary | <i>Colors</i> that are directly opposite on the color wheel such as red and green, and when used near each other, create optical vibrations, or when mixed together will tend to subdue intensities and produce a grayed hue |
| Compose | To create music |
| Composition | A musical creation |
| Compositional movement | The look and feeling of action guiding the viewer’s eyes throughout a work of art |
| Compound meter | <i>Beat</i> divisible by three rather than two |
| Contour | The outside edge or outline of shapes that define the outer and inner edges and surfaces of objects or figures; A <i>contour line</i> is a <i>line</i> that defines the edges and surface ridges of an object and gives an object its <i>shape</i> and volume. A <i>contour drawing</i> is a continuous <i>line</i> that follows the outline and other visible edges of a mass, figure, or object. Blind <i>contour</i> refers to a drawing using one continuous <i>line</i> made by looking at the object only, not at the drawing surface. |
| Contrast | Differences; juxtaposition of dissimilar elements in a work of art |
| Counter melodies | Secondary <i>melodies</i> sung against principal themes |
| Crescendo | Gradually get louder |
| Cross cultural | <i>Genres</i> of music from different cultures that fuse to form a new <i>genre</i> |
| Cumulative songs | Songs that include a consistent <i>melody</i> with additive lyrics |
| Cut time | Music performed twice as fast as the <i>notes</i> written |
| Da capo (D.C.) | Term indicating that the piece is to be repeated from the beginning |
| Dal segno (D.S.) | Term indicating that the piece is to be repeated beginning at the sign |
| Decrescendo | Gradually get softer |

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| Direct observation | Looking at real life and actual objects to create art |
| Directional | <i>Line</i> that refers to actual or implied <i>movement</i> , or to an angle or a point of view; may provide structure and basic organization for a drawing |
| Double bar line | Two lines vertically drawn through a <i>staff</i> indicating the end of a section or piece |
| Drypoint | A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; <i>lines</i> and tones in the printed image often have a velvety appearance |
| Duple meter | <i>Beats</i> per measure divisible by two |
| Dynamic | Loudness or softness of sound |
| Elements of art | The basic visual tools artists use to create a work of art: <i>line, shape, form, texture, color, value, and space</i> |
| Emotionalism | An <i>aesthetic theory</i> that places emphasis on the viewer's feelings, moods, or emotions in response to a work of art |
| Emphasis | A <i>principle of design</i> that can be achieved through placement, <i>contrast</i> , size, etc.; the special attention or importance given to one part or element in an artwork |
| Ensemble | Group of two or more |
| Environment | Natural or man-made surroundings |
| Environmental | Relating to the <i>environment</i> |
| Environmental sounds | Sounds found naturally or from a man-made source that are not music based |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Exhibit | To show or display artwork |
| Exhibiting | Showing or displaying artwork |
| Expression | Referring to <i>dynamics, tempo, and articulation</i> in a <i>composition</i> |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art |
| Fermata | A <i>symbol</i> used to indicate a hold beyond the given value; also called bird's eye |
| Fiber arts | Artwork created from any threadlike, fiber material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dying, basket weaving, lace making, sewing) |
| Fibonacci patterns | An arithmetic sequence (1, 1, 2, 3, 5, 8, 13, 21, . . .) formed by adding the previous two numbers; These numbers correlate to patterns found in nature (e.g., nautilus shell, pine cone, pineapple) |
| First and second endings | Different endings for repeated sections of a <i>composition</i> |
| Focal point | A specific area or point of convergence that draws the viewer's attention first |
| Folk music | Music that is passed orally from generation to generation |
| Form (art) | An <i>element of art</i> that is 3-D, and, therefore, includes the dimensions of height, width, and depth |
| Form (music) | The overall plan of a piece of music (e.g., <i>AB, ABA, rondo</i>) |
| Formalism | An <i>aesthetic theory</i> that places an emphasis on the <i>elements of art</i> and <i>principles of design</i> |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Found sounds | Non-traditional sound sources for making music (e.g., trash cans, brooms) |
| Fractals | A geometrical figure that grows by repeating itself in a decreasing <i>scale</i> |
| Functional | Artwork that has an intended purpose other than <i>aesthetic</i> beauty |
| Genres | <i>Styles</i> , categories, classes, or types of music |

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| Gesture | An exercise in art education commonly used a warm-up; A <i>gesture line</i> refers to a line made with loose movements, using the large muscles of the arm rather than with the small muscles of the hand and wrist. A <i>gesture drawing</i> refers to a drawing done quickly to capture <i>movement</i> . |
| Gradation | Any way of combining <i>elements of art</i> by using a series of changes in those elements (e.g., dark to light values, large to small shapes, rough to smooth <i>textures</i>) |
| Grand staff | The combination of <i>bass</i> and <i>treble staves</i> |
| Grave | Serious |
| Harmonies (music) | Two or more different <i>tones</i> sounding at the same time |
| Harmony (art) | A <i>principle of design</i> that refers to a way of combining <i>elements of art</i> to accent their similarities and to bind the picture parts into a whole |
| Heritage | Traditions handed down from one generation to another |
| Icons | Pictorial representations |
| Imitationalism | An <i>aesthetic theory</i> that places emphasis on realistic representation |
| Imitative forms | Repetitive structures of similar <i>pitch</i> patterns with different entrances |
| Implied | Suggested or perceived, but not actually present; <i>Implied line</i> refers to the way objects or a series of points are arranged to produce the effect of seeing a <i>line</i> in a work when a <i>line</i> is not actually present, such as a series of dots that are perceived as a <i>line</i> . <i>Implied texture</i> refers to a <i>texture</i> in a work that is perceived by the viewer but has no physical form, such as a drawing of rough bark; the way a surface appears to feel; a <i>texture</i> which can be seen but not felt; see <i>visual</i> |
| Improvise | To create spontaneously |
| Interdisciplinary | Involving two or more academic disciplines |
| Intermediate | A <i>color</i> produced by mixing a <i>primary color</i> and a <i>secondary color</i> ; see <i>tertiary</i> |
| Intervals | Distances between two or more <i>itches</i> |
| Jazz | An American musical style blending European and African influences |
| Key signatures | The sharp or flat signs placed at the beginning of a <i>composition</i> immediately after the clef sign, indicating its tonality |
| Leaps | Changes in <i>pitch</i> of a fourth or greater |
| Lento | Slow |
| Line | An <i>element of art</i> that refers to a mark on any surface; a moving point |
| Line characteristics | The way a <i>line</i> looks (e.g., direction, <i>texture</i> , size, degree of curve, length, width) |
| Listening | An active auditory experience |
| Low relief | A <i>relief</i> sculpture with slightly raised or indented areas from a flat surface |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half <i>steps</i> , beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, half step to tonic |
| Major tonalities | Related to <i>major scales</i> |
| Marbleizing | A technique used by floating a pigment on a liquid surface and transferring it to paper or another surface using painting techniques to simulate the appearance of marble |
| Marches | Military style |

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| Melodic | Related to <i>melody</i> |
| Melodic patterns | A specific grouping of <i>itches</i> used in teaching reading and writing music (e.g., sol-mi/5-3) |
| Melodies | Tunes; series of <i>itches</i> that moves up or down, or stays the same |
| Meter | A pattern of fixed <i>beats</i> as indicated by the <i>time signature</i> |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor scales | Has the same <i>tones</i> as the <i>major scale</i> , but uses the sixth <i>tone</i> of the <i>major scale</i> as its tonic, resulting in the following pattern: tonic, whole <i>step</i> , half <i>step</i> , whole <i>step</i> , half <i>step</i> , whole <i>step</i> , whole <i>step</i> to tonic |
| Minor tonalities | Related to <i>minor scales</i> |
| Mixed meter | Changing <i>meter</i> within the song |
| Modeling | Shaping clay or other pliable material by pinching, pulling, or other manipulation |
| Moderato | Moderate |
| Monochromatic | A <i>color scheme</i> that uses only one hue and the tints, tones, and shades of that hue |
| Monoprint | A print in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one-of-a-kind |
| Movement | A <i>principle of design</i> ; the way in which the <i>elements of art</i> are organized so that the viewer's eye is led through the work of art in a systematic way |
| Music therapy | Use of music to improve psychological, social, cognitive, and physical function |
| Musical texture | Layering of sounds by adding or subtracting voices or instruments |
| Nets | Geometric <i>patterns</i> used to create 3-D <i>forms</i> |
| Non-measured grid | A network of uniformly or randomly spaced intersecting <i>lines</i> |
| Non-western | Music and instruments of Asia, the Middle East, Africa, Pacific Islands; Non-European |
| Note | <i>Symbol</i> used to indicate <i>pitch</i> and duration |
| Octave | An <i>interval</i> spanning seven diatonic degrees or eleven half <i>steps</i> |
| Op Art | A twentieth-century style of art that uses the interaction of <i>colors, shapes, and patterns</i> with the picture plane to create images with the illusion of <i>movement and/or depth</i> |
| Ostinati | <i>Rhythm</i> or <i>melodic patterns</i> that repeat; plural form of <i>ostinato</i> |
| Partner songs | Different <i>melodies</i> performed at the same time |
| Pattern | The repetition of anything in a design (e.g., repetition of <i>shapes, lines, or colors</i>) |
| Pentatonic scale | A <i>scale</i> of five <i>tones</i> (e.g., C-D-E-G-A) |
| Performance | To play, sing, or move in formal or informal settings |
| Phrase | A musical sentence |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Pitch | The highness or lowness of a <i>tone</i> |
| Play parties | A traditional <i>a cappella</i> folk dance or game for young people in early rural America |
| Portfolio | A purposeful collection of an artist's own work |
| Presto | Fast |

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| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as <i>pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety</i> |
| Printmaking | Transferring an image from one prepared surface to another to produce one or more copies |
| Progressive | A <i>rhythm</i> created by a change in <i>pattern</i> or <i>line</i> that develops as it is repeated, such as large to small. |
| Proportion | A <i>principle of design</i> that may be described as the relationship between objects with respect to size, number, etc. |
| Question and answer | An <i>improvised</i> musical sentence with an <i>improvised</i> musical response |
| Radial | An organized <i>pattern</i> or design emanating from the center of a circular format; usually has <i>symmetrical</i> properties |
| Random | Occurring without an identifiable <i>pattern</i> |
| Refrain | Chorus; a repeated section after the verse |
| Relief | A sculptural technique in which the design is a raised surface on a flat background |
| Repeat sign | A <i>symbol</i> used to indicate a repetition of a section of music |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rest | Silence in music |
| Rhythm (art) | A <i>principle of design</i> that involves the repetition of the <i>elements of art</i> to create the illusion of <i>movement</i> or a visual beat or <i>tempo</i> ; Types of <i>rhythm</i> include regular, <i>alternating, progressive, flowing, and random</i> . |
| Rhythmic | In art, related to <i>rhythm</i> ; in music, related to <i>rhythms</i> |
| Rhythmic patterns | A specific grouping of <i>rhythms</i> used in teaching, reading, and writing music |
| Rhythms (music) | Patterns of long and short sounds and silences in music |
| Ritardando | Gradually get slower |
| Rondo | A musical <i>form</i> in which a section is repeated with contrasting sections in between (e.g., ABACA) |
| Rounds | A process in which all sing the same <i>melody</i> but start at different times |
| Scale | Relative size, or ratio, of an object as compared to others of its kind, to different objects, to its <i>environment</i> , or to the human figure; ratio of an object as related to other parts of the same object |
| Sculpture in-the-round | Freestanding sculpture meant to be seen from all sides |
| Shape | An <i>element of art</i> that refers to an enclosed <i>space</i> that is 2-D, or flat, and, therefore, limited to the dimensions of length and width |
| Sketch | Marks done quickly to record ideas or impressions; <i>Sketch</i> drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. <i>Sketch lines</i> refer to <i>lines</i> drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation |
| Skips | Changes in <i>pitch</i> of a major or minor third |
| Solo | One voice or instrument |
| Space | An <i>element of art</i> that refers to an area surrounding objects or figures, both positive and negative |
| Split complementary | One hue and the hues on each side of its complement on the color wheel |
| Staff | Lines and spaces upon which music is written |
| Steps | <i>Intervals</i> of a second |
| Style | A characteristic of a particular period, person, or group of people that makes genres of unique (e.g., folk, symphony) |
| Subtractive method | A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product |
| Symbols | Signs |

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| Symmetrical | An equilibrium created by identical parts that are equally distributed on either side of a real or imaginary central axis in mirror-like repetition |
| Symphony | A large <i>composition</i> for orchestra |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or off <i>beat</i> |
| Tactile texture | A <i>texture</i> that can be felt by touch |
| Tempi | Speeds of the <i>beat</i> ; plural for <i>tempo</i> |
| Tertiary | See <i>intermediate</i> |
| Tessellations | Artwork in which <i>shapes</i> are carefully placed into overall <i>patterns</i> so that there are no gaps or overlaps; In some cases, the <i>shapes</i> appear to interlock. |
| Texture | An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness) |
| Theme and variations | A <i>style of composition</i> that presents a basic theme, and then develops and alters the theme in successive statements |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Time signature | A <i>symbol</i> indicating how many <i>beats</i> are in a measure and which <i>note</i> gets the <i>beat</i> |
| Tones | Musical sound on specific <i>itches</i> |
| Trading cards | Small works of art to be exchanged and collected |
| Treble clef | A <i>symbol</i> used to denote <i>itches</i> above middle C |
| Triad | A <i>color scheme</i> based on any three <i>colors</i> spaced at equal distances apart on the color wheel |
| Triple meter | <i>Beats</i> per measure divisible by three |
| Triplets | <i>Rhythmic</i> groupings of three |
| Twelve-bar blues | A twelve-measure chord progression of I-I-I-I' IV-IV-I-I' V'-IV-I-I' |
| Two-line staff | An abbreviated <i>staff</i> used to facilitate the learning of lines and spaces |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Unity | A <i>principle of design</i> that can be achieved through the use of <i>elements of art</i> and other <i>principles of design</i> ; the coherence of a work that gives the viewer the feeling that all parts of a piece are working together to create a feeling of completeness or wholeness |
| Value | An <i>element of art</i> that refers to lightness or darkness |
| Variety | Diversity; a <i>principle of design</i> which utilizes the <i>elements of art</i> in complex relationships to create interest in a work of art |
| Verse | A repeated <i>melody</i> with a change in lyrics |
| Visual | See <i>implied</i> |
| Visual measurements | Techniques for approximating the size relationship of one object to another |
| Vivace | Very fast; lively |
| Vocal exploration | Technique to discover the voice and what it can do |
| Western | Music composed in the Western hemisphere |
| World music | Music of indigenous peoples |

Contributors

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5-8 Instrumental Performance

Fine Arts Curriculum Framework

Revised 2008

5-8 Instrumental Performance Fine Arts Curriculum Framework

| Strand | Content Standard |
|--------------------------|----------------------------------------------------------------------------------------------------|
| Music | |
| 1. Skills and Techniques | Students shall demonstrate and apply the essential skills and techniques to produce music. |
| 2. Creative Expression | Students shall demonstrate creative expression through music. |
| 3. Critical Analysis | Students shall listen to, analyze, describe, and evaluate a variety of music. |
| 4. Connections | Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

*Each grade level continues to address earlier Student Learner Expectations as needed and as they apply to more difficult text.

The 5-8 Instrumental Performance Fine Arts Curriculum Framework is designed as a sliding scale for schools that offer specific instrumental music classes taught by licensed instrumental music teachers. Schools offering specific instrumental music classes at the 5-8 level shall follow the 5-8 Instrumental Performance Fine Arts Curriculum Framework. This framework combines the 5-8 music strand of the required K-8 Fine Arts Curriculum Framework with specific student learning expectations in instrumental performance.

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | |
| Sing | <p>M.1.5.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in dynamic levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> • <i>countermelodies</i> | <p>M.1.6.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • 6 and 8 <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) | <p>M.1.7.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) | <p>M.1.8.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Play | <p>M.1.5.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> | <p>M.1.6.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • 6 and 8 <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part</i> lines, <i>twelve-bar blues</i>) | <p>M.1.7.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 4, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme</i> and <i>variations</i>, <i>three-part</i> lines) | <p>M.1.8.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Techniques | <p>M.1.5.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.5.4 Demonstrate and respond to simple conducting patterns</p> | <p>M.1.6.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.6.4 Interpret and respond to a conductor</p> | <p>M.1.7.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.7.4 Interpret and respond to a conductor</p> | <p>M.1.8.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.8.4 Interpret and respond to <i>artistic conducting</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | |
| Read | <p>M.1.5.5 Read</p> <ul style="list-style-type: none"> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempo</i> (e.g., <i>andante</i>, <i>moderato</i>) • more complex <i>melodic patterns</i> (e.g., do-re-mi-fa-sol-la-ti-d^o/1-2-3-4-5-6-7-8, <i>major scale</i>) • <i>dynamic</i> levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> level—<i>crescendo</i>, <i>decrescendo</i> • 3 and 4 <i>measures</i> <p>M.1.5.6 Identify <i>notes</i> written on the lines and spaces of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.6.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempo</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>melodic patterns</i> that include <i>accidentals</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • various <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) <p>M.1.6.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.7.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempo</i> (e.g., <i>grave</i>, <i>vivace</i>) • various <i>dynamic</i> levels • 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.7.6 Identify <i>notes</i> written on the lines and spaces of the <i>grand staff</i></p> | <p>M.1.8.5 Read</p> <ul style="list-style-type: none"> • <i>syncopation</i> • variety of <i>tempo</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.8.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>grand staff</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | |
| Read | <p>M.1.5.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • repeat sign • treble clef • bass clef • bar line and double bar line • time signatures • fermata • simple key signatures | <p>M.1.6.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • accidentals • first and second endings • da capo (D.C.) • dal segno (D.S.) • Coda | <p>M.1.7.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • additional key signatures • grand staff | <p>M.1.8.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • multiple key signatures within a composition |
| Notate | <p>M.1.5.8</p> <p>Notate</p> <ul style="list-style-type: none"> • eighth note and sixteenth note patterns • $\frac{3}{4}$ and $\frac{4}{4}$ time signatures | <p>M.1.6.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted quarter note followed by an eighth note or eighth rest • $\frac{2}{4}$ and $\frac{6}{8}$ time signature | <p>M.1.7.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted eighth note followed by a sixteenth note or sixteenth rest • $\frac{2}{2}$, or cut time, time signature | <p>M.1.8.8</p> <p>Notate</p> <ul style="list-style-type: none"> • syncopation |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Perform | <p>M.1.BI.1 Demonstrate characteristic sound using proper</p> <ul style="list-style-type: none"> • Posture • Breath support • Hand position • <i>Embouchure</i> • <i>Intonation</i> (e.g., ear, tuner, pitch center) <p>M.1.BI.2 Perform scales in concert pitch</p> <ul style="list-style-type: none"> • Bb • Eb • F • Chromatic: one octave, quarter notes | <p>M.1.II.1 Demonstrate characteristic sound using proper</p> <ul style="list-style-type: none"> • Posture • Breath support • Hand position • <i>Embouchure</i> • <i>Intonation</i> (e.g., ear, tuner, pitch center) • <i>Vibrato</i> when applicable <p>M.1.II.2 Perform scales in concert pitch</p> <ul style="list-style-type: none"> • Bb • Eb • F • Ab • C • a • g • d • Chromatic: one octave, eighth notes | <p>M.1.AI.1 Demonstrate characteristic sound at various <i>dynamic</i> levels using proper</p> <ul style="list-style-type: none"> • Posture • Breath support • Hand position • <i>Embouchure</i> • <i>Intonation</i> (e.g., ear, tuner, pitch center) • <i>Vibrato</i> when applicable <p>M.1.AI.2 Perform scales in concert pitch</p> <ul style="list-style-type: none"> • Bb • Eb • F • Ab • C • a • g • d • e • c • G • D • Db • Chromatic: one octave, triplet eighth notes |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Perform | <p>M.1.BI.3 Perform written <i>articulation</i> patterns (e.g., tfts, tsst, tsss)</p> <p>M.1.BI.4 Demonstrate proper instrument maintenance and hygiene procedures</p> <p>M.1.BI.5 Demonstrate proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills such as <i>lip slurs</i> for brass, <i>octaves</i>, <i>arpeggios</i>, <i>thirds</i>)</p> <p>M.1.BI.6 Demonstrate correct practice procedures (e.g., warm-up, trouble shooting, problem solving, counting strategies, <i>rhythm</i> techniques to increase skill and speed level)</p> <p>M.1.BI.7 <i>Sight-read</i> simple music</p> | <p>M.1.II.3 Perform written <i>articulation</i> patterns with increased <i>tempo</i> (e.g., tfts, tsst, tsss, ttst)</p> <p>M.1.II.4 Demonstrate proper instrument maintenance and hygiene procedures</p> <p>M.1.II.5 Demonstrate proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills – <i>lip slurs</i> (brass), <i>octaves</i>, <i>arpeggios</i>, <i>thirds</i>)</p> <p>M.1.II.6 Demonstrate correct practice procedures (e.g., warm-up, trouble shooting, problem solving, counting strategies, <i>rhythm</i> techniques to increase skill and speed level - slow-fast)</p> <p>M.1.II.7 <i>Sight-read</i> simple music</p> | <p>M.1.AI.3 Perform written <i>articulation</i> patterns with increased <i>tempo</i> (e.g., tfts, tsst, tsss, ttst, tsts)</p> <p>M.1.AI.4 Demonstrate proper instrument maintenance and hygiene procedures</p> <p>M.1.AI.5 Demonstrate proper warm-up procedure (e.g., breathing techniques, long-tones, flexibility skills – <i>lip slurs</i> (brass), <i>octaves</i>, <i>arpeggios</i>, <i>thirds</i>)</p> <p>M.1.AI.6 Demonstrate correct practice procedures (e.g., warm-up, trouble shooting, problem solving, counting strategies, <i>rhythm</i> techniques to increase skill and speed level)</p> <p>M.1.AI.7 <i>Sight-read</i> simple music</p> |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|------------------------|--------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Improvise</i> | M.2.5.1 <i>Improvise rhythmic variations on familiar melodies</i> | M.2.6.1 <i>Improvise rhythms, melodies, and/or accompaniments</i> | M.2.7.1 <i>Improvise using a variety of sound sources (e.g., computer, electronic sounds)</i> | M.2.8.1 <i>Improvise rhythmic and melodic variations in a given style and meter (e.g., reggae, blues)</i> |
| <i>Compose/Arrange</i> | M.2.5.2 <i>Compose a four-measure phrase</i> M.2.5.3 <i>Arrange familiar songs using musical expression</i> | M.2.6.2 <i>Compose a four-measure phrase with accompaniment</i> M.2.6.3 <i>Arrange familiar songs with accompaniment</i> | M.2.7.2 <i>Compose an original melodic line with accompaniment</i> M.2.7.3 <i>Arrange unfamiliar songs using musical expression</i> | M.2.8.2 <i>Compose an original song using various instruments</i> M.2.8.3 <i>Arrange unfamiliar songs with accompaniment</i> |
| <i>Movement</i> | M.2.5.4 <i>Respond to music through movement (e.g., traditional and improvised conducting patterns)</i> | M.2.6.4 <i>Respond to music through movement (e.g., create movement to outline musical form)</i> | M.2.7.4 <i>Respond to music through movement (e.g., create choreography to songs for performance)</i> | M.2.8.4 <i>Respond to music through movement (e.g., create a song along with movement to teach to younger students)</i> |

Strand: Creative Expression

Content Standard 2: Students shall demonstrate creative expression through music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
|---------|------------------------------------------------------------------------------|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| Perform | M.2.BI.1 Play selected <i>repertoire</i> with appropriate <i>dynamics</i> | M.2.II.1 Play selected <i>repertoire</i> with creative <i>expression</i> | M.2.AI.1 Play selected <i>repertoire</i> with creative <i>expression</i> and <i>artistic interpretation</i> |

Strand: Music

Content Standard 3: Critical Analysis

Students shall listen to, analyze, describe, and evaluate a variety of music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Listen/Analyze | <p>M.3.5.1 Identify musical instruments by sight and sound</p> <ul style="list-style-type: none"> • string • brass • woodwind • percussion • electronic <p>M.3.5.2 Recognize musical form</p> <ul style="list-style-type: none"> • <i>theme and variations</i> <p>M.3.5.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.6.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • brass • string • percussion • woodwind • electronic • vocal <p>M.3.6.2 Recognize musical <i>texture</i></p> <ul style="list-style-type: none"> • <i>solo</i> • small groups • large <i>ensemble</i> <p>M.3.6.3 Compare and contrast musical form</p> <ul style="list-style-type: none"> • popular and <i>imitative forms</i> • <i>twelve-bar blues</i> <p>M.3.6.4 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.6.5 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.7.1 Identify musical sounds</p> <ul style="list-style-type: none"> • electronic • non-traditional • <i>genres</i> (e.g., women's <i>ensemble</i>, men's <i>ensemble</i>) <p>M.3.7.2 Analyze various musical forms</p> <p>M.3.7.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.7.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.8.1 Distinguish musical sounds</p> <ul style="list-style-type: none"> • <i>western</i> and <i>non-western</i> • traditional and non-traditional • <i>cross cultural</i> <p>M.3.8.2 Analyze various musical forms</p> <p>M.3.8.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> |
| Evaluate | <p>M.3.5.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | | | |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | |
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| | Grade 8 |
| Historical/Cultural | <p>Grade 5</p> <p>M.4.5.1 Respond to music from various cultures, historical periods, and/or events (e.g., <i>world music, folk music, jazz, spirituals</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>Grade 6</p> <p>M.4.6.1 Respond to music from various cultures, historical periods, and/or events (e.g., popular, <i>Classical</i>)</p> <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | <p>Grade 7</p> <p>M.4.7.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching)</p> |
| Research | <p>M.4.5.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts (e.g., theatre, ballet) • between music and disciplines outside the arts (e.g., social studies) |
| | <p>M.4.6.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | <p>M.4.7.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | <p>M.4.8.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i>, researching)</p> |
| | <p>M.4.8.2 Identify connections</p> <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | <p>M.4.8.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy</i>, technology)</p> |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
| Perform | M.4.BI.1 Perform music from various cultures, historical periods, and/or events | M.4.II.1 Perform music from various cultures, historical periods, and/or events | M.4.AI.1 Perform music from various cultures, historical periods, and/or events |

Glossary for 5-8 Instrumental Performance Fine Arts Curriculum Framework

| | |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Accidental | A symbol used to raise (sharp) or lower (flat) a pitch or to cancel (natural) a previous sign |
| Accompaniment | A musical background that supports a principal part |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Arpeggios | Broken chords |
| Arrange | To alter a <i>composition</i> |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Artistic interpretation | An individual's perception of how a piece should be performed |
| Bar line | The vertical line drawn through a <i>staff</i> to define a measure |
| Bass clef | A <i>symbol</i> used to denote pitches below middle C |
| Beat | The repeating pulse of the music |
| Blues | A basic <i>jazz style</i> with a predictable chord structure |
| Body percussion | Clapping, tapping, snapping, or other percussive sounds made with hands, feet, or other body parts |
| Chromatic scale | A series of half steps |
| Classical | A musical period around 1750 - 1830 |
| Classroom instruments | Instruments generally found in a music class (e.g., simple percussion, recorders, barred instruments, keyboards) |
| Coda | A short section added at the end of a piece |
| Compose | To create music |
| Composition | A musical creation |
| Compound meter | <i>Beat</i> divisible by three rather than two |
| Concert pitch | The pitch that non-transposing instruments play |
| Countermelodies | Secondary <i>melodies</i> sung against principal themes |
| Crescendo | Gradually get louder |
| Cross cultural | <i>Genres</i> of music from different cultures that fuse to form a new <i>genre</i> |
| Cut time | Music performed twice as fast as the notes written |
| Da capo (D.C.) | Term indicating that the piece is to be repeated from the beginning |
| Dal segno (D.S.) | Term indicating that the piece is to be repeated beginning at the sign |
| Decrescendo | Gradually get softer |
| Double bar line | Two lines vertically drawn through a <i>staff</i> indicating the end of a section or piece |
| Dynamic | Loudness or softness of sound |
| Embouchure | Mouth and lip formation used to play a wind instrument |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Expression | Referring to <i>dynamics, tempo, and articulation</i> in a <i>composition</i> |

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| Fermata | A <i>symbol</i> used to indicate a hold beyond the given value; also called bird's eye |
| First and second endings | Different endings for repeated sections of a <i>composition</i> |
| Folk music | Music that is passed orally from generation to generation |
| Form | The overall plan of a piece of music (e.g., <i>AB, ABA, rondo</i>) |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Found sounds | Non-traditional sound sources for making music (e.g., trash cans, brooms) |
| Genres | <i>Styles</i> , categories, classes, or types of music |
| Grand staff | The combination of <i>bass</i> and <i>treble staves</i> |
| Grave | Serious |
| Harmonies | Two or more different tones sounding at the same time |
| Imitative forms | Repetitive structures of similar pitch patterns with different entrances |
| Improvise | To create spontaneously |
| Intervals | Distances between two or more pitches |
| Intonation | Degree of accuracy in which pitches are in tune |
| Jazz | An American musical <i>style</i> blending European and African influences |
| Key signatures | The sharp or flat signs placed at the beginning of a <i>composition</i> immediately after the clef sign, indicating its tonality |
| Lento | Slow |
| Lip slurs | Moving smoothly between two <i>notes</i> |
| Listening | An active auditory experience |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, half step, half step to tonic |
| Major tonalities | Related to <i>major scales</i> |
| Melodic | Related to <i>melody</i> |
| Melodic patterns | A specific grouping of pitches used in teaching reading and writing music (e.g., sol-mi/5-3) |
| Melodies | Tunes; series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed <i>beats</i> as indicated by the <i>time signature</i> |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor tonalities | Related to <i>minor scales</i> |
| Mixed meter | Changing <i>meter</i> within the song |
| Moderato | Moderate |
| Music therapy | Use of music to improve psychological, social, cognitive, and physical function |
| Musical texture | Layering of sounds by adding or subtracting voices or instruments |
| Non-western | Music and instruments of Asia, the Middle East, Africa, Pacific Islands; Non-European |
| Note | <i>Symbol</i> used to indicate pitch and duration |

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| Octave | An <i>interval</i> spanning seven diatonic degrees or eleven half steps |
| Performance | To play, sing, or move in formal or informal settings |
| Phrase | A musical sentence |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Pitch center | The place or point of being exactly in tune |
| Presto | Fast |
| Repeat sign | A <i>symbol</i> / used to indicate a repetition of a section of music |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rest | Silence in music |
| Rhythmic | Related to <i>rhythm</i> |
| Rhythms | Patterns of long and short sounds and silences in music |
| Scales | Patterns of whole and half steps |
| Sight-read | Reading a piece of music without preparation |
| Solo | One voice or instrument |
| Staff | Lines and spaces upon which music is written |
| Style | A characteristic of a particular period, person, or group of people that makes genres of music unique (e.g., folk, symphony) |
| Symbols | Signs |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or off beat |
| Tempi | Plural for <i>tempo</i> |
| Tempo | Speed of the <i>beat</i> |
| Theme and variations | A <i>style of composition</i> that presents a basic theme, and then develops and alters the theme in successive statements |
| Thirds | Intervals of one-and-a-half or two steps |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Time signature | A <i>symbol</i> / indicating how many <i>beats</i> are in a measure and which <i>note</i> gets the <i>beat</i> |
| Treble clef | A <i>symbol</i> / used to denote pitches above middle C |
| Tuner | Device that assists with playing in tune |
| Twelve-bar blues | A twelve-measure chord progression of I-I-I-I' IV-IV-I-I' V'-IV-I-I' |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Vivace | Very fast; lively |
| Vocal exploration | Technique to discover the voice and what it can do |
| Western | Music <i>composed</i> in the Western hemisphere |
| World music | Music of indigenous peoples |

5-8 Vocal Performance

Fine Arts Curriculum Framework

Revised 2008

5-8 Vocal Performance Fine Arts Curriculum Framework

| Strand | Content Standard |
|--------------------------|----------------------------------------------------------------------------------------------------|
| Music | |
| 1. Skills and Techniques | Students shall demonstrate and apply the essential skills and techniques to produce music. |
| 2. Creative Expression | Students shall demonstrate creative expression through music. |
| 3. Critical Analysis | Students shall listen to, analyze, describe, and evaluate a variety of music. |
| 4. Connections | Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

*Each grade level continues to address earlier Student Learner Expectations as needed and as they apply to more difficult text.

The 5-8 Vocal Performance Fine Arts Curriculum Framework is designed as a sliding scale for schools that offer specific vocal music classes taught by licensed vocal music teachers. Schools offering specific vocal music classes at the 5-8 level shall follow the 5-8 Vocal Performance Fine Arts Curriculum Framework. This framework combines the 5-8 music strand of the required K-8 Fine Arts Curriculum Framework with specific student learning expectations in vocal performance.

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Sing | <p>M.1.5.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> • <i>countermelodies</i> | <p>M.1.6.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • 6 and 8 <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) | <p>M.1.7.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) | <p>M.1.8.1 Sing a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music
Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Play | <p>M.1.5.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • major <i>tonalities</i> • dynamic levels—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic</i> levels—<i>crescendo</i> and <i>decrescendo</i> • 3 and 4 <i>meters</i> | <p>M.1.6.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2 and 4 <i>meter</i> • 6 and 8 <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part</i> lines, <i>twelve-bar blues</i>) | <p>M.1.7.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • 2, 4, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme</i> and <i>variations</i>, <i>three-part</i> lines) | <p>M.1.8.2 Play a varied <i>repertoire</i> alone and with others</p> <ul style="list-style-type: none"> • steady <i>beat</i> • <i>syncopation</i> • variety of <i>tempi</i> • major and <i>minor tonalities</i> • various <i>dynamic</i> levels • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
| Techniques | <p>M.1.5.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.5.4 Demonstrate and respond to simple conducting patterns</p> | <p>M.1.6.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.6.4 Interpret and respond to a conductor</p> | <p>M.1.7.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.7.4 Interpret and respond to a conductor</p> | <p>M.1.8.3 Refine correct techniques</p> <ul style="list-style-type: none"> • <i>vocal exploration</i> • <i>found sounds</i> • <i>body percussion</i> • <i>classroom instruments</i> • posture—vocal and instrumental • <i>breathing</i> • <i>phrasing</i> • <i>articulation</i> <p>M.1.8.4 Interpret and respond to <i>artistic conducting</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
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| | Grade 5 | Grade 6 | Grade 7 | |
| Read | <p>M.1.5.5 Read</p> <ul style="list-style-type: none"> • eighth <i>note</i> and sixteenth <i>note</i> patterns • variety of <i>tempi</i> (e.g., <i>andante</i>, <i>moderato</i>) • more complex <i>melodic patterns</i> (e.g., do-re-mi-fa-sol-la-ti-d^o/1-2-3-4-5-6-7-8, <i>major scale</i>) • <i>dynamic levels</i>—<i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), and <i>fortissimo</i> (<i>ff</i>) • change in <i>dynamic level</i>—<i>crescendo</i>, <i>decrescendo</i> • 3 and 4 <i>measures</i> <p>M.1.5.6 Identify <i>notes</i> written on the lines and spaces of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.6.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted quarter <i>note</i> followed by an eighth <i>note</i> or eighth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>lento</i>, <i>presto</i>) • <i>melodic patterns</i> that include <i>accidentals</i> • various <i>dynamic levels</i> • 2 and 6 <i>meter</i> • 4 and 8 <i>meter</i> • various <i>forms</i> and <i>harmonies</i> (e.g., <i>two-part lines</i>, <i>twelve-bar blues</i>) <p>M.1.6.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>treble clef</i> and <i>bass clef</i></p> | <p>M.1.7.5 Read</p> <ul style="list-style-type: none"> • pattern of a dotted eighth <i>note</i> followed by a sixteenth <i>note</i> or sixteenth <i>rest</i> • variety of <i>tempi</i> (e.g., <i>grave</i>, <i>vivace</i>) • various <i>dynamic levels</i> • 2, or <i>cut time</i>, <i>meter</i> • more complex <i>forms</i> and <i>harmonies</i> (e.g., <i>theme and variations</i>, <i>three-part lines</i>) • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.7.6 Identify <i>notes</i> written on the lines and spaces of the <i>grand staff</i></p> | <p>M.1.8.5 Read</p> <ul style="list-style-type: none"> • <i>syncopation</i> • variety of <i>tempi</i> • various <i>dynamic levels</i> • <i>compound</i> and <i>mixed meter</i> • more complex <i>forms</i> and <i>harmonies</i> • the <i>intervals</i> within the <i>staff</i> (e.g., Major 6, Perfect 5, Perfect 4, Major 3, Major 2, <i>octave</i>) <p>M.1.8.6 Identify <i>notes</i> written on the lines, spaces, and ledger lines of the <i>grand staff</i></p> |

Strand: Music

Content Standard 1: Skills and Techniques

Students shall demonstrate and apply the essential skills and techniques to produce music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | | |
|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 | |
| Read | <p>M.1.5.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • repeat sign • treble clef • bass clef • bar line and double bar line • time signatures • fermata • simple key signatures | <p>M.1.6.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • accidentals • first and second endings • da capo (D.C.) • dal segno (D.S.) • Coda | <p>M.1.7.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • additional key signatures • grand staff | <p>M.1.8.7</p> <p>Apply knowledge of symbols and terms in reading music</p> <ul style="list-style-type: none"> • multiple key signatures within a composition |
| Notate | <p>M.1.5.8</p> <p>Notate</p> <ul style="list-style-type: none"> • eighth note and sixteenth note patterns • $\frac{3}{4}$ and $\frac{4}{4}$ time signatures | <p>M.1.6.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted quarter note followed by an eighth note or eighth rest • $\frac{2}{4}$ and $\frac{6}{8}$ time signature | <p>M.1.7.8</p> <p>Notate</p> <ul style="list-style-type: none"> • pattern of a dotted eighth note followed by a sixteenth note or sixteenth rest • $\frac{2}{2}$, or cut time, time signature | <p>M.1.8.8</p> <p>Notate</p> <ul style="list-style-type: none"> • syncopation |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Beginning Vocal | Intermediate Vocal | Advanced Vocal |
|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Perform | <p>M.1.BV.1 Sing correctly using appropriate <i>breath support</i> and control throughout the <i>vocal range</i></p> <p>M.1.BV.2 Explore the changing voice and vocal range through warm-ups and selected <i>repertoire</i></p> <p>M.1.BV.3 Sing a variety of vocal <i>repertoire</i> in <i>unison</i> at an appropriate level of difficulty alone or in groups</p> <p>M.1.BV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.BV.5 Sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.BV.6 Demonstrate through performance an understanding of the language of music</p> | <p>M.1.IV.1 Sing expressively with attention to <i>dynamics, phrasing, and articulation</i></p> <p>M.1.IV.2 Explore the changing voice and vocal range through warm-ups, breathing exercises, and selected <i>repertoire</i></p> <p>M.1.IV.3 Sing a variety of vocal <i>repertoire</i> in unison and <i>two-part</i> at an appropriate level of difficulty alone or in groups</p> <p>M.1.IV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.IV.5 Read and sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.IV.6 Demonstrate through performance an understanding of the language of music</p> | <p>M.1.AV.1 Sing expressively with attention to <i>blend, balance, dynamics, phrasing, and articulation</i></p> <p>M.1.AV.2 Explore the changing voice and expanding vocal range through warm-ups, breathing exercises, and appropriate <i>repertoire</i></p> <p>M.1.AV.3 Sing a variety of vocal <i>repertoire</i> in unison, <i>two-part</i>, and independent parts at an appropriate level of difficulty alone or in groups</p> <p>M.1.AV.4 Sing using proper <i>vocal technique</i></p> <p>M.1.AV.5 <i>Sight read</i> and sight sing appropriate <i>repertoire</i> written in <i>treble clef</i></p> <p>M.1.AV.6 Demonstrate through performance an understanding of the language of music</p> |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| | Grade 5 | Grade 6 | Grade 7 |
| Improvise | M.2.5.1 Improvise rhythmic variations on familiar melodies | M.2.6.1 Improvise rhythms, melodies, and/or accompaniments | M.2.7.1 Improvise using a variety of sound sources (e.g., computer, electronic sounds) |
| | M.2.8.1 Improvise rhythmic and melodic variations in a given style and meter (e.g., reggae, blues) | | |
| Compose/Arrange | M.2.5.2 Compose a four-measure phrase | M.2.6.2 Compose a four-measure phrase with accompaniment | M.2.7.2 Compose an original melodic line with accompaniment |
| | M.2.5.3 Arrange familiar songs using musical expression | M.2.6.3 Arrange familiar songs with accompaniment | M.2.7.3 Arrange unfamiliar songs using musical expression |
| | M.2.8.2 Compose an original song using various instruments | | |
| Movement | M.2.5.4 Respond to music through movement (e.g., traditional and improvised conducting patterns) | M.2.6.4 Respond to music through movement (e.g., create movement to outline musical form) | M.2.7.4 Respond to music through movement (e.g., create choreography to songs for performance) |
| | M.2.8.3 Arrange unfamiliar songs with accompaniment | | M.2.8.4 Respond to music through movement (e.g., create a song along with movement to teach to younger students) |

Strand: Music

Content Standard 2: Creative Expression

Students shall demonstrate creative expression through music.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|
| | Beginning Vocal | Intermediate Vocal | Advanced Vocal |
| Perform | M.2.BV.1 Sing selected <i>repertoire</i> with appropriate <i>dynamics</i> | M.2.IV.1 Sing selected <i>repertoire</i> with creative <i>expression</i> | M.2.AV.1 Sing selected <i>repertoire</i> with creative <i>expression</i> and <i>artistic interpretation</i> |

Strand: Music

Content Standard 3: Critical Analysis

Students shall listen to, analyze, describe, and evaluate a variety of music.

THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES.

| | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Listen/Analyze | <p>M.3.5.1 Identify musical instruments by sight and sound</p> <ul style="list-style-type: none"> • string • brass • woodwind • percussion • electronic <p>M.3.5.2 Recognize musical form</p> <ul style="list-style-type: none"> • <i>theme and variations</i> <p>M.3.5.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> | <p>M.3.6.1 Identify musical <i>timbre</i></p> <ul style="list-style-type: none"> • brass • string • percussion • woodwind • electronic • vocal <p>M.3.6.2 Recognize <i>musical texture</i></p> <ul style="list-style-type: none"> • <i>solo</i> • small groups • large <i>ensemble</i> <p>M.3.6.3 Compare and contrast musical form</p> <ul style="list-style-type: none"> • popular and <i>imitative forms</i> • <i>twelve-bar blues</i> <p>M.3.6.4 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.6.5 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.7.1 Identify musical sounds</p> <ul style="list-style-type: none"> • electronic • non-traditional • <i>genres</i> (e.g., women's <i>ensemble</i>, men's <i>ensemble</i>) <p>M.3.7.2 Analyze various musical forms</p> <p>M.3.7.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.7.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | <p>M.3.8.1 Distinguish musical sounds</p> <ul style="list-style-type: none"> • <i>western</i> and <i>non-western</i> • traditional and non-traditional • <i>cross cultural</i> <p>M.3.8.2 Analyze various musical forms</p> <p>M.3.8.3 Demonstrate appropriate <i>etiquette</i> as a performer and an observer</p> <p>M.3.8.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> |
| Evaluate | <p>M.3.5.4 Evaluate <i>performances</i> and <i>compositions</i> using a student-generated rubric</p> | | | |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | |
|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Grade 8 |
| Historical/Cultural | Grade 5 |
| | M.4.5.1 Respond to music from various cultures, historical periods, and/or events (e.g., <i>world music, folk music, jazz, spirituals</i>) <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | M.4.6.1 Respond to music from various cultures, historical periods, and/or events (e.g., popular, <i>Classical</i>) <ul style="list-style-type: none"> • <i>listening</i> • singing • moving • playing |
| | M.4.7.1 Investigate music from various cultures, historical periods, and/or events (e.g., singing, <i>listening</i> , researching) |
| Research | M.4.5.2 Identify connections <ul style="list-style-type: none"> • between music and the other fine arts (e.g., theatre, ballet) • between music and disciplines outside the arts (e.g., social studies) |
| | M.4.6.2 Identify connections <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | M.4.7.2 Identify connections <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | M.4.8.2 Identify connections <ul style="list-style-type: none"> • between music and the other fine arts • between music and disciplines outside the arts |
| | M.4.8.3 Research career opportunities in music (e.g., business, education, <i>performance, music therapy, technology</i>) |

Strand: Music
Content Standard 4: Connections

Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| THE GOAL FOR EACH STUDENT IS PROFICIENCY IN ALL REQUIREMENTS AT CURRENT AND PREVIOUS GRADES. | | | |
|----------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| | Beginning Instrumental | Intermediate Instrumental | Advanced Instrumental |
| Perform | M.4.BV.1 Sing music from various cultures, historical periods, and/or events | M.4.IV.1 Sing music from various cultures, historical periods, and/or events | M.4.AV.1 Sing music from various cultures, historical periods, and/or events |

Glossary for 5-8 Vocal Performance Fine Arts Curriculum Framework

| | |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Accidental | A symbol used to raise (sharp) or lower (flat) a pitch or to cancel (natural) a previous sign |
| Accompaniment | A musical background that supports a principal part |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Arrange | To alter a <i>composition</i> |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Artistic interpretation | An individual's perception of how a piece should be performed |
| Balance | The equalization of sounds |
| Bar line | The vertical line drawn through a <i>staff</i> to define a measure |
| Bass clef | A <i>symbol</i> used to denote pitches below middle C |
| Beat | The repeating pulse of the music |
| Blend | The melding of sounds within a group |
| Blues | A basic <i>jazz style</i> with a predictable chord structure |
| Body percussion | Clapping, tapping, snapping, or other percussive sounds made with hands, feet, or other body parts |
| Breath support | Controlled breathing technique to help produce a quality sound |
| Classical | A musical period around 1750 – 1830 |
| Classroom instruments | Instruments generally found in a music class (e.g., simple percussion, recorders, barred instruments, keyboards) |
| Coda | A short section added at the end of a piece |
| Compose | To create music |
| Composition | A musical creation |
| Compound meter | <i>Beat</i> divisible by three rather than two |
| Counter melodies | Secondary <i>melodies</i> sung against principal themes |
| Crescendo | Gradually get louder |
| Cross cultural | <i>Genres</i> of music from different cultures that fuse to form a new <i>genre</i> |
| Cut time | Music performed twice as fast as the notes written |
| Da capo (D.C.) | Term indicating that the piece is to be repeated from the beginning |
| Dal segno (D.S.) | Term indicating that the piece is to be repeated beginning at the sign |
| Decrescendo | Gradually get softer |
| Double bar line | Two lines vertically drawn through a <i>staff</i> indicating the end of a section or piece |
| Dynamic | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Expression | Referring to <i>dynamics, tempo, and articulation</i> in a <i>composition</i> |

| | |
|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Fermata | A <i>symbol</i> / used to indicate a hold beyond the given value; also called bird's eye |
| First and second endings | Different endings for repeated sections of a <i>composition</i> |
| Folk music | Music that is passed orally from generation to generation |
| Form | The overall plan of a piece of music (e.g., <i>AB, ABA, rondo</i>) |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Found sounds | Non-traditional sound sources for making music (e.g., trash cans, brooms) |
| Genres | <i>Styles</i> , categories, classes, or types of music |
| Grand staff | The combination of <i>bass</i> and <i>treble staves</i> |
| Grave | Serious |
| Harmonies | Two or more different tones sounding at the same time |
| Imitative forms | Repetitive structures of similar pitch patterns with different entrances |
| Improvise | To create spontaneously |
| Intervals | Distances between two or more pitches |
| Jazz | An American musical <i>style</i> /e blending European and African influences |
| Key signatures | The sharp or flat signs placed at the beginning of a <i>composition</i> immediately after the clef sign, indicating its tonality |
| Lento | Slow |
| Listening | An active auditory experience |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, half step, whole step, whole step, whole step, half step, half step to tonic |
| Major tonalities | Related to <i>major scales</i> |
| Melodic | Related to <i>melody</i> |
| Melodic patterns | A specific grouping of pitches used in teaching reading and writing music (e.g., sol-mi/5-3) |
| Melodies | Tunes; series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed <i>beats</i> as indicated by the <i>time signature</i> |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor tonalities | Related to <i>minor scales</i> |
| Mixed meter | Changing <i>meter</i> within the song |
| Moderato | Moderate |
| Music therapy | Use of music to improve psychological, social, cognitive, and physical function |
| Musical texture | Layering of sounds by adding or subtracting voices or instruments |
| Non-western | Music and instruments of Asia, the Middle East, Africa, Pacific Islands; Non-European |
| Note | <i>Symbol</i> / used to indicate pitch and duration |
| Octave | An <i>interval</i> spanning seven diatonic degrees or eleven half steps |

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| Performance | To play, sing, or move in formal or informal settings |
| Phrase | A musical sentence |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Presto | Fast |
| Repeat sign | A <i>symbol</i> used to indicate a repetition of a section of music |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rest | Silence in music |
| Rhythmic | Related to <i>rhythm</i> |
| Rhythms | Patterns of long and short sounds and silences in music |
| Sight-read | Reading a piece of music without preparation |
| Solo | One voice or instrument |
| Staff | Lines and spaces upon which music is written |
| Style | A characteristic of a particular period, person, or group of people that makes genres of music unique (e.g., folk, symphony) |
| Symbols | Signs |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or off beat |
| Tempo | Speeds of the <i>beat</i> ; plural for <i>tempo</i> |
| Theme and variations | A <i>style of composition</i> that presents a basic theme, and then develops and alters the theme in successive statements |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Time signature | A <i>symbol</i> indicating how many <i>beats</i> are in a measure and which <i>note</i> gets the <i>beat</i> |
| Treble clef | A <i>symbol</i> used to denote pitches above middle C |
| Twelve-bar blues | A twelve-measure chord progression of I-I-I' IV-IV-I-I V'-IV-I-I |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Unison | Singing or playing the same pitch |
| Vivace | Very fast; lively |
| Vocal exploration | Technique to discover the voice and what it can do |
| Vocal range | The range of <i>notes</i> that a singing voice can encompass |
| Vocal technique | Skills and methods used to produce a quality tone |
| Western | Music <i>composed</i> in the Western hemisphere |
| World music | Music of indigenous peoples |

Art I

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art I
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art I

Art I is a two-semester course designed to teach students to apply the elements of art and principles of design to the creative process. Art I students are expected to use a variety of media, techniques, processes, and tools to compose original works of art that demonstrate understanding of the elements of art and principles of design, awareness of aesthetic concerns, and the ability to communicate ideas through artwork. Students will critique and reflect on their artwork and the art of others. Students will exhibit artwork and will assemble portfolios that demonstrate successful completion of Art I student learning expectations. Art I is required by the Standards for Accreditation and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Foundations | <ol style="list-style-type: none"> 1. Students shall apply <i>elements of art</i> in artistic compositions. 2. Students shall apply <i>principles of design</i> in artistic compositions. 3. Students shall analyze historical and cultural aspects of art. |
| Creative Process | <ol style="list-style-type: none"> 4. Students shall create original works of art using a variety of media, techniques, processes, and tools. |
| Reflections/Responses | <ol style="list-style-type: none"> 5. Students shall reflect, evaluate, and respond to works of art. |

Strand: Foundations

Content Standard 1: Students shall apply *elements of art* in artistic compositions.

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| F.1.AI.1 | <p>Analyze <i>line</i></p> <ul style="list-style-type: none">• types of <i>line</i><ul style="list-style-type: none">○ <i>contour</i>○ <i>implied</i>○ <i>gesture</i>○ <i>sketch</i>○ <i>outline</i>○ <i>structural</i>○ <i>calligraphic</i>• quality of <i>line</i><ul style="list-style-type: none">○ <i>weight</i>○ <i>value</i>○ <i>expressive</i>○ <i>directional</i>○ media influences |
| F.1.AI.2 | <p>Differentiate between <i>shape</i> and <i>form</i></p> <ul style="list-style-type: none">• positive and negative• geometric and organic |
| F.1.AI.3 | <p>Demonstrate knowledge of <i>color theory</i></p> <ul style="list-style-type: none">• color wheel• <i>color</i> properties<ul style="list-style-type: none">○ <i>hue, value, intensity</i>• <i>color schemes</i><ul style="list-style-type: none">○ <i>complementary</i>○ <i>analogous</i>○ <i>monochromatic</i>○ <i>triad</i>○ warm or cool○ <i>split complementary</i> |

Strand: Foundations

Content Standard 1: Students shall apply *elements of art* in artistic compositions.

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| F.1.AI.4 | Differentiate between <i>implied</i> and <i>actual texture</i> |
| F.1.AI.5 | Demonstrate knowledge of spatial relationships <ul style="list-style-type: none">• foreground, middle ground, background• one-point, two-point, aerial perspective• overlap, placement, size, <i>color</i>• illusion of depth and distance |
| F.1.AI.6 | Demonstrate knowledge of <i>value</i> <ul style="list-style-type: none">• neutral (<i>achromatic</i>)• <i>gradation</i> (e.g., light and dark, full range of <i>values</i>)• <i>value contrast</i> (e.g., <i>high key</i>, <i>low key</i>) |

Strand: Foundations

Content Standard 2: Students shall apply *principles of design* in artistic compositions.

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| F.2.AI.1 | Demonstrate knowledge of complex <i>patterns</i> as they occur in the <i>environment</i> and in works of art (e.g., <i>motif, random, alternating</i>) |
| F.2.AI.2 | Demonstrate knowledge of <i>movement</i> and <i>rhythm</i> (e.g., <i>repetition, variation, flowing</i>) |
| F.2.AI.3 | Demonstrate knowledge of <i>proportion</i> and <i>scale</i> |
| F.2.AI.4 | Demonstrate knowledge of different types of <i>balance</i> <ul style="list-style-type: none">• <i>asymmetrical (informal)</i>• <i>symmetrical (formal)</i>• <i>radial</i> |
| F.2.AI.5 | Demonstrate knowledge of <i>unity</i> and <i>harmony</i> as it relates to the <i>elements of art</i> and <i>principles of design</i> |
| F.2.AI.6 | Demonstrate knowledge of <i>contrast</i> as it relates to the <i>elements of art</i> |
| F.2.AI.7 | Demonstrate knowledge of <i>emphasis</i> (e.g., <i>focal point, center of interest, dominance</i>) |

Strand: Foundations

Content Standard 3: Students shall examine historical and cultural aspects of art.

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| F.3.AI.1 | Analyze selected artworks and observe changes over time in media, styles, and techniques |
| F.3.AI.2 | Demonstrate an understanding of the various purposes for creating art in the context of self, family, community, social and global perspectives <ul style="list-style-type: none">• <i>aesthetic</i>• <i>careers</i>• <i>functional</i>• <i>historical and cultural</i>• <i>therapeutic and social</i>• <i>interdisciplinary</i> |
| F.3.AI.3 | Identify recurring universal themes, concepts, forms, and functions in works of art and design that span cultures, times, and places |

Strand: Creative Process
 Content Standard 4: Students shall create original works of art using a variety of media, techniques, processes, and tools.

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| CP.4.AI.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art |
| CP.4.AI.2 | Create artworks that show awareness of <i>elements of art, principles of design, and aesthetic concerns</i> |
| CP.4.AI.3 | Apply the knowledge of spatial relationships to create a work of art (e.g., <i>visual measurements, figure, facial, linear perspective, architectural renderings, direct observational drawings</i>) |
| CP.4.AI.4 | Render <i>contour and gesture</i> drawings as preliminary sketches or as finished products |
| CP.4.AI.5 | Compile a sketchbook that includes various techniques, observations, and art experiences |
| CP.4.AI.6 | Generate and communicate ideas that create multiple solutions to specific visual art problems or reflect <i>artistic expression</i> |
| CP.4.AI.7 | Create work(s) of art from <i>direct observation</i> using wet and dry media <ul style="list-style-type: none"> • <i>gradation</i> • simulated surface qualities |
| CP.4.AI.8 | Create works of art in wet and/or dry media to solve <i>color design</i> problems <ul style="list-style-type: none"> • simulate observable <i>colors</i> using transparent and opaque applications • apply <i>color theory</i> by mixing <i>colors</i> in wet and/or dry media |

Strand: Creative Process
 Content Standard 4: Students shall create original works of art using a variety of media, techniques, processes, and tools.

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| CP.4.AI.9 | Demonstrate a <i>printmaking</i> process (e.g., <i>monoprint, collagraph, relief, drypoint, silk screen</i>) |
| CP.4.AI.10 | Collaborate with others to create artwork |
| CP.4.AI.11 | Use a transfer method to replicate an image (e.g., grid, light box, window, opaque projector, tracing paper, graphite) |
| CP.4.AI.12 | Use <i>additive</i> and/or <i>subtractive methods</i> to produce a <i>relief</i> or <i>sculpture in-the-round</i> (e.g., <i>carving, casting, modeling, assemblage</i>) |
| CP.4.AI.13 | Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts, collage, calligraphy, technology, photography</i>) |

Strand: Reflections/Responses

Content Standard 5: Students shall reflect, evaluate, and respond to works of art.

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| RR.5.AI.1 | Critique artworks in terms of history, culture, and <i>aesthetics</i> |
| RR.5.AI.2 | Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own work and works of others |
| RR.5.AI.3 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, <i>environments, visual cultures</i>) |
| RR.5.AI.4 | Communicate ways that the social, physical, natural, and/or economic <i>environments</i> affect visual art and the ways visual art affects these <i>environments</i> (e.g., conservation, recycling, emerging <i>environmental</i> issues) |
| RR.5.AI.5 | Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i> |
| RR.5.AI.6 | Participate in the process of <i>exhibiting</i> student artwork (e.g., plan, select, promote, install, attend) |
| RR.5.AI.7 | Assemble a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques, interviews) |

Glossary for Art I

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| Achromatic | Lacking color; black, gray, or white; also known as neutral |
| Actual texture | Texture of real or authentic objects; the way a surface of a real object feels to the sense of touch |
| Additive method | A sculptural technique or process of <i>modeling</i> ; adding, combining, or building up materials |
| Aesthetic | The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things |
| Aesthetics | The philosophical study of the nature and value of works of art and how people respond to art with their senses, intellect, and emotions; synonym for the philosophy of art |
| Alternating | A <i>pattern</i> that occurs when different elements in a work of art repeat themselves in a predictable order |
| Analogous | Colors that are next to each other on the color wheel, with one <i>hue</i> in common |
| Architectural renderings | Drawings of architectural structures |
| Artistic expression | Ways artists communicate ideas and feelings |
| Assemblage | A 2-D or 3-D artistic composition made by combining various objects; an <i>additive method</i> |
| Asymmetrical | A type of <i>balance</i> in which the parts are unequal in size, <i>shape, form, etc.</i> , but still produces a <i>balanced visual weight</i> ; another name for <i>informal balance</i> |
| Balance | A visual <i>weight</i> , a <i>principle of design</i> in which the <i>elements of art</i> are arranged to create a feeling of stability or the impression of equal <i>weight</i> or importance; Three types of <i>balance</i> are <i>symmetrical (formal)</i> , <i>asymmetrical (informal)</i> , and <i>radial</i> . |
| Calligraphic | The technique of creating expressive, decorative <i>lines</i> in a work of art |
| Calligraphy | The art of beautiful and/or expressive writing |
| Carving | A sculptural technique in which a tool is used to cut away materials to create a desired <i>form</i> |
| Casting | A sculptural technique in which a liquid is poured into a mold and hardens into a <i>form</i> |
| Center of interest | The visual <i>focal point</i> of an artwork; that part of a composition that is first to attract attention; an area of <i>dominance</i> in an artwork |
| Collage | Artwork made by attaching various materials to a surface; to put together |
| Collagraph | A print made from a printing plate of a low <i>relief collage</i> |
| Color | An <i>element of art</i> produced by light of various wavelengths; spectral when arranged in order of wavelength |
| Color schemes | Plans for organizing <i>colors</i> , which includes <i>monochromatic, analogous, complementary, triad, split complimentary, warm, and cool</i> |
| Color theory | The study of spectral <i>colors</i> and their interrelationships |
| Communications media | Computers, televisions, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc. |
| Complementary | <i>Colors</i> that are directly opposite on the color wheel such as red and green, and when used near each other, create optical vibrations, or when mixed together will tend to subdue intensities and produce a grayed <i>hue</i> |

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| Contour | The outside edge or <i>outline</i> of <i>shapes</i> that define the outer and inner edges and surfaces of objects or figures; A <i>contour line</i> is a <i>line</i> that defines the edges and surface ridges of an object and gives an object its <i>shape</i> and volume. A <i>contour drawing</i> is a continuous <i>line</i> that follows the <i>outline</i> and other visible edges of a mass, figure, or object. Blind <i>contour</i> refers to drawings using one continuous <i>line</i> made by looking at the object only, not at the drawing surface. |
| Contrast | Differences; juxtaposition of dissimilar elements in a work of art |
| Direct observation | Looking at real life and actual objects to create art |
| Direct observational | Art created by looking at real life and actual objects |
| Directional | <i>Line</i> that refers to actual or <i>implied</i> movement, or to an angle or a point of view; may provide structure and basic organization for a drawing |
| Dominance | A space where elements assume more importance than others in the same composition or design; an area of interest |
| Drypoint | A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; <i>Lines</i> and tones in the printed image often have a velvety appearance. |
| Elements of art | The basic visual tools artists use to create a work of art: <i>line, shape, form, texture, color, value, and space</i> |
| Emphasis | A <i>principle of design</i> that can be achieved through placement, <i>contrast</i> , size, etc.; the special attention or importance given to one area or element in an artwork |
| Environment | Natural or man-made surroundings |
| Environmental | Relating to the <i>environment</i> |
| Exhibit | To show or display artwork |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; <i>Expressive lines</i> seem to reflect the artist's emotions or feelings. |
| Fiber arts | Artwork created from any threadlike, fiber material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dyeing, basket weaving, lace making, sewing) |
| Focal point | A specific area or point of convergence that draws the viewer's attention first |
| Form | An <i>element of art</i> that is 3-D, and, therefore, includes the dimensions of height, width, and depth |
| Formal | <i>Balance</i> found in a work of art in that, when optically divided in half, each side is arranged exactly as the other; see <i>symmetrical</i> |
| Functional | Artwork that has an intended purpose other than <i>aesthetic</i> beauty |
| Gesture | An exercise in art education commonly used as a warm-up; A <i>gesture line</i> refers to a <i>line</i> made with loose movements, using the large muscles of the arm rather than with the small muscles of the hand and wrist. A <i>gesture drawing</i> refers to a drawing done quickly to capture <i>movement</i> . |
| Gradation | Any way of combining <i>elements of art</i> by using a series of changes in those <i>elements</i> (e.g., dark to light <i>values</i> , large to small <i>shapes</i> , rough to smooth <i>textures</i>) |

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| Harmony | A <i>principle of design</i> that refers to a way of combining <i>elements of art</i> to accent their similarities and to bind the picture parts into a whole |
| High key | Composed of mostly lighter <i>values of a color</i> |
| Hue | The name of any color wheel <i>color</i> found in its pure state |
| Implied | Suggested or perceived, but not actually present; <i>Implied line</i> refers to the way objects or a series of points are arranged to produce the effect of seeing a <i>line</i> in a work when a <i>line</i> is not actually present, such as a series of dots that are perceived as a <i>line</i> . <i>Implied texture</i> refers to a <i>texture</i> in a work that is perceived by the viewer but has no physical form, such as a drawing of rough bark; the way a surface appears to feel; a <i>texture</i> which can be seen but not felt |
| Informal | A type of <i>balance</i> in which the parts are unequal in size, <i>shape, form, etc.</i> , but still produces a <i>balanced visual weight</i> ; see <i>asymmetrical</i> |
| Intensity | The brightness (purity) or dullness (strength) of a <i>color</i> or <i>hue</i> |
| Interdisciplinary | Involving two or more academic disciplines |
| Line | An <i>element of art</i> that refers to a mark on any surface; a moving point |
| Low key | Composed of mostly darker <i>values of a color</i> |
| Modeling | Shaping clay or other pliable material by pinching, pulling, or other manipulation |
| Monochromatic | A <i>color scheme</i> that uses only one <i>hue</i> and the tints, tones, and shades of that <i>hue</i> |
| Monoprint | A print in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one-of-a-kind |
| Motif | A design or designed image that is repeated with little or no change |
| Movement | A <i>principle of design</i> ; the way in which the <i>elements of art</i> are organized so that the viewer's eye is led through the work of art in a systematic way |
| Outline | A drawing made which defines the perimeter of a <i>form</i> |
| Patterns | The <i>repetition</i> of anything in a design (e.g., <i>repetition of shapes, lines, or colors</i>) |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as <i>pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety</i> |
| Printmaking | Transferring an image from one prepared surface to another to produce one or more copies |
| Proportion | A <i>principle of design</i> that may be described as the relationship between objects with respect to size, number, amount, etc. |
| Radial | An organized <i>pattern</i> or design emanating from the center of a circular format; usually has <i>symmetrical</i> properties |

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| Random | Occurring without an identifiable <i>pattern</i> |
| Relief | A sculptural technique in which the design is a raised surface on a flat background |
| Repetition | A <i>principle of design</i> concerned with repeated <i>shapes, lines, or motifs</i> to help create <i>movement or rhythm</i> in an artwork |
| Rhythm | A <i>principle of design</i> that involves the <i>repetition of elements of art</i> to create the illusion of <i>movement</i> or a visual beat or tempo; Types of <i>rhythm</i> include regular, <i>alternating</i> , progressive, flowing, <i>random</i> . |
| Scale | Relative size, or ratio, of an object as compared to others of its kind, to different objects, to its <i>environment</i> , or to the human figure; ratio of an object as related to other parts of the same object |
| Sculpture in-the-round | Freestanding sculpture meant to be seen from all sides |
| Shape | An <i>element of art</i> that refers to an enclosed space that is 2-D, or flat, and, therefore, limited to the dimensions of length and width |
| Silk screen | A stencil printing process where ink is forced through a prepared screen using a squeegee with one <i>color</i> per screen; also called serigraphy |
| Sketch | Marks done quickly to record ideas or impressions; <i>Sketch</i> drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. <i>Sketch lines</i> refer to <i>lines</i> drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation |
| Space | An <i>element of art</i> that refers to an area surrounding objects or figures, both positive and negative |
| Split complementary | One <i>hue</i> and the <i>hues</i> on each side of its complement on the color wheel |
| Structural | The skeletal, supportive <i>lines</i> in natural and man-made objects (e.g., veins within a leaf, trusses of a roof, girders of a suspension bridge) |
| Subtractive method | A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product |
| Symmetrical | An equilibrium created by identical parts that are equally distributed on either side of a real or imaginary central axis in mirror-like <i>repetition</i> ; see <i>formal</i> |
| Texture | An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness) |
| Triad | A <i>color scheme</i> based on any three <i>colors</i> , three steps apart on the color wheel |
| Unity | A <i>principle of design</i> that can be achieved through the use of <i>elements of art</i> and other <i>principles of design</i> ; the coherence of a work that gives the viewer the feeling that all parts of a piece are working together to create a feeling of completeness or wholeness |
| Value | An <i>element of art</i> that refers to lightness or darkness |
| Value contrast | Deliberately placing light against dark to produce a desired effect |
| Visual cultures | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual measurements | Techniques for approximating the size relationship of one object to another object or one part of an object to another object |
| Weight | The psychological or visual importance of an area, element, or heaviness of an object; <i>Weight</i> as a quality of <i>line</i> refers to the thickness or heaviness of a <i>line</i> |

Art II

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art II
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art II

Art II is a two-semester course designed for students who have successfully completed Art I. Art II students shall further expand their knowledge of the elements of art and principles of design through the research, production, and criticism of visual art. Students are expected to use a broad variety of media, techniques, processes, and tools to create original, complex compositions that reflect personal growth, solve visual art problems, and communicate ideas. Students will critique artwork and reflect on the impact of art upon society as well as societal influences on art. Students will exhibit artwork and will assemble portfolios that reflect personal growth and demonstrate successful completion of Art II student learning expectations. Art I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Art II may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
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| Creative Process | 1. Students shall create original works of art using a variety of media, techniques, processes, and tools. |
| Reflections/Responses | 2. Students shall reflect, evaluate, and respond to works of art during the creative process. |
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Strand: Creative Process
 Content Standard 1: Students shall create original works of art using a variety of media, techniques, processes, and tools.

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| CP.1.AII.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art |
| CP.1.AII.2 | Create artworks that show deliberate choices in the use of <i>elements of art</i> and <i>principles of design</i> as well as <i>aesthetic</i> concerns |
| CP.1.AII.3 | Produce complex compositions through the use of spatial relationships (e.g., layering, planes, texture, visual tension) <ul style="list-style-type: none"> • figure • portrait • still life • <i>architectural studies</i> • perspectives • <i>direct observational</i> drawings |
| CP.1.AII.4 | Render <i>contour</i> and <i>gesture</i> drawings as preliminary <i>sketches</i> or as finished products |
| CP.1.AII.5 | Utilize sketchbook to show development of ideas toward a final product |
| CP.1.AII.6 | Communicate ideas that reflect artistic growth by generating multiple solutions to specific visual art problems |
| CP.1.AII.7 | Create a work of art that demonstrates an understanding of <i>visual cultures</i> |
| CP.1.AII.8 | Create work(s) of art from <i>direct observation</i> using wet and dry media <ul style="list-style-type: none"> • <i>gradation</i> • simulated surface qualities • effects of light/<i>chiaroscuro</i> |

Strand: Creative Process
 Content Standard 1: Students shall create original works of art using a variety of media, techniques, processes, and tools.

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| CP.1.AII.9 | Create works of art in wet and/or dry media to solve <i>color design</i> problems using <i>color theory</i> (e.g., <i>spectral colors</i> , low and high intensity, <i>value</i> , cool and warm, simultaneous <i>contrast</i> , <i>color juxtaposition</i>) |
| CP.1.AII.10 | Create multiple images using a <i>printmaking process</i> (e.g., <i>collagraph</i> , <i>relief</i> , <i>drypoint</i> , <i>silk screen</i>) |
| CP.1.AII.11 | Collaborate with others to create artwork |
| CP.1.AII.12 | Use a transfer method to replicate an image (e.g., decoupage, acetone, tape, glue) |
| CP.1.AII.13 | Use <i>additive</i> and <i>subtractive methods</i> to produce a <i>relief</i> or <i>sculpture in-the-round</i> (e.g., <i>carving</i> , <i>casting</i> , <i>modeling</i> , <i>assemblage</i>) |
| CP.1.AII.14 | Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i> , <i>collage</i> , <i>calligraphy</i> , technology, photography) |
| CP.1.AII.15 | Create a body of artworks that share an underlying visual idea, content, or theme |
| CP.1.AII.16 | Create artwork that is inspired by <ul style="list-style-type: none"> • <i>interdisciplinary</i> connections • art history • cultures • careers |

Strand: Reflections/Responses

Content Standard 2: Students shall reflect, evaluate, and respond to works of art during the creative process.

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| RR.2.AII.1 | Critique artworks in terms of history, culture, and <i>aesthetic theories</i> (e.g., <i>imitationalism, contextualism, formalism, emotionalism</i>) |
| RR.2.AII.2 | Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own work and works of others |
| RR.2.AII.3 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, <i>environments, visual cultures</i>) |
| RR.2.AII.4 | Communicate ways that the social, physical, natural, and/or economic <i>environments</i> affect visual art and the ways visual art affects these <i>environments</i> (e.g., conservation, recycling, emerging <i>environmental</i> issues) |
| RR.2.AII.5 | Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i> |
| RR.2.AII.6 | Participate in the process of <i>exhibiting</i> student artwork (e.g., plan, select, promote, install, attend) |
| RR.2.AII.7 | Assemble a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques, interviews) |
| RR.2.AII.8 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Art II

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| Additive method | A sculptural technique or process of <i>modeling</i> ; adding, combining, or building up materials |
| Aesthetic | The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things |
| Aesthetic theories | Various ideologies used to study the nature and value of art |
| Architectural studies | Various detailed, 2-D representations of planned or actual structures |
| Assemblage | A 2-D or 3-D artistic composition made by combining various objects; an <i>additive method</i> |
| Calligraphy | The art of beautiful and/or expressive writing |
| Carving | A sculptural technique in which a tool is used to cut away materials to create a desired form |
| Casting | A sculptural technique in which a liquid is poured into a mold and hardens into a form |
| Chiaroscuro | In drawing and painting, the treatment and use of light and dark, especially strong contrasting of light and shade to produce the effect of <i>modeling</i> ; literally means "light and dark" |
| Collage | Artwork made by attaching various materials to a surface; to put together |
| Collagraph | A print made from a printing plate of a low <i>relief collage</i> |
| Color | An <i>element of art</i> produced by light of various wavelengths; spectral when arranged in order of wavelength |
| Color juxtaposition | A <i>color theory</i> in which two or more colors are placed side by side |
| Color theory | The study of <i>spectral colors</i> and their interrelationships |
| Communications media | Computers, television, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc. |
| Contextualism | An <i>aesthetic theory</i> based on the context in which it was created |
| Contour | The outside edge or outline of shapes that define the outer and inner edges and surfaces of objects or figures; A <i>contour</i> line is a line that defines the edges and surface ridges of an object and gives an object its shape and volume. A <i>contour</i> drawing is a continuous line that follows the outline and other visible edges of a mass, figure, or object. Blind <i>contour</i> refers to a drawing using one continuous line made by looking at the object only, not at the drawing surface. |
| Contrast | Differences; juxtaposition of dissimilar elements in a work of art |
| Direct observation | Looking at real life and actual objects to create art |
| Direct observational | Art created by looking at real life and actual objects |
| Drypoint | A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; Lines and tones in the printed image often have a velvety appearance. |
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, <i>texture</i> , <i>color</i> , <i>value</i> , and space |
| Emotionalism | An <i>aesthetic theory</i> that places emphasis on the viewer's feelings, moods, or emotions in response to a work of art |
| Environment | Natural or man-made surroundings |
| Environmental | Relating to the <i>environment</i> |
| Exhibit | To show or display artwork |
| Fiber arts | Artwork created from any threadlike, fibrous material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dying, basket weaving, lace making, and sewing) |
| Formalism | An <i>aesthetic theory</i> that places an emphasis on the <i>elements of art</i> and <i>principles of design</i> |

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| Gesture | An exercise in art education commonly used a warm-up; A gesture line refers to a line made with loose movements, using the large muscles of the arm rather than with the small muscles of the hand and wrist. A gesture drawing refers to a drawing done quickly to capture movement. |
| Gradation | Any way of combining the <i>elements of art</i> by using a series of changes in those <i>elements</i> (e.g., dark to light values, large to small shapes, rough to smooth textures) |
| Imitationalism | An <i>aesthetic theory</i> that places emphasis on realistic representation |
| Interdisciplinary | Involving two or more academic disciplines |
| Modeling | Shaping clay or other pliable material by pinching, pulling, or other manipulation |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety |
| Printmaking | Transferring an image from one prepared surface to another to produce one or more copies |
| Relief | A sculptural technique in which the design is a raised surface on a flat background |
| Sculpture in-the-round | A freestanding sculpture meant to be seen from all sides |
| Silk screen | A stencil printing process where ink is forced through a prepared screen using a squeegee with one <i>color</i> per screen; also called <i>serigraphy</i> |
| Sketch | Marks done quickly to record ideas or impressions; Sketch drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. Sketch lines refer to lines drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation. |
| Subtractive method | A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product |
| Texture | An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness) |
| Value | An <i>element of art</i> that refers to lightness or darkness |
| Visual cultures | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual tension | A tenuous balance maintained in an object between opposing formal, allegorical forces or elements often causing anxiety or excitement; sometimes referred to as <i>edginess</i> |

Art III

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art III
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art III

Art III is a two-semester course designed for students who have successfully completed Art II. Art III students will create artworks that demonstrate increasing ability to apply knowledge of the elements of art and principles of design in the research, production, and criticism of visual art. Students are expected to use a broad variety of media, techniques, processes, and tools to create original, complex compositions that are more expressive, to demonstrate internalization of art foundations, and to solve more complex art problems throughout the creative process. Students will critique artwork to gain a deeper understanding of the impact of art upon society as well as societal influences on art. Students will exhibit artwork and will assemble portfolios that reflect personal growth across a breadth of media, demonstrating successful completion of Art III student learning expectations. Art II is a prerequisite for this course. Art III does not require Arkansas Department of Education approval.

| Strand | Content Standard |
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| Creative Process | 1. Students shall create original works of art that demonstrate complex problem solving and expressive content, using a variety of media, techniques, processes, and tools. |
| Reflections/Responses | |
| | 2. Students shall reflect, evaluate, and respond to works of art during the creative process. |

Strand: Creative Process

Content Standard 1: Students shall create original works of art that demonstrate complex problem solving and expressive content, using a variety of media, techniques, processes, and tools.

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| CP.1.AIII.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art |
| CP.1.AIII.2 | Create artworks that show intentional and expressive choices in the use of <i>elements of art</i> and <i>principles of design</i> as well as <i>aesthetic</i> concerns |
| CP.1.AIII.3 | Produce complex compositions through the use of spatial relationships (e.g., layering, planes, texture, visual tension) <ul style="list-style-type: none"> • figure • portrait • still life • <i>architectural studies</i> • perspectives • <i>direct observational</i> drawings |
| CP.1.AIII.4 | Render <i>contour</i> and <i>gesture</i> drawings with expressive intent as preliminary <i>sketches</i> or as finished products |
| CP.1.AIII.5 | Utilize sketchbook <ul style="list-style-type: none"> • to show development of ideas toward a final product • to collect and develop observations, thoughts, examples, knowledge through written notations and drawn renderings |
| CP.1.AIII.6 | Communicate ideas that create a statement and reflect artistic growth by generating multiple solutions to specific visual art problems |
| CP.1.AIII.7 | Create works of art that display or exhibit the impact of <i>visual cultures</i> on art production (e.g., origins, social commentaries) |

Strand: Creative Process

Content Standard 1: Students shall create original works of art that demonstrate complex problem solving and expressive content, using a variety of media, techniques, processes, and tools.

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| CP.1.A.III.8 | <p>Create complex works of art using wet, dry, and/or mixed media</p> <ul style="list-style-type: none"> • <i>direct observation</i> • effects of light/<i>chiaroscuro</i> • abstract (e.g., macro, micro, elongation, fragmentation, distortion) • <i>additive and subtractive methods</i> to produce 2-D works |
| CP.1.A.III.9 | Create works of art using <i>color</i> to express emotion, mood, and/or atmospheric effects |
| CP.1.A.III.10 | Create images using a <i>printmaking</i> process with multiple colors (e.g., <i>reductive prints, digital prints, monoprint, collagraph, relief, drypoint, silk screen</i>) |
| CP.1.A.III.11 | Collaborate with others to create artwork relevant to visual art experiences beneficial to school or community |
| CP.1.A.III.12 | Use a transfer method to create original works from replicated images that exhibit depth through layering (e.g., acetone, decoupage, tape, glue, digital) |
| CP.1.A.III.13 | Use <i>additive and subtractive methods</i> to produce a <i>relief or sculpture in-the-round</i> (e.g., <i>carving, casting, modeling, assemblage using alternative materials</i>) |
| CP.1.A.III.14 | Produce 2-D and/or 3-D artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts, collage, calligraphy, technology, photography</i>) |
| CP.1.A.III.15 | Create a body of artworks that concentrates on an underlying visual idea, content, or theme and shows artistic maturation |
| CP.1.A.III.16 | Create artwork that is influenced by <i>interdisciplinary</i> connections, art history, cultures, and/or careers |

Strand: Reflections/Responses

Content Standard 2: Students shall reflect, evaluate, and respond to works of art during the creative process.

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| RR.2.AIII.1 | Critique artworks in terms of history, culture, and <i>aesthetic theories</i> (e.g., <i>imitationalism, contextualism, formalism, emotionalism</i>) |
| RR.2.AIII.2 | Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own work and works of others |
| RR.2.AIII.3 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, <i>environments, visual cultures</i>) |
| RR.2.AIII.4 | Communicate ways social, physical, natural, and/or economic <i>environments</i> affect visual art and ways visual art affects these <i>environments</i> (e.g., conservation, recycling, emerging <i>environmental</i> issues) |
| RR.2.AIII.5 | Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i> |
| RR.2.AIII.6 | Participate in the process of presentation and <i>exhibition</i> of student artwork (e.g., plan, select, prepare, promote, install, attend) |
| RR.2.AIII.7 | Assemble a <i>portfolio</i> as a reflection of personal growth that exhibits a breadth of media (e.g., self-assessment, peer critiques, interviews, digital) |
| RR.2.AIII.8 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Art III

| | |
|----------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Additive method | A sculptural technique or process of <i>modeling</i> ; adding, combining, or building up materials |
| Aesthetic | The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things |
| Aesthetic theories | Various ideologies used to study the nature and value of art |
| Architectural studies | Various detailed, 2-D representations of planned or actual structures |
| Assemblage using alternative materials | An artistic composition made by combining objects, fragments of objects, or materials originally intended for other purposes |
| Calligraphy | The art of beautiful and/or expressive writing |
| Carving | A sculptural technique in which a tool is used to cut away materials to create a desired form |
| Casting | A sculptural technique in which a liquid is poured into a mold and hardens into a form |
| Chiaroscuro | In drawing and painting, the treatment and use of light and dark, especially strong contrasting of light and shade to produce the effect of <i>modeling</i> ; literally means "light and dark" |
| Collage | Artwork made by attaching various materials to a surface; to put together |
| Collagraph | A print made from a printing plate of a low <i>relief collage</i> |
| Color | An <i>element of art</i> produced by light of various wavelengths; spectral when arranged in order of wavelength |
| Communications media | Computers, television, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc. |
| Contextualism | An aesthetic theory based on the context in which it was created |
| Contour | The outside edge or outline of shapes that define the outer and inner edges and surfaces of objects or figures; A <i>contour line</i> is a line that defines the edges and surface ridges of an object and gives an object its shape and volume. A <i>contour drawing</i> is a continuous line that follows the outline and other visible edges of a mass, figure, or object. <i>Blind contour</i> refers to a drawing using one continuous line made by looking at the object only, not at the drawing surface. |
| Digital prints | Computer-generated and/or altered prints |
| Direct observation | Looking at real life and actual objects to create art |
| Direct observational | Art created by looking at real life and actual objects |
| Drypoint | A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; Lines and tones in the printed image often have a velvety appearance. |
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, <i>texture</i> , color, value, and space |
| Emotionalism | An <i>aesthetic theory</i> that places emphasis on the viewer's feelings, moods, or emotions in response to a work of art |
| Environment | Natural or man-made surroundings |
| Environmental | Relating to the environment |
| Exhibition | A showing or a display of artwork |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; <i>Expressive lines</i> seem to reflect the artist's emotions or feelings. |
| Fiber arts | Artwork created from any threadlike, fibrous material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dying, basket weaving, lace making, sewing) |
| Formalism | An <i>aesthetic theory</i> that places an emphasis on the <i>elements of art</i> and <i>principles of design</i> |

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| Gesture | An exercise in art education commonly used as a warm-up; A <i>gesture</i> line refers to a line made with loose movements, using the large muscles of the arm rather than with the small muscles of the hand and wrist. A <i>gesture</i> drawing refers to a drawing done quickly to capture movement. |
| Imitationalism | An <i>aesthetic theory</i> that places emphasis on realistic representation |
| Interdisciplinary | Involving two or more academic disciplines |
| Modeling | Shaping clay or other pliable material by pinching, pulling, or other manipulation |
| Monoprint | A print in which ink or paint is applied to flat surface and paper laid upon it to make a print which will be one-of-a-kind |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety |
| Printmaking | Transferring an image from one prepared surface to another to produce one or more copies |
| Reductive prints | Printmaking in which a layer of images is created through a series of <i>carvings</i> of the same surface |
| Relief | A sculptural technique in which the design is a raised surface on a flat background |
| Sculpture in-the-round | Freestanding sculpture meant to be seen from all sides |
| Silk screen | A stencil printing process where ink is forced through a prepared screen using a squeegee one color per screen; also called <i>serigraphy</i> |
| Sketches | Marks done quickly to record ideas or impressions; <i>Sketch</i> drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. <i>Sketch</i> lines refer to lines drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation. |
| Subtractive method | A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product |
| Texture | An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness) |
| Visual cultures | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual tension | A tenuous balance maintained in an object between opposing formal, allegorical forces or elements often causing anxiety or excitement; sometimes referred to as <i>edginess</i> |

Art IV

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art IV
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art IV

Art IV is a two-semester course designed for students who have successfully completed Art III. Art IV students will create a body of meaningful artwork that demonstrates mastery of the elements of art and principles of design through the research, production, and criticism of visual art. Students are expected to use a broad variety of media, techniques, processes, and tools to create original, complex compositions. Student compositions will reflect complex problem-solving skills, higher order thinking, risk taking, and innovation throughout the creative process. Student work will be more independent and self-directed, with the teacher primarily serving as facilitator. Artwork will reflect a personal visual voice and will encompass a breadth of composition. Students will critique artwork to a degree that an understanding of the interdependence between art and society is demonstrated. Students will exhibit artwork and assemble portfolios that reflect personal growth across a breadth of media and subject matter, demonstrating successful completion of Art IV student learning expectations. Art III is a prerequisite for this course. Art IV does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Creative Process | 1. Students shall create original works of art that contain evidence of complex problem-solving skills, expressive content, and risk taking, using a variety of media, techniques, processes, and tools. |
| Reflections/Responses | |
| | 2. Students shall reflect, evaluate, and respond to works of art during the creative process. |

Strand: Creative Process

Content Standard 1: Students shall create original works of art that contain evidence of complex problem-solving skills, expressive content, and risk taking, using a variety of media, techniques, processes, and tools.

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| CP.1.AIV.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art |
| CP.1.AIV.2 | Utilize sketchbook <ul style="list-style-type: none">• to show development of ideas toward a final product• to collect and develop observations, thoughts, examples, and knowledge through written notations and drawn renderings• to show multiple solutions to art problems |
| CP.1.AIV.3 | Create a body of meaningful artwork that exhibits <ul style="list-style-type: none">• an underlying visual idea, content, or theme• evidence of thinking, problem solving, and focus on a concept or idea• complex compositions• artistic maturation• <i>innovation</i> and risk-taking• personal <i>visual voice</i>• personal influences, <i>environments</i>, and experiences, and/or influences of <i>visual cultures</i>• research (e.g., historical and biographical studies, on-site documentations, interviews, artistic styles, literary sources)• extension and exploration of media experiences |

Strand: Reflections/Responses

Content Standard 2: Students shall reflect, evaluate, and respond to works of art during the creative process.

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| RR.2.AIV.1 | Evaluate the content and manner in which subject matter, influences, symbols, and images are used in the student's own work and works of others |
| RR.2.AIV.2 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, environments, visual cultures) |
| RR.2.AIV.3 | Exhibit personal artwork (e.g., plan, select, prepare, promote, install, attend) |
| RR.2.AIV.4 | Assemble a <i>portfolio</i> as a reflection of personal growth that exhibits a breadth of media and subject matter (e.g., self-assessment, peer critiques, interviews, digital) |
| RR.2.AIV.5 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Art IV

| | |
|----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, texture, color, value, and space |
| Environments | Natural or man-made surroundings |
| Exhibit | To show or display artwork |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; <i>Expressive lines</i> seem to reflect the artist's emotions or feelings. |
| Innovation | Introduction of a new idea, method, technique, media, process, or combination |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Include pattern, rhythm/movement, proportion/scale, balance, emphasis, contrast, unity/harmony, and variety; guidelines artists use to organize the <i>elements of art</i> |
| Visual cultures | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual voice | A personal statement or expression of a work of art that evokes mood or emotion from the viewer |

Art History I

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art History I
 Course/Unit Credit: 1/2
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art History I

Art History I is a one-semester course designed to teach students the significance of art throughout history. Students in Art History I will examine periods of art history from around the world, with emphasis on art from ancient civilizations, classic civilizations, the Middle Ages, and the Early and High Renaissance. Students will examine characteristics of art including themes, artists, major artworks, and media and processes involved in creating artwork that is unique to each period of art. Students will also explore societal influences on art from each period as well as the impact art from each period has had on society. Students will apply basic terminology and higher order thinking skills to respond to and to draw inferences from artwork and artists from each period of art history. The Standards for Accreditation requires a one-half unit course of “Survey of Fine Arts” or one-half unit of an advanced art or advanced music course. Art History I may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|------------------------------|------------------------------------------------------------------------------------------------|
| <i>Ancient Civilizations</i> | 1. The student shall demonstrate knowledge of art from <i>ancient civilizations</i> . |
| <i>Classic Civilizations</i> | 2. The student shall demonstrate knowledge of art from <i>classic civilizations</i> . |
| <i>Middle Ages</i> | 3. The student shall demonstrate knowledge of art from the <i>Middle Ages</i> . |
| <i>Renaissance</i> | 4. The student shall demonstrate knowledge of art from the Early and High <i>Renaissance</i> . |

Strand: *Ancient Civilizations*

Content Standard 1: The student shall demonstrate knowledge of art from *ancient civilizations*.

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| AC.1.AHI.1 | Identify characteristics of art and terminology related to art produced by <i>ancient civilizations</i> (e.g., Prehistoric, Sumerian, Babylonian, Assyrian, Egyptian, Asian, African, Mid-Eastern, Pacific, the Americas) |
| AC.1.AHI.2 | Identify architecture and artwork of <i>ancient civilizations</i> |
| AC.1.AHI.3 | Recognize various influences (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) on art and design of <i>ancient civilizations</i> |
| AC.1.AHI.4 | Identify the impact of art and design of <i>ancient civilizations</i> on that society and future societies |
| AC.1.AHI.5 | Identify media and processes found in the artwork of <i>ancient civilizations</i> |
| AC.1.AHI.6 | Identify themes that appear in the artwork of <i>ancient civilizations</i> (e.g., universal, societal, individual) |
| AC.1.AHI.7 | Analyze the artwork and designs of <i>ancient civilizations</i> (e.g., creative intentions, styles, symbols, purposes for creating) |

Strand: *Classic Civilizations*

Content Standard 2: The student shall demonstrate knowledge of art from *classic civilizations*.

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| CC.2.AHI.1 | Identify characteristics of art and terminology related to art produced by <i>classic civilizations</i> (e.g., Dorian, Ionian, Hellenic, Greek, Etruscan, Roman, early Byzantine) |
| CC.2.AHI.2 | Identify artists, artworks, and architecture of <i>classic civilizations</i> (e.g., Phidias, Myron, Praxiteles, <u>Parthenon</u> , <u>Coliseum</u> , <u>Pantheon</u>) |
| CC.2.AHI.3 | Recognize various influences (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, music, literature, performing arts) on art and design of <i>classic civilizations</i> |
| CC.2.AHI.4 | Identify the impact of art and design of <i>classic civilizations</i> on that society and future societies |
| CC.2.AHI.5 | Identify media and processes found in the artwork of <i>classic civilizations</i> |
| CC.2.AHI.6 | Identify themes that appear in the artwork of <i>classic civilizations</i> (e.g., universal, societal, individual) |
| CC.2.AHI.7 | Analyze the artwork and designs of <i>classic civilizations</i> (e.g., creative intentions, styles, symbols, purposes for creating) |
| CC.2.AHI.8 | Explore artwork produced throughout the rest of the world (e.g., Asia, Africa, Pacific, the Americas) |

Strand: *Middle Ages*

Content Standard 3: The student shall demonstrate knowledge of art from the *Middle Ages*.

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| MA.3.AHI.1 | Identify characteristics of art and terminology related to art produced during the <i>Middle Ages</i> (e.g., Dark Ages, Romanesque, Celtic, Saxon, Hiberno, late Byzantine, Justinian, Islamic, Carolingian, Gothic, High Gothic) |
| MA.3.AHI.2 | Identify artists, artworks, and architecture of the <i>Middle Ages</i> (e.g., Giotto, Cimabue, illuminated manuscripts, <u>Book of Kells</u>) |
| MA.3.AHI.3 | Recognize various influences (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) on art and design of the <i>Middle Ages</i> |
| MA.3.AHI.4 | Identify the impact of art and design of the <i>Middle Ages</i> on that society and future societies |
| MA.3.AHI.5 | Identify media and processes found in the artwork of the <i>Middle Ages</i> |
| MA.3.AHI.6 | Identify themes that appear in the artwork of the <i>Middle Ages</i> (e.g., universal, societal, individual) |
| MA.3.AHI.7 | Analyze the artwork and designs of the <i>Middle Ages</i> (e.g., creative intentions, styles, symbols, purposes for creating) |
| MA.3.AHI.8 | Explore artwork produced throughout the rest of the world (e.g., Asia, Africa, Pacific, the Americas) |

Strand: *Renaissance*

Content Standard 4: The student shall demonstrate knowledge of art from the Early and High *Renaissance*.

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| R.4.AHI.1 | Identify characteristics of art and terminology related to art produced during the Early and High <i>Renaissance</i> (e.g., Italian, European) |
| R.4.AHI.2 | Identify artists, artworks, and architecture of the Early and High <i>Renaissance</i> (e.g., Botticelli, Leonardo da Vinci, Masaccio, Michelangelo, Raphael, Donatello, the <u>Mona Lisa</u> , the <u>Sistine Chapel</u> , <u>St. Peter's Cathedral</u> , <u>Ste. Maria della Fiori Cathedral</u> , the <u>Birth of Venus</u> , the <u>Pieta</u>) |
| R.4.AHI.3 | Recognize various influences on art and design of the Early and High <i>Renaissance</i> (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) |
| R.4.AHI.4 | Identify the impact of art and design of the Early and High <i>Renaissance</i> on that society and future societies |
| R.4.AHI.5 | Identify media and processes found in the artwork of the Early and High <i>Renaissance</i> |
| R.4.AHI.6 | Identify themes that appear in the artwork of the Early and High <i>Renaissance</i> (e.g., universal, societal, individual) |
| R.4.AHI.7 | Analyze the artwork and designs of the Early and High <i>Renaissance</i> (e.g., creative intentions, styles, symbols, purposes for creating) |
| R.4.AHI.8 | Explore artwork produced throughout the rest of the world (e.g., Asia, Africa, Pacific, the Americas) |

Glossary for Art History I

| | |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Ancient civilizations | Art ages and civilizations up to approximately 800 BCE |
| Classic civilizations | Art ages and civilizations from approximately 800 BCE - 476 CE; from early Greece to the fall of Rome |
| Environmental | Relating to the environment, meaning man-made or natural surroundings |
| Middle Ages | Art ages and civilizations from approximately 476 - 1400CE; from the fall of Rome to the Early Renaissance, which encompasses the Dark Ages as well as Gothic and High Gothic ages |
| Renaissance | Art age and civilizations from approximately 1400-1600 CE |

Art History II

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art History II
 Course/Unit Credit: 1/2
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Art History II

Art History II is a one-semester course designed to teach students the significance of art throughout history. Students in Art History II will examine periods of art history from around the world, with emphasis on Baroque and Rococo, Pre-Modern, Modern, and Post-Modern art. Students will examine characteristics of art including themes, artists, major artworks, and media and processes involved in creating artwork that is unique to each period of art. Students will also explore societal influences on art from each period as well as the impact art from each period has had on society. Students will apply basic terminology and higher order thinking skills to respond to and to draw inferences from artwork and artists from each period of art history. Art History I is a prerequisite for this course. Art History II does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|---------------------------|--------------------------------------------------------------------------------------------|
| <i>Baroque and Rococo</i> | |
| | 1. Students shall demonstrate knowledge of art from the <i>Baroque and Rococo</i> periods. |
| <i>Pre-Modern</i> | |
| | 2. Students shall demonstrate knowledge of art from the <i>Pre-Modern</i> era. |
| <i>Modern</i> | |
| | 3. Students shall demonstrate knowledge of art from the <i>Modern</i> era. |
| <i>Post-Modern</i> | |
| | 4. Students shall demonstrate knowledge of art from the <i>Post-Modern</i> era. |

Strand: *Baroque and Rococo*

Content Standard 1: Students shall demonstrate knowledge of art from the *Baroque and Rococo* periods.

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| BR.1.AHII.1 | Identify characteristics of art and terminology related to art produced during the <i>Baroque and Rococo</i> periods (e.g., European) |
| BR.1.AHII.2 | Identify <i>Baroque and Rococo</i> artists, artwork, and architecture (e.g., Borromini, Van Dyck, Rembrandt, Caravaggio, , Gainsborough, Vermeer, Bernini, architecture of Versailles, the <u>David</u> , the <u>Conversion of St. Paul</u>) |
| BR.1.AHII.3 | Recognize various influences on and/or connections to <i>Baroque and Rococo</i> art and design (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) |
| BR.1.AHII.4 | Identify the impact of <i>Baroque and Rococo</i> art and design on that society and future societies |
| BR.1.AHII.5 | Identify media and processes found in <i>Baroque and Rococo</i> artwork |
| BR.1.AHII.6 | Identify themes that appear in <i>Baroque and Rococo</i> artwork (e.g., universal, societal, individual) |
| BR.1.AHII.7 | Identify master artists and major artworks during this time period from the United States (e.g., Benjamin West, John S. Copley, metalsmithing, crafts) and other global cultures (e.g., Asia, Africa, Pacific, the Americas) |
| BR.1.AHII.8 | Analyze <i>Baroque and Rococo</i> artwork and design (e.g., creative intentions, styles, symbols, purposes for creating) |

Strand: *Pre-Modern*

Content Standard 2: Students shall demonstrate knowledge of art from the *Pre-Modern* era.

| | |
|--------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| PRM.2.AHII.1 | Identify characteristics of art and terminology related to art produced during the <i>Pre-Modern</i> era (e.g., Neoclassicism, Romanticism, American landscape painting movement, Realism, Barbizon, Impressionism) |
| PRM.2.AHII.2 | Identify European artists, artworks, and architecture from the <i>Pre-Modern</i> era (e.g., Houdon, Gericault, Manet, Monet, J., Rodin, Renoir, Degas, M. W. Turner, the <u>Houses of Parliament</u> , the <u>Raft of the Medusa</u> , the <u>Luncheon on the Grass</u>) |
| PRM.2.AHII.3 | Identify master artists and major works from the United States during the <i>Pre-Modern</i> era (e.g., Thomas Cole, Henry Tanner, Robert Duncanson, Edmonia Lewis, Joshua Johnson, Mary Cassatt, Winslow Homer, <u>Monticello</u> , <u>Kindred Spirits</u> by Asher B. Durand) |
| PRM.2.AHII.4 | Identify artists, architecture, and artworks from other global cultures during this time period (e.g., Asia, Africa, Pacific, the Americas) |
| PRM.2.AHII.5 | Recognize various influences on and/or connections to <i>Pre-Modern</i> art and design (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) |
| PRM.2.AHII.6 | Identify the impact of <i>Pre-Modern</i> art and design on existing and future societies |
| PRM.2.AHII.7 | Identify media and processes found in <i>Pre-Modern</i> artwork |
| PRM.2.AHII.8 | Identify themes that appear in <i>Pre-Modern</i> artwork (e.g., universal, societal, individual) |
| PRM.2.AHII.9 | Analyze <i>Pre-Modern</i> artwork and design (e.g., creative intentions, styles, symbols, purposes for creating) |

Strand: *Modern*

Content Standard 3: Students shall demonstrate knowledge of art from the *Modern* era.

| | |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| M.3.AHII.1 | Identify characteristics of art and terminology related to art produced during the <i>Modern</i> era (e.g., Post-Impressionism, Pointillism, Expressionism, Fauvism, Cubism, Dada, Bauhaus, Harlem Renaissance, Futurism, Surrealism, International Style, Constructivism) |
| M.3.AHII.2 | Identify European artists, artworks, and architecture, from the <i>Modern</i> era (e.g., Matisse, Vincent van Gogh, Edvard Munch, Gauguin, Delaunay, Itten, Albers, Malevich, Boccioni, Kollwitz, Picasso, Jean Arp, Henry Moore, Kandinsky, <u>Starry Night</u> , <u>The Scream</u> , <u>The Bauhaus</u>) |
| M.3.AHII.3 | Identify movements, master artists, and major works from the United States during the <i>Modern</i> era (e.g., Frederic Remington, Charles Russell, James Audubon, Edward Hopper, Georgia O'Keeffe, Alfred Stieglitz, Jacob Lawrence, Louis Sullivan, Romare Bearden, Elizabeth Catlett) |
| M.3.AHII.4 | Identify artists, architecture, and artworks from other global cultures during this time period (e.g., Asia, Africa, Pacific, the Americas) |
| M.3.AHII.5 | Recognize various influences on and/or connections to <i>Modern</i> art and design (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) |
| M.3.AHII.6 | Identify the impact of <i>Modern</i> art and design on existing and future societies |
| M.3.AHII.7 | Identify media and processes found in <i>Modern</i> artwork |
| M.3.AHII.8 | Identify themes that appear in <i>Modern</i> artwork (e.g., universal, societal, individual) |
| M.3.AHII.9 | Analyze <i>Modern</i> artwork and design (e.g., creative intentions, styles, symbols, purposes for creating) |

Strand: *Post-Modern*

Content Standard 4: Students shall demonstrate knowledge of art from the *Post-Modern* era.

| | |
|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| POM.4.AHII.1 | Identify characteristics of art and terminology related to art produced during the <i>Post-Modern</i> era (e.g., Abstract Expressionism, <i>Op Art</i> , Pop Art, Photo-Realism/Superrealism, Minimalism, Color Field Painting, Post-Modernism, New Realism, Conceptual Art, Performance Art, Neo-Expressionism, Media Arts, Post-Modern Classicism, Installation Art, <i>Environmental Art</i> , Feminist Art, Graffiti, Outsider Art, <i>Visual Culture</i>) |
| POM.4.AHII.2 | Identify global artists, artworks, and architecture of the <i>Post-Modern</i> era (e.g., United States, Europe, Asia, Africa, Pacific, the Americas) |
| POM.4.AHII.3 | Recognize various influences on and/or connections to art and design of the <i>Post-Modern</i> era (e.g., social, cultural, geographical, <i>environmental</i> , political, spiritual, economical, technological, architectural, literature, music, performing arts) |
| POM.4.AHII.4 | Identify the impact of <i>Post-Modern</i> art and design on current societies and predict the impact on future movements |
| POM.4.AHII.5 | Identify media and processes found in <i>Post-Modern</i> artwork |
| POM.4.AHII.6 | Identify themes that appear in <i>Post-Modern</i> artwork (e.g., universal, societal, individual) |
| POM.4.AHII.7 | Analyze <i>Post-Modern</i> artwork and design (e.g., creative intentions, styles, symbols, purposes for creating) |

Glossary for Art History II

| | |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Baroque and Rococo | Art age and civilizations from approximately 1600–1750 CE; periods of art from the end of the Early and High Renaissance up to Neoclassicism |
| Environmental | Relating to the environment, meaning man-made or natural surroundings |
| Pre-Modern | Art age and civilizations from approximately 1750–1880 CE; periods of art from Neoclassicism through Impressionism |
| Modern | Art age and civilizations from approximately 1880–1945 CE; periods of art beginning with Post-Impressionism |
| Op Art | A twentieth-century style of art that uses the interaction of colors, shapes, and patterns with the picture plane to create images with the illusion of movement and/or depth |
| Post-Modern | Art age and civilizations from approximately 1945 to present |
| Visual Culture | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate environment and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |

Instrumental Music I

Fine Arts Curriculum Framework

Revised 2008

Course Title: Instrumental Music I
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Instrumental Music I

Instrumental Music I is a two-semester course designed to teach students music fundamentals and instrumental techniques pertaining to brass, woodwind, percussion, and/or string instruments. Instrumental Music I students are expected to develop beginning performance techniques in solo, small group, and large group settings, with emphasis on reading and performing using appropriate articulation, dynamics, and interpretive skills. Students will perform instrumental music in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals. Students will critique and reflect on their own performances and the performances of others. Students will make connections between music traditions and other arts, disciplines, and cultures. Students will apply rudiments of music and fundamentals of creative expression to performance and will demonstrate successful completion of Instrumental Music I student learning expectations. Instrumental Music I is required by the Standards for Accreditation and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------|
| Skills and Techniques | |
| | 1. Students shall apply the essential skills and techniques to perform music. |
| Creative Expression | |
| | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | |
| | 3. Students shall listen to, describe, analyze, perform, and evaluate music. |
| Connections | |
| | 4. Students shall make connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall apply the essential skills and techniques to perform music.

| | |
|------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.IMI.1 | Demonstrate characteristic tone quality in practical registers using moderate <i>dynamic</i> levels |
| ST.1.IMI.2 | Demonstrate accurate <i>intonation</i> (e.g., <i>tubing length, alternate fingerings, individual instruments, instrumental pitch tendencies, chords</i>) |
| ST.1.IMI.3 | Demonstrate <i>vertical alignment</i> within an ensemble <ul style="list-style-type: none"> • <i>internalizing beat</i> • following conductor (e.g., <i>preparatory beat, tempo changes, meter</i>) • <i>varied meters</i> (e.g., <i>simple, compound, asymmetrical</i>) • <i>rhythmic patterns</i> (e.g., dotted eighth and sixteenth notes, <i>syncopation, triplets</i>) • <i>meter changes</i> (e.g., $\frac{2}{4}$ to $\frac{6}{8}$) |
| ST.1.IMI.4 | Perform scales by memory (e.g., <i>major, minor, chromatic</i>) |
| ST.1.IMI.5 | Perform <i>rudiments</i> by memory (e.g., single stroke roll, long roll, five stroke roll, seven stroke roll, nine stroke roll, flam, paradiddle) |
| ST.1.IMI.6 | Perform instrument-specific technique builders (e.g., <i>lip slurs</i> for brass, <i>arpeggios, thirds, etudes, chorales, tonguing and slurring patterns, double stops</i> for percussion, <i>octaves</i>) |
| ST.1.IMI.7 | <i>Sight-read</i> simple music literature |

Strand: Creative Expression

Content Standard 2: Students shall demonstrate creative expression through music.

| | |
|------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.IMI.1 | Perform music of contrasting styles (e.g., marches, suites, overtures, Baroque, Romantic, Classical) |
| CE.2.IMI.2 | Improvise simple rhythmic and melodic variations in a specific style and meter |
| CE.2.IMI.3 | Perform to achieve a characteristic ensemble sound (e.g., blend, balance, intonation) |
| CE.2.IMI.4 | Perform fundamental elements and principles of phrasing and expression <ul style="list-style-type: none">• tempi (e.g., grave, lento, andante, moderato, allegro, presto)• expressive markings (e.g., cantabile, dolce, grandioso, maestoso)• articulations (e.g., tenuto, staccato, legato, accents, marcato)• dynamics [e.g., crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)] |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, describe, analyze, perform, and evaluate music.

| | |
|------------|--------------------------------------------------------------------------------------------------------|
| CA.3.IMI.1 | Identify examples of a varied <i>repertoire</i> of music (e.g., <i>classical, pop, jazz, marches</i>) |
| CA.3.IMI.2 | Demonstrate understanding of music <i>notation</i> and <i>symbols</i> by reading and performing music |
| CA.3.IMI.3 | Develop criteria for evaluating individual and group musical <i>performances</i> |
| CA.3.IMI.4 | Evaluate a <i>performance, arrangement, or improvisation</i> by comparing it to exemplary models |
| CA.3.IMI.5 | Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i> , and audience settings |

Strand: Connections

Content Standard 4: Students shall make connections between music and other disciplines.

| | |
|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| C.4.IMI.1 | Describe characteristics (e.g., setting, plot, historical significance) of <i>program music</i> (e.g., <u>Peter and the Wolf</u> , <u>The Tempest</u> , <u>The Great Locomotive Chase</u> , <u>The Light in the Window</u>) |
| C.4.IMI.2 | Identify the role and function of instrumental music in lifelong learning |
| C.4.IMI.3 | Identify musical traditions from a variety of cultures |
| C.4.IMI.4 | Identify musical traditions that relate to other arts and other disciplines (e.g., <i>Baroque, Romantic, non-Western</i>) |
| C.4.IMI.5 | Describe cultural and <i>technological</i> influences on music (e.g., <i>software, hardware, recording, Web 2.0</i>) |
| C.4.IMI.6 | Demonstrate <i>esprit de corps</i> |

Glossary for Instrumental Music I

| | |
|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Accents | A stress or emphasis placed on a <i>note</i> generally performed one <i>dynamic</i> level higher at the beginning of the <i>note</i> with space placed on each side of the <i>note</i> |
| Allegro | Fast, lively <i>tempo</i> |
| Alternate fingerings | Substitutions for traditional fingerings |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Arpeggios | Broken <i>chords</i> |
| Arrangement | An altered composition |
| Articulations | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Asymmetrical meter | A <i>meter</i> or time signature that has any combination of two plus three beats per measure (e.g., 5 7 5 5 8 8 4) |
| Balance | The equalization of sounds |
| Baroque | A musical period around 1600-1750 |
| Blend | The melding of sounds within a group |
| Cantabile | In a singing <i>style</i> |
| Chorales | Religious compositions originating in the 16 th Century Lutheran Church |
| Chords | Simultaneous combination of three or more different pitches |
| Chromatic scale | A series of half steps |
| Classical | A musical period around 1750 - 1830 |
| Compound meter | Beat divisible by three rather than two |
| Crescendo | Gradually get louder |
| Decrescendo | Gradually get softer |
| Dolce | Sweetly |
| Dynamic | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Espirit de corps | The morale of students that make the members want to succeed as a group |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Études | A musical exercise |
| Expression | Referring to <i>dynamics</i> , <i>tempo</i> , and <i>articulation</i> in a composition |
| Expressive markings | Symbols used to indicate <i>dynamics</i> , <i>tempo</i> , and <i>articulation</i> in a composition |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Grandioso | Majestic |
| Grave | Serious |

| | |
|-------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Hardware | Computer interface devices, such as microphones, speaker systems, cameras, MP3 players, electronic instruments, and interactive whiteboards |
| Improvisation | Spontaneous <i>performance</i> of music |
| Improvise | To create spontaneously |
| Instrumental pitch tendencies | Unique characteristics of an instrument which effect pitch |
| Internalizing beat | Feeling the musical pulse |
| Intonation | Degree of accuracy in which pitches are played in tune |
| Jazz | An American musical style blending European and African influences |
| Legato | Smooth and connected |
| Lento | Slow |
| Lip slurs | Moving smoothly between two <i>notes</i> |
| Maestoso | Dignified |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, whole step, half step to tonic |
| Marcato | Marked, accented |
| Marches | Military style |
| Melodic | Relating to melody, which is the tune or a series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor scale | Has the same <i>tones</i> as the <i>major scale</i> , but uses the sixth <i>tone</i> of the <i>major scale</i> as its tonic, resulting in the following pattern: tonic, whole step, half step, whole step, whole step, half step, whole step, whole step to tonic |
| Moderato | Moderate |
| Notation | A system used for writing music |
| Notes | <i>Symbols</i> used to indicate pitch and/or duration |
| Octaves | An interval spanning seven diatonic degrees or eleven half steps |
| Overtures | A musical introduction in a play, opera, or ballet |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Performance | To play, sing, or move in formal or informal settings |
| Pop | A modern <i>style</i> of music characterized by its popularity |
| Preparatory beat | Conducting gesture |
| Presto | Fast |
| Program music | Music that depicts a story or inspires visual images |

| | |
|--------------------|------------------------------------------------------------------------------------------------------------------|
| Recording | Reproducing sound using computer-based audio, video, and stand alone sound systems (e.g., portable, component) |
| Registers | Pitch ranges |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rhythmic patterns | A specific grouping of rhythms used in teaching, reading, and writing music |
| Rhythmic | Related to rhythm, which is the pattern of long and short sounds and silences in music |
| Romantic | A musical period around 1815-1915 |
| Rudiments | <i>Rhythmic patterns</i> used as exercises |
| Scales | Pattern of whole and half steps |
| Sight-read | Reading a piece of music without preparation |
| Simple meter | Accented beats of each measure are divisible by two |
| Slurring patterns | Specific grouping of slurs used as teaching exercises |
| Software | Computer-based programs for <i>notating</i> , arranging, synthesizing, and otherwise manipulating music |
| Staccato | Short and detached |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Suites | A set of short pieces in dance form that can stand alone or as a group |
| Symbols | Signs |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or off beat |
| Technological | A term relating to computers, sound systems, projectors, the Internet, and other modern communication tools |
| Tempi | Plural for <i>tempo</i> , which is speed of the beat |
| Tempo changes | Alterations in the speed of the beat |
| Tenuto | Sustain <i>notes</i> for full value |
| Thirds | An interval of one-and-a-half or two steps |
| Tone | A musical sound on a specific pitch |
| Tonguing | Using the tongue to articulate <i>notes</i> |
| Triplets | <i>Rhythmic</i> groupings of three |
| Tuning length | Adjustments made to an instrument that effect <i>intonation</i> |
| Vertical alignment | <i>Ensemble</i> precision |
| Web 2.0 | Interactive, user-created World Wide Web content, such as Podcasts, blogs, Wikis, and mashups |

Instrumental Music II

Fine Arts Curriculum Framework

Revised 2008

Course Title: Instrumental Music II
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Instrumental Music II

Instrumental Music II is a two-semester course designed for students who have successfully completed Instrumental Music I. Instrumental Music II students shall further expand their knowledge of music fundamentals and instrumental techniques pertaining to brass, woodwind, percussion, and/or string instruments. Students are expected to develop advanced performance techniques in solo, small group, and large group settings, with greater emphasis on reading and performing using appropriate articulation, dynamics, and interpretative skills. Instrumental Music II students will critique instrumental music performances and reflect upon the impact of instrumental music upon society as well as societal influences on instrumental music. Students will regularly perform instrumental music in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Instrumental Music II student learning expectations. Instrumental Music I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Instrumental Music II may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------|
| Skills and Techniques | |
| Creative Expression | 1. Students shall apply the essential skills and techniques to perform music. |
| Critical Analysis | 2. Students shall demonstrate creative expression through music. |
| | 3. Students shall listen to, describe, analyze, perform, and evaluate music. |
| Connections | 4. Students shall make connections between music and other disciplines. |
| | |

Strand: Skills and Techniques

Content Standard 1: Students shall apply the essential skills and techniques to perform music.

| | |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.IMII.1 | Demonstrate characteristic <i>tone quality</i> in extended registers using moderate <i>dynamic levels</i> |
| ST.1.IMII.2 | Demonstrate accurate <i>intonation</i> in <i>chamber music</i> and large <i>ensembles</i> |
| ST.1.IMII.3 | <p>Demonstrate <i>vertical alignment</i> within an <i>ensemble</i></p> <ul style="list-style-type: none"> • <i>internalizing beat</i> • following conductor (e.g., <i>preparatory beat, tempo changes, meter</i>) • varied <i>meters</i> (e.g., <i>simple, compound, asymmetrical</i>) • <i>rhythmic patterns</i> (e.g., dotted eighth and sixteenth notes, <i>syncopation, duplets, triplets, tied notes</i>) • <i>meter changes</i> (e.g., $\frac{2}{4}$ to $\frac{6}{8}$) |
| ST.1.IMII.4 | Demonstrate an <i>internalized beat</i> within a small <i>ensemble</i> without a conductor |
| ST.1.IMII.5 | <p>Perform <i>scales</i> by memory</p> <ul style="list-style-type: none"> • <i>major</i> (e.g., C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb) • <i>minor</i> (e.g., a, e, b, f#, c#, g#, d, g, c, f, bb, eb) • <i>chromatic</i> |

Strand: Skills and Techniques

Standard 1: Students shall apply the essential skills and techniques to perform music.

| | |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.IMII.6 | Perform <i>rudiments</i> (e.g., single stroke, double stroke, five stroke, seven stroke roll, nine stroke roll, single paradiddle, double paradiddle, flam accent, flamacue, flam paradiddle, drag, double drag tap, single ratamacue) |
| ST.1.IMII.7 | Perform instrument-specific technique builders in various <i>major keys</i> (e.g., <i>lip slurs</i> for brass, <i>arpeggios</i> , <i>thirds</i> , <i>etudes</i> , <i>chorales</i> , <i>tonguing</i> and <i>slurring patterns</i> , double stops for mallet percussion, <i>octaves</i>) |
| ST.1.IMII.8 | <i>Sight-read</i> music literature |

Strand: Creative Expression

Content Standard 2: Students shall demonstrate creative expression through music.

| | |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.IMII.1 | Interpret music of contrasting styles (e.g., marches, suites, overtures, Baroque, Romantic, Classical, ragtime, jazz) |
| CE.2.IMII.2 | Improvise rhythmic and melodic variations in a specific style and meter |
| CE.2.IMII.3 | Perform to achieve a characteristic ensemble sound (e.g., blend, balance, intonation) |
| CE.2.IMII.4 | Demonstrate correct balance and intonation at various dynamic levels relative to the ensemble |
| CE.2.IMII.5 | Perform fundamental elements and principles of phrasing and expression <ul style="list-style-type: none">• tempi (e.g., grave, lento, andante, moderato, allegro, presto)• expressive markings (e.g., cantabile, dolce, grandioso, maestoso)• articulations (e.g., tenuto, staccato, legato, accents, marcato)• dynamics (e.g., crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)) |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, describe, analyze, perform, and evaluate music.

| | |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| CA.3.IMII.1 | Analyze examples of a varied <i>repertoire</i> of music (e.g., <i>classical, pop, jazz, marches</i>) |
| CA.3.IMII.2 | Recognize the role of a specific instrumental part within a <i>composition</i> (e.g., <i>rhythmic, melodic, harmonic</i>) |
| CA.3.IMII.3 | Identify characteristics of exemplary <i>performances</i> |
| CA.3.IMII.4 | Evaluate individual and group musical <i>performances</i> orally and in written format (e.g., <i>journal, blog, graphic organizer</i>) |
| CA.3.IMII.5 | Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i> , and audience settings |

Strand: Connections

Content Standard 4: Students shall make connections between music and other disciplines.

| | |
|------------|----------------------------------------------------------------------------------------------------------------------------|
| C.4.IMII.1 | Describe characteristics of American music (e.g., “Star-Spangled Banner,” “Fanfare to the Common Man,” “Rhapsody in Blue”) |
| C.4.IMII.2 | Describe the role and function of instrumental music in lifelong learning |
| C.4.IMII.3 | Discuss musical traditions from a variety of cultures |
| C.4.IMII.4 | Identify musical traditions that relate to the historical and cultural context of other arts and disciplines |
| C.4.IMII.5 | Describe cultural and <i>technological</i> influences on music (e.g., <i>software, hardware, recording, Web 2.0</i>) |
| C.4.IMII.6 | Demonstrate <i>esprit de corps</i> |

Glossary for Instrumental Music II

| | |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Accents | A stress or emphasis placed on a <i>note</i> generally performed one <i>dynamic</i> level higher at the beginning of the <i>note</i> with space placed on each side of the <i>note</i> |
| Allegro | Fast, cheerful; a lively tempo |
| Andante | Moderately slow; a walking tempo |
| Arpeggios | Broken chords |
| Articulations | Correct attack and decay of sound |
| Asymmetrical meter | A <i>meter</i> or time signature that has any combination of two plus three beats per measure (e.g., 5 7 5 8 8 4) |
| Balance | The equalization of sounds |
| Baroque | A musical period around 1600-1750 |
| Blend | The melding of sounds within a group |
| Blog | An online <i>journal</i> that may include text, images, and interactive media |
| Cantabile | In a singing <i>style</i> |
| Chamber music | Vocal or instrumental music suitable for <i>performance</i> by a small group |
| Chorales | Religious compositions originating in the 16 th Century Lutheran Church |
| Chromatic scale | A series of half steps |
| Classical | A musical period around 1750–1830 |
| Composition | A musical creation |
| Compound meter | Beat divisible by three rather than two |
| Crescendo | Gradually get louder |
| Decrescendo | Gradually get softer |
| Dolce | Sweetly |
| Duplets | Two <i>notes</i> played in the time usually taken to play three |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Espirit de corps | The morale of students that make the members want to succeed as a group |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Etudes | A musical exercise |
| Expression | Referring to <i>dynamics</i> , tempo, and <i>articulation</i> in a composition |
| Expressive markings | Symbols used to indicate <i>dynamics</i> , tempo, and <i>articulation</i> in a composition |

| | |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Grandioso | Majestic |
| Graphic organizer | Pictorial or graphical ways to organize information and thoughts for understanding, remembering, or writing (e.g., T-chart, Venn diagram, time line, cluster chart) |
| Grave | Serious |
| Hardware | Computer interface devices, such as microphones, speaker systems, cameras, MP3 players, electronic instruments, and interactive whiteboards |
| Harmonic | The overtones that are present with any fundamental <i>tone</i> |
| Improvise | To create spontaneously |
| Internalized beat | The felt musical pulse |
| Internalizing beat | Feeling the musical pulse |
| Intonation | Degree of accuracy in which pitches are in tune |
| Jazz | An American musical <i>style</i> blending European and African influences |
| Journal | A short written reflection or reaction |
| Legato | Smooth and connected |
| Lento | Slow |
| Lip slurs | Moving smoothly between two <i>notes</i> |
| Maestoso | Dignified |
| Major key | A key based on the <i>major scale</i> |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, half step, whole step, whole step, whole step, half step, half step to tonic |
| Marcato | Marked; accented |
| Marches | Military <i>style</i> |
| Melodic | Relating to melody, which is the tune or a series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Mezzo piano (mp) | Moderately soft |
| Mezzo forte (mf) | Moderately loud |
| Minor scale | Has the same <i>tones</i> as the <i>major scale</i> , but uses the sixth <i>tone</i> of the <i>major scale</i> as its tonic, resulting in the following pattern: tonic, whole step, half step, whole step, whole step, whole step, half step, whole step to tonic |
| Moderato | Moderate |
| Notes | Symbols used to indicate pitch and/or duration |
| Octaves | An interval spanning seven diatonic degrees or eleven half steps |
| Overtures | A musical introduction in a play, opera, or ballet |

| | |
|--------------------|------------------------------------------------------------------------------------------------------------------|
| Performances | To play, sing, or move in formal or informal settings |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Very, very soft |
| Pop | A modern style of music characterized by its popularity |
| Preparatory beat | Conducting gesture |
| Presto | Fast |
| Ragtime | An American musical style characterized by "ragged" or syncopated rhythms |
| Recording | Reproducing sound using computer-based audio, video, and stand alone sound systems (e.g., portable, component) |
| Registers | Pitch ranges |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rhythmic patterns | A specific grouping of rhythms used in teaching, reading, and writing music |
| Rhythmic | Related to rhythm, which is the pattern of long and short sounds and silences in music |
| Romantic | A musical period around 1815–1915 |
| Rudiments | <i>Rhythmic patterns</i> used as exercises |
| Scale | A pattern of whole and half steps |
| Sight-read | Reading a piece of music without preparation |
| Simple meter | Accented beats of each measure are divisible by two |
| Slurring patterns | Specific grouping of slurs used as teaching exercises |
| Software | Computer-based programs for notating, arranging, synthesizing, and otherwise manipulating music |
| Staccato | Short and detached |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Suites | A set of short pieces in dance form that can stand alone or as a group |
| Syncopation | <i>Rhythmic</i> effect which places emphasis on a weak or unaccented part of the measure |
| Technological | A term relating to computers, sound systems, projectors, the Internet, and other modern communication tools |
| Tempo changes | Alterations in the speed of the beat |
| Tempi | Plural for tempo, which is the speed of the beat |
| Tenuto | Sustain <i>notes</i> for full value |
| Thirds | An interval of one-and-a-half or two steps |
| Tied notes | Two <i>notes</i> of like pitch connected by a curved line |
| Tone | A musical sound on a specific pitch |
| Tonguing | Using the tongue to articulate <i>notes</i> |
| Triplets | A <i>rhythmic</i> grouping of three |
| Vertical alignment | Ensemble precision |
| Web 2.0 | Interactive, user-created World Wide Web content, such as Podcasts, blogs, Wikis, and mashups |

Instrumental Music III

Fine Arts Curriculum Framework

Revised 2008

Course Title: Instrumental Music III
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Instrumental Music III

Instrumental Music III is a two-semester course designed for students who have successfully completed Instrumental Music II. Instrumental Music III students will demonstrate an ability to apply music fundamentals and instrumental techniques pertaining to brass, woodwind, percussion, and/or string instruments in the research, production, performance, and criticism of instrumental music. Students are expected to apply sight-reading skills, improvisational skills, and advanced performance techniques in solo, small group, and large group settings. Instrumental Music III students will critique instrumental music performances and deeply reflect upon the impact of instrumental music upon society as well as societal influences on instrumental music. Students will regularly perform instrumental music in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Instrumental Music III student learning expectations. Instrumental Music II is a prerequisite for this course. Instrumental Music III does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------|
| Skills and Techniques | 1. Students shall apply the essential skills and techniques to perform music. |
| Creative Expression | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | 3. Students shall listen to, describe, analyze, perform, and evaluate music. |
| Connections | 4. Students shall make connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall apply the essential skills and techniques to perform music.

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| ST.1.IMIII.1 | Demonstrate characteristic <i>tone</i> quality in <i>extended registers</i> using all <i>dynamic</i> levels |
| ST.1.IMIII.2 | Perform <i>intervals</i> with accurate <i>intonation</i> |
| ST.1.IMIII.3 | Demonstrate accurate <i>intonation</i> within large or small <i>ensembles</i> |
| ST.1.IMIII.4 | Demonstrate <i>vertical alignment</i> within an <i>ensemble</i> <ul style="list-style-type: none"> • <i>internalizing beat</i> • following conductor (e.g., <i>preparatory beat, tempo changes, meter, rubato</i>) • <i>varied meters</i> (e.g., <i>simple, compound, asymmetrical</i>) • <i>rhythmic patterns</i> (e.g., <i>dotted eighth and sixteenth notes, syncopation, duplets, triplets, tied notes</i>) • <i>meter changes</i> (e.g., $\frac{2}{4}$ to $\frac{6}{8}$) |
| ST.1.IMIII.5 | Perform in a small <i>ensemble</i> without a conductor |
| ST.1.IMIII.6 | Perform <i>scales</i> by memory <ul style="list-style-type: none"> • <i>major</i> (e.g., C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb) • <i>minor</i> (e.g., a, e, b, f#, c#, g#, d, g, c, f, bb, eb) • <i>chromatic</i> |

Strand: Skills and Techniques

Content Standard 1: Students shall apply the essential skills and techniques to perform music.

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| ST.1.IMIII.7 | Perform <i>rudiments</i> by memory (e.g., single stroke, double stroke, five stroke, seven stroke roll, nine stroke roll, single paradiddle, double paradiddle, flam accent, flamacue, flam paradiddle, drag, double drag tap, single ratamacue) |
| ST.1.IMIII.8 | Perform instrument-specific technique builders in various <i>major</i> and <i>minor</i> keys (e.g, <i>lip slurs</i> for brass, <i>arpeggios</i> , <i>thirds</i> , <i>etudes</i> , <i>chorales</i> , <i>tonguing</i> and <i>slurring patterns</i> , double stops for percussion, <i>octaves</i>) |
| ST.1.IMIII.9 | Sight-read increasingly complex music literature |

Strand: Creative Expression

Content Standard 2: Students shall demonstrate creative expression through music.

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| CE.2.IMIII.1 | Perform music of greater complexity in contrasting styles (e.g., marches, suites, overtures, Baroque, Romantic, Classical, ragtime, jazz) |
| CE.2.IMIII.2 | Improvise rhythmic and melodic variations utilizing different keys in a specific style and meter |
| CE.2.IMIII.3 | Perform to achieve a characteristic ensemble sound at all dynamic levels (e.g., balance, blend, intonation) |
| CE.2.IMIII.4 | Perform fundamental elements and principles of phrasing and expression <ul style="list-style-type: none">• tempi (e.g., grave, lento, andante, moderato, allegro, presto)• expressive markings (e.g., cantabile, dolce, grandioso, maestoso)• articulations (e.g., tenuto, staccato, legato, accents, marcato)• dynamics [e.g., crescendo, decrescendo, pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)] |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, describe, analyze, perform, and evaluate music.

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| CA.3.IMIII.1 | Compare and contrast examples of a varied <i>repertoire</i> of music (e.g., <i>classical, pop, jazz, marches</i>) |
| CA.3.IMIII.2 | Develop criteria for evaluating instrumental music <i>performances</i> |
| CA.3.IMIII.3 | Evaluate individual and group musical <i>performances</i> orally and in written format (e.g., <i>journal, blog, graphic organizer</i>) |
| CA.3.IMIII.4 | Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i> , and audience settings |

Strand: Connections

Content Standard 4: Students shall make connections between music and other disciplines.

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|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| C.4.IMIII.1 | Describe characteristics of contemporary band literature with emphasis on Arkansas composers (e.g., Francis McBeth, Clifton Williams, William Grant Still) |
| C.4.IMIII.2 | Research career opportunities in music education and <i>performance</i> |
| C.4.IMIII.3 | Evaluate the role of music in various cultures throughout history |
| C.4.IMIII.4 | Describe cultural and <i>technological</i> influences on music (e.g., <i>software, hardware, recording, Web 2.0</i>) |
| C.4.IMIII.5 | Demonstrate <i>esprit de corps</i> |

Glossary for Instrumental Music III

| | |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Accents | A stress or emphasis placed on a <i>note</i> generally performed one dynamic level higher at the beginning of the <i>note</i> with space placed on each side of the <i>note</i> |
| Allegro | Fast, lively tempo |
| Andante | Moderately slow; a walking tempo |
| Arpeggios | Broken chords |
| Articulations | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Asymmetrical meter | A <i>meter</i> or time signature that has any combination of two plus three beats per measure (e.g., 5/8, 7/8, 5/4) |
| Balance | The equalization of sounds |
| Baroque | A musical period around 1600–1750 |
| Blend | The melding of sounds within a group |
| Blog | An online <i>journal</i> that may include text, images, and interactive media |
| Cantabile | In a singing <i>style</i> |
| Chorales | Religious compositions originating in the 16 th Century Lutheran Church |
| Chromatic scale | A series of half steps |
| Classical | A musical period around 1750–1830 |
| Compound meter | Beat divisible by three rather than two |
| Crescendo | Gradually get louder |
| Decrescendo | Gradually get softer |
| Dolce | Sweetly |
| Duplets | Two <i>notes</i> played in the time usually taken to play three |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Espirit de corps | The morale of students that make the members want to succeed as a group |
| Etiquette | Protocols for behavior during a rehearsal or a performance |
| Études | A musical exercise |
| Expression | Referring to <i>dynamics</i> , tempo, and <i>articulation</i> in a composition |
| Expressive markings | Symbols used to indicate dynamics, tempo, and articulation in a composition |
| Extended registers | Pitches beyond the usual range |

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|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Grandioso | Majestic |
| Graphic organizer | Pictorial or graphical ways to organize information and thoughts for understanding, remembering, or writing (e.g., T-chart, Venn diagram, time line, cluster chart) |
| Grave | Serious |
| Hardware | Computer interface devices, such as microphones, speaker systems, cameras, MP3 players, electronic instruments, and interactive whiteboards |
| Internalizing beat | Feeling the musical pulse |
| Intervals | The distance between two or more pitches |
| Intonation | Degree of accuracy in which pitches are in tune |
| Jazz | An American musical style blending European and African influences |
| Journal | A short written reflection or reaction |
| Legato | Play as smoothly as possible |
| Lento | Slow |
| Lip slurs | Moving smoothly between two notes |
| Maestoso | Dignified |
| Major key | A key based on the <i>major scale</i> |
| Major scale | A sequence of eight notes arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, whole step, half step to tonic |
| Marcato | Marked, accented |
| Marches | Military style |
| Melodic | Relating to melody, which is the tune or a series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor key | A key based on the <i>minor scale</i> |
| Minor scale | Has the same tones as the <i>major scale</i> , but uses the sixth tone of the <i>major scale</i> as its tonic, resulting in the following pattern: tonic, whole step, half step, whole step, whole step, whole step, half step, whole step to tonic |
| Moderato | Moderate |
| Notes | Symbols used to indicate pitch and/or duration |
| Octaves | An interval spanning seven diatonic degrees or eleven half steps |
| Overtures | A musical introduction in a play, opera, or ballet |
| Performance | To play, sing, or move in formal or informal settings |
| Phrasing | Observing the musical sentence |

| | |
|--------------------|------------------------------------------------------------------------------------------------------------------------------------|
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Pop | A modern style of music characterized by its popularity |
| Preparatory beat | Conducting gesture |
| Presto | Fast |
| Ragtime | An American musical style characterized by "ragged" or syncopated rhythms |
| Recording | Reproducing sound using computer-based audio, video and stand alone sound systems (e.g., portable and component) |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rhythmic patterns | A specific grouping of rhythms used in teaching, reading, and writing music |
| Rhythmic | Related to rhythm, which is the pattern of long and short sounds and silences in music |
| Romantic | A musical period around 1815-1915 |
| Rubato | Speeding up or slowing down of tempo at the discretion of the conductor; usually used to make the music more expressive or natural |
| Rudiments | <i>Rhythm patterns</i> used as exercises |
| Scales | A pattern of whole and half steps |
| Simple meter | Accented beats of each measure are divisible by two |
| Slurring patterns | Specific grouping of slurs used as teaching exercises |
| Software | Computer-based programs for notating, arranging, synthesizing, and otherwise manipulating music |
| Staccato | Short and detached |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Suites | A set of short pieces in dance form that can stand alone or as a group |
| Syncopation | Rhythmic effect which places emphasis on a weak or off beat |
| Technological | A term relating to computers, sound systems, projectors, the Internet, and other modern communication media |
| Tempi | Plural for tempo, which is speed of the beat |
| Tempo changes | Alterations in the speed of the beat |
| Tenuto | Sustain notes for full value |
| Thirds | An interval of one-and-a-half or two steps |
| Tied notes | Two notes of like pitch connected by a curved line |
| Tone | A musical sound on a specific pitch |
| Tonguing | Using the tongue to articulate notes |
| Triplets | A rhythmic grouping of three |
| Vertical alignment | Ensemble precision |
| Web 2.0 | Interactive, user-created World Wide Web content, such as Podcasts, blogs, Wikis, and mashups |

Instrumental Music IV

Fine Arts Curriculum Framework

Revised 2008

Course Title: Instrumental Music IV
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Instrumental Music IV

Instrumental Music IV is a two-semester course designed for students who have successfully completed Instrumental Music III. Instrumental Music IV students will internalize music fundamentals and instrumental techniques pertaining to brass, woodwind, percussion, and/or string instruments in the research, production, performance, and criticism of instrumental music. Students are expected to further develop sight-reading and improvisational skills and to apply advanced performance techniques in solo, small group, and large group settings. Instrumental Music IV students will critique instrumental music performances to a degree that an understanding of the interdependence between instrumental music and society is demonstrated. Instrumental Music IV students will regularly perform instrumental music in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Instrumental Music IV student learning expectations. Instrumental Music III is a prerequisite for this course. Instrumental Music IV does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------|
| Skills and Techniques | |
| | 1. Students shall apply the essential skills and techniques to perform music. |
| Creative Expression | |
| | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | |
| | 3. Students shall listen to, describe, analyze, perform, and evaluate music. |
| Connections | |
| | 4. Students shall make connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall apply the essential skills and techniques to perform music.

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|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.IMIV.1 | Perform with characteristic <i>tone</i> quality, accurate <i>intonation</i> , in <i>extended registers</i> at all <i>dynamic</i> levels |
| ST.1.IMIV.2 | Demonstrate varied <i>articulations</i> consistently as stylistically appropriate |
| ST.1.IMIV.3 | Demonstrate consistent <i>vertical alignment</i> independently within an <i>ensemble</i> |
| ST.1.IMIV.4 | Perform an accompanied <i>solo</i> or with a small <i>ensemble</i> without a conductor |
| ST.1.IMIV.5 | Perform <i>scales</i> by memory <ul style="list-style-type: none"> • <i>major</i> C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb • <i>minor</i> a, e, b, f#, c#, g#, d, g, c, f, bb, eb • <i>chromatic</i> • <i>whole tone</i> |
| ST.1.IMIV.6 | Perform <i>rudiments</i> by memory (e.g., single stroke, double stroke, five stroke, seven stroke roll, nine stroke roll, single paradiddle, double paradiddle, flam accent, flamacue, flam paradiddle, drag, double drag tap, single ratamacue) |
| ST.1.IMIV.7 | Perform advanced technique builders in various keys (e.g., <i>lip slurs</i> , <i>chorales</i> , <i>arpeggios</i>) |
| ST.1.IMIV.8 | <i>Sight-read</i> advanced music |

Strand: Creative Expression

Content Standard 2: Students shall demonstrate creative expression through music.

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|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.IMIV.1 | Perform music of greater complexity in contrasting styles |
| CE.2.IMIV.2 | Create <i>rhythmic</i> and <i>melodic</i> variations utilizing different keys in a specific style and <i>meter</i> (e.g., <i>compose</i> , <i>arrange</i> , <i>improvise</i>) |
| CE.2.IMIV.3 | Perform advanced elements and principles of <i>phrasing</i> , <i>expression</i> , <i>balance</i> , and <i>intonation</i> at all <i>dynamic</i> levels within the <i>ensemble</i> |
| CE.2.IMIV.4 | Perform fundamental elements and principles of <i>phrasing</i> and <i>expression</i> <ul style="list-style-type: none">• <i>tempi</i> (e.g., <i>grave</i>, <i>lento</i>, <i>andante</i>, <i>moderato</i>, <i>allegro</i>, <i>presto</i>)• <i>expressive markings</i> (e.g., <i>cantabile</i>, <i>dolce</i>, <i>grandioso</i>, <i>maestoso</i>)• <i>articulations</i> (e.g., <i>tenuto</i>, <i>staccato</i>, <i>legato</i>, <i>accents</i>, <i>marcato</i>)• <i>dynamics</i> (e.g., <i>crescendo</i>, <i>decrescendo</i>, <i>pianissimo</i> (<i>pp</i>), <i>piano</i> (<i>p</i>), <i>mezzo piano</i> (<i>mp</i>), <i>mezzo forte</i> (<i>mf</i>), <i>forte</i> (<i>f</i>), <i>fortissimo</i> (<i>ff</i>)) |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, describe, analyze, perform, and evaluate music.

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| CA.3.IMIV.1 | Critique (e.g., <i>journal, blog, graphic organizer, verbally</i>) examples of a varied <i>repertoire</i> of music |
| CA.3.IMIV.2 | Evaluate instrumental music <i>performances</i> using established criteria |
| CA.3.IMIV.3 | Exhibit proper <i>etiquette</i> in rehearsal, <i>performances</i> , and audience settings |

Strand: Connections

Content Standard 4: Students shall make connections between music and other disciplines.

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| C.4.IMIV.1 | Describe music from different historical periods |
| C.4.IMIV.2 | Research diverse opportunities in the music field (e.g., <i>arts management, music business, music therapy, sound engineers</i>) |
| C.4.IMIV.3 | Evaluate the role of music in various cultures throughout history |
| C.4.IMIV.4 | Describe cultural and <i>technological</i> influences on music (e.g., <i>software, hardware, recording, Web 2.0</i>) |
| C.4.IMIV.5 | Demonstrate <i>esprit de corps</i> |

Glossary for Instrumental Music IV

| | |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Accents | A stress or emphasis placed on a note generally performed one <i>dynamic</i> level higher at the beginning of the note with space placed on each side of the note |
| Allegro | Fast, lively <i>tempo</i> |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Arpeggios | Broken chords |
| Arrange | To alter a composition |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Arts management | A career in fine arts administration |
| Balance | The equalization of sounds |
| Blog | An online journal that may include text, images, and interactive media |
| Cantabile | In a singing <i>style</i> |
| Chorales | Religious compositions originating in the 16 th Century Lutheran Church |
| Chromatic scale | A series of half steps |
| Compose | To create music |
| Crescendo | Gradually get louder |
| Decrescendo | Gradually get softer |
| Dolce | Sweetly |
| Dynamic | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Espirit de corps | The morale of students that make the members want to succeed as a group |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Expression | Referring to <i>dynamics, tempo, and articulation</i> in a composition |
| Expressive markings | Symbols used to indicate <i>dynamics, tempo, and articulation</i> in a composition |
| Extended registers | Pitches beyond the usual range |
| Forte (f) | Loud |
| Fortissimo (ff) | Very loud |
| Grandioso | Majestic |
| Graphic organizer | Pictorial or graphical ways to organize information and thoughts for understanding, remembering, or writing (e.g., T-chart, Venn diagram, time line, cluster chart) |
| Grave | Serious |
| Hardware | Computer interface devices, such as microphones, speaker systems, cameras, MP3 players, electronic instruments, and interactive whiteboards |
| Improvise | To create spontaneously |
| Intonation | Degree of accuracy in which pitches are in tune |
| Journal | A short written reflection or reaction |
| Legato | Smooth and connected |

| | |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Lento | Slow |
| Lip slurs | Moving smoothly between two notes |
| Maestoso | Dignified |
| Major scale | A sequence of eight notes arranged in the following specific pattern of whole and half steps, beginning and ending with the tonic: tonic, whole step, whole step, half step, whole step, whole step, whole step, half step to tonic |
| Marcato | Marked, accented |
| Melodic | Related to melody, which is the tune, or a series of pitches that moves up or down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Minor scale | Has the same tones as the <i>major scale</i> , but uses the sixth tone of the <i>major scale</i> as its tonic, resulting in the following pattern: tonic, whole step, half step, whole step, half step, whole step, whole step, whole step to tonic |
| Moderato | Moderate |
| Music business | Careers involving for-profit musical pursuits |
| Music therapy | Use of music to improve psychological, social, cognitive, and physical function |
| Performance | To play, sing, or move in formal or informal settings |
| Phrasing | Observing the musical sentence |
| Pianissimo (pp) | Very soft |
| Piano (p) | Soft |
| Presto | Fast |
| Recording | Reproducing sound using computer-based audio, video, and stand alone sound systems (e.g., portable, component) |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Rhythmic | Related to rhythm, which is the pattern of long and short sounds and silences in music |
| Rudiments | <i>Rhythmic</i> patterns used as exercises |
| Scales | Pattern of whole and half steps |
| Sight-read | Reading a piece of music without preparation |
| Software | Computer-based programs for notating, arranging, synthesizing, and otherwise manipulating music |
| Solo | One voice or instrument |
| Sound engineers | A technical career involving musical production |
| Staccato | Short and detached |
| Styles | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Technological | A term relating to computers, sound systems, projectors, the Internet, and other modern communication media |
| Tempi | Plural for <i>tempo</i> , which is speed of the beat |
| Tenuto | Sustain notes for full value |
| Tone | A musical sound on a specific pitch |
| Vertical alignment | Ensemble precision |
| Web 2.0 | Interactive, user-created World Wide Web content, such as Podcasts, blogs, Wikis, and mashups |
| Whole tone scale | A scale of whole steps |

Music Theory

Fine Arts Curriculum Framework

Revised 2008

Course Title: Music Theory
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Music Theory

Music Theory is a two-semester course designed for students who have successfully completed one year of formal training in music at the high school level. Music Theory is a rigorous course designed to expand and to enhance the skills of the serious high school musician. Students in Music Theory examine components of music composition, melodic practices, theories of harmony, and other musical concepts. Students analyze music from different stylistic periods and develop notation, aural, and sight-reading skills. Emphasis is placed upon the application of rhythm, melody, harmony, form, and other compositional devices into original compositions. One year of formal training in music at the high school level is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Music Theory may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|--------------------|--------------------------------------------------------------------------------------------------------------|
| Musical Components | |
| | 1. Students shall analyze the components essential to the production of music. |
| Critical Analysis | |
| | 2. Students shall analyze music using aural, notating, and reading skills. |
| Contributions | |
| | 3. Students shall evaluate the historical and cultural contributions of musicians and the musical community. |

Strand: Musical Components

Content Standard 1: Students shall analyze the components essential to the production of music.

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| MC.1.MT.1 | <p>Analyze components of music duration in a composition, including, but not limited to</p> <ul style="list-style-type: none"> • <i>note values</i> • <i>rest values</i> • <i>dotted notes</i> • <i>time signatures</i> • <i>tempo</i> • <i>simple meter</i> • <i>compound meter</i> • <i>duple meter</i> • <i>triple meter</i> • <i>complex meter</i> • <i>mixed meter</i> |
| MC.1.MT.2 | <p>Analyze components of music notation in a composition, including, but not limited to</p> <ul style="list-style-type: none"> • <i>treble clef</i> • <i>bass clef</i> • C clefs: <i>alto and tenor</i> • <i>pitch</i> • <i>melody</i> • <i>interval</i> • <i>interpretive notation</i> |
| MC.1.MT.3 | <p>Analyze the relationship of musical components to the tonality of music, including, but not limited to the following components</p> <ul style="list-style-type: none"> • <i>key signatures</i> • <i>accidentals</i> • <i>whole steps and half steps</i> • <i>major, natural minor, harmonic minor, melodic minor, whole tone, chromatic, and pentatonic scales</i> • <i>relative and parallel scales</i> • <i>scale degrees</i> • <i>modes (church modes)</i> • <i>atonal</i> |

Strand: Musical Components

Content Standard 1: Students shall analyze the components essential to the production of music.

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| MC.1.MT.4 | <p>Analyze components of <i>harmony</i> in the following, including, but not limited to</p> <ul style="list-style-type: none"> • <i>chords: consonant and dissonant</i> • <i>chord positions: root, and first and second inversions</i> • <i>chord structures: major, minor, augmented, diminished, and seventh</i> • <i>basic chord progressions</i> • <i>basic concepts of figured bass</i> • <i>basic voice leading rules</i> • <i>standard four-part harmony</i> • <i>non-harmonic tones (e.g., passing tones, neighboring tones, embellishments)</i> |
| MC.1.MT.5 | Analyze components of <i>counterpoint</i> (e.g., 1x1, 2x1, 3x1, 4x1) |
| MC.1.MT.6 | Analyze transpositions in both <i>major</i> and <i>minor keys</i> |
| MC.1.MT.7 | Analyze music <i>phrases</i> to include <i>antecedent</i> and <i>consequent</i> |
| MC.1.MT.8 | Analyze <i>twelve-bar blues</i> progressions |
| MC.1.MT.9 | Analyze <i>cadences</i> (e.g., <i>perfect authentic [PAC], plagal, imperfect authentic [IPAC], deceptive, half</i>) |
| MC.1.MT.10 | <p>Analyze musical <i>form</i> including, but not limited to</p> <ul style="list-style-type: none"> • <i>AB</i> • <i>ABA</i> • <i>rondo</i> • <i>theme and variation</i> |
| MC.1.MT.11 | <p>Analyze musical <i>textures</i> including, but not limited to</p> <ul style="list-style-type: none"> • <i>monophonic</i> • <i>homophonic</i> • <i>polyphonic</i> |

Strand: Critical Analysis

Content Standard 2: Students shall analyze music using aural, notating, and reading skills.

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|-----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CA.2.MT.1 | Analyze <i>modulation</i> in a variety of musical compositions |
| CA.2.MT.2 | Notate a simple <i>melody</i> from dictation |
| CA.2.MT.3 | Notate a <i>rhythm</i> from dictation |
| CA.2.MT.4 | Classify instrumental <i>timbres</i> using aural skills <ul style="list-style-type: none"> • brass • woodwinds • percussion • strings |
| CA.2.MT.5 | Classify vocal <i>timbres</i> using aural skills <ul style="list-style-type: none"> • soprano • alto • tenor • bass |
| CA.2.MT.6 | Analyze the physical properties of sound as they relate to specific instruments and combinations of instruments (e.g., <i>frequency, amplitude, harmonic series, wavelength</i>) |
| CA.2.MT.7 | Analyze musical theories including, but not limited to <ul style="list-style-type: none"> • <i>modal harmony</i> • <i>four-part harmony</i> • <i>music cognition</i> • <i>serial composition</i> |

Strand: Contributions

Content Standard 3: Students shall evaluate the historical and cultural contributions of musicians and the musical community.

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| C.3.MT.1 | Evaluate musical <i>forms</i> and <i>styles</i> of compositions throughout history (e.g., <i>Medieval, Renaissance, Baroque, Classical, Harlem Renaissance, Impressionism</i>) |
| C.3.MT.2 | Evaluate the contributions of musical composers from a variety of time periods |
| C.3.MT.3 | Describe legal issues in relation to music performance, production, and publishing (e.g., copyright) |

Glossary for Music Theory

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|--------------------|----------------------------------------------------------------------------------------------------------------------------------|
| AB | A musical plan that has two different parts or sections (binary) |
| ABA | A musical plan that has three sections, first and last sections are the same; the middle section is different (ternary) |
| Accidental | A symbol used to raise (sharp) or lower (flat) a <i>pitch</i> or to cancel (natural) a previous sign |
| Amplitude | The difference between the high and low points of a sound wave or a sound cycle |
| Antecedent | Theme that is imitated; see <i>consequent</i> |
| Atonal | Without tonal center |
| Augmented chord | A <i>chord</i> with a raised fifth <i>interval</i> |
| Baroque | A musical period around 1600-1750 |
| Bass clef | A symbol used to denote <i>pitches</i> below middle C |
| Cadence | Resting point at the end of a <i>phrase</i> , section, or complete composition |
| Chord | Simultaneous combination of three or more different <i>pitches</i> |
| Chord progression | Movement from one <i>chord</i> to another |
| Chromatic scale | A series of <i>half steps</i> |
| Classical | A musical period around 1750 - 1830 |
| Complex meter | Five or more beats per measure |
| Compound meter | Beat divisible by three rather than two |
| Consequent | The imitation of a theme; see <i>antecedent</i> |
| Consonant | An accord of sounds sweet and pleasing to the ear |
| Counterpoint | The art of combining two or more <i>melodies</i> to be performed simultaneously and musically |
| Deceptive cadence | A <i>cadence</i> that sounds as if it will be final and then does not reach a definite resolution |
| Diminished chord | A <i>chord</i> with a lowered fifth <i>interval</i> |
| Dissonant | Two or more <i>notes</i> sounded together which are discordant |
| Duple meter | Beats per measure divisible by two |
| Embellishments | Added <i>tones</i> which ornament a <i>melody</i> |
| Figured bass | A system in which the bass part is marked to indicate the <i>harmonies</i> that goes with each <i>note</i> |
| Form | The overall plan of a piece of music (e.g., AB, ABA, rondo) |
| Four-part | Music with four distinct parts (e.g., soprano, alto, tenor, and bass voices) |
| Frequency | Number of vibrations per second for a musical <i>tone</i> ; abbreviation is Hz |
| Half cadence | Cadence ending in the I-V harmonic progression |
| Half step | Movement from one <i>note</i> to another <i>note</i> without skipping <i>notes</i> in between |
| Harlem Renaissance | An African American cultural movement of the 1920s and early 1930s that was centered in the Harlem neighborhood of New York City |

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| Harmonic minor scale | Music based on a series of tones arranged in W-H-W-W-H-1½-H |
| Harmonic series | The overtones that are present with any fundamental <i>tone</i> |
| Harmony | Two or more different <i>tones</i> sounding at the same time |
| Homophonic | A <i>style</i> of composition in which there is one <i>melody</i> , with other parts moving rhythmically together |
| Imperfect Authentic Cadence (IPAC) | The progression from dominant to tonic root position <i>chords</i> with the tonic <i>note</i> not in the soprano or bass |
| Impressionism | A movement in the arts in France from 1880 to 1910 |
| Interpretive notation | Markings in music including staccato, accents, slurs, fermata, and other such stylistic indicators |
| Interval | The distance between two or more <i>itches</i> |
| Inversions | <i>Chords</i> not in root position |
| Key signature | The sharp or flat signs placed at the beginning of a composition immediately after the clef sign, indicating its tonality |
| Major chord | Composed of a major third above the tonic <i>note</i> , and a perfect fifth above the tonic |
| Major key | A key based on the <i>major scale</i> |
| Major scale | A sequence of eight <i>notes</i> arranged in the following specific pattern of <i>whole</i> and <i>half steps</i> , beginning and ending with the tonic: tonic, <i>whole step</i> , <i>half step</i> , <i>whole step</i> , <i>whole step</i> , <i>whole step</i> , <i>whole step</i> , <i>half step</i> , <i>half step</i> to tonic |
| Medieval | European music written during the Middle Ages |
| Melodic minor scale | The same as the <i>natural minor</i> with the exception that the sixth and seventh <i>tones</i> are raised by a semitone (<i>half step</i>) when the <i>scale</i> is ascending; When the <i>scale</i> is descending, the <i>melodic minor</i> is the same as the <i>natural minor</i> . |
| Melody | The tune; a series of <i>itches</i> that moves up, down, or stays the same |
| Minor chord | Composed of a minor third and a perfect fifth |
| Minor key | A key based on the <i>minor scale</i> |
| Mixed meter | Changing meter within the song |
| Modal harmony | Commonly refers to music based on the Gregorian mode (e.g., dorian, Phrygian, mixolydian) |
| Modes (church mode) | A series of <i>notes</i> into which the octave is divided according to specific systems |
| Modulation | The process of changing from one key to another |
| Monophonic | Single <i>melody</i> in unison |
| Music cognition | An interdisciplinary approach to understanding the mental processes that support musical behaviors |
| Musical textures | Layering of sounds by adding or subtracting voices or instruments |
| Natural minor scale | Music based on a series of <i>tones</i> arranged in W-H-W-W-H-W-W |
| Neighboring tones | A non-harmonic <i>note</i> a step above or below another <i>note</i> |
| Note | Symbol used to indicate <i>pitch</i> and/or duration |
| Parallel scales | Two <i>keys</i> , one <i>major</i> and one <i>minor</i> , having the same tonic |
| Passing tone | A non-chordal <i>tone</i> that moves between two <i>chord tones</i> in a stepwise motion |
| Pentatonic scale | A <i>scale</i> of five <i>tones</i> (e.g., C-D-E-G-A) |

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| Perfect Authentic Cadence (PAC) | The progression from dominant to tonic root position <i>chords</i> with the tonic <i>note</i> in the soprano and bass |
| Phrases | Musical sentences |
| Pitch | The highness or lowness of a <i>tone</i> |
| Plagal cadence | <i>Cadence</i> ending in the IV-I harmonic progression; also known as <i>Amen Cadence</i> |
| Polyphonic | A style of composition that has many voices, each with its own <i>melody</i> , thus creating a rich texture of sound |
| Relative scales | Keys that share the exact same <i>key signature</i> |
| Renaissance | European music written during the Renaissance, approximately 1400-1600 |
| Rest | Silence in music |
| Rhythm | The pattern of long and short sounds and silences in music |
| Rondo | A musical <i>form</i> in which a section is repeated, with contrasting sections in between (e.g., ABACA) |
| Scale | A pattern of <i>whole</i> and <i>half steps</i> |
| Scale degrees | The names and numbers of each <i>note</i> of the <i>scale</i> |
| Serial composition | A technique for composition that uses sets to describe musical elements, and allows the manipulation of those sets |
| Seventh chord | A <i>chord</i> consisting of a root <i>note</i> , the third above the root, the fifth above the root, and the seventh above the root |
| Simple meter | Accented beats of each measure are divisible by two |
| Styles | Characteristics of particular people or groups of people or periods that makes it unique (e.g., folk, symphony) |
| Tempo | Speed of the beat |
| Theme and variation | A style of composition that presents a basic theme, and then develops and alters the theme in successive statements |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Time Signature | A symbol indicating how many beats are in a measure and which <i>note</i> gets the beat |
| Tones | Musical sound on a specific <i>pitch</i> |
| Treble clef | A symbol used to denote <i>itches</i> above middle C |
| Triple meter | Beats per measure divisible by three |
| Twelve-bar blues | A twelve-measure <i>chord progression</i> of I-I-I' IV-IV-I-I' V-IV-I-I' |
| Voice leading | Part writing |
| Wavelength | The distance between two successive crests or two successive troughs of a wave; the distance between corresponding points on adjacent waves |
| Whole steps | Movement from one <i>note</i> to another <i>note</i> skipping one <i>note</i> in between |
| Whole tone scale | A <i>scale</i> of <i>whole steps</i> |

Studio Art 2-D

Fine Arts Curriculum Framework

Revised 2008

Course Title: Studio Art 2-D
 Course/Unit Credit: 1/2
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Studio Art 2-D

Studio Art 2-D is a one-semester course designed for students who have successfully completed Art I. Studio Art 2-D is a teacher-directed and/or student-directed course in which students further explore, apply, and move toward mastery of the elements of art and principles of design in specific areas of art, such as painting, drawing, printmaking, digital art, photography, mixed media, surface design, or other 2-D media. Student art will demonstrate evidence of complex problem-solving skills, higher order thinking, risk taking, imagination, and innovation. Students will exhibit art and will assemble portfolios that reflect personal growth in media, techniques, processes, and tools used to create complex 2-D compositions. Student compositions will cover a breadth of media and subject matter and will demonstrate successful completion of Studio Art 2-D student learning expectations. Art I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Studio Art 2-D may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Creative Process | 1. Students shall create original 2-D works of art and design that contain evidence of complex problem-solving skills and expressive content, with an emphasis on media, techniques, processes, and tools. |
| <i>Innovation</i> | |
| Reflections/Responses | 2. Students shall create original 2-D works of art and design that contain evidence of <i>innovation</i> and imagination. |
| | 3. Students shall reflect, evaluate, and respond to works of art during the creative process. |

Strand: Creative Process

Content Standard 1: Students shall create original 2-D works of art and design that contain evidence of complex problem-solving skills and expressive content, with an emphasis on media, techniques, processes, and tools.

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| CP.1.SA2-D.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of 2-D works of art |
| CP.1.SA2-D.2 | Utilize sketchbook/journal <ul style="list-style-type: none">• as a prompt and/or a final product• as a process to interpret ideas toward a final product• to collect and develop observations, thoughts, examples, and knowledge through written notations and drawn renderings• to collaborate with others to create artwork relevant to visual art experiences |
| CP.1.SA2-D.3 | Create 2-D artwork that exhibits <ul style="list-style-type: none">• quality of work• growth and developmental progress• artistic maturation through independent studies• organization of <i>elements of art</i> and <i>principles of design</i> into artistic compositions• extension and exploration of media experiences to solve problems• personal <i>visual voice</i>• personal influences, <i>environments</i>, and experiences, and/or influences of <i>visual cultures</i> |

Strand: *Innovation*
 Content Standard 2: Students shall create original 2-D works of art and design that contain evidence of *innovation* and imagination.

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| I.2.SA2-D.1 | Demonstrate mastery of innovative tools, materials, and equipment to create 2-D art and design |
| I.2.SA2-D.2 | Use a sketchbook <ul style="list-style-type: none"> • as a source of inspiration • as a method of expressing one's personal <i>artistic journey</i> over a period of time • as a way to generate, develop, and record one's imagination • as an innovative way of thinking |
| I.2.SA2-D.3 | Create 2-D artwork that exhibits <ul style="list-style-type: none"> • complex compositions • innovative and risk-taking processes which use <i>analogous thinking</i> • research that informs and/or supports artistic vision (e.g., historical and biographical studies, on-site documentations, interviews, artistic styles, literary sources, museums, galleries) |
| I.2.SA2-D.4 | Utilize innovative and imaginative ways to <i>exhibit</i> or present 2-D artwork |

Strand: Reflections/Responses

Content Standard 3: Students shall reflect, evaluate, and respond to works of art during the creative process.

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| RR.3.SA2-D.1 | Evaluate the content and manner in which subject matter, influences, symbols, and images are used in the student's own work and works of others |
| RR.3.SA2-D.2 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, environments, visual cultures) |
| RR.3.SA2-D.3 | Exhibit personal artwork (e.g., plan, select, prepare, promote, install, attend) |
| RR.3.SA2-D.4 | Assemble a portfolio as a reflection of personal growth that exhibits a breadth of media and subject matter (e.g., self-assessment, peer critiques, interviews, digital) |
| RR.3.SA2-D.5 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Studio Art 2-D

| | |
|----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Analogous thinking | The comparative thinking process |
| Artistic journey | Personal growth of the artist over a period of time |
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, texture, color, value, and space |
| Environments | Natural or man-made surroundings |
| Exhibit | To show or display artwork |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; Expressive lines seem to reflect the artist's emotions or feelings. |
| Innovation | Introduction of a new idea, method, technique, media, process, or combination |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety |
| Visual culture | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual voice | A personal statement or expression of a work of art that evokes mood or emotion from the viewer; representation of the artist's identity |

Studio Art 3-D

Fine Arts Curriculum Framework

Revised 2008

Course Title: Studio Art 3-D
 Course/Unit Credit: 1/2
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Studio Art 3-D

Studio Art 3-D is a one-semester course designed for students who have successfully completed Art I. Studio Art 3-D is a teacher-directed and/or student-directed course in which students further explore, apply, and move toward mastery of the elements of art and principles of design in specific areas of art, such as ceramics, jewelry, mosaics, fiber arts, sculptures, mixed media, altered books, or other 3-D media. Student art will demonstrate evidence of complex problem-solving skills, higher order thinking, risk taking, imagination, and innovation. Students will exhibit art and will assemble portfolios that reflect personal growth in the media, techniques, process, and tools used to create complex 3-D compositions. Student compositions will cover a breadth of media and subject matter and will demonstrate successful completion of Studio Art 3-D student learning expectations. Art I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of “Survey of Fine Arts” or one-half unit of an advanced art or advanced music course. Studio Art 3-D may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Creative Process | 1. Students shall create original 3-D works of art and design that contain evidence of complex problem-solving skills and expressive content, with an emphasis on media, techniques, processes, and tools. |
| <i>Innovation</i> | |
| Reflections/Responses | 2. Students shall create original 3-D works of art and design that contain evidence of <i>innovation</i> and imagination. |
| | 3. Students shall reflect, evaluate, and respond to works of art during the creative process. |

Strand: Creative Process

Content Standard 1: Students shall create original 3-D works of art and design that contain evidence of complex problem-solving skills and *expressive* content, with an emphasis on media, techniques, processes, and tools.

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| CP.1.SA3-D.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of 3-D works of art |
| CP.1.SA3-D.2 | Utilize sketchbook/journal <ul style="list-style-type: none">• as a prompt• as a process to interpret ideas toward a final product• to collect and develop observations, thoughts, examples, and knowledge through written notations and drawn renderings• to collaborate with others to create artwork relevant to visual art experiences |
| CP.1.SA3-D.3 | Create 3-D artwork that exhibits <ul style="list-style-type: none">• quality of work• growth and developmental progress• artistic maturation through independent studies• organization of <i>elements of art</i> and <i>principles of design</i> into artistic compositions• extension and exploration of media experiences to solve problems• personal <i>visual voice</i>• personal influences, <i>environments</i>, and experiences, and/or influences of <i>visual cultures</i> |

Strand: *Innovation*
 Content Standard 2: Students shall create original 3-D works of art and design that contain evidence of *innovation* and imagination.

| | |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I.2.SA3-D.1 | Demonstrate mastery of innovative tools, materials, and equipment to create 3-D art and design |
| I.2.SA3-D.2 | Use a sketchbook/journal <ul style="list-style-type: none"> • as a source of inspiration • as a method of expressing one's personal <i>artistic journey</i> over a period of time (e.g., process notations, such as photographs and thumbnail sketches) • as a way to generate, develop, and record one's imagination • as an innovative way of thinking |
| I.2.SA3-D.3 | Create 3-D artwork that exhibits <ul style="list-style-type: none"> • complex compositions and/or <i>spatial tension</i> • innovative and risk-taking processes which use <i>analogous thinking</i> • research that informs and/or supports artistic vision (e.g., historical and biographical studies, on-site documentations, interviews, artistic styles, literary sources, museums, galleries) |

Strand: Reflections/Responses

Content Standard 3: Students shall reflect, evaluate, and respond to works of art during the creative process.

| | |
|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| RR.3. SA3-D.1 | Evaluate the content and manner in which subject matter, influences, symbols, and images are used in the student's own work and works of others |
| RR.3. SA3-D.2 | Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, environments, visual cultures) |
| RR.3. SA3-D.3 | Exhibit personal artwork (e.g., plan, select, prepare, promote, install, attend) |
| RR.3. SA3-D.4 | Assemble a <i>portfolio</i> as a reflection of personal growth that exhibits a breadth of media and subject matter (e.g., self-assessment, peer critiques, interviews, digital) |
| RR.3. SA3-D.5 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Studio Art 3-D

| | |
|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Analogous thinking | The comparative thinking process |
| Artistic journey | Personal growth of the artist over a period of time |
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, texture, color, value, and space |
| Environments | Natural or man-made surroundings |
| Exhibit | To show or display artwork |
| Expressive | Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; Expressive lines seem to reflect the artist's emotions or feelings. |
| Innovation | Introduction of a new idea, method, technique, media, process, or combination |
| Portfolio | A purposeful collection of an artist's own work |
| Principles of design | Guidelines artists use to organize the elements of art, such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety |
| Spatial tension | The negative space between lines, colors, shapes, forms, textures, and values, which creates a "push-pull" effect when <i>elements of art</i> are close together and a relaxed space when farther apart; a concept of Hans Hofmann |
| Visual culture | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in our <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Visual voice | A personal statement or expression of a work of art that evokes mood or emotion from the viewer; representation of the artist's identity |

Survey of Fine Arts

Fine Arts Curriculum Framework

Revised 2008

Fine Arts Curriculum Framework

Course Title: Survey of Fine Arts

Course/Unit Credit: 1/2

Course Number:

Teacher Licensure:

Grades: 9-12

Survey of Fine Arts

Survey of Fine Arts is a one-semester course designed to teach students the basic elements, principles, processes, materials, and inherent qualities of visual and performing arts. Students will examine a broad range of methods and will conduct critical analyses of the creative processes involved in the various art forms. Students will reflect on the connections between society and the arts. Survey of Fine Arts students will develop perceptual awareness and aesthetic sensitivity as well as a foundation for a lifelong relationship with the arts. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Survey of Fine Arts may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|------------|---------------------------------------------------------------------------------------------------------------------------------------|
| Music | |
| | 1. Students shall listen to, analyze, describe, and evaluate a variety of music. |
| | 2. Students shall demonstrate and apply knowledge of connections between music and other disciplines. |
| Visual Art | |
| | 3. Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations of the visual arts. |
| | 4. Students shall reflect and respond in a variety of ways to the visual arts of self and the global community. |

Strand: Music

Content Standard 1: Students shall listen to, analyze, describe, and evaluate a variety of music.

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| M.1.SFA.1 | Describe musical instruments by sight and sound |
| M.1.SFA.2 | Describe vocal classifications |
| M.1.SFA.3 | Analyze aurally various musical <i>forms</i> and <i>styles</i> |
| M.1.SFA.4 | Demonstrate an understanding of the language of music <ul style="list-style-type: none"> • elements • symbols |
| M.1.SFA.5 | Develop criteria for evaluating musical <i>performances</i> (e.g., live, recorded) |
| M.1.SFA.6 | Evaluate musical <i>performances</i> orally and in written format (e.g., <i>journal, blog, graphic organizer, multimedia</i>) |
| M.1.SFA.7 | Describe the characteristics of a varied <i>repertoire</i> of music after listening <ul style="list-style-type: none"> • <i>program music</i> (e.g., <u>Peter and the Wolf</u>, <u>Sorcerer's Apprentice</u>) • American music (e.g., "Yankee Doodle," "Rhapsody in Blue," <i>hollers</i>) • music by Arkansas composers (e.g., William Grant Still, Scott Joplin, Johnny Cash, Glen Campbell) • music from various historical periods • <i>world music</i> |

Strand: Music

Content Standard 2: Students shall demonstrate and apply knowledge of connections between music and other disciplines.

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| M.2.SFA.1 | Differentiate the functions and roles of music and musicians in various cultures and disciplines throughout history |
| M.2.SFA.2 | Research diverse <i>vocations</i> and <i>avocations</i> in the music field |
| M.2.SFA.3 | Describe appropriate audience <i>etiquette</i> (e.g., theatrical production, art museum, concert, dance recital, ballet) |

Strand: Visual Art

Content Standard 3: Students shall explore and demonstrate an understanding of the concepts, practices, and historical foundations of the visual arts.

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| VA.3.SFA.1 | Discuss the <i>elements of art</i> and <i>principles of design</i> as tools that provide a universal language for the arts |
| VA.3.SFA.2 | Use a variety of historical references to produce art (e.g., architecture, jewelry, mosaics) |
| VA.3.SFA.3 | Research the importance of the arts in history, <i>heritage</i> , and local cultures (e.g., masks, <i>visual culture</i>) |
| VA.3.SFA.4 | Explore the arts using common themes across different time periods |

Strand: Visual Art

Content Standard 4: Students shall reflect and respond in a variety of ways to the visual arts of self and the global community.

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| VA.4.SFA.1 | Produce a visual artwork that is inspired by and/or is connected to the other performing arts (e.g., costumes, backdrops, stage sets, murals, programs for productions) |
| VA.4.SFA.2 | Critique works of art |
| VA.4.SFA.3 | Discuss various purposes for creating art (e.g., <i>aesthetic, functional, historical, cultural, therapeutic, social enjoyment, careers, environmental</i>) |
| VA.4.SFA.4 | Recognize the arts as creative expression that transcends direct verbal communication in different cultures |
| VA.4.SFA.5 | Discuss ways the arts are used in contemporary media |

Glossary for Survey of Fine Art

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| Aesthetic | The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things |
| Avocations | Hobbies or secondary occupations pursued for enjoyment |
| Blog | An online <i>journal</i> that may include text, images, and interactive media |
| Elements of art | The basic visual tools artists use to create a work of art: line, shape, form, texture, color, value, and space |
| Environmental | Relating to the environment, natural or man-made surroundings |
| Etiquette | Protocols for behavior during a rehearsal or a performance |
| Forms | Overall plans of pieces of music (e.g., AB, ABA, rondo) |
| Functional | Artwork that has an intended purpose or use other than <i>aesthetic</i> beauty |
| Graphic organizer | Pictorial or graphical ways to organize information and thoughts for understanding, remembering, or writing (e.g., T-chart, Venn diagram, timeline, cluster chart) |
| Heritage | Traditions handed down from one generation to another |
| Hollers | Musical calls |
| Journal | A short written reflection or reaction |
| Multimedia | Technology-powered tools of communication, such as presentation software, Web media, document cameras, video, and audio |
| Performances | To play, sing, or move in formal or informal settings |
| Principles of design | Guidelines artists use to organize the <i>elements of art</i> , such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety |
| Program music | Music that depicts a story or inspires visual images |
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Styles | Characteristics of particular people or groups of people or periods that make them unique (e.g., folk, symphony) |
| Symbols | Signs |
| Visual culture | The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in our environment and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music) |
| Vocations | Careers |
| World music | Music of indigenous peoples |

Vocal Music I

Fine Arts Curriculum Framework

Revised 2008

Course Title: Vocal Music I
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Vocal Music I

Vocal Music I is a two-semester course designed to teach students music fundamentals and vocal music techniques. Vocal Music I students are expected to develop beginning performance techniques in solo, small group, and large group settings, with emphasis on reading and performing vocally using appropriate articulation, dynamics, and interpretive skills. Students will critique and reflect on their own performances and the performances of others. Students will perform vocal music in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals. Students will critique and reflect on their own performances and the performances of others. Students will make connections between music traditions and other arts, disciplines, and cultures. Students will apply rudiments of vocal music and fundamentals of creative expression to performance and will demonstrate successful completion of Vocal Music I student learning expectations. Vocal Music I is required by the Standards for Accreditation and does not require Arkansas Department of Education approval.

| Strands | Content Standard |
|-----------------------|-------------------------------------------------------------------------------------------------------|
| Skills and Techniques | 1. Students shall demonstrate and apply the essential skills and techniques to produce music. |
| Creative Expression | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | 3. Students shall listen to, analyze, describe, and evaluate music. |
| Connections | 4. Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

| | |
|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.VMI.1 | <p>Sing using proper vocal technique</p> <ul style="list-style-type: none"> • breathing and posture • free and clear <i>tone</i>, using accurate <i>intonation</i> • <i>articulation</i> (e.g., pure vowels, consonant sounds) • <i>dynamics</i> and <i>tempi</i> as indicated by markings in the score |
| ST.1.VMI.2 | Demonstrate independence by performing alone or in an <i>ensemble</i> |
| ST.1.VMI.3 | Respond to basic conducting gestures |
| ST.1.VMI.4 | Sing easy literature with and without instrumental <i>accompaniment</i> (e.g., <i>rounds</i> , <i>canons</i> , <i>descants</i> , <i>two-part harmony</i>) |
| ST.1.VMI.5 | Demonstrate appropriate small and large <i>ensemble performance</i> techniques during formal and/or informal <i>performances</i> (e.g., <i>balance</i> , <i>blend</i>) |
| ST.1.VMI.6 | <i>Sight-sing</i> simple <i>melodies</i> chosen by the instructor using a consistent method |
| ST.1.VMI.7 | <i>Sight-sing</i> <i>ensemble</i> parts |
| ST.1.VMI.8 | <p>Demonstrate through <i>performance</i> an understanding of the language of music</p> <ul style="list-style-type: none"> • <i>basic notation</i> (e.g., <i>staves</i>, <i>clefs</i>, <i>note</i> and <i>rest</i> values, <i>intervals</i>, <i>chords</i>) • <i>interpretive notation</i> (e.g., <i>music symbols</i>) • <i>simple meter</i> (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) |

Strand: Creative Expression
 Content Standard 2: Students shall demonstrate creative expression through music.

| | |
|------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.VMI.1 | <p>Sing in a manner reflecting the expressive qualities of music in rehearsal and performance including <i>dynamic</i> and <i>tempo markings</i></p> <ul style="list-style-type: none"> • <i>piano (p)</i> • <i>mezzo piano (mp)</i> • <i>mezzo forte (mf)</i> • <i>forte (f)</i> • <i>crescendo</i> • <i>decrescendo</i> • <i>andante</i> • <i>adagio</i> |
| CE.2.VMI.2 | <p><i>Improvise call-and-response patterns</i></p> |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, analyze, describe, and evaluate music.

| | |
|------------|----------------------------------------------------------------------------------------------------------|
| CA.3.VMI.1 | Apply currently taught choral techniques and musicianship in the evaluation of music <i>performances</i> |
| CA.3.VMI.2 | Evaluate musical <i>performance</i> by comparing them to exemplary models |

Strand: Connections

Content Standard 4: Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| | |
|-----------|------------------------------------------------------------------------------------------------------------------------|
| C.4.VMI.1 | Exhibit self-discipline and teamwork in daily rehearsals and musical <i>performances</i> |
| C.4.VMI.2 | Model appropriate <i>etiquette</i> as both a performer and an observer |
| C.4.VMI.3 | Perform music literature from a variety of <i>styles</i> , time periods, and cultures using appropriate interpretation |
| C.4.VMI.4 | Identify common elements and descriptive terms used in music with those used in other disciplines |

Glossary for Vocal Music I

| | |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Accompaniment | A musical background that supports a principal part |
| Adagio | Leisurely; slow <i>tempo</i> |
| Andante | Moderately slow; a walking <i>tempo</i> |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Balance | The equalization of sounds |
| Blend | The melding of sounds within a group |
| Call-and-response | A musical form in which a part of the <i>melody</i> (call) is followed by an answer (response) |
| Canons | A follow-the-leader process in which the <i>melody</i> is repeated starting at different times |
| Chords | Simultaneous combination of three or more different pitches |
| Clefs | Signs used at the beginning of the staves to indicate ranges of pitch |
| Crescendo | Gradually get louder |
| Decrescendo | Gradually get softer |
| Descants | High vocal part sung above the <i>melody</i> |
| Dynamic markings | <i>Symbols</i> used to indicate the loudness or softness of sound |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Forte(f) | Loud |
| Harmony | Two or more different tones sounding at the same time |
| Improvise | To create spontaneously |
| Interpretive notation | Markings in music including staccato, accents, slurs, fermata, and other such stylistic indicators |
| Intervals | Distances between two or more pitches |
| Intonation | Degree of accuracy in which pitches are in tune |
| Melodies | Tunes; series of pitches that moves up, down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Mezzo forte (mf) | Moderately loud |
| Mezzo piano (mp) | Moderately soft |
| Notation | A system used for writing music |
| Note | <i>Symbol</i> used to indicate pitch and/or duration |
| Performance | To play, sing, or move in formal or informal settings |
| Piano (p) | Soft |

| | |
|----------------|------------------------------------------------------------------------------------------------------------------|
| Rest | Silence in music |
| Rounds | A process in which all sing the same <i>melody</i> but start at different times |
| Score | A notated representation of all parts vertically aligned on a page |
| Sight-sing | Singing a piece of music without preparation |
| Simple meter | Accented beats of each measure are divisible by two |
| Staves | Plural for staff, the lines and spaces upon which music is written |
| Styles | Characteristics of particular people or groups of people or periods that make them unique (e.g., folk, symphony) |
| Symbol | Sign |
| Tempi | Plural for <i>tempo</i> , which is the speed of the beat |
| Tempo markings | <i>Symbols</i> used to indicate the speed of the beat |
| Tone | A musical sound on a specific pitch |
| Two-part | A <i>melody</i> and <i>harmony</i> line |

Vocal Music II

Fine Arts Curriculum Framework

Revised 2008

Course Title: Vocal Music II

Course/Unit Credit: 1

Course Number:

Teacher Licensure:

Grades: 9-12

Vocal Music II

Vocal Music II is a two-semester course designed for students who have successfully completed Vocal Music I. Vocal Music II students shall further expand their knowledge of music fundamentals and vocal techniques. Students are expected to develop advanced performance techniques in solo, small group, and large group settings with greater emphasis on reading and performing vocally using appropriate articulation, dynamics, and interpretative skills. Vocal Music II students will critique vocal music performances and reflect upon the impact of vocal music upon society as well as societal influences on vocal music. Students will regularly perform vocally in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Vocal Music II student learning expectations. Vocal Music I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Vocal Music II may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------------------------------|
| Skills and Techniques | 1. Students shall demonstrate and apply the essential skills and techniques to produce music. |
| Creative Expression | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | 3. Students shall listen to, analyze, describe, and evaluate music. |
| Connections | 4. Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

| | |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.VMII.1 | <p>Sing using proper vocal technique</p> <ul style="list-style-type: none"> Breathing and posture free and clear <i>tone</i>, using accurate <i>intonation</i> <i>articulation</i> (e.g., pure vowels and consonant sounds) <i>dynamics</i> and <i>tempi</i> as indicated by markings in the score <i>phonatory function</i> (e.g., <i>resonance</i>, <i>vocal registration</i>, vocal production) |
| ST.1.VMII.2 | Demonstrate independence by performing alone or in an <i>ensemble</i> |
| ST.1.VMII.3 | Respond to basic conducting gestures as they relate to <i>style</i> and interpretation |
| ST.1.VMII.4 | <p>Sing easy to moderate literature with and without instrumental <i>accompaniment</i></p> <ul style="list-style-type: none"> <i>two-part harmony</i> (e.g., <i>rounds</i>, <i>canons</i>, <i>descants</i>) |
| ST.1.VMII.5 | <p>Demonstrate and explain appropriate small and large <i>ensemble performance</i> techniques during formal and/or informal <i>performances</i></p> <ul style="list-style-type: none"> <i>balance</i> <i>blend</i> |
| ST.1.VMII.6 | <i>Sight-sing</i> simple to medium level <i>melodies</i> chosen by the instructor using a consistent method |
| ST.1.VMII.7 | <i>Sight-sing ensemble</i> parts |
| ST.1.VMII.8 | <p>Demonstrate through <i>performance</i> an understanding of the language of music</p> <ul style="list-style-type: none"> <i>basic notation</i> (e.g., <i>staves</i>, <i>clefs</i>, <i>note</i> and <i>rest</i> values, <i>intervals</i>, <i>chords</i>) <i>interpretive notation</i> (e.g., music symbols) <ul style="list-style-type: none"> <i>simple meter</i> (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$) <i>compound meter</i> (e.g., $\frac{3}{8}$, $\frac{6}{8}$) |

Strand: Creative Expression
 Content Standard 2: Students shall demonstrate creative expression through music.

| | |
|-------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.VMII.1 | <p>Sing in a manner reflecting the expressive qualities of music in rehearsal and performance including <i>dynamic</i> and <i>tempo</i> markings</p> <ul style="list-style-type: none"> • <i>pianissimo (pp)</i> • <i>fortissimo (ff)</i> • <i>diminuendo</i> • <i>ritardando</i> • <i>accelerando</i> |
| CE.2.VMII.2 | <p><i>Improvise call-and-response</i> patterns in vocalization</p> |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, analyze, describe, and evaluate music.

| | |
|-------------|---------------------------------------------------------------------------------------------------------------------|
| CA.3.VMII.1 | Apply criteria for making informed judgments regarding the quality and effectiveness of musical <i>performances</i> |
| CA.3.VMII.2 | Evaluate musical <i>performances</i> by comparing them to similar or exemplary models |

Strand: Connections

Content Standard 4: Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| | |
|------------|------------------------------------------------------------------------------------------------------------------------|
| C.4.VMII.1 | Exhibit self-discipline and teamwork in daily rehearsals and musical <i>performances</i> |
| C.4.VMII.2 | Model appropriate <i>etiquette</i> as both a performer and an observer |
| C.4.VMII.3 | Perform music literature from a variety of <i>styles</i> , time periods, and cultures using appropriate interpretation |
| C.4.VMII.4 | Identify common elements and descriptive terms used in music with those used in other disciplines |
| C.4.VMII.5 | Identify careers in the music industry |

Glossary for Vocal Music II

| | |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Accelerando | Gradually get faster |
| Accompaniment | A musical background that supports a principal part |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Balance | The equalization of sounds |
| Blend | The melding of sounds within a group |
| Call-and-response | A music form in which a part of the <i>melody</i> (call) is followed by an answer (response) |
| Canons | A follow-the-leader process in which the <i>melody</i> is repeated starting at different times |
| Chords | Simultaneous combination of three or more different pitches |
| Clefs | Signs used at the beginning of the staves to indicate ranges of pitch |
| Compound meter | Beat divisible by three rather than two |
| Descants | High vocal part sung above the <i>melody</i> |
| Diminuendo | Gradually get softer |
| Dynamic markings | <i>Symbols</i> used to indicate the loudness or softness of sound |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Fortissimo (ff) | Very loud |
| Harmony | Two or more different <i>tones</i> sounding at the same time |
| Improvise | To create spontaneously |
| Interpretive notation | Markings in music including staccato, accents, slurs, fermata, and other such stylistic indicators |
| Intervals | The distance between two or more pitches |
| In tonation | Degree of accuracy in which pitches are in tune |
| Melodies | Tunes; a series of pitches that moves up, down, or stays the same |
| Meter | A pattern of fixed beats as indicated by time signature |
| Notation | A system used for writing music |
| Note | A <i>symbol</i> used to indicate pitch and/or duration |
| Performance | To play, sing, or move in formal or informal settings |
| Phonatory function | The process of vocal production |
| Pianissimo (pp) | Very soft |

| | |
|--------------------|------------------------------------------------------------------------------------------------------------------|
| Resonance | The tone quality of the human voice generated in the vocal cavities |
| Rest | Silence in music |
| Ritardando | Gradually get slower |
| Rounds | A process in which all sing the same <i>melody</i> but start at different times |
| Sight-sing | Singing a piece of music without preparation |
| Simple meter | Accented beats of each measure are divisible by two |
| Staves | Plural for staff, the lines and spaces upon which music is written |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Symbols | Signs |
| Tempi | Plural for <i>tempo</i> , which is the speed of the beat |
| Tempo markings | <i>Symbols</i> used to indicate the speed of the beat |
| Tone | A musical sound on a specific pitch |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Vocal registration | A series of sounds within a singer's range (e.g., chest voice, middle voice, head voice) |

Vocal Music III

Fine Arts Curriculum Framework

Revised 2008

Course Title: Vocal Music III
 Course/Unit Credit: 1
 Course Number:
 Teacher Licensure:
 Grades: 9-12

Vocal Music III

Vocal Music III is a two-semester course designed for students who have successfully completed Vocal Music II. Vocal Music III students will demonstrate an ability to apply music fundamentals and vocal techniques in the research, production, performance, and criticism of vocal music. Students are expected to apply sight-reading skills, improvisational skills, and advanced performance techniques in solo, small group, and large group settings. Vocal Music III students will critique vocal music performances and deeply reflect upon the impact of vocal music upon society as well as societal influences on vocal music. Students will regularly perform vocally in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Vocal Music III student learning expectations. Vocal Music II is a prerequisite for this course. Vocal Music III does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------------------------------|
| Skills and Techniques | 1. Students shall demonstrate and apply the essential skills and techniques to produce music. |
| Creative Expression | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | 3. Students shall listen to, analyze, describe, and evaluate music. |
| Connections | 4. Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

| | |
|--------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.VMIII.1 | <p>Sing using proper vocal technique</p> <ul style="list-style-type: none"> • breathing and posture • free and clear <i>tone</i>, using accurate <i>intonation</i> • <i>articulation</i> (e.g., pure vowels, consonant sounds) • <i>dynamics</i> and <i>tempi</i> as indicated by markings in the score • <i>phonatory function</i> (e.g., <i>resonance</i>, <i>vocal registration</i>, vocal production) • <i>diphthongs</i> |
| ST.1.VMIII.2 | <p>Demonstrate independence by performing alone or in an <i>ensemble</i></p> |
| ST.1.VMIII.3 | <p>Respond to <i>artistic conducting</i> gestures as they relate to <i>style</i> and interpretation</p> |
| ST.1.VMIII.4 | <p>Sing moderate to moderately difficult literature with and without instrumental <i>accompaniment</i></p> <ul style="list-style-type: none"> • <i>two-part harmony</i> (e.g., <i>rounds</i>, <i>canons</i>, <i>descants</i>) • <i>three-part harmony</i> |
| ST.1.VMIII.5 | <p>Demonstrate and explain appropriate small and large <i>ensemble performance</i> techniques during formal and/or informal <i>performances</i></p> <ul style="list-style-type: none"> • <i>balance</i> • <i>blend</i> • <i>tone color</i> and <i>timbre</i> • <i>expressive phrasing</i> |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

| | |
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| ST.1.VMIII.6 | Sight-sing medium to difficult level <i>melodies</i> in <i>major</i> or <i>minor keys</i> chosen by the instructor using a consistent method |
| ST.1.VMIII.7 | Sight-sing <i>ensemble parts</i> |
| ST.1.VMIII.8 | Demonstrate through <i>performance</i> an understanding of the language of music <ul style="list-style-type: none">• <i>compound meter</i> (e.g., $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$)• <i>mixed meter</i> |

Strand: Creative Expression
 Content Standard 2: Students shall demonstrate creative expression through music.

| | |
|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CE.2.VMIII.1 | <p>Sing in a manner reflecting the expressive qualities of music in rehearsal and performance including <i>dynamic</i> and <i>tempo</i> markings</p> <ul style="list-style-type: none"> • <i>fortississimo (fff)</i> • <i>pianississimo (ppp)</i> • <i>sforzando</i> • <i>staccato</i> • <i>legato</i> |
| CE.2.VMIII.2 | Compose warm-ups that address vocal problems in the <i>repertoire</i> being studied |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, analyze, describe, and evaluate music.

| | |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| CA.3.VMIII.1 | Design and apply criteria for making informed judgments regarding the quality and effectiveness of musical <i>performances</i> |
| CA.3.VMIII.2 | Evaluate musical <i>performances</i> by comparing them to similar or exemplary models and offering constructive suggestions for improvement |

Strand: Connections

Content Standard 4: Students shall demonstrate and apply knowledge of connections between music and other disciplines.

| | |
|-------------|------------------------------------------------------------------------------------------------------------------------|
| C.4.VMIII.1 | Exhibit self-discipline and teamwork in daily rehearsals and musical <i>performances</i> |
| C.4.VMIII.2 | Model appropriate <i>etiquette</i> as both a performer and an observer |
| C.4.VMIII.3 | Perform music literature from a variety of <i>styles</i> , time periods, and cultures using appropriate interpretation |
| C.4.VMIII.4 | Identify common elements and descriptive terms used in music with those used in other disciplines |
| C.4.VMIII.5 | Evaluate the role of music as a <i>vocation</i> or <i>avocation</i> |
| C.4.VMIII.6 | Describe the uses of music in society and culture |
| C.4.VMIII.7 | Explore the <i>genre</i> , <i>style</i> , composer, and historical background of the <i>repertoire</i> being studied |

Glossary for Vocal Music III

| | |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| Accompaniment | A musical background that supports a principal part |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to give clear and effective utterance to vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Avocation | A hobby or secondary occupation pursued for enjoyment |
| Balance | The equalization of sounds |
| Blend | The melding of sounds within a group |
| Canons | A follow-the-leader process in which the <i>melody</i> is repeated starting at different times |
| Compound meter | Beat divisible by three rather than two |
| Descants | A high vocal part sung above the <i>melody</i> |
| Diphthongs | Combined vowels that we think of as one |
| Dynamic markings | Symbols used to indicate the loudness or softness of sound |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Fortississimo (fff) | Very, very loud |
| Genre | <i>Style</i> , category, class, or type of music |
| Harmony | Two or more different <i>tones</i> sounding at the same time |
| Intonation | Degree of accuracy in which pitches are in tune |
| Legato | Smooth and connected |
| Major key | A key based on the major scale |
| Melodies | Tunes; series of pitches that moves up, down, or stays the same |
| Minor key | A key based on the minor scale |
| Mixed meter | Changing meter within the song |
| Performance | To play, sing, or move in formal or informal settings |
| Phonatory function | The process of vocal production |
| Phrasing | Observing the musical sentence |
| Pianississimo (ppp) | Very, very soft |

| | |
|--------------------|------------------------------------------------------------------------------------------------------------------|
| Repertoire | List of music pieces which a group or person has prepared or performed |
| Resonance | The tone quality of the human voice generated in the vocal cavities |
| Rounds | A process in which all sing the same <i>melody</i> but start at different times |
| Score | A notated representation of all parts vertically aligned on a page |
| Sforzando | Suddenly loud and soft |
| Sight-sing | Singing a piece of music without preparation |
| Staccato | Short and detached |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Tempi | Plural for <i>tempo</i> , which is the speed of the beat |
| Tempo markings | Symbols used to indicate the speed of the beat |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Tone | A musical sound on a specific pitch |
| Tone color | See <i>timbre</i> |
| Two-part | A <i>melody</i> and harmony line |
| Vocal registration | A series of sounds within a singer's range (e.g., chest voice, middle voice, head voice) |
| Vocation | Career |

Vocal Music IV

Fine Arts Curriculum Framework

Revised 2008

Course Title: Vocal Music IV
 Course/Unit Credit: 1
 Course Number: Vocal Music 7-12
 Teacher Licensure: 9-12
 Grades:

Vocal Music IV

Vocal Music IV is a two-semester course designed for students who have successfully completed Vocal Music III. Vocal Music IV students will demonstrate an ability to apply music fundamentals and vocal techniques in the research, production, performance, and criticism of vocal music. Students are expected to apply sight-reading and improvisational skills, and to apply advanced performance techniques in solo, small group, and large group settings with greater depth. Vocal Music IV students will critique vocal music performances to a degree that an understanding of the interdependence between vocal music and society is demonstrated. Students will regularly perform vocally in a variety of settings including, but not limited to, concerts, solo and ensemble performances, and festivals and will demonstrate successful completion of Vocal Music IV student learning expectations. Vocal Music III is a prerequisite for this course. Vocal Music IV does not require Arkansas Department of Education approval.

| Strand | Content Standard |
|-----------------------|-------------------------------------------------------------------------------------------------------|
| Skills and Techniques | |
| | 1. Students shall demonstrate and apply the essential skills and techniques to produce music. |
| Creative Expression | |
| | 2. Students shall demonstrate creative expression through music. |
| Critical Analysis | |
| | 3. Students shall listen to, analyze, describe, and evaluate music. |
| Connections | |
| | 4. Students shall demonstrate and apply knowledge of connections between music and other disciplines. |

Strand: Skills and Techniques

Content Standard 1: Students shall demonstrate and apply the essential skills and techniques to produce music.

| | |
|-------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ST.1.VMIV.1 | <p>Sing using proper vocal technique</p> <ul style="list-style-type: none"> • breathing and posture • free and clear <i>tone</i>, using accurate <i>intonation</i> • <i>articulation</i> (e.g., pure vowels, consonant sounds) • <i>dynamics</i> and <i>tempi</i> as indicated by <i>markings</i> in the score • <i>phonatory function</i> (e.g., <i>resonance</i>, <i>vocal registration</i>, vocal production) • <i>diphthongs</i> • <i>nuances</i> • vowel placement to adjust <i>tone</i> and <i>intonation</i> |
| ST.1.VMIV.2 | Demonstrate independence by performing alone or in an <i>ensemble</i> |
| ST.1.VMIV.3 | Respond to and demonstrate <i>artistic conducting</i> gestures as they relate to <i>style</i> and interpretation |
| ST.1.VMIV.4 | <p>Sing moderately difficult to difficult literature with and without instrumental <i>accompaniment</i></p> <ul style="list-style-type: none"> • <i>two-part harmony</i> (e.g., <i>rounds</i>, <i>canons</i>, <i>descants</i>) • <i>three-part harmony</i> • <i>four-part harmony</i> |
| ST.1.VMIV.5 | <p>Demonstrate and explain appropriate small and large <i>ensemble performance</i> techniques during formal and/or informal <i>performances</i></p> <ul style="list-style-type: none"> • <i>balance</i> • <i>blend</i> • <i>tone color</i> and <i>timbre</i> • <i>expressive phrasing</i> |
| ST.1.VMIV.6 | <i>Sight-sing</i> difficult <i>melodies</i> in <i>major</i> or <i>minor keys</i> or <i>modalities</i> chosen by the instructor using a consistent method |
| ST.1.VMIV.7 | <i>Sight-sing</i> <i>ensemble</i> parts |
| ST.1.VMIV.8 | Demonstrate an understanding of the language of music by reading and performing vocal scores and observing symbols pertaining to <i>pitch</i> , <i>rhythm</i> , <i>dynamics</i> , <i>tempo</i> , <i>articulation</i> , and expressive detail |
| ST.1.VMIV.9 | Interpret <i>non-standard notation</i> used in various <i>contemporary scores</i> |

Strand: Creative Expression
 Content Standard 2: Students shall demonstrate creative expression through music.

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| CE.2.VMIV.1 | <p>Sing in a manner reflecting the expressive qualities of music in rehearsal and <i>performance</i> including <i>dynamic</i> and <i>tempo</i> markings</p> <ul style="list-style-type: none"> • <i>sforzando</i> • <i>staccato</i> • <i>legato</i> • <i>marcato</i> • <i>subito</i> • <i>dolce</i> |
| CE.2.VMIV.2 | Compose warm-ups using stylistic devices found in the <i>repertoire</i> being studied |

Strand: Critical Analysis

Content Standard 3: Students shall listen to, analyze, describe, and evaluate music.

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| CA.3.VMIV.1 | Design and apply criteria for making informed judgments regarding the quality and effectiveness of musical <i>performances</i> then justify the results |
| CA.3.VMIV.2 | Evaluate musical <i>performances</i> by comparing them to similar and exemplary models and offering constructive suggestions for improvement |

Strand: Connections

Content Standard 4: Students shall demonstrate and apply knowledge of connections between music and other disciplines.

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| C.4.VMIV.1 | Exhibit self-discipline and teamwork in daily rehearsals and musical <i>performances</i> |
| C.4.VMIV.2 | Model appropriate <i>etiquette</i> as both a performer and an observer |
| C.4.VMIV.3 | Perform music literature from a variety of <i>styles</i> , time periods, and cultures using appropriate interpretation |
| C.4.VMIV.4 | Identify common elements and descriptive terms used in music with those used in other disciplines |
| C.4.VMIV.5 | Evaluate the role of music as a <i>vocation</i> or <i>avocation</i> |
| C.4.VMIV.6 | Describe the effects of society, culture, and technology on music |
| C.4.VMIV.7 | Explore the <i>genre</i> , <i>style</i> , composer, and historical background of the <i>repertoire</i> being studied |

Glossary for Vocal Music IV

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| Accompaniment | A musical background that supports a principal part |
| Articulation | In instrumental music, the correct attack and decay of sound; in vocal music, to clear and effective utterance to vowels and consonants |
| Artistic conducting | The manner in which a person directs |
| Avocation | A hobby or secondary occupation pursued for enjoyment |
| Balance | The equalization of sounds |
| Blend | The melding of sounds within a group |
| Canons | A follow-the-leader process in which the <i>melody</i> is repeated starting at different times |
| Contemporary | Musical literature written after 1900, except for the Impressionistic pieces |
| Descants | High vocal part sung above the <i>melody</i> |
| Diphthongs | Combined vowels that we think of as one |
| Dolce | Sweetly |
| Dynamic markings | <i>Symbols</i> used to indicate the loudness or softness of sound |
| Dynamics | Loudness or softness of sound |
| Ensemble | Group of two or more |
| Etiquette | Protocols for behavior during a rehearsal or a <i>performance</i> |
| Four-part | Music with four distinct parts (e.g., soprano, alto, tenor, and bass voices) |
| Genre | <i>Style</i> , category, class, or type of music |
| Harmony | Two or more different <i>tones</i> sounding at the same time |
| Intonation | Degree of accuracy in which <i>itches</i> are in tune |
| Legato | Smooth and connected |
| Major key | A key based on the major scale |
| Marcato | Marked, accented |
| Markings | Musical indicators |
| Melodies | Tunes; series of <i>itches</i> that moves up, down, or stays the same |
| Minor key | A key based on the minor scale |
| Modalities | Pattern of church modes from the 13th century |
| Non-standard notation | Music written in a way other than basic rhythms and <i>itches</i> |
| Nuances | Delicate differences of emphasis and speed which forms the character of a <i>performance</i> |
| Performance | To play, sing, or move in formal or informal settings |
| Phonatory function | The process of vocal production |
| Phrasing | Observing the musical sentence |
| Pitch | The highness or lowness of a <i>tone</i> |

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| Repertoire | List of music pieces which a group or person has prepared or performed |
| Resonance | The <i>tone</i> quality of the human voice generated in the vocal cavities |
| Rhythm | The pattern of long and short sounds and silences in music |
| Rounds | A process in which all sing the same <i>melody</i> but start at different times |
| Score | A notated representation of all parts vertically aligned on a page |
| Sforzando | Suddenly loud and soft |
| Sight-sing | Singing a piece of music without preparation |
| Staccato | Short and detached |
| Style | A characteristic of a particular person or group of people or period that makes it unique (e.g., folk, symphony) |
| Subito | Suddenly |
| Symbols | Signs |
| Tempi | Plural for <i>tempo</i> |
| Tempo | Speed of the beat |
| Tempo markings | <i>Symbols</i> used to indicate the speed of the beat |
| Three-part | Music with three distinct parts |
| Timbre | The quality of sound that distinguishes one instrument or voice from another |
| Tone | A musical sound on a specific <i>pitch</i> |
| Tone color | See <i>timbre</i> |
| Two-part | A <i>melody</i> and <i>harmony</i> line |
| Vocal registration | A series of sounds within a singer's range (e.g., chest voice, middle voice, head voice) |
| Vocation | Career |