

Section 1: Cover Sheet



Name of Existing Charter Public School: TAPA: Trinity Academy for the Performing Arts
Location of Current School: 158 Messer Street, Providence RI 02909
Location of Additional Schools: Not Applicable
Enrolling Communities/Districts: Providence, RI
Charter School Type: Independent Public Charter School

	Grade Levels Served	Enrollment	District(s) served
Original Charter, Current Status	7-12	204	Providence
Expanded Charter, 5-year Mark	7-12	250	Providence
Expanded Charter, Fully Realized (if not fully realized within the first five years)	7-12	250	Providence

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Signature of Board Chair: _____, Friday, September 23, 2016
Print Name: Dennis Charpentier, President, TAPA Board of Directors

Signature of School Leader: _____, Friday, September 23, 2016
Print Name: Nanci DeRobbio, TAPA Head of School

Table of Contents

Section 1: Cover Sheet	1
Section 2: Executive Summary & Quick Facts about TAPA	3
Section 3A: TAPA’s Expansion Plan	5
Why Expand TAPA Now?	5
TAPA’s Expansion Timeline	5
Why Expand TAPA by 46 Artist-Scholars?	6
Who Will Be TAPA’s Newest Artist-Scholars?	8
Section 3B: TAPA’s Mission Statement	9
Trailblazers: The Class of 2016	12
How Will the Expansion Effect TAPA’s Mission Statement?	13
Section 3C: Community Need and Support	13
Section 3D: Goals	15
Underlying Factors that Led to TAPA Meeting Our Goals	20
PSAT/SAT Goals Met at TAPA	20
PARCC/SAT Test Discrepancies	22
Section 3E: Educational Program	27
TAPA’s Guiding Principles	27
Guiding Principles of TAPA Music	29
Guiding Principles of TAPA Dance	30
Guiding Principles of TAPA Film	31
Guiding Principles of TAPA Theatre	31
Guiding Principles of TAPA Visual Arts (Anticipated)	32
Curriculum and Coursework	33
Learning Environment and Pedagogy	35
Specific Populations	36
Assessment System	38
Promotion and Graduation Policy	38
TAPA’s Approach to School Culture	39
Section 3F: Student Enrollment, Outreach and Demand	41
Section 3G: Operational Capacity	42
Section 3H: Finance and Budget	47
Section 3H & 4: Attachments	50
3H.1: Budget	51
4A: Enrollment Table	54
4B.1: Letters of Support	55
4B.2: TAPA Board Biographies	56
4B.3 TAPA’s Community Arts Experiences	67
4C. Organizational chart	72
4D. TAPA Lottery Policy	73
4E. Schoolwide Improvement Plan	75

Section 2: Executive Summary & Quick Facts about TAPA

TAPA'S MISSION AND VISION: *“Through a rigorous Arts-Integrated program, TAPA cultivates Artist-Scholars prepared for collegiate and professional success and leadership in a global society.”* As a Premier Public Charter School for the Arts, TAPA is woven into the creative fabric of Providence “The Creative Capital” RI. We are literally leading the parade, (alongside Mayor Elorza at PVDfest!), and are a flagship organization amongst community arts and education groups. TAPA has brought local, national and international attention to our Artist-Scholars and our city. We are now applying for an expansion to enhance our award-winning programming in Dance, Film, Music and Theatre to include the Visual Arts. This expansion allows TAPA to provide Providence’s student Visual Artists with the same high-quality education that we provide in the Performing Arts, in a city whose overpopulated public schools lack strong arts programming. Adding a Pathway in the Visual Arts will strengthen the robust programming that we currently offer and will provide rich opportunities for 46 Providence students.

TAPA'S STUDENTS: TAPA serves 204 students in Grades 7-12, who we refer to as “Artist Scholars.” Those in grades 7 and 8 are part of TAPA’s “Lower School,” and move throughout the school day by house groups; those in grades 9-12 are part the “Upper School,” and move through the day by Arts Major. Our seats are in high demand, with five times more annual applicants than openings. TAPA’s expansion will grow our school by 46 students for a total enrollment of 250.

TAPA'S ARTS MAJORS: Starting in Ninth Grade, every Artist-Scholar enters a pre-professional course of study in Dance, Film, Music or Theatre via a rigorous audition and application process. Daily, students spend twice as much time in their Arts Major as they do in

any other class. This allows them to “dive deep” into the content, developing professional skills in the Art as well as preparing for rigorous postsecondary study. With an expansion, TAPA will offer a comparable Arts Major program for Artist-Scholars interested in the Visual Arts.

INTERDISCIPLINARY ARTS INTEGRATION: Arts Integration is “an approach to teaching in which students construct and demonstrate understanding through an Art form. Students engage in a creative process which connects an Art form and another subject area and meets evolving objectives in both.”¹ At TAPA we create classrooms where the Arts are the fundamental catalyst by which other academic subjects are learned through an experiential approach. TAPA’s SAT, PSAT and Star 360 Assessment scores show that “Art works” to bring creative kids to academic success. TAPA already utilizes the Visual Arts frequently as a tool for Arts Integration; with an expansion, Visual Arts will permeate all classrooms as well as be an Arts Major in and of itself.

STAFF: Three certified administrators, two additional Instructional Leaders (The Dean of the Arts, and The Curriculum and Instruction Coordinator), sixteen highly-qualified teachers, numerous support professionals and specialists, eight Artists-in-Residence.

LOCATION: TAPA is located at 158 Messer Street, in a decommissioned Providence Public School building from the 1890’s. The building provides ample square footage for our student body (and will do so after our expansion), but is not ideal for our programming. The building lacks a performance space, and our small classes are dwarfed by overly-large classrooms. With the expansion, TAPA will remain on Messer Street while thoughtfully studying the possibility of modifying our existing space, or identifying a new space that better better suits our needs.

¹ “Defining Arts Integration” by Lynne B. Silverstein and Sean Layne © 2010, The John F. Kennedy Center for the Performing Arts

Section 3A: TAPA's Expansion Plan

Why Expand TAPA Now?

June 30, 2016 was a momentous occasion in TAPA's history: our first graduating class walked across the stage to receive their diplomas, each one having satisfied the requirements of a Performing Arts Major — reflecting an additional 300+ hours of study in a preprofessional Arts area — in addition to all other BEP-required disciplines. Many of TAPA's Class of 2016 were the first in their families to graduate from high school, and nearly all are people of color who grew up in poverty. Not only did they beat the odds to graduate on time, 100% were accepted into college, and 87.5% are presently attending. The initial reports from their colleges and jobs are that TAPA's Artist-Scholars have been well-prepared for post-secondary studies and are on track for success.

With this victory behind us, and entering our seventh year, TAPA has met the intention of our initial charter: to use the Arts as a tool to bring otherwise underserved students to college success. TAPA's Star 360 Assessment scores, as well as SAT and PSAT data, show that “Art works” to do this. Rather than rest on our laurels, however, TAPA is listening to the demands from our constituents that we expand our school and its programming. It is those demands — that more Artist-Scholars are able to access our programming and the academic and artistic success that comes with them — that fuel TAPA's request for expansion.

TAPA's Expansion Timeline

At present TAPA serves 204 Artist-Scholars in Grades 7-12. TAPA enrolls approximately 40 students per Grades 7-10. Due to our specialized curriculum, we seldom fill the rare openings in

Grades Eleven and Twelve: late-enrollees are generally not able to earn sufficient Arts Major credits in order to graduate. With TAPA's high student retention rates, we have very little student turn-over; nearly all students come in at Seventh Grade and stay through graduation. In order to meet our constituent demands for more seats and more diverse programming, TAPA is requesting an expansion of an additional 46 Artist-Scholars, for a total enrollment of 250. These additional Artist-Scholars will be enrolled at TAPA for the 2017-2018 school year.

The majority of the new Artist-Scholars will be accepted to the Lower School, as our data shows that the most successful TAPA students are those who come to us during their Lower School years and remain through graduation. Additionally, as there is high demand for spots in our Ninth Grade (a natural transition point for students from our sending district) the expansion will allow us to accept additional Artist-Scholars in our early Upper School Grades. Under the proposed expansion, TAPA will begin the 2017-2018 school year with a full cohort of 250 Artist-Scholars.

TAPA's requested increase in enrollment will occur upon approval; we are prepared to serve these additional Artist-Scholars. This increase in enrollment does not require any additional grade levels, or adding any school district(s) to our catchment area or schools to our network.

Why Expand TAPA by 46 Artist-Scholars?

In addition to an expansive waiting list (which reflects a significant number of anxious parents and Artist-Scholars asking us to expand and grow), TAPA is requesting an expansion of 46 additional Artist-Scholars in order to better meet our mission. TAPA's Mission statement reads "Through a rigorous Arts-Integrated program, TAPA cultivates Artist-Scholars who are prepared

for collegiate and professional success and leadership in a global society.” Now that TAPA has graduated our first class of Artist-Scholars into college and careers in the Performing Arts (Dance, Film, Music and Theatre), we realize that there is a missing link in our program: a Major in the Visual Arts. The Visual Arts exist within every area of the Performing Arts. There is no Theatre without set designs; no Film without storyboards; no Dance without costume designs; no Music without album covers. The Visual Arts span and connect the Performing Arts, and our Artist-Scholars will be better prepared for college and career if they have access to a deep and rigorous Visual Arts program.

The addition of 46 more Artist-Scholars will allow us to create a new Major within the Arts at TAPA: The Visual Arts. This will meet constituent demand (we have lost students over the years who are seeking a Visual — rather than Performing — Arts focus) as well as add depth to TAPA's existing programs. By phasing in a Visual Arts Major, TAPA will also more deeply meet the requirements of our federal Perkins/CTE grant, by ensuring that Artist-Scholars attain industry-standard certifications in Visual Arts and graphic design prior to graduation.

TAPA is ready now to accept 46 additional Artist-Scholars, staff the required additional classrooms, and launch a Visual Arts Pathway. In order to provide the Visual Arts Pathway the room it needs to grow organically, the staff of the Visual Arts program will initially have a dual focus on program-creation and providing supplementary classes to current Upper School Artist-Scholars (i.e as a Minor rather than a Major). However, for the Seventh Graders who will enter TAPA during the 2017-2018 school year, we will offer it as a full Visual Arts Major Pathway. We

identified a total number of 46 additional Artist-Scholars because that will provide the students needed to foster a robust and thriving Visual Arts Department/Major.

Who Will Be TAPA's Newest Artist-Scholars?

TAPA has an extensive waiting list of students and families who are vying for TAPA seats. It will not be hard to identify 46 additional Artist-Scholars who are ready to enroll at TAPA at the beginning of 2017-2018. The students on our waiting lists demographically mirror the student population we currently have enrolled: TAPA's population is 96% Economically Disadvantaged, 20% with IEPs, and 10% qualifying as English Language Learners (most TAPA Artist-Scholars come from Spanish speaking families, but by the time they have arrived at TAPA's Eighth Grade, they have tested out of ELL services). Additionally, TAPA's Artist-Scholars are predominantly non-white: 68% Latino/a, 23% Black, 5% White and 4% Asian. These numbers have remained fairly consistent throughout TAPA's history and we anticipate that the 46 additional Artist-Scholars we accept via this expansion request will be demographically similar. This will allow TAPA to maintain our track record of offering outstanding Arts opportunities to, and seeing outstanding growth from, to educationally disadvantaged students.

For the 30 spots that we will fill at the Lower School level, we will continue to utilize our traditional broad-based recruitment methods that encourage students from across the city to apply for enrollment. As the Arts are often a luxury that our students and families cannot afford (outside of perhaps, religious institutions and community centers), we at TAPA pride ourselves on encouraging applications from any student who has an interest in the Arts. The ideal TAPA Artist-Scholar has a passion and drive for the Arts, but may have no traditional training at all. For

the 16 openings in the early Upper School, TAPA will likewise continue with our broad-base recruitment methods. Additionally, we will interface with our Visual Arts partners (including New Urban Arts and AS220) to identify those students with an known passion for the Visual Arts and encourage them to apply to TAPA as their school of choice. We will also continue our partnership with PCTA: The Providence Career and Technical Academy, which promotes TAPA as a strong Career and Technical Education option when they do presentations to traditional Providence Public Schools. We have found that this partnership, with a traditional public school in our sending district, helps direct those PPSD students with an interest in the Arts to the school where we (and their district) feel that they will be most likely to find success.

Section 3B: TAPA's Mission Statement

TAPA is home to an Ensemble of Artist-Scholars who are creating professional Art, meeting academic standards, and changing the landscape of Providence. We have done this by living and breathing our mission statement: *Through a rigorous Arts-integrated program, TAPA cultivates Artist-Scholars who are prepared for collegiate and professional success and leadership in a global society.*

TAPA is a national leader in Arts Integration. We present at nationwide conferences about our Arts Integration system. Our Arts Integration methodology and approach are used at schools across the country. Additionally, every single employee at TAPA comes with a rich and varied background in the Arts: they are Artist-Scholars before they walk in the door. In what other school can you download the professionally released albums of both your math and history

teachers on iTunes? By staffing our school with Artist-Scholars, we plant the seeds of Interdisciplinary Arts Integration in fertile soil.

By the end of Eighth Grade, every TAPA Star has created and filmed a claymation about natural selection; danced Salsa and Bachata to show their understanding of Mendelian genetics; played the answers to math problems on the piano; produced Public Service Announcements to promote a cause on which they have also conducted a statistical analysis; performed monologues in the character of a Conquistador; and written at least one song (and often choreographed the corresponding Dance or produced the corresponding Film) that captures their understanding of a mathematical, scientific, historical or ELA concept.

As TAPA's Artist-Scholars enter Upper School and are given more control over their Interdisciplinary Arts Integrated projects, their depth of engagement and comprehension increases. In recent years, Artist-Scholars created 70's-style performance Art detailing each phase of biological reproduction; acted out a reality show that represented a balanced chemical equation; used Music as a tool for social change; transformed the school into the Underground Rail Road and journeyed to freedom; and have -- time and time again -- used the Performing Arts as a tool to demonstrate their mastery of rigorous, college-prep academic standards.

In addition to embodying what it means to be Artist-Scholars through Interdisciplinary Arts Integration, TAPA Stars shine in their Arts Majors. As Artists, the TAPA Stars have performed a duet on stage with Bobby McFerrin; composed an original Blues number that they performed live with Wynton Marsallis and the Jazz at Lincoln Center Orchestra; acted *Hamlet*, *Romeo and*

Juliet, A Midsummer Night's Dream and *Othello* to packed houses at The Vets; were recruited to attend the highly-competitive "Superfly Filmmaking Experience," where they created films that premiered at the Seattle International Film Festival and were sent to festivals nationwide.

Our most recent Artistic "shining moments," from the 2015-2016 school year saw TAPA emerging onto a national stage: Music Majors studied with world-renowned violinist, Daniel Bernard Roumain (DBR) and performed with him at the PVD Fest. TAPA's Theatre Majors were selected as Rhode Island's only actors to premiere Roundabout Theatre Company's new play *PROSPECT HIGH: BROOKLYN*. Film Majors were selected to screen films at several competitive film festivals: The GiveMeFive Festival and 401 Film Festival here in Rhode Island and and the Vassar College Film Festival in Washington DC. The TAPA Dance Majors were featured at Brown University, where they performed alongside professional and college dancers. A TAPA Theatre Major, Steven Rosario, was the recipient of the Anthony Quinn Scholarship, an internationally competitive scholarship for premier performing artists. Steven also won the regional English Speaking Union's Shakespeare competition and was sent to represent Rhode Island at the National Competition at Lincoln Center in New York City. These and additional community-based Arts experiences are outlined in Appendix 4B.3

TAPA Artist-Scholars have also been excelling at the Visual Arts, despite the absence of a Visual Arts Major thus far. We had two members of the Class of 2016 accepted to the exclusive Massachusetts College of Art and Design (MassArt) for their Visual Arts program; TAPA's Visual Artists are well-represented at the URI Providence Gallery; TAPA students are regularly recruited to contribute to both public and private gallery shows. Additionally, through our Film

program, Artist-Scholars have excelled at design work using Adobe Photoshop and Illustrator. This includes student-created and designed posters that are currently on display at the headquarters of WPRI: Channel 12 News. With our Artist-Scholars are reaching this high level of recognition for their Visual Arts work with only the slightest support from TAPA, the sky will be the limit when we are able to offer them a formal program.

Trailblazers: The Class of 2016

The members of the class of 2016 met and exceeded our expectations. Students completed their rigorous, arts-integrated academic requirements for a minimum of 24 credits, with the majority of students completing upwards of 27 credits. Each senior performed an original individually created Senior Thesis Project, including such highlights as a full concert of original songs, a film festival, a dance performance at Brown University, and a theatrical performance of an originally scripted short play.

100% of TAPA seniors were accepted into colleges or universities, and 87.5% are currently attending. Students were accepted to: Providence College, Berklee College of Music, Mt. Holyoke College, Emerson College, Wheaton College, Assumption College, Wheelock College, Bryant University, Massachusetts College of Art, Eastern Connecticut College, University of Massachusetts Lowell - Sound Recording Technology Program, University of Rhode Island Honors Program, University of Rhode Island Talent Development, Rhode Island College, Wentworth Institute of Technology, Washington and Jefferson College, DeSales University , Mitchell College, College of St. Rose, Lyndon State College (Film Program), Allegheny College, Johnson and Wales University and Franklin Pierce University, among others. TAPA students

received more than half a million dollars in merit scholarships from the schools above. The students who did not immediately pursue traditional higher education are employed full time and/or pursuing job training programs. TAPA is tracking these students as they move into their post-secondary lives. All initial data points to them being well prepared for “collegiate and professional success in a global society.”

How Will the Expansion Effect TAPA’s Mission Statement?

The addition of a Visual Arts Major will serve to make TAPA’s Mission richer and more vibrant. It will allow TAPA to partner more closely with those organizations with whom we have only been able to do surface-level work: The RISD Museum, AS220, New Urban Arts, The Avenue Concept, The Steel Yard, Providence’s rich community of Visual Artists, to name a few. Offering the Visual Arts will strengthen our Performing Arts program, as well as strengthen our connection to Rhode Island Arts community as a whole. Therefore, we can add this additional pathway will be no formal change to TAPA's Mission or Vision.

Section 3C: Community Need and Support

Rhode Island will be better when more students have the ability to learn and thrive in an Interdisciplinary Arts Integrated environment. Research shows the value of an Arts Integrated approach to education: It is a tried, tested, and true way to increase engagement and academic success for urban students. In 2011, Walker, Tabone, and Weltsek undertook a study of more than 1,000 urban Eighth Grade New Jersey students, to determine the effect of an Arts Integrated curriculum on standardized test scores. These students were of comparable demographics to

those students at TAPA. They found that 56% of students in ELA classrooms utilizing an Arts Integrated model passed the NAEP Exam, compared to 43% of students in the control classrooms. With respect to Mathematics, 47% in the integrated classrooms were successful on the assessments, compared to 39% of students in the control classrooms. In controlling for demographic differences, the only factor that was found to be significant in predicting whether a student would be successful on the NAEP was whether or not that student received his or her instruction in an Arts Integrated classroom. Being in an Arts-integrated classroom increased the odds of students passing the state ELA assessment by 77 percent.² While Rhode Island determines how the PARCC will be utilized in its schools, we have an approach to teaching and learning that engages students and shows demonstrable growth in student knowledge.

TAPA is an asset to our neighborhood and community. In a part of town that has seen numerous traditional public schools shuttered, TAPA is a beacon of creativity, community pride, and a safe space in a neighborhood that is otherwise be known for The Hells Angels' headquarters and the nearby borders of local gang territories. TAPA provides a space for numerous Arts and community organizations to provide creative and academic opportunities to our local neighborhood. We run a food pantry, have *Community Music Works* students studying string instruments in our building three days a week, provide an indoor rehearsal space for *The Extraordinary Rendition Band*, and regularly have community groups using our meeting and gathering spaces. Each of these groups has provided their full support for TAPA's expansion, knowing that our growth will be good for us, for them, and for our West End neighborhood. Letters of support from many of these groups may be found in Appendix 4B.1. TAPA is a

² Walker, E., C. Tabone, and G. Weltsek. "When Achievement Data Meet Drama and Arts Integration." *Language Arts* V88.N5 (2011): P365-372. Print.

community landmark and our continued growth will only serve to better an oft-neglected area of the city of Providence.

The makeup of the TAPA Board of Directors also reflects our involvement in the local community; the Board itself is a diverse collection of community stakeholders. The Board features individuals from all walks of life, of diverse demographic, racial, ethnic, and socio-economic backgrounds. The biographies of the current TAPA Board Members can be found in Appendix 4B.2. TAPA's Board includes two TAPA parent representatives, numerous members of local nonprofits and community groups, several professional Artists, and one of TAPA's own Artists-in-Residence. Additionally, TAPA's Board members range in age from our 16 year old student representative to long-retired educators. In keeping such a diverse Board, TAPA ensures that the voice of our greater Providence community is the voice that leads our school community.

Section 3D: Goals

TAPA underwent the full RIDE Charter Renewal Process during the 2013-2014 School Year. At the close of the process, we received a full five-year renewal, with conditions which we met by the end of the following year. One of the conditions of our Renewal was to submit and receive approval on our Schoolwide Improvement Plan; the full plan is in Attachment 4E. The plan reflects a year's worth of goal setting with a broad and diverse group of TAPA constituents and went into effect in Spring 2015. One key component of the plan was to identify and receive RIDE approval on specific SMART goals to strengthen TAPA's programming. At this point in

time, Fall 2016, we have met all but two of the goals. The goals for improvement, including the strategies, metrics, and funding for improvement, are indicated in the chart below:

Goal #1: TAPA will implement a school-wide professional development plan and protocol, which will re-affirm the core philosophies of the school, namely Arts-integration, positive behavioral intervention, and data use.											
Summary: TAPA will expand our Arts Programming Director role to provide that person more time working at TAPA and focusing on building stronger Arts-integrated classes, projects, and experience for students. Additionally, TAPA would implement professional development and embedded training in the core tenets of the school through research-based programs and systems that work.											
Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source: local or Title I	Performance Metric: Identify an indicator for each strategy.	2015 -16				2016 -17				Person Responsible
			Q	Q	Q	Q	Q	Q	Q	Q	
			1	2	3	4	1	2	3	4	
1.1. Expand Arts Programming Director Role	Perkins Grant	Job description updated, position filled.	x								Assistant Head of School; Arts Programming Director
1.2. Launch Developmental Designs II Professional Development Series	Title I	100% of staff has participated in PD for Dev. Designs II	x								Assistant Head of School; Curriculum and Instruction Coordinator
1.3. Provide Developmental Designs I Professional Development to New Hires	Title I	All new staff has participated in Dev. Designs I	x								Assistant Head of School; Curriculum and Instruction Coordinator
1.4. Launch Keys to Literacy Program*	Title I	100% of pre-identified staff will have participated in Keys to Literacy training								x	Curriculum and Instruction Coordinator; Director of Enrichment and Remediation
1.5. Embedded Mentoring Program for Instructors	N/A, no funding required	100% of first- and second-year employees will have an identified staff mentor	x								Lead Teachers per Subject; Curriculum and Instruction Coordinator
1.6. Develop Protocol and Orientation for New Hires	N/A, no funding required	A protocol binder and presentation will be created and filed with the business office	x								Head of School; Curriculum and Instruction Coordinator; Business Manager

1.7. Diversity Training for Staff	Title I	100% of staff will have participated in diversity training workshop																Assistant Head of School	
1.8. Name staff lead on use of data and increasing student ownership of data and tying data use to increased academic achievement	Title I	A staff member will be identified as the "Data Leader"																Director of Enrichment and Remediation	
Goal #2: TAPA will create strategies to build community pride and increase their presence in the local community.																			
Summary: TAPA will go through a complete re-branding, with a key focus on increasing presence in the community and recruitment strategies for identifying strong Artist-Scholars. Through strategies listed below, TAPA will be an active member of the community, and service learning will become a critical component of the school.																			
Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source	Performance Metric: Identify an indicator for each strategy.	2015 -16				2016 -17				Person Responsible								
			Q	Q	Q	Q	Q	Q	Q	Q									
2.1 Create a position centered around recruitment and marketing the TAPA brand	General Operating Funds	A person will either be hired, or a staff member will be identified, as "Head of Marketing and Recruitment Strategies"																	Head of School; Business Manager
2.2 Find and establish a permanent location *	General Operating Funds	TAPA will be located in a building that is appropriate to house their programs																	Head of School
2.3 Establish a service-learning requirement.	N/A, no funding required	A service-learning requirement will be drafted and added to school academic policy																	Assistant Head of School; Director of Enrichment and Remediation; Curriculum and Instruction Coordinator

2.4 Name a staff lead for service learning coordination, tasked with connecting service learning to academic achievement	Title I	A staff member will be identified as the "Service Learning Coordinator"																Assistant Head of School; Director of Enrichment and Remediation; Curriculum and Instruction Coordinator
2.5 Utilize a web platform that can be internally managed and updated	General Operating Funds	TAPA's website will run under a program run by TAPA administration and staff	X															Assistant Head of School; Staff Tech Committee
2.6 Arts programs will hold community performances	Perkins Grant	The core Arts programs at TAPA will have performed in the community at least six times each by the end of the 2016-17 school year																Arts Programming Director; Assistant Head of School

Goal #3: TAPA will solidify TAPA's daily schedule and its program of study for Grades 7-12 to best match the needs of the students.

Summary: TAPA leadership will review the parts of the days that are successful, and build on these elements, while also adding new, desired components to the day. An emphasis will be placed on increased focus and further definition of the pre-professional Arts programming, as well as the foundational structure needed at TAPA during Grades Seven through Nine.

Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source: local or Title I	Performance Metric: Identify an indicator for each strategy.	2015 -16				2016 -17				Person Responsible	
			Q	Q	Q	Q	Q	Q	Q	Q		
			1	2	3	4	1	2	3	4		
3.1. Run double blocks for ELA (one for reading, one for writing) for Grade 7-9.	Title I	ELA double-blocks will expand from just Grade Seven and Eight to include Grade Nine (reflecting continued academic need), as evidenced on the school schedule.	X									Director of Enrichment and Remediation; Curriculum and Instruction Coordinator

<p>3.2. Run double blocks for math (one for Grade-level skills, one focusing on enrichment or remediation) for Grade 7-9</p>	<p>Title I</p>	<p>Math double-blocks will expand from just Grade Seven and Eight to include Grade Nine (reflecting continued academic need), as evidence on the school schedule.</p>	<p>x</p>										<p>Director of Enrichment and Remediation; Curriculum and Instruction Coordinator</p>
<p>3.3. Expand Orton-Gillingham services for more individualized instructional opportunities</p>	<p>Title I</p>	<p>O-G Services will be offered at TAPA approximately ten hours/week.</p>	<p>x</p>										<p>Director of Enrichment and Remediation</p>
<p>3.4 Implement research-based reading intervention programs school-wide</p>	<p>Title I</p>	<p>Artist-Scholars identified as needing further reading intervention will be taking part in additional programming geared towards their needs. This will occur during the TAPA school day.</p>	<p>x</p>										<p>Director of Enrichment and Remediation; Curriculum and Instruction Coordinator</p>
<p>3.5 Launch summer program that provide enrichment and remediation opportunities.</p>	<p>Title I</p>	<p>TAPA will host an on-site summer enrichment and remediation program. Seats will be available to all TAPA students</p>					<p>x</p>						<p>Director of Enrichment and Remediation; Curriculum and Instruction Coordinator</p>
<p>3.6 Launch summer program that provides introduction to TAPA programming for new students</p>	<p>Title I</p>	<p>At least 70% of new students coming into TAPA will take part in “TAPA programming” prior to the school year starting</p>					<p>x</p>						<p>Director of Enrichment and Remediation; Curriculum and Instruction Coordinator</p>
<p>3.7 Establish adult-learning opportunities through TAPA’s Family Resource Center</p>	<p>N/A, or General Operating if needed</p>	<p>TAPA will be able to utilize partnerships to refer TAPA parents to external, or internal, adult-learning opportunities</p>						<p>x</p>					<p>Director of Enrichment and Remediation; Family and Community Liaison</p>

Underlying Factors that Led to TAPA Meeting Our Goals

TAPA created and implemented a strong School Improvement Plan with the input of all members of the staff, the TAPA Board, and numerous community stakeholders. TAPA's plan was specifically tailored to our needs, and set goals that were both rigorous and attainable. As the creation of such a strong and diverse group of stakeholders, the School Improvement Plan inspired enthusiasm and hard work from the TAPA Ensemble. This is evidenced by the fact that, as of September 2016, we have met all of our goals but two. Goals 1.4 and 2.2, (indicated above with asterisks) were originally slated for completion by Spring 2017. We are on track to reach Goal 1.4 (Launch Keys to Literacy) by that time. We will begin training the staff this spring and fully implement the program by Fall 2017. However, Goal 2.2 (Identify a permanent location for the school) remains elusive.

In order to address our need for a new building, the TAPA Board of Directors has a designated "Plant and Property" subcommittee. They, along with TAPA's Head of School, have been tirelessly seeking a solution to TAPA's space challenges. We are committed to a Providence city location, and are seeking a solution that is both affordable and meets TAPA's unique needs. That work is ongoing, and it is likely that this goal will be carried over on to TAPA's new School Improvement Plan for Fall 2017-2018. Additional information is provided in section 3G.

PSAT/SAT Goals Met at TAPA

At TAPA, all students take the PSAT and SAT. Students take the PSAT in Grades Ten and Eleven, and take the SAT at least twice: at the end of their Eleventh Grade year and at the beginning of

their Twelfth Grade year. This approach has proved an effective way for students to develop skills and grow their proficiency over time.

The class of 2016 took the previous version of the SAT in May 2015 (average score 1004 points) and again in November 2015 (average score 1114 points); TAPA seniors showed an improvement of 110 points between tests. Furthermore, the top 25th percentile of TAPA scores were in the 1400 range, placing them at the Rhode Island median for the SAT. This is significant because 100% of TAPA seniors participated in the SAT, compared to 60% of seniors statewide, which greatly affects the scores reported by individual schools. During the 2014-2015 school year, less than 60% of Rhode Island public high school students took the SAT and roughly 38% took the PSAT³. TAPA has consistently committed to making these tests universal for *all* TAPA students, via universal registration and test preparation opportunities offered on-site.

The forecast for the class of 2017's scores was strong, given their success on the PSAT. While the top 50% of 2016 students scored in the 22nd national percentile on average, the same group from the class of 2017 jumped to the 48th national percentile. The class of 2017 then took the New SAT (now out of 1600 points) for the first time in May 2016, receiving an average score of 883 points. This average is just shy of the national average of 990 points, with 20% of students scoring well above the national average and Rhode Island state averages. Given these students' stronger PSAT scores, and positive first round of the New SAT, we anticipate stronger scores for their second taking in November 2016.

³ RI.gov. "RIGOV." RI.gov: Rhode Island Government. N.p., n.d. Web. 22 Sept. 2016.

In October 2016, 100% of students in the classes of 2018 and 2019 will take the PSAT, thanks to Governor Raimondo's initiative to make the test affordable and accessible to all. We at TAPA additionally believe that it is essential for students to be exposed to the material as many times as possible, and are thus including our Eleventh Graders as well. We look forward to continued progress on a test that is increasingly relevant and representative of high school curriculum.

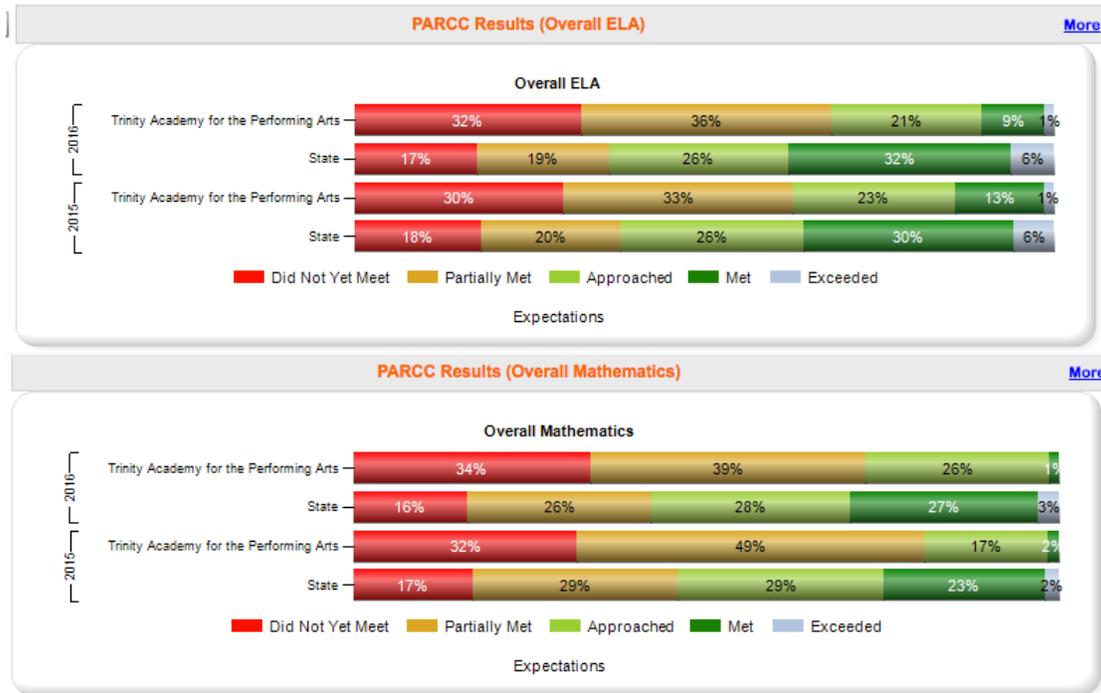
PARCC/SAT Test Discrepancies

With strong SAT scores, it is of concern to TAPA that we have not seen comparable PARCC scores. There may be demographic reasons for this: TAPA Artist-Scholars tend to be non-traditional learners in every aspect of the term. Many of our Artist-Scholars entered TAPA following an history of struggling in school due to their kinesthetic and creative learning styles. Here at TAPA, we have been able to integrate Artistic ways of learning with rigorous academics, in a way that has allowed them to access traditional material that is at grade-level or higher. However, many TAPA Artist-Scholars still struggle immensely on the PARCC test, even as they excel academically, professionally, social-emotionally, and Artistically.

As a school, we are committed to propel our Artist-Scholars towards improvement in this area. As Commissioner Wagner noted when looking at PARCC scores statewide: "These results are a baseline, a starting point for the work we have ahead of us to truly help all of our students be ready for our futures, so they absolutely should be a call to action,"⁴ This is a sentiment that we share. The charts below indicate where TAPA currently stands in terms of PARCC scores, as well

⁴ Harrison, Elizabeth. "Wagner: We Have Much More Work To Do." RIPR. Rhode Island Public Radio, 18 Nov. 2015. Web. 20 Sept. 2016.

as the promising sign that TAPA Artist-Scholar achievement on the more-frequently-given Star 360 Assessment has given us reason to believe we are moving in the right direction.



Longitudinal Growth- Math: Average Grade Level without Extreme Outliers (+/- 5 GE)

	May 2015	Sept 2015	May 2016	Sept 2016
Class of 2016-Graduated	8.0	8.0	8.4	-----
Class of 2017-12 th Grade	8.0	8.1	8.4	10.7
Class of 2018-11 th Grade	7.5	7.5	7.8	10.1
Class of 2019-10 th Grade	7.4	7.4	7.7	8.5
Class of 2020-9 th Grade	7.3	7.1	7.7	8.5
Class of 2021-8 th Grade	-----	7.0	7.6	7.1
Class of 2022-7 th Grade	-----	-----	-----	5.7

Longitudinal Growth- Reading: Average Grade Level without Extreme Outliers (+/- 5 GE)				
	May 2015	Sept 2015	May 2016	Sept 2016
Class of 2016-Graduated	9.3	8.8	9.7	-----
Class of 2017-12 th Grade	10.1	9.9	10.3	11.4
Class of 2018-11 th Grade	8.2	8.7	8.7	8.7
Class of 2019-10 th Grade	6.9	7.1	7.5	6.8
Class of 2020-9 th Grade	6.6	7.2	7.4	7.1
Class of 2021-8 th Grade	-----	6.0	7.3	6.5
Class of 2022-7 th Grade	-----	-----	-----	5.6*

As is indicated above, TAPA has shown incredible growth in math and reading on Star 360 Assessment. Of our current senior class, ten out of twenty-six students are above a 12th grade reading level, with seven of those students listed as “12.9+ GE (Grade-Level-Equivalent);” nine of our Ninth Graders tested at or above a 12th grade level in math. This is particularly impressive, since many of our students come into 7th grade in the “urgent intervention” category. We have many success stories using STAR as evidence of growth over the course of this past school year:

- Over the course of one school year, a 7th grader grew from a 4.7 GE to a 8.0 GE in reading.
- An 8th grade student on an IEP, who receives Orton-Gillingham reading support, went from a 2.9 GE to a 5.7 GE in reading.
- Two 10th graders, who joined TAPA in 9th grade, made leaps in reading GE. One went from 8.0 GE to 10.0 GE. The other from 8.6 GE to 12.7.
- One 7th grader (on a 504 plan) moved from a 5.6 GE to a 7.7 GE in math.

- Another 7th grader jumped from a 5.0 GE to a 10.0 GE in math. The key? Feeling comfortable (and music!)
- A 9th grader who took part in our double-dose in math jumped from a 6.3 GE to an 11.9 GE.
- An 11th grader with an IEP, who spent years struggling in math, found himself testing at a 12.9 GE.
- Throughout the 2015-16 school year the students in 7th grade (now 8th grade), grew more than one grade level in reading.

Furthermore, we have begun the 2016-2017 school year on a strong note our baseline testing on Lower School students indicate that only 17% of students are 3+ grade levels behind in reading, and only 10% of students are 3+ grade levels behind in math.

In order to address the discrepancy between TAPA's PARCC and Star 360 Assessment scores, we are implementing a multi-pronged approach to build Artist-Scholar awareness of data and encourage them to demonstrate their knowledge on the PARCC exam. These approaches include:

- A strong focus on individual Artist-Scholar data in Advisory (which meets for 40 minutes daily; Artist-Scholars keep the same Adviser from Grades 7-12) that focuses on: Goal creation, data talks, and each Artist-Scholar designing and following their own Individualized Learning Plans.
- TAPA has implemented computer-based programs in ELA and Mathematics, both of which have been shown to have a statistically significant impact on student understanding.
 - The Achieve 3000 learning program will be implemented in ELA Seminar (the double-dose ELA course for Artist-Scholars in Grades Seven and Eight) and in ninth Grade Literature.
 - The IXL program of instruction will be implemented in Math Seminar for Grades 7-9.
- TAPA has increased the impact of the Seventh and Eighth Grade double-dose of mathematics by providing those two periods back-to-back so Artist-Scholars can truly “dive deep” into the content.
- The recent (July 2016) implementation of our Summer Skills program will address some issues of summer learning loss for our most academically vulnerable Artist-Scholars.

With these supports, and with TAPA's strong staff retention and sense of school and community pride, we believe that we will see a significant uptick in PARCC scores this school year.

Additionally, at TAPA we provide an environment for student success by expanding the school day (and school year), providing more opportunities during the day, and increasing out-of-school day time through summer learning opportunities. These initiatives have yielded positive academic gains for our Artist-Scholars and laid the groundwork for closing achievement gaps. It is believed that large academic achievement gap between lower- and middle-class students is partially due to children's experiences in afternoons, weekends, and during the summer. Middle-class families provide their children with intellectually stimulating experiences that lower-class children miss out on for financial reasons. Thus, expanding the traditional school schedule with added time and summer opportunities is one of the many things that TAPA does in an effort to close the class achievement gap.

TAPA has a strong culture of data-driven decision making that goes beyond the preparation work we are doing for PARCC. In order to ensure that all TAPA Instructional Staff (teachers, paraprofessionals and Artists-in-Residence) are using data effectively, Data meetings, lead by the Director of Learning Supports Andrew MacMannis, are conducted weekly. Data meetings broach specific concerns about Artist-Scholars, review in-class and whole-school assessments, analyze state testing data, work within Response to Intervention, and discussions of Artist-Scholar progress. TAPA staff, under the leadership of the Director of Learning Supports, gather full-Grade-level data using Star 360 Assessment data reports. Those reports generate data we evaluate for growth at least four times per year. Additionally, the full instructional staff works with both the Curriculum and Instruction Coordinator and the Director of Learning Supports to determine plans for improvement in academic achievement, curriculum shifts to benefit the

instructional program, and approaches for discussing data with Artist-Scholars, families, and the TAPA community as a whole.

Section 3E: Educational Program

Success at TAPA means that an Artist-Scholar graduates professionally prepared for a career in the Performing Arts and academically prepared for a rigorous college program. In order to attain that success, the Artist-Scholars at TAPA work diligently during their six years at our school. Through our extended school day, TAPA provides Upper School Artist-Scholars with twice as much daily instruction in their Arts Major as they receive in any other given subject. But, at TAPA, it is not only Art for Arts sake. Through work with professional Artists and creative classroom teachers, Artist-Scholars apply academic and Artistic knowledge beyond the school environment. As a Public Charter School we have embraced the flexibility given to us by the state to create and implement an innovative curricula where Artist-Scholars learn by, through, and with the Arts, while receiving individualized attention in small creative classes.

TAPA's Guiding Principles

The Arts are the heartbeat of TAPA. The Arts are infused into all TAPA classrooms and are the means by which Artist-Scholars access and apply content knowledge and skill development. Through an Arts-integrated education, TAPA Artist-Scholars develop higher-order thinking skills, creative problem solving, improved habits of mind, and the ability to collaborate in a global society. Through the Arts, TAPA prepares Artist-Scholars for real-world careers or college studies in fields that meet or exceed industry standards, are in high demand and are sustainable.

All TAPA staffers are practicing Artists who are deeply dedicated to TAPA's core program of Arts and Arts-integration. Therefore all Artist-Scholars, Grades 7-12, receive an education that is rich with Dance, Film, Music and Theatre. Artist-Scholars spend Grade Seven and Eight exploring all four Art forms, and in Grade Nine, the Artist-Scholars audition for selection into an Arts Major course of study, an Artistic Pathway that they pursue until they graduate. In addition, each Artist-Scholar may elect to study (for one quarter each year) an additional Art form as a Minor. In order to be accepted into their chosen Arts Major, Artist-Scholars are required to prepare an audition based on a set of specific criteria, write an essay outlining why they wish to study that particular Art and attend an individual admissions interview with the Assistant Head of School.

Once accepted into an Arts Major, Upper School Artist-Scholars at TAPA explore their chosen Art form for two periods each day. Artist-Scholars' primary Arts class provides them with structured pre-professional training in that Art, and is led by a full-time Artist-in-Residence who is an industry professional as well as a highly effective and passionate educator. Artist-Scholars' secondary Arts class, *Arts Practicum*, serves as an Arts Lab that provides an additional 50 minutes per day of study under the guidance of an industry professional in each discipline. Seniors engage in these classes back-to-back, for a daily 100 minute Arts Major program that provides a forum for the creation and implementation of their Senior Projects as well as discussion and research on professional and academic life after TAPA. In addition to rigorous Arts class work, each TAPA Artist-Scholar showcases their work twice a year at a schoolwide Arts Festival attended by faculty, staff, families, Board members, invited guests and members of the community. Artist-Scholars are also able to share their work through Dance concerts, Film screenings, Music concerts and Theatrical productions throughout the year.

The Dance, Film, Music and Theatre curricula each consist of a sequence of courses that build on one another. Each course is standards-based: The Dance, Music and Theatre curriculum is aligned to the Rhode Island Grade Span Expectations as well as the National Core Arts Standards. The Film curriculum is aligned to the RI GSE in Visual Arts & Design and to the National Core Arts Standards in Media Arts. Each Art form exposes Artist-Scholars to theory and practice as well as providing them with a working knowledge of all the occupations available within their chosen Art form.

In addition to their Arts Major and Minor, Artist-Scholars at TAPA are also engaged in college preparatory academic courses in Math, English, Science, Historical Perspectives and Spanish. The academic faculty collaborates with the Arts faculty to find innovative and creative ways to teach the core subjects through the Arts. In addition, there is a schoolwide commitment to creating Arts integrated lessons throughout Grade levels and disciplines. Experiencing learning through Arts Integration fosters the idea that Art is all around us as well as supports the idea that experiential learning increases engagement and retention in all students.

Guiding Principles of TAPA Music

The TAPA Music Program offers a wide array of musical experiences and opportunities with a focus on individual skill building, group collaboration and community performances. In Lower School, Artist-Scholars receive an introduction to Music performance using keyboards, drums, xylophones, voices and guitars. Our curriculum covers various musical styles, including African drumming and Indian Music, and considers the role Music plays in our community and our

world. In Upper School, Music Majors receive two periods of Music instruction every day: Arts Block focus on theory, history, composition, improvisation, songwriting, ear training and general musicianship. Arts Practicum provides an opportunity for Artist-Scholars to take private instrument lessons and develop their instrumental or vocal skills.

Guiding Principles of TAPA Dance

The Dance program at TAPA focuses on both Dance technique (Ballet, Modern, West-African, Latin, Global Traditions, Hip-Hop, Aesthetics of the Oppressed) as well as using Dance (Choreographing, Composing, Devising, and Performing) as a tool for inquiry into contemporary themes and questions that require interdisciplinary knowledge, such as power, oppression, balance, beauty, representation, independence, movement, and transformation.

Dance Artist-Scholars explore creative expression and inquiry through movement; awareness of space, time, and energy as design factors in Dance composition; anatomy; and the development of self-confidence through the use of the body as an instrument to negotiate, question, and gain insight. In addition, Artist-Scholars will learn the history of multiple forms of Dance and formulate their own appreciation and philosophy of Dance as a contemporary art form.

Dance Majors and Minors at TAPA develop kinesthetic awareness, proper body alignment, physical strength, flexibility, endurance, and care for the body. Dance Artist-Scholars work collaboratively to build technique in multiple genres, choreograph/curate original work, and critique professional Dance performances. The essential questions and curricular objectives for Dance Artist-Scholars across Grade levels are supported by the RI GSE's in Dance.

Guiding Principles of TAPA Film

In the TAPA Film program, Artist-Scholars are guided through highly advanced filmmaking techniques, from concept development and preproduction, to production on set and postproduction editing. Seventh Grade Artist-Scholars learn to create the illusion of motion through different styles of animation. Eighth Grade Artist-Scholars learn the basics of live action filmmaking in producing conversation films. Upper School Film majors learn to operate industry standard video editing software and professional camera technology through a wide span of Film projects that push their ability to communicate a strong story arc. Film majors are encouraged to discover their Visual voice as they progress through "Intro to Film & Video", "Sound in Film", "Documentary Filmmaking" and finally (as Seniors) "Motion Picture Production: From Budget to Big Screen".

The TAPA Film program prepares Artist-Scholars for real world filmmaking careers from the ground up. Potential Film majors look forward to inspiring opportunities to express their imaginations all the while feeling the true value of hard work, responsibility and respect.

Guiding Principles of TAPA Theatre

The Theatre program at TAPA is designed to teach, train and inspire youth with the history, theory and practice of the art of play. The program teaches both theatrical education and real world application of the art and pushes the Artist-Scholars to use Theatre as an outlet to express themselves and gain skills, professionalism and confidence. Artist-Scholars will be given an introduction to the Theatre Arts and will study the history of Theatre from early Egyptian and Greek Theatre, to the classical Shakespearean Theatre, to modern day Theatre. Artist-Scholars

will be taught the following: Monologue Performance; Interview and Presentation Skills; Classical and Modern Acting; Character Study and Analysis; Play Analysis; Producing; Budgeting; Directing; Script Writing; Stage Managing; Costume Design; Lighting Design; Set Design and Construction; Musical Theatre; International Theatre; Experimental Theatre; The Greek Chorus; Vaudeville Performance; Improv; Stage Combat. Whether an Artist-Scholar goes on to continue the art form after graduating from TAPA's Upper School or use the skills in a career outside of Theatre, they will leave TAPA feeling more prepared for a career in the Performing Arts, a liberal Arts education or even general life skills.

Guiding Principles of TAPA Visual Arts (Anticipated)

The guiding principles of the TAPA Visual Arts program will be created in collaboration between the Dean of the Arts and the Visual Artists-in-Residence. Like the Guiding Principles of the other Arts areas, the principles of the Visual Arts program will standards-based, creatively applied, and deeply integrated into the core identity of TAPA. The components of the program will mirror the RI GSE's in Visual Art & Design by exploring the following overarching ideas:

- Artistic Processes: Creative problem solving in order to make the imagined visible.
- Cultural Contexts: Exploring how the elements of design express the human experience
- Communication: Through the use of metaphor and symbols, the visual arts becomes a vehicle for expression and communication.
- Aesthetic Judgement: By applying one's knowledge of visual art and design. one if able to reflect on and evaluate the work of self and others.

Students will further explore the ideas listed above through the lens of their Arts major. For example, in studying a piece of dramatic literature, theatre students will create a visual representation of one character within the piece. Students who are recording their original music, will use their knowledge of visual art and design to create a cover for their first album.

Curriculum and Coursework

There will be no substantial changes to how TAPA handles its curriculum and coursework when we expand our enrollment of Artist-Scholars. While there will be a new standards-based curriculum drawn up for the Visual Arts Major, the proposed expansion will otherwise fit elegantly into our existing framework of course requirements, graduation requirements, and yearly required courses.

TAPA's curriculum reflects not only the mission of the school but also the needs of all Artist-Scholars in the Ensemble. Teachers spend bi-monthly meetings delving deep into the Common Core State Standards and how to best teach our diverse population with an interdisciplinary approach. Teachers are experts at separating what is "nice to know" versus what is "essential to know." During these meetings teachers are spend time planning ways in which they can use the Arts to engage, expand and deepen Artist-Scholar knowledge through the Arts. Unit plans come alive and are revisited at the end to continue the cyclical planning that is so important, yet often overlooked, in larger school districts.

TAPA's curriculum was designed, aligned to standards and reflected upon by the teaching staff for the sole purpose of meeting the needs of a diverse student population. Each of our staff members are experts in their field and on our specific students; they are skilled at creating individualized rigorous learning targets for each Artist-Scholar. For those students outperforming their peers we have created rigorous accelerated curriculum to meet their learning needs. Student schedules allow for movement across grade levels if there is an academic need for such change, thus allowing for students to enroll in college classes their Junior and Senior years at TAPA.

One quintessential example of how the TAPA curriculum is crafted and refined can be found in our Historical Perspectives program. In response to an initiative undertaken by the Providence Student Union, TAPA's Historical Perspectives department rewrote our curriculum to better reflect student backgrounds. The Ethnic Studies program, which now exists within the core Historical Perspectives curriculum, analyzes the modern history of the non-western world through the lens of intersectionality. The program impacts the curriculum of Historical Perspectives courses in grades 7-12 and provide students with the opportunity to study history through the eyes of those involved. TAPA's small size, creative educators and dedication to our students allow us to create and implement a curriculum that is engaging, relevant and rigorous.

TAPA's academic program is organized on a regular schedule of 50 minute classes, with seven-and-a-quarter credits per year as the maximum on-site course load. Each day, Upper School Artist-Scholars attend five traditional academic classes and two Arts classes (based on their Arts Major). The schedule is consistent throughout the entire year, with the exception of third quarter, when Artist-Scholars participate in an Arts Minor class in place of one of their Arts courses. In addition to their on-site coursework, Artist-Scholars are also encouraged to participate in TAPA's Dual Enrollment partnership with local colleges and universities, which allows them to take classes at the college level in their junior and senior years.

TAPA's Course Requirements: Artist-Scholars must pass designated courses in order to maintain their Grade level standing during any given year. Generally speaking and at a minimum, all Artist-Scholars study Math, English Language Arts, Science, Historical Perspectives and the Performing Arts during each year at TAPA.

Lower School Specific Requirements: Required Classes: (total of seven per year): Math, Math Seminar, Literature, Composition, Historical Perspectives, Science, Performing Arts (one quarter each of Dance, Film, Music and Theatre). **Upper School Specific Requirements:** Required Classes: (total of seven per year) Math, Literature and Composition, Historical Perspectives, Science, World Language/Math Seminar, Arts Major, Arts Major Practicum

TAPA's Arts Majors: All Artist-Scholars are required to complete an Arts Major while attending the Upper School at TAPA. This involves the completion of a program of study in a specific field of the Performing Arts (Dance, Film, Music or Theatre). Artist-Scholars must take a sequence of four courses in the specific Performing Art; each of these courses builds upon the previous course. Graduating seniors must complete four "points" in their Performing Art and an additional four "points" in Arts Practicum. **Arts Minor (Optional):** TAPA Artist-Scholars may also pursue an Arts Minor Program of Study. Artist-Scholars wishing to earn an Arts Minor must earn 0.75 credits in that Performing Art.

Learning Environment and Pedagogy

TAPA is committed to providing a free and appropriate education in the least restrictive environment for all Artist-Scholars. Our interdisciplinary approach to teaching and learning makes all curriculum accessible to our students. Our staff are experts in their field and they mold their teaching to best meet the needs to reach every student. At the core of our mission and our teaching philosophy is the arts integrated approach where all disciplines teach content through the arts. Classrooms are filled with artistic, relevant student work that emphasizes core ideas.

Students present material in all classes through their arts major demonstrating knowledge of content material. An expansion will not change this, and in fact, will allow TAPA's programming to be available to more students who need it.

TAPA's Pedagogy is focused on the belief that all of our students will graduate with choices as to their next phase in life: they will be well-prepared for careers in their Arts Major by our Arts Major Pathways, and well-prepared for collegiate study by our academic programming. The success of our first graduating class, and those Artist-Scholars on the way to being our second graduating class, indicates that these beliefs have taken root in fertile soil.

Specific Populations

TAPA is committed to identifying and serving struggling students, English Language Learners, students with disabilities, and gifted/advanced students. Our commitment to this will not change as we expand. At TAPA we utilize an RTI process to implement assessment, data collection, and interventions for Artist-Scholars who are struggling to access course content, or who have behavioral needs. RTI is also the beginning of the process that identifies Artist-Scholars who may have learning disabilities. In addition to our on-site work, TAPA maintains a healthy communication with Providence Public Schools and the Rhode Island Department of Education to help us identify incoming Artist-Scholars who are English Learners or students with disabilities.

Every TAPA Artist-Scholar participates in standardized assessments three times a year to determine whether they are hitting upon grade-level expectations and benchmarks. TAPA's

primary screening tool to determine this is the Star 360 Assessment. If the Star 360 Assessment identifies that a student is more than three grade levels behind in either math or reading skills, they are monitored, and/or given a second shorter assessment to determine if they are truly at-risk for poor learning outcomes. The monitoring process is collaborative, and is done by either the core content instructor or a specialist. If an Artist-Scholar is identified as being at-risk for poor learning outcomes, academic supports and an individual learning plan is put in place for that Artist-Scholar.

All Artist-Scholar data, including in-class and STAR 360 assessments, is reviewed weekly by all instructional staff (including Artists-in-Residence) at Data Meetings, and both struggling and gifted Artist-Scholars are identified. The plans that we put into place for these Artist-Scholars are as diverse as the individuals themselves. Some may be prepared to take advanced level coursework (we have an Eighth Grade Artist-Scholar who is currently enrolled in both Algebra I and Geometry, which are Ninth and Tenth Grade classes), while others may require the daily support of a one-on-one aide. These plans are put in place and carefully monitored by TAPA's support staff, including special educators, aides, ELL instructors, and social workers to help meet all Artist-Scholar needs.

Additionally, all TAPA seniors participate in a post-secondary college and career preparation curriculum led by the TAPA's guidance counselor that includes weekly hour-long instructional sessions throughout their senior year. All TAPA seniors receive individual counseling throughout the entire college process, including a day devoted entirely to completing applications, a day devoted to each individual's application submissions, and financial aid guidance. TAPA juniors

and seniors have the opportunity to participate in the Dual Enrollment program, through which they can receive tuition-free college credits while still in Upper School. Participation in Dual Enrollment has expanded from two students in 2015-2016 to seventeen students in 2016-2017: more than a third of the senior class is enrolled in a CCRI course.

Assessment System

TAPA does not anticipate any changes to our schoolwide assessment system due to our expansion. As mentioned above, TAPA's core decisions are made using Artist-Scholar data, and this will continue. TAPA staff utilize data drawn from statewide assessments like the PARCC test, the ACCESS test for ESL students, Science NECAP test and the upcoming Next Generation Science Standards, as well as internal testing through STAR 360 Assessment, and other in-class assessments, and develop data-driven Artist-Scholar improvement plans.

In addition to teachers tracking and reporting their own data, TAPA staff, under the leadership of the Director of Learning Supports, gathers full-grade-level data using the Star 360 Assessment. Those reports generate schoolwide data that we evaluate for growth. The full staff works with both the Instructional Coach and the Director of Learning Supports to determine plans for improvement in academic achievement, curriculum shifts to benefit the instructional program, and approaches for discussing data with Artist-Scholars and their families.

Promotion and Graduation Policy

TAPA's promotion policy is designed to ensure that all Artist-Scholars progress at a pace that will earn them sufficient credits to meet TAPA's Graduation Requirements by the completion of their

fourth year in the TAPA Upper School (i.e. their senior year). Artist-Scholars who complete a minimum of seven credits per year will maintain their place within their graduating class year and will graduate on time.

TAPA'S Graduation Requirements		
Academic Area	Points Per Year	Total Graduation Points
English	1	4
Mathematics	1	4
Science Laboratory Course	1	3
Historical Perspectives	1	3
World Language	1	2
Arts Major	1	4
Arts Major Practicum	1	4
Arts Minor	0.25	0.75 (not required for graduation)
Technology	0.5*	0.5*
Graduation Points Required at TAPA	Varies	24

*TAPA is a 1:1 Technology School featuring computer and technology use for each Artist-Scholar. The technology credit is awarded based on participation in this program.

The RI Board of Regents through the Secondary Regulations requires students to complete two performance assessments (The Council on Elementary and Secondary Education School Regulations, L-6-3.2). TAPA's Requirements are:

- **Senior Thesis Performance/Screening in Arts Major:** This performance-based graduation requirement in each Artist-Scholar's Art Major is required by all Artist-Scholars graduating from TAPA. Specific assignment criteria has been created by each Art department and includes a written research paper, reflection and public performance or screening. In addition, whenever applicable, these senior thesis projects have a component from one or more of their academic courses integrated within the research and creation of the performance or screening.
- **Comprehensive Course Assessments (Departmental Examinations after each course):** Departmental exams will be given in all core subjects at the mid-year and end of each course of study.

TAPA's Approach to School Culture

TAPA's School culture is built around the idea of "Ensemble;" just like a group of Artists thrives when everyone individual is equally attuned to their own and their peers' success, so does TAPA.

TAPA anchors our “Ensemble” in the Developmental Designs (DD) approach to building, creating and sustaining a school and classroom culture. We chose the DD approach because it has allowed us to create in-school structures that meet Artist-Scholars' needs for

EN·SEM·BLE

- 1. All the parts of a thing taken together, so that each part is considered only in relation to the whole.**
- 2. A group of performers, such as musicians, actors, dancers and/or singers, in a production.**
- 3. The students, teachers, families and staff at TAPA**

TAPA

autonomy, competence, relationship, and fun. Artist-Scholars at TAPA genuinely enjoy school. They feel connected, heard, empowered, and safe. Additionally, the DD approach is framed by the intellectual, physical, social-emotional, and identity elements of adolescent development, and Artist-Scholars practice seven key social-emotional skills every day: Cooperation, Communication, Assertion, Responsibility, Empathy, Engagement, and Self-control.

DD also ensures that structures are introduced to Artist-Scholars early in the year and carefully maintained, reducing misbehavior. When Artist-Scholars break rules, the DD approach helps teachers notice and understand what's happening and use appropriate language and structures to address the situation. We at TAPA have found that Artist-Scholars are motivated to learn when they have choices, when their learning is scaffolded and varied, and when they see the point; DD provides us with the tools to ensure that is the case. Additionally, when an Artist-Scholar begins to falter, DD has taught the TAPA staff to look for solutions across each of the three big focus areas: community-building, social and emotional skills-building, and motivating instructional practices, improving the chances of successful intervention.

Ultimately, the TAPA Ensemble is an inclusive learning community where all voices are heard. Balanced participation by all Artist-Scholars is encouraged at all times. We have created daily rituals and practices to help break down cliques and eliminate bullying through emphasis on knowing and valuing all Artist-Scholars in all classes, and through problem-solving structures. Additionally, we have used DD to build and maintain a strong, healthy adult community: the staff knows and trusts each other, which is critical to academic success for Artist-Scholars.

Developmental Designs was initially conceived of as a Middle Grades (6-9) level approach to building and maintaining a school and classroom culture. In working close with Dr. Scott Tyink, one of the key authors of the DD approach, TAPA has been able to specially tailor a DD approach that meets the needs of Artist-Scholars in Grades 7-12. With the support of Scott and DD, TAPA is on the forefront of using this model effectively amongst older Artist-Scholars. Four years into rolling out the DD approach to school culture, and TAPA Artist-Scholars and staff are happy and successful at school. We do not anticipate this changing when we expand.

Section 3F: Student Enrollment, Outreach and Demand

TAPA has a broad-based recruitment process that has consistently been effective in drawing a diverse and vibrant student population to our school. In addition to having a strong “word of mouth” recruitment, where our families encourage members of their networks to apply to TAPA, we have 2 Open House events per admission year at TAPA. Additionally, we participate in the Multi-Charter Fair, the Learning Community High School Fair and visit the local community libraries, after school program, Arts institutions and Providence private schools. We send informational packets to all PPSD middle school guidance counselors and promote the school via

mailings/radio ads (in Spanish and English) as well as bilingual community website postings and newspaper listings. As this process has been highly successful, we will not change it in any significant ways, other than what we mentioned in section 3A above. Using these recruitment methods, we have had consistently high numbers of students entered into our Admissions Lottery. For the 2016-17 Lottery we received 275 applications for 47 openings; there is high student and family interest in our expansion. The overwhelming majority of the openings (40) were in the seventh grade; due to high rates of student retention, we only had seven spots open in grades 8-12. Additional information about TAPA's Lottery Policy can be found in Appendix 4D.

Section 3G: Operational Capacity

In requesting an expansion of 46 additional Artist-Scholars (a growth of about 20%), certain aspects of TAPA's operations will change. But, at our core, TAPA's Mission, Vision, approach and culture will remain the same. We will grow, in terms of enrollment, hiring, and programming, but we will not sway from the model that has made us so successful thus far. TAPA will embrace the addition of a Visual Arts Major with a deliberate and thoughtful plan and — with seven strong years behind us prior to the expansion — TAPA will be welcoming our new Artist-Scholars into a school that already has a strong foundation.

Under our plan for expansion, TAPA will be accepting 46 additional Artist-Scholars at the start of the 2017-2018 school year. This will, in and of itself, require the hiring of additional staff, both for the Visual Arts program and to provide a rigorous Interdisciplinary Arts Integrated academic education to our new Artist-Scholars. The majority of new Artist-Scholars will be enrolling in the Lower School, increasing our Lower School group of Artist-Scholars from 80 to 110. In order to

maintain our current teacher/student ratio (16:1) and keep class sizes small, TAPA will hire two additional Lower School teachers. This will bring our Lower School Academic Instructional staff up to seven teachers from our current five, and maintain our teacher/student ratio.

The TAPA Lower School team is a tightly knit group of colleagues who are deeply dedicated to TAPA. The Lower School Lead Teacher is a highly qualified and experienced educator who is gifted in creating cohesion and collaboration. He has seamlessly brought in new staff members (and new Artist-Scholars) to the Lower School and ensured that they have the support and supplies needed for success. When an opening came up in the Lower School team this past summer, the current staff recruited friends and former colleagues to apply for the position. We had a competitive applicant pool and were able to easily fill that position. We anticipate being able to recruit and retain two exceptional educators to fill these newly created openings.

At the Upper School level, we will be adding a 16 Artist-Scholars to our group of 124, for a new total enrollment of 140. As we have ten upper-school teachers, this increase will still mean a teacher/student ratio of 14:1. However, as we anticipate that these new Artist-Scholars entering higher grades may come with additional academic and Artistic needs, we will hire two or three new paraprofessionals to provide additional support. TAPA has a track record of great success in identifying paraprofessionals with a passion for the Arts and for urban education, and anticipates that these positions will be easy to fill with highly-qualified individuals. These paraprofessionals will report to Andrew MacMannis, The Director of Student Supports, who leads TAPA's data-driven-decision-making, has worked at TAPA since the beginning, and is skilled at ensuring that paraprofessionals provide the services that our Artist-Scholars need most. Internally, the staff

working for him is referred to as “Mac’s Army,” and is known as an unstoppable and growth-focused group of educators. Any paraprofessional added to the army will be well-selected, well-supported and highly effective.

TAPA’s expansion will not require any changes to our office, administrative or leadership staff. TAPA’s Board of Directors will continue to follow the same bylaws, term limits, and meeting schedule. Two of TAPA’s three administrators — and all of TAPA’s office staff — have been at TAPA since it’s inception, and intimately know the ins-and-outs of program creation and implementation. TAPA’s Leadership team has been on board since prior to TAPA’s Charter Renewal in 2013, and is well-versed in the growth of the school. Additionally, as TAPA has just graduated our first class, the Leadership Team will be ready to apply the time previously dedicated to creating a new Grade level (something that we have had to do annually since 2010) to ensuring that this expansion occurs smoothly. Moreover, TAPA’s Dean of the Arts (a position that we substantially expanded two years ago) has ensured that all of TAPA’s current Arts programs are rigorous, sequential and standards-based. She has ensured that TAPA’s Performing Arts programs are second-to-none. Now that those programs are up and running smoothly, she is ready to dedicate the time needed to the creation and implementation of a Visual Arts Major.

Central to the creation of a new Visual Arts Major Pathway will be hiring a full-time and a part-time Visual Artist-in-Residence. Those individuals will be the visionaries who assist in the creation of this new Major, as well as the backbone of the program as it flourishes. With Rhode Island’s rich Visual Arts environment, we anticipate that identifying and hiring these two individuals will be easy; we are more worried about an overabundance of qualified applicants

than we are in not being able to fill the position. Additionally, several of TAPA's Artists-in-Residence have backgrounds in Visual Arts themselves (we have numerous Rhode Island School of Design graduates and one Massachusetts College of Art and Design professor working at TAPA currently), and we anticipate being able to tap into their expertise and networks as we strive to fill these two positions

For the 2017-2018 and 2018-2019 school years, the Visual Artists-in-Residence, under the guidance of the Dean of the Arts, will implement a full Lower School program, a supplementary Upper School program, and create the full 7-12 Visual Arts Major curriculum. Beginning in Spring 2019, rising Ninth Grade Artist-Scholars will be given the option to "audition" (in this case, likely present a portfolio) for the Visual Arts Major. Those Artist-Scholars, the Graduating Class of 2023, will be the first with the option to graduate from TAPA with a Visual Arts Major. This rollout allows for the program to grow in a manner that is both deliberate and organic, providing Visual Arts access to all Artist-Scholars immediately, while thoughtfully designing what a full-scale Visual Arts Major will look like.

Therefore, the Visual Artist-in-Residence role will initially be a hybrid one that is both program-design and program-implementation. This ensures that the program is built authentically, but that we are also providing our Artist-Scholars with access to the Visual Arts program as soon as reasonably possible. In the first two years, the Visual Artists-in-Residence will provide an introductory Visual Arts course to all Lower School Artist-Scholars, while simultaneously offering supplementary Visual Arts courses with Upper School Artist-Scholars. Upper School

Artist-Scholars will initially be able to study Visual Arts in only an “Arts Minor” capacity as they will have already begun amassing graduation credits in a Performing Arts Major.

For the first two school years following TAPA’s expansion and the Visual Arts rollout, TAPA’s current building will suffice to meet our needs. The growth in the Lower and Upper School academic program will be absorbed by creating a room-sharing plan at the Lower School level and with a slight growth in Upper School class size. During those years, as the Visual Arts will be implemented in a primarily supplementary manner, the Visual Arts program can take place in our existing Performing Arts classrooms.

That said, when the Visual Arts Major is fully rolled out in full in 2019, TAPA will likely require more space than our current facility offers. As “identify a suitable building and prepare for relocation” is one of TAPA’s School Improvement Plan goals (and has been for some time), this need is well-timed to TAPA’s existing goals. Since 2013, TAPA administration and the TAPA Plant and Property Committee has worked towards identifying a facility that matches the programs and needs for our Artist Scholars. To realize the mission of our school, it is important to recognize design needs, performance space, office/meeting areas, square footage and location.

As the budget projections (Appendix 3H.1) indicate, our expansion plan includes continued work towards identifying and possibly purchasing a building. The Plant and Property Committee will conduct a search that incorporates our general space requirements as well as prepare a budget analysis to ensure fiscally responsible decisions are made. Reserves accumulated through FY2017 can be designated to secure a facility as needed and identified.

Section 3H: Finance and Budget

The budget projections for TAPA's expansion request are attached in Appendix 3H.1. Key justifications for the budget projections are below:

1. Total Revenue

- a) State and local revenues are based on FY2016 per pupil amounts. As suggested by RIDE, FY18 & FY19 are static. The years following recognize a .75% increase per year cumulatively.
- b) The remainder of revenue has been adjusted by a COLA rate of .75%

2. Direct Student Costs –

- a) Costs have been adjusted for the increase of student population and programs
- b) Transportation is contracted through the City of Providence. We anticipate this relationship to continue
- c) Technology will be purchased in FY18 to ensure our status as a 1:1 school
- d) Costs for capital equipment are adjusted in FY18. Specific to the Visual Arts Program, we intend to purchase an interactive white board, a 3D high resolution printer and 5 CAD compatible Macintosh desktop computers with corresponding pen and touch tablets.
- e) \$10K has been budgeted for equipment & supplies to meet the specific needs of the visual arts program. For example, we will be using drafting tables that can transition to accommodate classes like mechanical drawing and allow for more versatility and expansion of the program.

3. Personnel –

- a) FY18 - 3.5 FTE have been added to support the expansion of students and the new programs
- b) 2 paraprofessionals have also been added for a total of 3 on staff
- c) Teacher salaries are based on the expectation that all teachers currently employed stay and progress through the current step scale through FY2020. FY21 recognizes potential changes in personnel and is adjusted to reflect replacement of 15% of teaching staff at an average step of 7 as well as 10% of administrative and non-instructional personnel.
- d) Insurances increase at 3% each year. TAPA pays 80% of employee premiums for all insurances offered.
- e) State Mandatory Pensions are based on increases of .06% each year
- f) Simple Plan is based on the maximum Employer Contribution of 3%

4. Professional Development

- a) Professional Development training for sustained positive school culture continues to be the school wide program that unites the TAPA community.
- b) We continue to contract with experienced mentors who contribute to the molding of the curriculums of our programs

5. Facilities –

- a) TAPA seeks to purchase an appropriate facility in FY 2020 with the reserves accumulated thru FY17. Mortgage is calculated at 2,500,000 principal at 3% for 30 yrs.
- b) Leasehold improvements for the new facility are set aside at \$75K, \$50K and \$25K respectively

- c) Utilities, contract services and general maintenance are based on our current facility.
- d) Reserve for unanticipated repairs is \$25K for each year

Section 3H & 4: Attachments

3H.1: Budget	51
4A: Enrollment Table	54
4B.1: Letters of Support	55
4B.2: TAPA Board Biographies	56
4B.3 TAPA's Community Arts Experiences	67
4C. Organizational chart	72
4D. TAPA Lottery Policy	73
4E. Schoolwide Improvement Plan	75

**3H.1: Budget
(page 1 of 3)**

TRINITY ACADEMY FOR THE PERFORMING ARTS
OPERATING BUDGET PROJECTIONS

Charter School: Trinity Academy for the Performing Arts

		Implementation and Operations				
		FY2018	FY2019	FY2020	FY2021	FY2022
MAJOR ASSUMPTIONS						
A	Average local aid per pupil	4,347	4,347	4,380	4,412	4,446
B	Average state aid per pupil	10,722	10,722	10,803	10,884	10,965
C	Student Enrollment	250	250	250	250	250
D	Gross Square Footage (GSF) of facility	45,650	45,650	40,000	40,000	40,000
E	<i>Staffing</i>					
	E1. School Principals/Asst Princ	1	1	1	1	1
	E2. School Support Staff	3	3	3	3	3
	E3. Executive Director/Superint	1	1	1	1	1
	E4. Deputies/Administrators	1	1	1	1	1
	E5. Program/Operations Suppor	1	1	1	1	1
	E6. Teachers	20	20	20	20	20
	E7. Paraprofessionals	3	3	3	3	3
	E8. Pupil Support	1	1	1	1	1
	E9. Teacher Support	2	2	2	2	2
	E10. Program Management	1	1	1	1	1
	E11. Special Services	0.5	0.5	0.5	0.5	0.5
	E12. Facilities Maintenance	2	2	2	2	2
F	Staff FTE Subtotal:	36.50	36.50	36.50	36.50	36.50
OPERATING REVENUES						
1	Local Revenue	1,086,750	1,086,750	1,094,901	1,103,112	1,111,386
2	State Revenue	2,680,588	2,680,588	2,700,693	2,720,948	2,741,355
3	Grants - Charter Schools Program	0	0	0	0	0
4	Grants - Private	49,631	54,662	58,768	59,190	59,615
5	Federal formula funds (inc. Title I, III and II	280,000	282,000	285,000	286,688	288,388
6	Capital Projects Funds	0	0	0	0	0
7	Other: DHS/Medicaid Reimbursement	125,000	125,938	126,882	127,834	128,792
	Other: Interest Income	2,000	2,798	3,908	2,358	2,912
8	TOTAL OPERATING REVENUES	4,223,969	4,232,735	4,270,152	4,300,129	4,332,447

3H.1: Budget (page 2 of 3)

OPERATING EXPENDITURES

School Management

9	Salaries: Principals and Assistant Principals	98,345	101,296	104,335	107,465	110,689
10	Salaries: Support Staff	144,738	149,081	153,553	158,160	162,904
11	School Office	26,849	27,133	27,419	27,606	27,794
12	Other:	0	0	0	0	0
13	Subtotal:	269,933	277,510	285,307	293,230	301,387

Program/Operations Management

14	Salaries: Executive Director or Superintendent	109,273	112,551	115,927	119,405	122,987
15	Salaries: Deputies and Administrators	76,987	79,297	81,675	84,126	86,650
16	Salaries: Support Staff	23,138	23,832	24,547	25,283	26,042
17	Legal	12,090	12,181	12,272	12,364	12,457
18	School Board	3,351	3,376	3,401	3,427	3,453
19	Business Operations	41,521	41,833	42,146	42,463	42,781
20	Information Management and Technology	5,151	5,228	5,307	5,386	5,467
21	Other:Public Relations/Fundraising	12,090	12,181	12,272	12,364	12,457
22	Subtotal:	283,601	290,478	297,549	304,818	312,293

Instruction

23	Salaries: Teachers	1,291,543	1,335,209	1,378,773	1,378,477	1,422,013
24	Salaries: Paraprofessionals	68,208	69,231	70,270	71,324	72,393
25	Stipends and Bonuses	9,000	9,135	9,272	9,411	9,552
26	Pupil-Use Technology, Hardware, and Software	55,643	28,769	28,984	29,202	29,421
27	Instructional Materials Supplies	84,814	82,352	82,970	83,592	84,219
8A	Other:	0	0	0	0	0
8B	Other: Out of School Programming	23,557	23,576	23,595	23,614	23,634
8C	Other: Performing Arts Specialists	21,158	21,316	21,476	21,637	21,799
29	Subtotal:	1,553,921	1,569,588	1,615,340	1,617,258	1,663,032

Instructional Support

30	Salaries: Pupil Support	42,260	44,374	46,593	47,292	48,001
31	Salaries: Teacher Support	133,580	136,602	139,701	142,876	146,133
32	Salaries: Program Management	82,400	84,872	87,418	90,041	92,742
33	Salaries: Special Services	32,841	33,334	33,834	34,341	34,857
34	Guidance and Counseling	500	500	500	500	500
35	Library and Media	500	500	500	500	500
36	Extracurricular	2,000	2,000	2,000	2,000	2,000
37	Student Services, Outreach, Recruitment	500	500	500	500	500
38	Student Health Services	8,060	8,120	8,181	8,243	8,305
39	Academic Interventions	74,971	75,519	76,070	76,625	77,185
40	Curriculum Development	8,000	8,057	8,115	8,173	8,232
41	In Service, Staff Development, and Support	27,500	27,538	27,575	27,613	27,652
42	Assessment	2,000	2,000	2,000	2,000	2,000
44	Subtotal:	415,113	423,916	432,987	440,705	448,605

3H.1: Budget (page 3 of 3)

Operations						
45	Salaries: Facilities Maintenance	70,098	72,201	74,367	76,598	78,896
46	Transportation	101,606	102,368	103,136	103,910	104,689
47	Food Services	0	0	0	0	0
48	Safety	30,034	30,259	30,486	30,940	31,172
49	Building Upkeep and Maintenance	96,575	78,722	76,922	74,124	69,328
50	Maintenance Contracts	60,328	60,781	61,237	62,271	62,738
51	Utilities	70,525	71,054	71,587	72,124	72,665
52	Lease	4,375	5,000	0	0	0
53	Debt Service	0	0	126,000	126,000	126,000
54	Capital Projects	0	0	75,000	50,000	25,000
55	Other:	0	0	0	0	0
56	Subtotal:	433,541	420,385	618,735	595,966	570,487
Other Obligations						
57	Fringe Benefits	420,423	441,156	462,519	477,728	499,867
58	Insurance (non-employee)	17,715	17,848	32,982	33,229	33,478
59	Retiree Benefits	0	0	0	0	0
60	Purchased Management Services	0	0	0	0	0
61	Other:FICA/Medicare/Unemployment	223,390	233,499	243,724	245,660	251,155
	Other: Tuition reimbursement	15,000	0	0	0	0
62	Subtotal:	676,529	692,503	739,225	756,617	784,500
Community Services						
63	Community Service Operations	0	0	0	0	0
65	Subtotal:	0	0	0	0	0
66	Budgeted Contingencies	25,000	25,188	25,376	25,567	25,758
67	TOTAL OPERATING EXPENDITURES	3,657,639	3,699,567	4,014,518	4,034,161	4,106,062
68	SURPLUS/(DEFICIT)	566,330	533,168	255,634	265,968	226,386

4A: Enrollment Table

TAPA Requested Enrollment Increase			
School Year	Grade Levels Served	Total Enrollment	School Districts
2016-2017	7-12	204	Providence
2017-2018	7-12	250	Providence
2018-2019 and onwards	7-12	250	Providence

4B.1: Letters of Support



The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

September 9, 2016

To Whom it May Concern:

We are writing to express our support of Trinity Academy for the Performing Arts' school expansion proposal to the Rhode Island Department of Education.

Community MusicWorks has worked closely with TAPA over the last 5 years. TAPA has generously shared their facilities with us, offering us multiple classrooms and other spaces after school on Tuesday through Friday afternoons for our instrumental lessons and ensembles for neighborhood students. Thanks to TAPA's space, we are able to offer free instruments, free weekly individual string instrument lessons, and free small group classes to more than 100 students in the West End, ages 6-18, who might otherwise not have access to classical music instruction.

For the past several years, we have also been providing in school lessons to TAPA music majors who are interested in learning violin and viola. We offer several weekly violin classes to TAPA students, and have worked closely with TAPA's music education teachers to align our teaching with TAPA's mission and vision.

We value our partnership with TAPA, and feel that it has increased the capacity and strength of both Community MusicWorks and TAPA. We fully support TAPA's proposal for expansion, and urge you to do the same.

Sincerely,

A handwritten signature in blue ink, appearing to read "Chloe Kline".

Chloe Kline
Education Director, Community MusicWorks

1392 Westminster Street • Providence, RI 02909 • 401 861 5650 • communitymusicworks.org

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Kim Kashkashian

Miró String Quartet

Diane Monroe

Muir String Quartet

Orion String Quartet

Larry Rachleff

Barry Shiffman



EcoArtsUSA.com
info@ecoartsusa.com

Team Leaders

Delia Rodriguez-Masjoan
Founder, President USA
Cultural Development Consultant

Pablo Rodriguez-Masjoan
Executive Team USA
Creative Director

Donald King
Executive Team USA
American Arts & Culture Director
Music & Theatre

Boris Balsindes-Urquiola
Executive Team CUBA
Cuban Arts & Culture Director
Theatre & Dance Executive Producer

Laura Spinal
Executive Team CUBA
Cuban Art/Cultural Expert//
Literature// Film
Singer

Tatiana Pina
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Vladimir Ceballos
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Filmmaker Coordinator

Advisers

Aynel David Guerra
Francis Parra
Francisco Noya
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Lynne McCormick
James Montford
Steven Pennell
Gonzalo Cuervo
Raymond Two Hawks Watson
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Morgan Grefe
Stephanie Fortunato
Deloris Grant
Taino Palermo
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Warren Simmons
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Gladys Corvera
John Kelly
Charles Belk
Lisa Ranglin
Elena Patino
Craig Bachman
Leonard Lopes, Esq.
J.Juan Wilson
Sussy Santana

September 19, 2016

The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

To whom it may concern,

I write this letter on behalf of Trinity Academy for the Performing Arts (TAPA) in support their proposal to The Rhode Island Council on Elementary & Secondary Education for expansion arts.

EcoArts USA's mission is to support, coordinate and lead arts, cultural and educational exchange programs between artists of color from the United States and artists in Cuba by cultivating, promoting and documenting their talent, creativity and magic to tell their own stories and histories. We are excited to partner with TAPA and expand art and cultural programing for the students, faculty and the community through this opportunity that aims to build on the school's amazing performing arts curriculum.

We strongly support this grant application and the focus on expanding their capacity, as a way to provide performing arts to more students. These programs are important for our youth, and allow them to learn and appreciate the process of creating arts through many lenses, particularly though performing arts, by exploring techniques, connecting with artists from around the world and that encourage global thinking in the arts and culture.

Through this letter, EcoArts USA acknowledges our support for TAPA's application and our interest in developing a relationship with them that will be beneficial for the youth at the school and in our community at large. We look forward to working with TAPA and supporting the work they do by incorporating our arts and culture exchange program.

Sincerely,

A handwritten signature in black ink, appearing to read "Delia Rodriguez-Masjoan", written in a cursive style.

Delia Rodriguez-Masjoan
EcoArts USA Founder/Director



September 20, 2016

The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

Letter of Support: Increase TAPA student body by 50 students.

To Whom It May Concern:

We are so pleased to write this letter of support to expand the student body at TAPA. TAPA has been a consistent FirstWorks Arts Learning Partner school since 2011. Our programming changes each season depending on which global performers are presented. However, there are recurring themes which provide students with layered learning throughout their school years.

Consequently, through our programming, we have interacted with TAPA students from junior high school through last year's first senior graduating class of high school students. We have watched students grow in maturity and confidence, as well as academically. Students become more accomplished in their chosen field of study because of the TAPA model.

"Many of us at TAPA come from low income communities and what FirstWorks has done is not only given us a reason to believe in ourselves but to be inspired, and to feel that we can do something. FirstWorks has given me a chance at confidence." – TAPA student Jaymi Cepeda addressing a FirstWorks Board of Directors meeting, September 2015.

The partnership FirstWorks has with TAPA would only become stronger with the addition of 50 more students. The existing template at TAPA makes this almost effortless. The teaching staff, administration, and guidance department are so knowledgeable about their students. They have created a safe place for them to explore their academic major and we would be there as a community partner in any way that we can be helpful.

Sincerely yours,
Kathleen McAreavey
Education & Community Coordinator

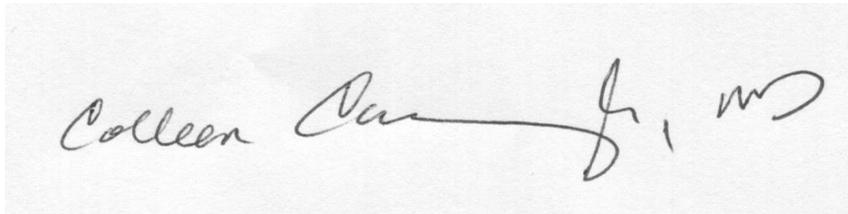
Colleen Cavanaugh, M.D.
P.O Box 40758
Providence, Rhode Island 02904
colcav54@yahoo.com

The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

To Whom It May Concern,

As director of ***Part of the Oath***, a nonprofit group devoted to educating on health and social issues through the arts, I reached out to ***The Trinity Academy of Performing Arts***. Because of their devotion and acumen with which they were educating Rhode Island's youth and because of their commitment to the arts, this seemed like a perfect fit. While touring the school I was very impressed with the positive atmosphere as well as with the enthusiasm and commitment of the teens I met. Even more impressive is the enthusiasm and commitment of the school Principal Nanci DeRobbio and the Dean of Arts Patricia Hawkridge. After several meetings the three of us developed a program allowing Part of the Oath to implement our Voices of Beauty Program. One of our dancer/teacher/choreographers led an afterschool program along with the school's dance educator and under the guidance of both Ms. Hawkridge and me. The final performance was so much more than I anticipated. It had creatively integrated film, poetry, photography, spoken word and movement into a work of art which moved me. Most of the ideas and contributions were the work of the students under guidance of the instructors. TAPA provided a nurturing environment which enabled the students to take on this challenge with joy and success.

We are eagerly continuing to work with the TAPA school. As we plan for our future, we are hoping to continue our Voices program. Presently we are offering graduates a vehicle to continue performing in our outreach and TAPA faculty is committed to preparing them to undertake this challenge. There is so much emerging talent and brilliance which TAPA is nurturing. The faculty is also refining lifelong skills of diligence, commitment and cooperation. Please feel free to contact me for any further information.

A handwritten signature in black ink on a light-colored background. The signature reads "Colleen Cavanaugh, M.D." in a cursive, flowing script.

Colleen Cavanaugh, M.D.
Director, Part of the Oath
Clinical Assistant Professor
Warren Alpert Medical School of Brown University

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The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

September 8, 2016

I have had the pleasure of working closely as a community partner with TAPA for several years both in my position as Coordinator of Urban Arts and Culture Program at URI Providence Campus and as a board member and Education Committee member of First Works Providence.

TAPA has been working closely with First Works for an extended period, connecting their students with Internationally acclaimed performers in master classes, workshops and performances. The TAPA students have performed in major community events such as the PVD Fest in 2016 and several First Works performance hosted at Veterans' Auditorium and PPAC. On several occasions TAPA students have spoken from the stage, before packed houses, maturely and articulately expressing the impact of these opportunities on their growth as performers.

In TAPA's collaboration with the URI Feinstein Providence Campus Arts and Culture Program, the students engaged in a school wide arts day in January 2016 - including music, theatre, dance and film presentations for their entire school. They presented a national premiere of the play PROSPECT HIGH BROOKLYN in December 2015 (a simultaneous event across the country) and over the course of the year, TAPA students presented several music, theatre dance and film project performances for the public. In addition, the school exhibited visual artworks in our PS2016 (Public School) exhibition in May 2016.

It is stunning to observe the organization and orchestration at TAPA successfully connecting the students with numerous area master artists and arts organizations to enrich the students' education with the highest caliber professionals in their field, and especially with artists deeply rooted in the vibrant Rhode Island arts scene, opening doors for immediate opportunities beyond their school building and curricular plan.

The faculty and administration are the finest arts professionals and a team of dedicated and disciplined facilitators to successfully orchestrate student engagement in this dynamic educational environment. The TAPA team is clearly poised to facilitate a larger number of students as they have carefully grown the curricular program and expanded the community resource base to engage partner organizations and artists in carefully planned and monitored experiences.

I unequivocally support their endeavors and will continue to engage with TAPA as a community partner.

Sincerely,

Steven Pennell, Coordinator
Urban Arts and Culture Program
URI Providence Campus
401'-277-5206 // uri.artsandculture@gmai.com

The University of Rhode Island is an equal opportunity employer committed to the principles of affirmative action.



Department of Art, Culture + Tourism
Jorge O. Elorza, Mayor | Stephanie Fortunato, Director

September 22, 2016

The Rhode Island Council on Elementary & Secondary Education
80 Washington Street
Providence, RI 02903

At TAPA the curriculum is comprised of arts integrated learning. Traditional subjects are taught through the application of performance techniques. The art of dance, theater, film and music illustrate history, language arts, science and mathematics. This practice supports The Department of Art, Culture + Tourism belief that the arts are an essential tool for learning, as well as building community. At TAPA they are also creating an environment for artistic leaders.

It is important that a city of our size have a free arts integrated learning environment. As we know, children learn in many different ways. We have seen firsthand the confidence this exploratory learning has given students, in watching them speak to donors at a FirstWorks fundraising event. It demonstrates the importance of the arts in people's lives and the context it can bring.

TAPA is a special place, a no cost haven for the creative and unique kid who often gets lost in traditional school environments. The fact that it is free to attend TAPA makes it available to all, no matter the income, and enables families to make the best decision when supporting and elevating their curious and creative child.

We, at The Department of Arts, Culture + Tourism are advocates for local artists and champions of the creative economy. We are always looking for strong emerging voices. Due to their important work with youth, TAPA is a partner in this endeavor. They are developing local artists and shaping the artistic leaders of Providence's future.

Thank you very much,

A handwritten signature in black ink, appearing to read 'Stephanie P. Fortunato', written in a cursive style.

Stephanie P. Fortunato
Director, Department of Art, Culture + Tourism

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4B.2: TAPA Board Biographies

Dennis J. Charpentier, President

Dennis J. Charpentier has a varied background. He attended the RI Radio and Electronics School and was an electronics instructor following graduation. Subsequently he worked at Royal Typewriter Company and General Dynamics while he was a member of the Rhode Island Air National Guard from 1971-1992. Changing careers, Mr. Charpentier enrolled in Rhode Island College, graduated in 1990 and pursued a career in education in the Cranston Public Schools. He was an elementary teacher, middle school teacher, assistant principal, and principal. Mr. Charpentier also holds a masters degree from the University of Phoenix. He is the author of *As Luck Would Have it...Changing Your Mind...A Practical Guide to Retirement*. His hobbies are guitar, drums, fly fishing, RV-ing, and song writing.

Amanda Woodward, Vice President

Amanda Woodward moved from the outskirts of Los Angeles to Providence with her husband 14 years ago in search of the community spirit that she had experienced growing up in the Midwest. She loves the access to beaches and amazing cultural experiences in food and Arts, but most of all she loves living in a neighborhood where everyone knows each other and stops to chat it up on the street. With an electrical engineering degree, she started out as an automation engineer then pursued technical management which led her through a variety of experiences in research, design and manufacturing of automation equipment, toys and machine components, culminating in reaching her goal as VP of Research and Product Development for a technology company. Working for both privately-owned small companies and internationally-owned large companies has exposed her to a wide breadth of challenges that she enjoyed overcoming.

Eventually, Ms. Woodward acted on her dream to own a business and bought a graphics design and printing shop in Wakefield. This enabled her to be involved with community activities. She joined the Wakefield Rotary Club and later joined the fledgling Board of Contemporary Theatre Company. With her zest to believe with determination anything is possible, she helped to transition the Theatre group in 2012 into a permanent space where it continues to thrive. Recently she sold her business so that she has time to become involved with more community activities closer to home while working as an engineering consultant.,

Boyd P. King, MD, Secretary

Dr. King has had an extensive career in the medical that began with his graduation from Tufts University School of Medicine in 1968 and continues to this day as Medical Director at Bryant University. After a medical residency and fellowship at Brown University, inclusion of 2 years in the US Medical Corps (1970-72), he was in medical practice for 18 years. He is a member of the clinical faculty of the Brown Medical School and has served on the Board of Trustees of Rhode Island Hospital while being President of the Rhode Island Hospital Medical Staff. Dr. King was senior Vice President for Medical Affairs and Chief Medical Officer at Lifespan from 1993 until 2008.

Tim More, Treasurer

Tim More is a self-employed attorney specializing in real estate development and land use planning. He has represented the Paul Cuffee School on all of its real estate matters for 13 years and has served on Cuffee's Finance Committee for more than ten years. Additionally, Mr. More represented the Paul Cuffee School and the Highlander School in the bond financed acquisition and renovation of their Providence buildings. Mr. Moore has long been involved with Trinity Restoration Inc, which was involved in the creation of TAPA, and has served on TAPA's Finance Committee for more than three years.

Lydia Cooper, Parent Representative

Lydia Cooper is a Wife, Mother, Sister, Friend, Cousin, Niece, Actor, Singer, Motivation/ Inspirational Speaker and a person who loves helping others. Mrs. Cooper is the third of 4 daughters of Elect Lady L. Campbell, a retired early childhood teacher/claims specialist who now resides in St. Petersburg Fla. and the Late Bishop Pastor R. Campbell. Mrs. Cooper is the wife of 23 years of RI Sheriff Deputy, Edward Cooper Sr, with whom she has three children: Edward Cooper IV, who attends Riverside College in Riverside California; Angela Dalmari Cooper, a TAPA alum who now attends the University of Rhode Island, and Anelle Denise Cooper, a student at TAPA. Mrs. Cooper began singing, dancing & Theatre at the age of 4 years old, at her church in Providence R.I.

Lynette Kapsinow, Parent Representative

Lynette Kapsinow is a graduate of University of Rhode Island with a BA in Fine Arts. Lynette comes to TAPA with a wealth of experience in parent engagement and special education. Lynette has served as PTO President at Nathan Bishop Middle School and Vartan Gregorian Elementary School in Providence. She has served on the Parent Advisory Committee(PAC) and the Local Advisory Committee(LAC) within the Providence School system. She currently serves on the Children with Special Needs Committee and Membership Satisfaction Workgroup at Neighborhood Health Plan of Rhode Island (NHPRI) and served on the Planning Board at NHPRI. She is employed with Rhode Island Parent Information Network(RIPIN) in Early Intervention. Lynette is married and has fifteen year old twins, one of whom attends the TAPA Upper School.

Avi David, Staff Representative: Music Artist-in-Residence at the Trinity Academy for the Performing Arts

Avi David is a Providence-based Performing Artist, educator and organizer. He received a B.A. from Colby College in Music performance, history, theory and composition with a focus on jazz guitar and improvisation. He has studied Music and performed in Cuba, Spain, Italy, Austria, Czech Republic, India, Nepal and across the USA. He performs regularly with the award-winning Extraordinary Rendition Band, an activist street band, and a funk-rock trio called TRUNK. He has taught Music for the past seven years in urban and special ed. classrooms (K-12). Additionally, he is a member of the FirstWorks Education Committee, PRONK! Committee and is a co-founder of the Extraordinary Youth Ensemble, an after school Music program for Providence elementary students. An avid performer, educator, cook, writer, traveler,

nature-lover and life-enthusiast, Mr. David believes deeply in the transformative and therapeutic power of the Arts to bring people together, enrich lives, strengthen communities and change the world!

Jorge Cardenas

Jorge Cardenas has been a colleague in education and youth development advocacy for many years. Jorge co-founded the Back to School Celebration of RI in 1999, with the goal to establish an organization that would support parents in the involvement in the education of their children, creating an atmosphere of trust and open communication between schools, students and families. Now hosting over of 16,000 students at eleven different sites, the Back to School Celebration provides students with free backpacks and school supplies, education and health information, food , refreshment and entertainment.

Mr. Cardenas' strengths and talents are many. He holds a Master Degree in Science Management from Revans University, UAL-Boulder, Colorado and Master of Science in Industrial Relations from Peru. He has helped redesigning many fundraising activities, youth mentor training , and various after school tutoring initiatives here in Providence. As a leader, Mr. Cardenas has managed staff that coordinated volunteer efforts to ensure that all our participants received the support they needed to be effective tutors and mentors. In addition, Mr. Cardenas has worked closely with both parents and after school coordinators, teachers, business partners, funding sources and student participants to implement mission and goals. He strives to be a true youth development advocate , a team player, a colleague, role model and valued friend

Elaine Dickson

Elaine Dickson is President of Generis Financial Consultants, LLC, a finance and accounting firm providing consulting to clients in the service industry who need senior level accounting and finance leadership. She is also the Co-founder and Chair of Reading Owls International, a nonprofit organization that partners with schools and community organizations in Jamaica to provide access to books and other learning resources for disadvantaged, school-aged children. In addition to Reading Owls, Elaine serves on the Board of Trustees at Moses Brown School in Providence. Ms Dickson graduated from the University of Massachusetts-Boston with a degree in Management, concentration in Accounting, and holds advanced degrees in Business and Journalism from Bentley University and Boston University, respectively. She resides in Cumberland with her husband and four kids.

Sharen Gleckman

Sharen Gleckman graduated from Hope High School in 1966 and found employment with the Providence School Department, where she worked for 45 years as the Human Resource Specialist. At PPSD she assisted with the recruiting and retention of teachers, worked intimately with personnel issues as it relates to staffing concerns and spearheaded the committee for renaming Laurel Hill Avenue School and the Annex in memory of the late Mr. Frank D. Spaziano. While working full time she earned her Associates Degree in 1980 from CCRI. She transferred to Rhode Island College and earned her Bachelors Degree in 1984 majoring in Social Work. She also concentrated on Labor Studies and Human Resources. Since retiring she has been serving on

the following boards: Hope High School Dollars for Scholars, CCRI Alumni Board, Rhode Island College Alumni Board, and the North Providence Rotary where she is President Elect. Ms. Gleckman's outside interests include reading, Theatre, exercise and traveling abroad where she has enjoyed studying different cultures. A recent trip was to Iceland, and past trips have been to Peru, South Africa, Greece, China, Egypt and Eastern Europe. As Khalil Gibran, author of *The Prophet* said, the only true giving is when you give of yourself. Sharen is finds it very rewarding to assist students with scholarships to help them attend college and pursue their careers.

Rebecca Flores

"Our creative mind is Life's Power" – "Tu mente creativa es el poder de la Vida" Rebecca, an Artist since the age of ten, was born in New York City, raised in the South Bronx, who moved to Rhode Island in 1990. She has a Bachelor of Science in Psychology and Counseling with an Emphasis in Addiction and Substance Abuse and is mastering her Degree in Art Therapy. In addition, Ms. Flores is a surrealist and expressive media Artist and designer of SerLieve Art, created to educate and improve awareness of the health challenges facing society. Her Art amplifies a strong scope with movement and an added detail of what she believes to be translates into good mental health. The artwork tell stories, good stories of forging ahead with faith, vision and energy to believe, in order to be in a good place and with balance. During her Art exhibits, Flores melodically lectures and recites poetry while a mixture of her paintings, sculptures poetry, quotations, and other works are beautifully displayed. This serves as her trademark, if you will, and helps her continue her journey in healing and philanthropy, through her teachings and mentoring to women and disadvantaged youth. Her work can be found across the country in small galleries, private collections, and internationally.

After tragically losing her 18-year old daughter Natasha Love Gonsalves in 2008 through a senseless act of teen violence, Ms. FLores decided to forge ahead with her passion founded The Natasha Love Foundation, a non-profit organization, to make a difference in the lives of women and youth.

Karen Golembeski

Ms. Golembeski's is a Rhode Island native growing up in South Providence attending Providence schools and Providence College. Today her professional career is sales and market manager for the last 4 years with Chronomatic Inc, East Greenwich, Rhode Island. Previously for over 25 years, Karen worked for a major jewelry manufacturer located In Bangkok, Thailand with international offices in every major city in the world. She traveled extensively covering the North America market while traveling the world. Ms. Golembeski's personal life over the years has included Big Sister, ESL Teacher, Junior Achievement bringing international business into the schools, Speech Craft, ACI, Maximum Security, Cranston RI, The Zanzibar Women's Pearl & Shell Craft Cooperative, Tanzania, Africa, Today she is President of the Ocean State Toastmaster Club, and past president of the Women's Jewelry Association.

Ms. Golembeski volunteers at "The Players" Theatre Group, Providence, RI, Providence Preservation Society, The Leukemia & Lymphoma Society, and Waterfire while supporting The Sojourner House, "Taste for a Cause" Women's Oncology at Women & Infants Hospital The

Edinburgh Fringe Festival, her church and most recently Trustee at TAPA. She enjoys sailing, cooking sports and all outdoor activities.

Larry Kellam

Mr. Kellam lives in Rumford RI, with Kurt, his partner of 15 years. He is a Deacon and Assist Head Usher at the Central Congregational Church on the East Side of Providence. He also teaches confirmation (to youth entering the Ninth Grade) and works with the Senior High Youth group. Mr. Kellam has a BS in Accounting from Johnson & Wales University. He is currently employed by Waters Technologies Corporation based in Milford MA, as the Sales Tax Manager of the America's. Prior to Waters, he held positions at EMC, BJ's Wholesales, American Tower and Fleet Capital Leasing. His hobbies includes cooking and working with our Youth Group at Central.

Elisabeth Kasdorf-Torney

Elisabeth Kasdorf-Torney is Manager of Special Events with the U.S. Fund for UNICEF specializing in fundraising and event production. In her role, Ms.Kasdorf-Torney creates events in Boston, New York City, Chicago and Los Angeles that connect people to UNICEF's work for children around the world. She holds a BA in Performing Arts Management with a concentration in Marketing from Columbia College Chicago. Ms.Kasdorf-Torney and her husband moved to Providence from Chicago two years ago with their two orange cats and are enjoying the great ocean access, Arts culture and community that Providence provides.

Peter Mandel

Peter Mandel is an adventure travel journalist and the author of eleven books for children including Jackhammer Sam (Macmillan), Zoo Ah-Choooo (Holiday House), and Bun, Onion, Burger (Simon & Schuster). Other books include Planes at the Airport (Scholastic) and Say Hey! A Song of Willie Mays (Hyperion). A regular contributor to the travel sections of The Washington Post, The Boston Globe, and The Huffington Post, he often writes about the misadventures he's gotten stuck in, including experiencing a coup in Ecuador, trying to hike a suburban strip mall, and kayaking to the Statue of Liberty. Originally from Manhattan's Chelsea neighborhood, Mr. Mandel lives in Providence with his wife, Kathy, and cats, Emily and Cecil. He writes essays for The Los Angeles Times, The Wall Street Journal, The International Herald Tribune, The Providence Journal, and others.

Marcus Mitchell

Marcus Mitchell wields a wealth of community development policy expertise, corporate and strategy development experience. He has decades of cumulative experience amassed through managing a diverse array of organizations, groups, projects and initiatives. He is owner and Principal Executive of Shere Enterprises, a strategic solutions company and enjoys leveraging his economic development, strategy creation, crisis management, business development, leadership and coalition building skills in national and international arenas, specifically, within government, corporate, philanthropic and political strategy efforts to enhance our communities and country.

Mr. Mitchell is a visionary and critical thinker with proven multi-situational problem solving skills and has received many awards and accolades. Mitchell is author of *Leadership Secrets: Right in the Heart*, co-author of more than 15 scientific publications from his career as a cardiovascular research scientist, and is an editor of *Biotechnology: Business, Regulation & Law*. He is a former Division Staff Officer and Flotilla Commander in the United States Coast Guard Auxiliary where he is active in promoting environmental education programs and protection strategies to the public at large as well as service in search & rescue patrols and missions.

Richardson Ogidan

Richardson Ogidan currently serves as Executive Director of Trinity Restoration, Inc. He has managed the daily operations and strategic developments of TRI since 2007. He has over 30 years' experience in general business operations, information technologies, manufacturing and special expertise in integrating "green" technologies in non-profit real estate development and management. Among his community and other affiliations, Mr. Ogidan serves as a member of the Head Council of the Board of Trustees of Community Preparatory School, former Chairman of the Board of OIC (Opportunities Industrialization Center) of Rhode Island, Board member of SWAP (Stop Wasting Abandoned Property), and a trustee of Eko Club of Rhode Island.

Rose Weaver

Rose Weaver holds a Master of Fine Arts from Brown University 2000, a Doctor of Fine Arts 2002 from Marymount Manhattan College, New York, and has been a member of Screen Actor's Guild, American Federation of Television and Radio Artists, and Actor's Equity Association since 1975. In 200, Ms. Weaver received the Pell Award for Excellence in the Arts from Director Oskar Eustis and Trinity Repertory Company, along with Stephen Sondheim and John Updike.

Ms. Weaver won an Acting Fellowship to prestigious Trinity Repertory Company in 1973 right after graduating from Wheaton College, and worked her way up to playing leading roles as Billie Holiday in *Lady Day at Emerson's Bar & Grille*, *The Witch*, in Stephen Sondheim's, *Into the Woods*, and Bernice in *August Wilson's, The Piano Lesson*. She also performed at the Globe Theatre in San Diego, Arkansas Repertory, the Mark Taper in Los Angeles, where she toured to Europe. Her career spans forty years. Film and television credits include *the Accused*, *In the Heat of the Night*, *The Young and the Restless*, *Poetic Justice*, *Go Tell It On the Mountain*, and radio plays produced by Public Media/Scribbling Women program. A sassy jazz singer, Rose was a featured vocalist with the Smithsonian Jazz Orchestra, The Duke Ellington Orchestra, the Rhode Island Philharmonic Orchestra, Conrad Janis and the Beverly Hills Unlisted Jazz Band, and led her own jazz bands throughout the country. A New England Emmy nominee, Rose won a Lucille Lortel Playwriting Fellowship from Brown University, a Fellowship in Playwriting, from the Rhode Island State Council on the Arts, a New Works Award-New Play Development from the Rhode Island Foundation, a YWCA-RI Outstanding Woman of the Year Award in Arts Education, a Business Volunteers in the Arts/RI Individual Achievement Award, a Rhode Island History Maker Hall of Fame - Rhode Island Historical Society, and two Antonio Cirino Memorial Fund Fellowships from the Rhode Island Foundation.

4B.3 TAPA's Community Arts Experiences

2010-2011 TAPA Artist-SCHOLARS:

Saw the following shows:

- Pilobolus (Dance)
- Sweet Honey in the Rock (Music)
- Grupo Chekere (Music)
- Carmen (Dance; FBP)
- Anything Goes (Theatre; Broadway)
- RI Philharmonic (Music)
- A Child's Christmas in Wales (Theatre; The Gamm)
- Oklahoma (Theatre; Players Theatre)
- When Mahalia Sings (Theatre; Mixed Magic Theatre)
- Paper Crane Puppet Theatre

Performed the following:

- A feature-length documentary about their hopes and dreams.
- Wrote and performed an original musical about Hurricane Katrina called "Eye of the Storm"
- Performed African Dance at Funda Fest (Studied with Abigail Jefferson and Sidy Maiga)
- Participated in the GiveMe5 Teen Filmmaking workshop and festival
- Recorded the theme song and video for The PawSox ("PawSox Rock") for a TV commercial
- Released an album of songs written with Mr. Deep Positivity
- Visual Arts Gallery Show at The Hive Gallery
- Monthly talent showcases capturing work in Dance, Film, Music and Theatre
- Yearly TAPA Arts Showcase: ArtsFest

2011-2012 TAPA Artist-SCHOLARS:

Saw the following shows:

- Marion Anderson Quintet (Music)
- Bobby McFerrin (Music)
- Columbinus (Theatre; Salve Regina University)
- Don't Dress for Dinner (Theatre, Broadway)
- Singing in the Rain (Theatre; URI)
- LOSTWAX (Dance)
- Little Women (Theatre; Second Story)
- Made in Pakistan (Film)

Performed the following:

- At Dance Ovations with the TAPA Dance Ensemble and received High Gold
- Performed at The Dunk for the P-Bruins Game
- Visual Arts gallery show with live Music at Brown University
- GiveMe5 Teen Filmmaking workshop and festival
- TAPA Black-Tie Gala Film event
- Shakespeare in the City - MacBeth
- Monthly talent showcases capturing work in Dance, Film, Music and Theatre
- Yearly TAPA Arts Showcase: ArtsFest

2012-2013 TAPA Artist-SCHOLARS:

Saw the following shows:

- LOSTWAX (Dance)
- "Cloud Eye Control" with Filmmaker, animator and performance Artist, Miwa Matreyek
- Heather Hensen Puppetry (Theatre)
- Beethoven's Ninth Symphony (Music; Brown University Orchestra)

Performed the following:

- At Dance Ovations with the TAPA Dance Ensemble and received Gold
- "Cellular Devotion" a performance-art piece based on biological reproduction.
- Shakespeare in the City - Othello
- Flash Mob around Providence to Beyonce's "Let's Move"
- The Tape Art Guys visited TAPA and worked to collaboratively create a Tape Art installation in the stairwells at TAPA
- Artist-Scholars attended the "Sassy Signs" exhibition at the RISD museum; created sassy signs as an installation art project at TAPA
- Project Bandaloop (who Danced on the side of the Superman Building) visited TAPA and did a Dance/movement workshop
- Wynton Marsallis and the Jazz at Lincoln Center Orchestra (both saw a show and performed with them).
- Student Arts-Integration Music video "Election Style" aired on "the Rhode Show" WPRI
- Monthly talent showcases capturing work in Dance, Film, Music and Theatre
- Yearly TAPA Arts Showcase: ArtsFest

2013-2014 TAPA Artist-SCHOLARS:

Saw the following shows:

- Morocco's RIBAB FUSION (Music)
- Regina Carter (Music; Violin)
- MUMMENSCHANZ (Theatre/Circus)
- Ailey II (Dance)
- Oliver Twist (Theatre; Trinity Rep)

- The Joffrey Ballet (Dance)
- PRONK! (The Providence Honk Festival)
- Shubhendra + Saskia Rao-de Haas - North Indian Classical Music

Performed the following:

- GiveMe5 Teen Filmmaking workshop and festival
- Performed at The Dunk for the P-Bruins Game
- Shakespeare in the City - Hamlet
- "The Underground Railroad" in-school Arts Integration Project.
- FirstWorks Festival on the Plaza
- Rally for Peace
- SuperFly Filmmaking Experience (Filmmaking experience for native youth and youth of color, in Seattle Washington, culminating in films screening at the Seattle International Film Festival)
- Vassar College Film Festival (Invited to screen films at an exclusive festival in Washington DC)
- With Island Moving Company Performing an installation piece at The Steel Yard
- Visual Arts Gallery Show (URI Providence)
- At The VETS for Civil War Memorial Concert
- Monthly talent showcases capturing work in Dance, Film, Music and Theatre
- Served as a member of the RIFF Student Jury
- Swagg Snacks Film Festival won by Bryan Rivas, Abe Vargas and Preston Powell
- Yearly TAPA Arts Showcase: ArtsFest

2014-2015 TAPA Artist-SCHOLARS:

Saw the following shows:

- Wynton Marsallis and the Jazz at Lincoln Center Orchestra (both saw a show and performed with them)
- The Glass Menagerie - Trinity Rep
- Godspell (Theatre; RIC)
- Chihuly at RISD Museum (Visual Arts)
- Les Muses Tanguent - female brass band from France (Music)
- Blue Man Group (Theatre)
- The Man Who Drew Snoopy (Theatre; DayDream Theatre Co.)
- Marlon Carey (Theatre/Spoken Word, performed at TAPA)
- Bring Your Own Improv (Theatre/Comedy Show, performed at TAPA)
- WPRI/WNAC Studio Tour and visit

Performed the following:

- GiveMe5 Teen Filmmaking workshop and festival
- Performed at The Dunk for the P-Bruins Game

- Shakespeare in the City - Romeo and Juliet
- The Glass Menagerie - Theatre
- MARS (Music, Arts, Recording, Songwriting) Camp, including releasing an album and Performing on WBRU
- SuperFly Filmmaking Experience (Filmmaking experience for native youth and youth of color, in Seattle Washington, culminating in films screening at the Seattle International Film Festival
- Performed at PRONK (Providence Honk Festival)
- Performed with Crocodile River Music/Rhythm System “From Trinidad to Timbuktu” (Theatre/Dance; PPAC)
- Visual Arts Gallery Show (URI Providence)
- FirstWorks ten Year Gala @ The Biltmore (Music)
- PPAC for Anti-Bullying Show (Music/Theatre)
- TAPA's first ever Evening of Junior Recitals (Music)
- "Rock the Block" @ Classical High School (Music)
- Providence International Arts Festival Kickoff event @ Biltmore (Music)
- Provided videography for Opera Providence’s productions of La Traviata & Mikado
- Served as a member of the RIFF Student Jury
- Quarterly talent showcases capturing work in Dance, Film, Music and Theatre
- Yearly TAPA Arts Showcase: ArtsFest

2015-2016 TAPA Artist-SCHOLARS:

Saw the following shows:

- Wynton Marsallis and the Jazz at Lincoln Center Orchestra (both saw a show and performed with them)
- Urban Bush Women (Dance)
- London's BalletBoyz
- Motown the Musical
- Philip Glass (Music)
- Rosanne Cash (Music)
- New Creations Brass Band (New Orleans) (Music, performed at TAPA)
- Forum on Music + Social Protest at Brown University
- Les Mis (Theatre; Broadway)
- Hunchback of Seville (Theatre; Trinity Rep)
- MacBeth (Theatre; RIC, performed at TAPA)
- I AM WOMAN (Theatre; Out Loud Theatre Company, performed at TAPA)
- WPRI/WNAC Studio Tour and visit

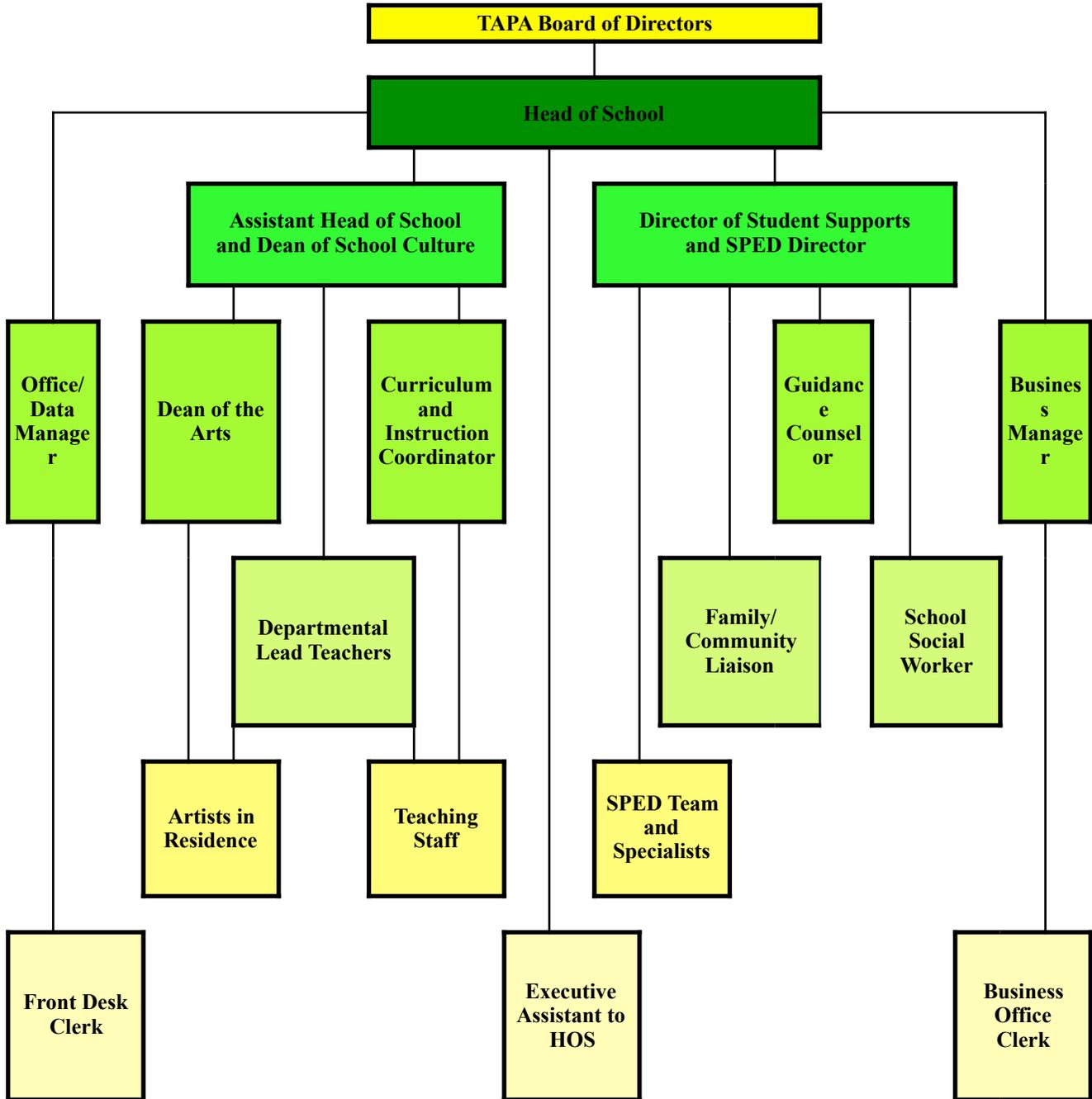
Performed the following:

- GiveMe5 Teen Filmmaking workshop and festival

- Served as an Intern and Production Assistant on the independent Film Puppytown
- Performed at The Dunk for the P-Bruins Game
- Shakespeare in the City - A Midsummer Night's Dream
- PVDfest
- The Final Big Gig (Music) and Senior Thesis Performances (Film, Dance, Music)
- Danced with NewWorks/World Traditions
- Every 28 Hours (Black Lives Matter performance of one-minute plays at Trinity Rep)
- MARS (Music, Arts, Recording, Songwriting) Camp
- Vassar College Film Festival (Invited to screen films at an exclusive festival in Washington DC)
- Prospect High Brooklyn
- With the RI Rhythm and Blues Preservation Society
- Performed at PRONK (Providence Honk Festival)
- Visual Arts Gallery Show (URI Providence)
- At the Natasha Love Foundation
- Had films accepted to the 401 Film Fest
- Dean Avenue ActiVisual Experience @ Dean Hotel
- PRONK! Family Fun Day @ Armory Farmer's Market
- Twice-yearly TAPA Arts Showcases (The Midwinter Arts Festival and ArtsFest)

4C. Organizational chart

(Please note that the Expansion Request will not yield any changes in our organizational chart)



TAPA Organizational Chart
Effective from September 2016 through the fully realized expansion.

4D. TAPA Lottery Policy

TRINITY ACADEMY FOR THE PERFORMING ARTS LOTTERY POLICY

1. Applications for Enrollment: Due the last week of February of every year for the upcoming school year. Application due dates will be set in November of each year. Applications will be available at the school and online through the school website November of each year.
2. When fewer students apply than there are seats available, all eligible applicants shall be offered enrollment into the school.
3. When more students apply than there are seats available, the school shall conduct a random lottery to determine enrollment.
4. The Lottery will be held by March 1st in the school year immediately before the year in which students are to enroll.
 - a. All students in the lottery pool at the time of the lottery shall be eligible for the lottery drawing
 - b. Once all available seats have been filled by lottery, the remaining applicants in the pool shall be drawn and placed on a waiting list ranked in the order that they were drawn.
5. Exemptions from the lottery
 - a. Siblings of students enrolled in the school at the time of the lottery
 - i. For purposes of this policy “sibling” means “one of two or more individuals having one common parent.” If two children share a common guardian, and the guardian was appointed for a substantial reason other than school enrollment, then we would also interpret “siblings” to include children who share a common legal guardian. We do not interpret “siblings” to include members of a student’s extended family-such as cousins, step-siblings and others who, because of various circumstances, have become part of the family unit and live in the same household.
 - ii. To establish sibling status, families of students must provide:
 1. Photo identification for parent or guardian AND one of the following:
 2. Student birth certificate identifying same parent; or Court document(s) reflecting appointment of a common legal guardian
 - b. Children of teachers
 - i. For the purposes of this policy “teacher” means “every person for whose position a certificate issued by the department of elementary and secondary education is required by law.” See R.I.G.L. §16-13-1.
 - c. Founders of the School

- i. For the purposes of this policy “founder” means a person serving on the original, founding Board or any teacher or administrator that participated in the founding of the school
6. Children of teachers and children of founders shall comprise no more than 10% of the school’s total enrollment.
7. Should there be more siblings, children of teachers, and children of founders applying for a grade than there are openings, a lottery of siblings, children of teachers, and children of founders will be conducted before any other applicants will be admitted provided, however, that children of teachers and children of founders shall comprise no more than 10% of the school’s total enrollment. Students from this group not selected by this lottery will be placed on a waiting list before other applicants.
8. Notification. –
 - a. Families will be notified in writing whether or not the student was selected from the lottery for enrollment into the school.
 - b. Upon notification, the family shall confirm their intent to accept the enrollment by submitting a standard confirmation form to the school.
 - c. Families have fifteen (15) days from the mailing of notification to confirm their child’s enrollment. The school will make a reasonable effort within this period to make contact with the family. If the family fails to confirm enrollment by the established deadline, the school will offer enrollment to another family in first position on the waiting list.
 - d. After a family has confirmed enrollment, the school will ask the family complete an enrollment packet and to provide specific information and documentation about the student, including prior school academic records and special education records (IEP/504 plans).
9. Waiting Lists. –
 - a. Any student who has applied to the school but was not selected through the lottery shall be placed on a waiting list in the order that they were drawn within the design of the lottery. This shall constitute the school’s official waiting list.
 - b. Families that have expressed an interest in the school, either by contacting the school directly, attending an open house, or by any other contact, but have not submitted an enrollment application form will not be considered for the waiting list.
 - c. When filling vacancies that occur during the school year, the school will offer enrollment to the student ranked in the first position on the waiting list as determined by the lottery. Should the family decline the enrollment offer, the school shall offer enrollment to the next ranked student until the enrollment seat is accepted.
 - d. Enrollment forms received after the lottery shall not be considered on the official waiting list. Such applications shall only be considered for enrollment once the waiting list established through the lottery has been exhausted.

4E. Schoolwide Improvement Plan

Due to its length, this attachment begins on the next page and has its own pagination.

School Improvement Plan

**TAPA: Trinity Academy for the
Performing Arts 2015-2017**

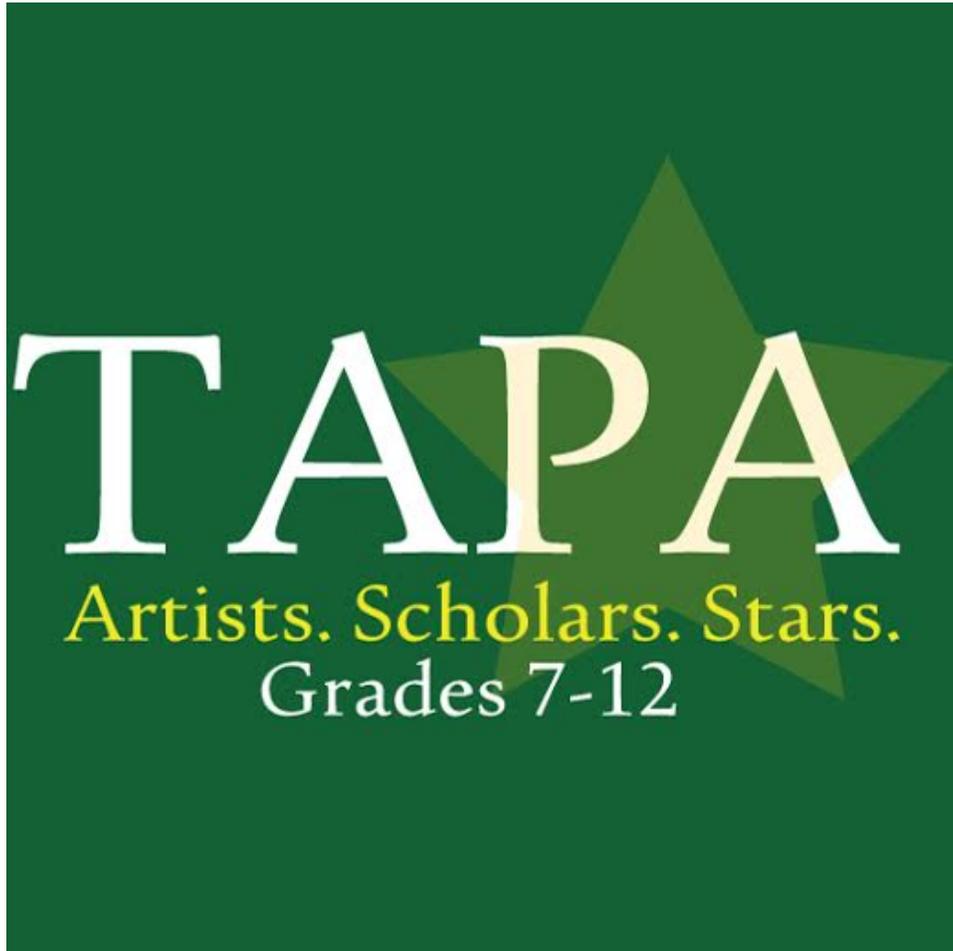


TABLE OF CONTENTS

Part 1: General Information

- A. Overview
- B. Instructions
- C. Timeline and Key Dates

Part 2: School Improvement Plan

- Section 1: Cover Page
- Section 2: Vision, Mission, and Values
- Section 3: Data Profile and Needs Analysis
- Section 4: School Priority Areas and SMART Goals
- Section 5: School Improvement Strategies and Implementation Timeline
- Section 6: District-wide Initiatives

Part 3: Requirement Checklists

- A. Title I School-Wide Program Checklist
- B. SIG Model Elements Checklist (*SIG Only*)

PART ONE: GENERAL INFORMATION

Overview

TAPA: Trinity Academy for the Performing Arts has participated in the Title I Targeted Assistance Program since 2011, and is using the 2014-15 school year as the planning year for a transition to a Schoolwide Program, which will offer TAPA greater latitude and flexibility in organizing our resources and operations to support school improvement and improved student outcomes.

TAPA is required to prepare a school improvement plan in order to implement a Title One Schoolwide Program, as well to address the final condition of TAPA's Charter Renewal. Federal regulation requires schools to submit school improvement plans every year. TAPA will revise our plans between years one and two, and after year two, we will draft and release an updated school improvement plan

Through the planning process, school teams will:

1. Articulate the mission, vision and values of the school;
2. Provide a data profile and needs analysis;
3. Identify three to four SMART goals to address the prioritized areas of need;
4. List specific strategies and implementation milestones to achieve each goal.

Timeline and Key Dates

1. Establish a Schoolwide Planning Team

- **9/24/2014:** Introduction to Schoolwide Improvement Planning and Title One at Staff Meeting, wrapping whole staff into the planning process
- **9/24/2014:** Introduction to Schoolwide Improvement Planning and Title One at Education Committee Meeting
- **10/17/2014:** Outreach to Parents about Involvement in Schoolwide Improvement Planning
- **10/17/2014:** Outreach and Identification of Students for Schoolwide Improvement Planning
 - **SCHOOLWIDE IMPROVEMENT PLANNING TEAM MEETINGS**
 - **9/24/2014**
 - **10/22/2014**
 - **3/25/2015**
 - **4/29/2015**

2. Clarify the Vision for Reform

- **9/24/2014:** Introduction to Schoolwide Improvement Planning and Title One at Staff Meeting. Wrapping whole staff into the planning process. Identified differences between a Targeted Assistance Program and Schoolwide Improvement Program
 - Emphasized school reform, and the Components of the Schoolwide Plan

- Baselines and Initial Data Collection for the *Assessment Continuum of Schoolwide Improvement Outcomes*.
- Showed PowerPoint presentation shared by RIDE regarding Title One.
- **10/22/2014:** Brainstorm session and further data collection related to components of *Assessment Continuum of Schoolwide Improvement Outcomes*, identification of strengths, needs, data sources, and priority levels.
- **12/17/2014:** Review of Findings and SMART Goals drawn from the Needs Assessment.
- **3/25/2015:** Presented draft and PowerPoint explaining the draft to entire staff, with parents and community invited.
- **4/29/2015:** Progress measurement on and further planning related to the finding of the Needs Assessments

3. Create the School Profile

- This was created during the Charter Renewal process, and will be edited and utilized for this process.
- School Profile Report will include data from the Instructional Support System and SurveyWorks.

4. Identify Data Sources

- **10/15/2014 and 11/19/2014:** Education Committee meeting will focus on looking through NECAP, NWEA: MAPS, enrollment, attendance, and demographic data found on the RIDE Instructional Support System and Early Warning System, as well as internal TAPA data collection. This data was identified for analysis by the President of TAPA's Board of Directors.
- **10/22/2014:** Brainstorm session and further data collection related to components of *Assessment Continuum of Schoolwide Improvement Outcomes*, identification of strengths, needs, data sources, and priority levels.

5. Analyze the Data

- In order to accurately identify the key reform issues faced by the school, the Education Committee (**10/15/2014 and 11/19/2014**) and additional school improvement team members (**10/22/2014**) will review and analyze multiple data sources and work through several meetings to prioritize needs.
- **Throughout November 2014:** Data that was identified, plus staff responses and input, as well as the *Assessment Continuum of Schoolwide Improvement Outcomes*, will be compiled and analyzed and continuously reported to the Schoolwide Planning Team for further input.
- **2/11/2015:** In-depth review of STAR data at TAPA.

6. Create a Comprehensive Schoolwide Plan

- The plan is a focused and coherent design to reform the entire school.
- **12/2/2014: Administrative Team Meeting to Focus on the Key Takeaways of the Needs Assessment and the Top Priority Areas**
- **1/14/2015: First Draft Submitted and Reviewed by Administrative Team**
- **3/11/2015: First Draft Reviewed by the TAPA Education Committee**
- The plan should contain the school's vision and mission statement, a concise version of the school profile, measurable program goals, and strategies for achieving the goals.
- The plan must address the ten required components of the Schoolwide program.
 - **This document will be drafted between November and January**

7. Evaluating the Schoolwide Plan Annually

- Provides accountability for results and continuous improvement.
- Helps school leaders make informed decisions to improve the quality of the program.
- Helps stakeholders better understand how effectively the school is meeting its stated goals.
- Increases understanding of specific strategies and helps the school determine the effectiveness of the strategies to improve student achievement.
 - **This will serve as the initial Schoolwide Plan and Improvement Plan. It will be presented to the board for the April and/or May 2015 Board Meeting.**
 - **Board Approval: April 7, 2015**
 - **This plan will also be submitted to the Rhode Island Department of Education as a Condition for Charter Renewal**

PART TWO: SCHOOL WIDE IMPROVEMENT PLAN

Section 1: Cover Page

Instructions: Please complete this cover page by entering the requested information below.

Name of School:	Trinity Academy for the Performing Arts
School Address:	158 Messer Street Providence, RI, 02909
Head of School Name:	Nanci DeRobbio
Classification (check one):	2013-2014 Classification: WARNING
ILT/SIT Member Names:	<ol style="list-style-type: none"> 1. Andrew MacMannis, Director of Enrichment and Remediation, Chairperson for Schoolwide Improvement Team 2. Nanci DeRobbio, Head of School 3. Dr. Joyce Stevos, TAPA President of the Board 4. Dr. Peter King, TAPA Vice President of the Board 5. Elizabeth Richards-Hegnauer, Assistant Head of School 6. Erin Sullivan, Director of Curriculum Integration and Instructional Coach 7. Russ Rapose, Curriculum Consultant 8. Zuleika Vidal, Parent and Community Liaison and Homelessness Coordinator 9. Carla Batista, Executive Assistant 10. Stephanie Paquette, Instructor 11. Oneika Castro, Instructor 12. Megan Starr, Instructor 13. Nick Vockerodt, Instructor 14. David Sousa, Instructor 15. Denise Smith, Instructor 16. Jeffrey Johnson, Instructor 17. Jacob Morton, Instructor 18. Nicole Solow, Instructor 19. Sarah Dully, Instructor 20. Jared Farley, Instructor 21. Jennifer Knight, Instructor 22. Joseph DiStefano, Instructor 23. Justin Marra, Instructor 24. Amanda Nasser, Instructor 25. Ana Silivongxay, Instructor 26. Daniel White, Artist-in-Residence 27. Nick Marcoux, Artist-in-Residence 28. Avi David, Artist-in-Residence 29. Kerri Peterson-Weaver, Artist-in-Residence 30. Melissa DaSilva, School Social Worker 31. Michelle Phoenix, School Business Manager

Parent and Community Member Representatives:	Jessica Mojica, Parent Ayana Bass, TAPA LAC Representative and Parent		
Superintendent and Head of School:	Nanci DeRobbio		
Board President:	Dr. Joyce Stevos		
Chair of Schoolwide Improvement Team:	Andrew MacMannis		
Superintendent and Head of School's Signature:		Date:	
Board President's Signature:		Date:	
Chair of Schoolwide Improvement Team's Signature		Date:	

Section 2: Vision, Mission, and Values

Instructions: Using the space provided below, insert the school’s vision statement describing the school’s aspirations for the future. Insert the mission statement explaining the school’s driving purpose. Lastly, define the core values or guiding beliefs that are to be embodied by all staff, students, and members of the school community.

What is the school’s vision statement?

Through the ensemble effort of the students, staff, and community, TAPA students will embrace and utilize their artistic talents, pursue post-secondary success in academic and artistic fields, and become active members of a global society.

What is the school’s mission statement?

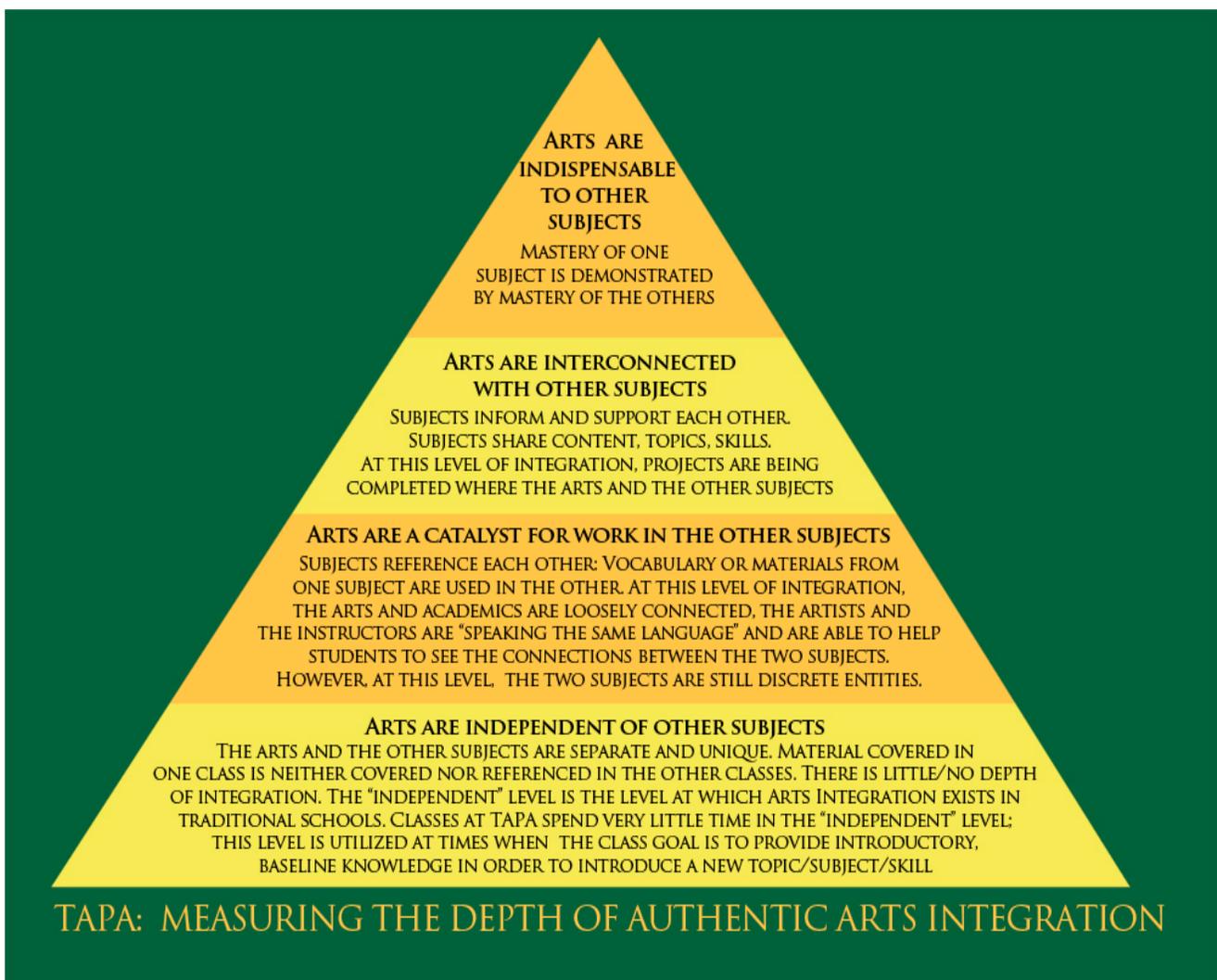
Through a rigorous arts-integrated program, TAPA cultivates artist-scholars who are prepared for collegiate and professional success and leadership in a global society.

What are the school’s core values?

The Trinity Academy for the Performing Arts is committed to working as an **ensemble** (students, staff, community) in its pursuit of greatness.

At the center of TAPA's core values is a commitment to **arts-integration**. At TAPA, Arts Integration is an engaging approach to learning, and a pedagogical practice wherein the fine and performing arts are used as vessels for academic teaching and learning. The arts are a means by which to access and apply content knowledge and skill development. Through an arts-integrated education, our students develop and learn to apply higher-order thinking skills, creative problem solving skills, and the ability to collaborate in a global society. TAPA has extensively researched arts integration and in 2010 classified the practice in four distinct tiers: Independent-level, Catalyst-level, Interconnected-level, and Indispensable-Level integration.

The four distinct tiers of Arts Integration are highlighted on the "Arts Integration Pyramid" below.



Upon entering 9th grade, TAPA students declare an **art major**, which means they dedicate their high school years to the study of just one art form, and its application to the core academic curriculum. Within the academic classrooms, a teacher has various majors in his or her classroom.

Section 3: Data Profile and Needs Assessment

3.1. SCHOOL DATA PROFILE TAPA: Trinity Academy for the Performing Arts (TAPA)

School Profile: 2014-2015				
Grades:	7-12 (TAPA will expand to 12 th grade in 2015-16)	# of Administrators:		3
Student Enrollment:	181	# of Teachers:		16
5-yr Enrollment Trend:	At capacity in 2015-16, TAPA will enroll	# of Support Staff:		14
Student Demographic Breakdown (2014-15):				
% Black:	25%	% Limited English Proficient (LEP)		6%
% Hispanic:	64%	% Special Education:		12%
% White:	5%	% Free/Reduced (F/R) Meals:		85%
% Other:	6%			
NECAP Achievement (Teaching Year):	2010-11	2011-12	2012-13	2013-14
Math Overall % Proficient:	NA	36%	41%	21%
Math % Below Proficient:	NA	63%	59%	79%
Math African American % Proficient:	-----	-----	-----	-----
Math Hispanic % Proficient:	NA	35%	27%	21%
Math LEP % Proficient:	-----	-----	-----	-----
Math IEP % Proficient:	-----	-----	-----	-----
Reading Overall % Proficient:	NA	67%	65%	38%
Reading % Below Proficient:	NA	33%	35%	62%
Reading African American % Proficient:	-----	-----	-----	-----
Reading Hispanic % Proficient:	NA	70%	64%	33%
Reading LEP % Proficient:	-----	-----	-----	-----
Reading IEP % Proficient:	-----	-----	-----	-----
Writing Overall % Proficient:	NA	34%	50%	21%

Science Overall % Proficient:	NA	9%	3%	3%
School Climate Data:	2010-11	2011-12	2012-13	2013-14
Student Attendance Rate:	98%	98%	96%	95%
% of Students Chronically Absent:	12%	15%	4%	14%
Graduation Rate (HS only):	NA	NA	NA	NA
Dropout Rate (HS only):	NA	NA	NA	NA

3.2. NEEDS ANALYSIS

The following are the per-component findings from a full-team meeting on 10/22/2014. All members of the team were asked to draw out current strength, areas of growth, evidence sources, and long-term vision related to each component. From these findings, goals were developed for the next two years of Schoolwide improvement.

COMPONENT: Standards-Based Curriculum	
Current Strengths:	<ul style="list-style-type: none"> • School-wide implementation of the Common Core State Standards • Reusable and replicable Grade 7-10 curriculum is developed, and Grade 11 and 12 are in development • Lead teachers and instructional coordinator are leads on curriculum • Unit plans are based on standards
Current Areas of Growth:	<ul style="list-style-type: none"> • Need for increased cross-curricular collaboration, between and within academic subjects, as well as between and within the arts • More arts-integrated units and lessons are needed • Increased integration of PARCC preparation into curriculum • No formal textbook policy • A need to develop a common curricular terminology amongst teaching staff.
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Developed curriculum, unit plans, scopes and sequences • Continual research on arts-integration • TAPA's Arts-Integration Pyramid • Research conducted regarding the use of syllabi, scope and sequence, consolidated standards • Development and utilization of national arts standards
Long-Term Vision:	<ul style="list-style-type: none"> • More meetings centered around arts-integration • Development of Honors and Advanced Placement curriculum • Orientations on TAPA terminology and scopes and sequences for new teachers • Developments of "go-to" plans that work, are user-friendly, and can be used on an annual basis.

COMPONENT: Standards-Based Instruction	
Current Strengths:	<ul style="list-style-type: none"> • Implementation of developed unit plans • Frequent collaboration and interaction with other department members
Current Areas of Growth:	<ul style="list-style-type: none"> • Not enough classroom observations • Not enough shared instructional time between artists and academic teachers
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Unit plans
Long-Term Vision:	<ul style="list-style-type: none"> • Explicit arts and academic integration with standards, expressed in the unit plans.

COMPONENT: Standards-Based Assessment	
Current Strengths:	<ul style="list-style-type: none"> • Assessments are aligned to unit plans, which are aligned to standards • Staff agrees that this is a component the TAPA is improved upon every year
Current Areas of Growth:	<ul style="list-style-type: none"> • Need more specific test modifications for students receiving Special Education and/or English as a Second Language services • More support need in developing performance-based assessments
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • STAR Testing, and former use of NWEA: MAPs testing • PARCC alignment and use of practice problems in assessments • Assessments are broken into different standards, and standards are identified on the assessments • Student Learning Objectives are standards-aligned and continually assessed in the classroom
Long-Term Vision:	<ul style="list-style-type: none"> • Less traditional testing, more performance-based assessment

COMPONENT: Data-Based Accountability and Evaluation

Current Strengths:	<ul style="list-style-type: none"> • Weekly data meetings, which often tie in Response to Intervention (RTI) meetings • Use of Response to Intervention process • Utilization of Rhode Island Department of Education’s Data Use Professional Development series • Use of the Rhode Island Model Teach Evaluation System and Student Learning Objectives • Use and analysis of STAR testing data • Implementation of the Skyward system
Current Areas of Growth:	<ul style="list-style-type: none"> • Need increased sharing of data with families and students • Development of a way to explain complicated data in less complicated ways • Need a developed, yearlong Professional Development plan centered on reading data. • Consolidation of multiple data sources into one place • Current lack of a Schoolwide Improvement Plan
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Analysis of NECAP, STAR, MAPs, and multiple other standardized assessments, as well as careful looks at in-class assessments and data • Developed Response to Intervention (RTI) process
Long-Term Vision:	<ul style="list-style-type: none"> • Students would be able to read data as well as the staff can. • A searchable, password protected database with transcripts, test data, etc. • Development of individualized student schedules that are based around data-based decision making.

COMPONENT: Structural Reform Strategies	
Current Strengths:	<ul style="list-style-type: none"> • Extended school year • Extended school day • Half-day Wednesdays dedicated to creative scheduling and utilization high-level arts-integration • TAPA has a workable system, but there is a need for structural reform to move the school from it’s current “new school” status to being an established, widely respected program
Current Areas of Growth:	<ul style="list-style-type: none"> • The extended school day has mixed results with middle school students, who may either need a shorter school day, or a more appropriate use of the school time. • Currently unclear method for approach to half-days • Staff-wide assurance that TAPA is meeting state requirements • A need for increased input from parents and students
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • School schedule, both yearlong and daily. • Use of inclusion practices, and practices for ensuring Least Restrictive Environment to students

Long-Term Vision:	<ul style="list-style-type: none"> • More supports provided throughout the year geared at first-year teachers, or experienced teachers who are teaching at TAPA for the first time. These supports will include more common planning time. • Utilization of a course catalog/registration system • Rosters and schedules, as well as after-school programming, will be known before the first day of school. • The half-days throughout the year will have more structure, and will provide opportunities for tailored, and interesting academic and artistic experiences. • Student will have individualized schedules, that are not team-specific, but specific to each of their unique needs.
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COMPONENT: Leadership and Governance	
Current Strengths:	<ul style="list-style-type: none"> • Policies are constantly being created and implemented • Recent charter renewal provided direction for improvement • Clear “flow chart” for internal school leadership and decision-making • Utilization of Rhode Island’s evaluation process • Veteran teachers provide mentorship to younger teachers • Great norms in leadership towards the student body
Current Areas of Growth:	<ul style="list-style-type: none"> • Teacher mentorship need in a more official capacity • Presence of teacher-leaders and administrative team in classrooms • Establishment of a long-term administrative team. This seems to be in place at TAPA now. • Administration needs to provide more direct feedback to teacher staff. • Board presence not felt within the school amongst staff • There needs to be more student voice on the board
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • All policies are shared with the whole staff • Critical information is shared through a weekly e-mail from the Head of School • Weekly staff meeting focuses on key initiatives • Charter renewal was shared with whole staff, and was a staff-wide process to develop the document submitted to the Rhode Island Department of Education
Long-Term Vision:	<ul style="list-style-type: none"> • Stable administrative team • Meetings, amongst small teams, on more specific topics • Infrastructure is set and in place and the beginning of the school year.

COMPONENT: Professional Development	
Current Strengths:	<ul style="list-style-type: none"> • School-wide Professional Development in Developmental Designs is aligned with school-wide goal for consistent student management practices • Occasional targeted Professional Development for individuals led by Instructional Coaches • Summer Intensive series focused on curriculum
Current Areas of Growth:	<ul style="list-style-type: none"> • Not many opportunities for individualized or personal professional development due to lack of time or money. • Need for training in Non-violent Crisis Intervention. • Not enough “school-wide philosophy” professional development beyond Developmental Designs.
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Developmental Designs Professional Development throughout summer and year-round • Multi-year RISCA and Arts Talk partnership • Arts Integration Professional Development days • Instructional Coach-led personalized professional development
Long-Term Vision:	<ul style="list-style-type: none"> • Staff will be able to seek out and attend the professional development they know they want, or need. • Greater input from staff on the major professional development series to pursue. • Utilization of the Keys to Literacy program, as a means for a school-wide curricular approach. • Continued utilization and training in Developmental Designs • More professional development led by internal and existing staff • More peer mentoring

COMPONENT: Culture and Climate	
Current Strengths:	<ul style="list-style-type: none"> • Teacher support and individualized attention to students • Small class size yields positive student and teacher relationships • Written policies regarding student behavior and discipline • Multiple bilingual staff members in a largely Spanish-speaking student and parent population • In-house professional development • Strong advisory program • Positive implementation of Developmental Designs • Students and teachers take pride in afterschool activities

<p>Current Areas of Growth:</p>	<ul style="list-style-type: none"> • A need to establish and expand the TAPA brand, from a marketing prospective • Increased pride in TAPA amongst the community • Clearer vision needed regarding what it means to be a student at TAPA, and how to be as great academically as we are as artists. • A need to decrease student withdrawals; retain and develop our students as artists • A need for more bilingual staff members • More consistency needed in the policies that are being put in place. • Lack of connections between teaching staff and the community members and board members that support TAPA • A need for sound dampening, as the current building has a challenging echo in many rooms
<p>Data Sources/Evidence Sources:</p>	<ul style="list-style-type: none"> • Many community visitors to TAPA • Student-led tours for TAPA visitors • Key materials are translated into appropriate languages
<p>Long-Term Vision:</p>	<ul style="list-style-type: none"> • Clear staff and student expectations and follow through from the boards and TAPA administration • Tangible evidence that the TAPA program is a success • Use of staff input and data to develop a Professional Development plan

<p>COMPONENT: External Support and Resources</p>	
<p>Current Strengths:</p>	<ul style="list-style-type: none"> • Coordination with local colleges, especially Brown University and Johnson and Wales University. • Consultation with curricular specialists • An excellent social worker
<p>Current Areas of Growth:</p>	<ul style="list-style-type: none"> • A need for increased social-emotional support for our students. Additional social work and counseling services beyond the school’s sole social worker • More grants and “friends of TAPA,” as well as positive local business partnerships, are needed for sustainability • A need for active board members who support the mission of the school • Board Development process • Increased volunteerism in arts and academics from the community • Increased relationship with the Providence Police Department • More resources for higher-level interventions in the RTI process • Outside resources for food services, healthy food options • More interns, student teachers, outside observers

Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Coordination with other agencies, including Family Services of Rhode Island and United Cerebral Palsy (UCP) for counseling services • Development Committee with a focus on fundraising goals • SurveyWorks data
Long-Term Vision:	<ul style="list-style-type: none"> • TAPA is an active member of the local community • TAPA has the capacity to provide external supports to other organizations • TAPA's board is active in raising funds and pursuing grants • TAPA is able to provide top-level services to the whole child on an academic, artistic, and social-emotional level.

COMPONENT: Parental and Community Involvement	
Current Strengths:	<ul style="list-style-type: none"> • TAPA employs a popular and well respected Parent and Community Liaison. • TAPA has a Family Resource Room, with computer and internet access for families to use • Parent Ensemble meetings • Frequent artistic performances open to all stakeholders • Frequent home contact and communication between staff and parents • Partnerships with local colleges • Partnerships with respected arts organizations, such as Community Music Works • Partnerships with mental health services, such as United Cerebral Palsy and Family Services of Rhode Island
Current Areas of Growth:	<ul style="list-style-type: none"> • Greater parent involvement with the Parent Ensemble • Greater parent involvement in the school improvement planning process • Transportation services and assistance provided to parents • Summer programming for students • Need for increased audio and video communication to parents who may struggle, or not know how to read. • A need for more support for our Parent and Community Liaison • A need for more students in the field, promoting TAPA and their talents.
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Parent Nights and Parent Ensemble meetings • Community events • Involvement of multiple outside agencies
Long-Term Vision:	<ul style="list-style-type: none"> • Summer programming for students • Evening adult education courses at TAPA • Parent involvement in the classroom

COMPONENT: Extended Learning Activities	
Current Strengths:	<ul style="list-style-type: none"> • After-school music programs in guitar, bass, orchestra (through Community Music Works), vocals/chorus, and percussion • After-school dance company • Coordination for local high schools for athletic programs • After-school flag football and track teams • Reading and math tutors who have been involved with the school for many years • Newsletter with information on learning activities sent to families every week
Current Areas of Growth:	<ul style="list-style-type: none"> • Current lack of afterschool transportation services • A need for better use of the current extended school day to provide Physical Education, Health, and Visual Arts classes to students • A need for opportunities for adult education services. • Not enough funding available to expand current afterschool offerings • Need a way to track attendance and promote greater attendance afterschool. • A need for greater student recognition of the value of afterschool and in-school tutoring sessions • A need for a clearer process for field trips
Data Sources/Evidence Sources:	<ul style="list-style-type: none"> • Afterschool programs in place • Partnerships with other agencies, including Community Music Works • Fliers and permission slips for programs
Long-Term Vision:	<ul style="list-style-type: none"> • TAPA will provide academic and artistic summer programming • TAPA will be able to provide transportation through a “late bus” • Physical education and sports opportunities at TAPA • TAPA will be able to pay those currently volunteering afterschool • There will be more clubs • There will be more study hall and tutoring opportunities • Job opportunities and classes after-school at TAPA; utilizing the building in the evening hours.

Section 4: School Priority Areas and SMART Goals

Step 1: Priority Areas

Priority Areas: Based upon the analysis conducted, what 3 to 4 priorities emerge for the school? Cite relevant evidence from your analysis to support these priorities.

Professional development and administrative support centered on the mission, vision, and core values of TAPA

Increased community partnerships and increased community pride in TAPA

Structuring TAPA's school day to meet the needs of TAPA's students

Step 2: SMART Goals

<p>Goal #1: Insert the first SMART goal below.</p>	<p>District strategic alignment:</p>
<p>TAPA will implement a school-wide professional development plan and protocol, which will re-affirm the core philosophies of the school, namely Arts-integration, positive behavioral intervention, and data use.</p>	<p>Highly-effective educators Student-centered instruction Systems that work Collaborative community</p>
<p>Goal #2: Insert the second SMART goal below.</p>	<p>District strategic alignment:</p>
<p>TAPA will create strategies to build community pride and increase their presence in the local community throughout the next two years.</p>	<p>Engaged students and families Collaborative community</p>
<p>Goal #3: Insert the third SMART goal below.</p>	<p>District strategic alignment:</p>
<p>TAPA will solidify TAPA's daily schedule and its program of study for Grades 7-12. The schedule and program of study will maintain a focus on increased academic achievement and Arts-integration.</p>	<p>Engaged students and families Highly-effective educators Student-centered instruction Systems that work Collaborative community</p>

Through the implementation of this Schoolwide Improvement plan, TAPA expects:

- 1. An increase in academic achievement in reading as evidenced through assessment data, as well as through internal data collection.**
- 2. An increase in academic achievement in math as evidenced through assessment data, as well as through internal data collection.**
- 3. A decrease in the number of students chronically absent at TAPA.**

Section 5: School Improvement Strategies and Implementation Timeline

Goal #1: Insert your first SMART goal below.											
TAPA will implement a school-wide professional development plan and protocol, which will re-affirm the core philosophies of the school, namely arts-integration, positive behavioral intervention, and data use.											
Summary: Briefly describe the school’s comprehensive approach to produce gains in this goal area.											
TAPA will expand our Arts Programming Director role to provide that person more time working at TAPA and focusing on building stronger arts-integrated classes, projects, and experience for students. Additionally, TAPA would implement professional development and embedded training in the core tenets of the school through research-based programs and systems that work.											
Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source: local or Title I	Performance Metric: Identify an indicator for each strategy.	2015-16				2016-17				Person Responsible
			Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	
1. Expand Arts Programming Director Role	Perkins Grant	Job description updated, position filled.	x							Assistant Head of School; Arts Programming Director	
2. Launch Developmental Designs II Professional Development Series	Title I	100% of staff has participated in PD for Dev. Designs II	x							Assistant Head of School; Instructional Coach	
3. Provide Developmental Designs I Professional Development to New Hires	Title I	All new staff has participated in Dev. Designs I	x							Assistant Head of School; Instructional Coach	

4.	Launch Keys to Literacy Program	Title I	100% of pre-identified staff will have participated in Keys to Literacy training																Instructional Coach; Director of Enrichment and Remediation
5.	Embedded Mentoring Program for Instructors	N/A, no funding required	100% of first- and second-year employees will have an identified staff mentor	x															Lead Teachers per Subject; Instructional Coach
6.	Develop Protocol and Orientation for New Hires	N/A, no funding required	A protocol binder and presentation will be created and filed with the business office	x															Head of School; Instructional Coach; Business Manager
7.	Diversity Training for Staff	Title I	100% of staff will have participated in diversity training workshop																Assistant Head of School
8.	Name staff lead on use of data and increasing student ownership of data and tying data use to increased academic achievement	Title I	A staff member will be identified as the "Data Leader"	x															Director of Enrichment and Remediation

Goal #2: Insert your first SMART goal below.

TAPA will create strategies to build community pride and increase their presence in the local community.

Summary: Briefly describe the school’s comprehensive approach to produce gains in this goal area.

TAPA will go through a complete re-branding, with a key focus on increasing presence in the community and recruitment strategies for identifying strong artist-scholars. Through strategies listed below, TAPA will be an active member of the community, and service learning will become a critical component of the school.

Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source	Performance Metric: Identify an indicator for each strategy.	2015-16				2016-17				Person Responsible
			Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	
2.1 Create a position centered around recruitment and marketing the TAPA brand	General Operating Funds	A person will either be hired, or a staff member will be identified, as “Head of Marketing and Recruitment Strategies”			x						Head of School; Business Manager
2.2 Find and establish a permanent location	General Operating Funds	TAPA will be located in a building that is appropriate to house their programs					x				Head of School

2.3 Establish a service-learning requirement.	N/A, no funding required	A service-learning requirement will be drafted and added to school academic policy			x							Assistant Head of School; Director of Enrichment and Remediation; Instructional Coach
2.4 Name a staff lead for service learning coordination, tasked with connecting service learning to academic achievement	Title I	A staff member will be identified as the “Service Learning Coordinator”			x							Assistant Head of School; Director of Enrichment and Remediation; Instructional Coach
2.5 Utilize a web platform that can be internally managed and updated	General Operating Funds	TAPA’s website will run under a program run by TAPA administration and staff	x									Assistant Head of School; Staff Tech Committee
2.6 Arts programs will hold community performances	Perkins Grant	The core arts programs at TAPA will have performed in the community at least six times each by the end of the 2016-17 school year				x						Arts Programming Director ; Assistant Head of School

Goal #3: Insert your first SMART goal below.

TAPA will solidify TAPA’s daily schedule and its program of study for Grades 7-12 to best match the needs of the students.

Summary: Briefly describe the school’s comprehensive approach to produce gains in this goal area.

TAPA leadership will review the parts of the days that are successful, and build on these elements, while also adding new, desired components to the day. An emphasis will be placed on increased focus and further definition of the pre-professional arts programming, as well as the foundational structure needed at TAPA during grades 7 through 9.

Strategies: Identify a core set of strategies to achieve this goal.	Funding: If the strategy requires funding identify source: local or Title I	Performance Metric: Identify an indicator for each strategy.	2015-16				2016-17				Person Responsible
			Q 1	Q 2	Q 3	Q 4	Q 1	Q 2	Q 3	Q 4	
3.1. Run double blocks for ELA (one for reading, one for writing) for Grade 7-9.	Title I	ELA double-blocks will expand from just grade 7 and 8 to include grade 9 (reflecting continued academic need), as evidenced on the school schedule.	x								Director of Enrichment and Remediation; Instructional Coach
3.2. Run double blocks for math (one for grade-level skills, one focusing on enrichment or remediation) for Grade 7-9	Title I	Math double-blocks will expand from just grade 7 and 8 to include grade 9 (reflecting continued academic need), as evidenced on the school schedule.	x								Director of Enrichment and Remediation; Instructional Coach

3.3. Expand Orton-Gillingham services for more individualized instructional opportunities	Title I	O-G Services will be offered at TAPA approximately 10 hours/ week.	x							Director of Enrichment and Remediation
3.4 Implement research-based reading intervention programs school-wide	Title I	Students identified as needing further reading intervention will be taking part in additional programming geared towards their needs. This will occur during the TAPA school day.	x							Director of Enrichment and Remediation; Instructional Coach
3.5 Launch summer program that provide enrichment and remediation opportunities.	Title I	TAPA will host an on-site summer enrichment and remediation program. Seats will be available to all TAPA students				x				Director of Enrichment and Remediation; Instructional Coach

<p>3.6 Launch summer program that provides introduction to TAPA programming for new students</p>	<p>Title I</p>	<p>At least 70% of new students coming into TAPA will take part in “TAPA programming” prior to the school year starting</p>				<p>x</p>				<p>Director of Enrichment and Remediation; Instructional Coach</p>
<p>3.7 Establish adult-learning opportunities through TAPA’s Family Resource Center</p>	<p>N/A, or General Operating if needed</p>	<p>TAPA will be able to utilize partnerships to refer TAPA parents to external, or internal, adult-learning opportunities</p>					<p>x</p>			<p>Director of Enrichment and Remediation; Family and Community Liaison</p>

Component 1: School-wide reform strategies that provide opportunities for all children to meet the State's proficient and advanced levels of student academic achievement

TAPA: Trinity Academy for the Performing Arts currently runs both an extended learning day (eight hours per day), and an extended school year of 190 days. TAPA will continue to utilize these additional hours to provide expanded learning opportunities, geared towards spurring academic achievement for students. In the 2014-15 school year, TAPA began utilizing double-blocks in math and English Language Arts as a method for targeting academic needs in the 7th and 8th grade. Beginning in the 2015-16 school year, double-blocks will also be provided to 9th grade students, as TAPA has noted that these services have been beneficial, and can serve to better prepare students for more rigorous courses in high school, while also providing foundation skills that address certain gaps students have when they join the school in 7th grade.

The model for double-blocks in math is: one math class provides Common Core-aligned instruction that matches grade-level standards and expectations, while the second math class provides tailored instruction geared towards student-specific needs, drawn out of data from the DreamBox program and from STAR testing.

The model for double-blocks in English Language Arts allows for one class period dedicated to reading skills, comprehension, and fluency; and one class dedicated to writing fluency and writing skills development. This reflects a data divide seen between reading and writing proficiency noticed in earlier NECAP scores. A course dedicated solely to writing is a necessity for the students at TAPA.

The staff at TAPA: Trinity Academy for the Performing Arts utilizes the Developmental Designs (DD) program, which is an educational school-wide approach towards creating a positive academic and social environment. TAPA will continue DD practices, and begin work on the second-part of Developmental Designs training and professional development. Research has shown that Developmental Designs can lead to increased academic performance (especially under teachers with multiple years of DD training and utilization), and annual yearly progress increases most dramatically in high-poverty school districts. Additional findings have been increased student attendance, and reports of a more positive school climate (Hough, 2011)

Expanding the school day, providing more opportunities during the day, and finally, increasing out-of-school day time through summer learning opportunities will yield positive academic gains and close academic achievement gaps. Entwisle et al, as cited in Richard Rothstein's *Class and School* (2004), suggests that the large academic achievement gap between lower- and middle-class students is partially due to children's experiences in afternoons, weekends, and during the summer. Middle-class

families provide their children with intellectually stimulating experiences that lower-class children miss out on for financial reasons. Thus, expanding the traditional school schedule with added time and summer opportunities is a means to close the class achievement gap (Entwisle, Alexander, & Olson, 2000; Little, 2009).

Component 2: Use of effective methods and instructional strategies based on scientific research that strengthen the core academic program, increase the amount and quality of time (such as providing before and after school and summer programs and opportunities), and include strategies for meeting the educational needs of historically underserved populations.

The TAPA school-day model allows for increased individualized attention for all of our students. In grades 7 and 8, and soon to be grade 9, our student body is broken into three teams of less than 16 students. These students travel together to each class (unless they are in a more advanced course at that time). In the high school, each class-size is limited to less than 22 students per class, with some classes having less than 10 students. The rationale for this is maintaining a small teacher-student ratio. Students are able to receive individualized attention, which has been found to be an effective strategy for increased academic achievement, especially at the secondary school level.

(Konstantopoulos and Chung, 2009)

TAPA currently runs an extended learning day (eight hours per day), and an extended school year of 190 days. With this additional amount of time, TAPA is able provide expanded learning opportunities, geared towards spurring academic achievement for students. TAPA will strengthen the core academic program through this increased time is with double-blocks in English Language Arts and Math, Orton-Gillingham instruction, and further reading intervention programs for high school students.

TAPA will soon launch summer instruction and enrichment opportunities, providing more time at school during a time on adolescent's lives where summer learning loss is a critical factor in maintaining achievement gaps, as opposed to closing them. Summer programming has been shown to yield improvements in the reading scores of African-American and Latino students (Kim & White, 2009; Kim, 2006). Furthermore, the students participating in summer programs scored higher on academic tests than non-participants (Cooper, et al., 2000).

At the heart of TAPA's core program is the Arts and Arts-integration. All students, grades 7-12, receive an education rich with the Performing Arts of music, dance, theatre, and music. Students spend grade 7 and 8 exploring all four Arts forms, and in grade 9, the students select a major Arts course of study for the pre-professional Arts program until they graduate. Throughout the academic courses at TAPA, the Arts are infused into the classroom. The Arts are a means by which to access and apply content knowledge and skill development. Through an Arts-integrated education, our students develop and learn to apply higher-order thinking skills, creative problem solving skills, improved habits of mind, and the ability to collaborate in a global society. (Isenberg, McCreadle, Dunhum, and Pearson, 2009)

Service learning will provide an expansion on the TAPA's core programming, and will positively benefit the TAPA community both in- and out-of-the school building. Effective service learning programs provide ways for students, teachers, and the community to work together on the betterment of the school environment. They also can boost student and staff morale, and can have academic and social benefits for the students. (Kaye, 2010)

The Keys to Literacy program will allow TAPA students to build literacy skills across all classes, throughout all their years at TAPA. A common academic language will be formed, which will yield greater academic achievement. Schoolwide initiatives, such as Keys to Literacy, can boost overall literacy and vocabulary skills of all students, which improves academics across all subjects (Cronin, 2014).

Continued partnerships with Community Music Works and the College Crusade provide positive out-of-school enrichment for students in the Arts and academics. TAPA will continue to expand on these relationships, and begin relationships with other local organizations and colleges. High-quality, small-group afterschool programming in the Arts was been shown to yield more positive relationships between home, school, and community (Vandell, Reisner, & Pierce, 2007).

TAPA utilizes data meeting to analyze Response to Intervention (RTI) data. Under the supervision of the Director of Enrichment and Remediation, a staff member will serve as an "Achievement Data Leader," and will be tasked with leading the development of successful interventions and strategies to meet student needs, and see improvements in academic data. The RTI process at TAPA is used to address behavior and academic gaps. Carefully implemented RTI models, which focus on the particular needs of students, are successful in spurring academic achievement for students and closing academic achievement gaps, as well as reducing disproportionality in schools (Hughes and Dexter, 2015).

TAPA has a history of providing rich and varied social/emotional supports for our students, and employs a school Social Worker who frequently meets with students, and serves on the planning team for all students with an Individualized Education Plan, 504 Plan, or Behavioral Intervention Plan. TAPA has partnerships with outside agencies to provide outpatient services to students during and after school hours. These agencies include United Cerebral Palsy of Rhode Island and Family Service of Rhode Island. Additionally, Family Service of RI has connected TAPA to Emergencies Services, which means that when we need an emergency risk assessment done on a student, we are able to do so at the school (or at the child's home) instead of sending the student directly to the hospital. Meeting the various social/emotional needs of TAPA students allows for the support of the whole-child, and provides services for students who may not typically receive them for financial reasons.

Additionally, the TAPA staff will be able to learn more about their student and family population, and their unique needs, through diversity training and professional development. The implementation of diversity training will allow TAPA staff to continue to develop a culture and curriculum that is appropriate to the students attending the school. Instruction and advisory time will become more geared to the needs of the students, and will create a stronger connection between the student, the community, and the school itself.

Component 3: Instruction by highly qualified teachers

In order to provide the best services to our students, the teaching staff will need to be highly qualified instructors. In the 2014-15 school year, 88% of teachers held Highly Qualified Teacher status, and the instructors who did not hold it were in the process of obtaining this status. For 2015-16, over 90% of the teaching staff will be Highly Qualified.

In terms of teacher retention, the Administrative team at TAPA is receptive to the requests of the teachers in the creation of the school calendar, which includes several additional holiday/break days that teachers had requested. Unlike Providence (our sending district) TAPA has additional days off around the Thanksgiving, Christmas and Easter holiday. By being responsive to staff requests and providing these perks, TAPA is beginning the process of creating a formal retention process at TAPA.

TAPA understands that in order to grow, we must seek highly qualified, and experienced staff, and then work to recruit and retain them. A Recruitment/Hiring/Training Working Group, made of staff members, helps to develop ideas and strategies for the recruitment and retaining of Highly Qualified Staff.

TAPA will launch a program in 2015-16 where the experienced Highly Qualified instructors work in a mentorship capacity with all first- and second-year instructors.

Component 4: High-quality and ongoing professional development for teachers, principals, and paraprofessionals, and if appropriate, pupil service personnel, parents, and other staff to enable all children to meet the State’s academic achievement standards.

TAPA will continue Developmental Designs practices and professional development, and will undertake the second-part of the DD training. This on-going support helps create a consistent, school-wide approach to classroom management and teaching strategies. Research has shown that Developmental Designs can lead to increased academic performance and annual yearly progress increases most dramatically in high-poverty school districts. Additional findings have been increased student attendance, and reports of a more positive school climate (Hough, 2011)

Also, in an effort to build a common academic language across all courses, TAPA will launch professional development through The Keys to Literacy program. Training will allow TAPA teachers to teach literacy skills and techniques that can serve as to integrate Arts and academics. Research has indicated that Keys to Literacy can increase overall literacy and vocabulary skills of all students, thus improving academic performance across all subjects and contributing to greater overall academic success (Cronin, 2014).

The full-time Instructional Coach at the school leads on-site professional development, and provides teachers with guidance on moving into highly qualified status. Her responsibilities include twice-monthly academic classroom visits in a non-evaluative capacity. The Instructional Coach will provide instructional feedback regularly to members of the academic teaching staff and facilitate weekly co-planning sessions with instructors to review non-evaluative performance documentation and records. Having a full-time Instructional Coach will allow for a greater percentage of teachers to receive targeted supports in not only the areas of need identified by the Instructional Coach, but also those areas of need identified through the Rhode Island Model Evaluation System. The Instructional Coach will help our teachers become experts in their fields.

Additional on-site professional development takes place at weekly data/RTI meetings led by the Director of Enrichment and Remediation. Strategies and techniques for academic and behavioral interventions are taught, and in weekly meetings dedicated to the Arts and Arts-integration. The Arts Programming Director teaches strategies and techniques to integrate the Arts and academics.

Component 5: Strategies to attract highly qualified teachers to high-need schools

TAPA is a high-needs charter school in the city of Providence. The school hosts a largely Latino (64%) and African-American (25%) student population; over 85% of students receive either free or reduced priced lunches. In many ways, the students come into 7th grade at TAPA with many deficits, and by the time they arrive at TAPA, a significant number are beginning to develop a negative view of school as a whole. Attracting the best highly qualified instructors to work with our students and address their unique needs is essential.

The Recruitment/Hiring/Training Working Group at the school has decided the best ways to recruit the best candidates. Since all of our students reside in urban Providence and many speak Spanish, it is important for TAPA to recruit educators with experience in urban settings and who are English-Spanish bilingual. Additionally, as an unusual mission-driven small school, TAPA must recruit in order to obtain the candidates we are seeking.

TAPA administration will proactively seek teacher candidates by attending educator-networking events and holding an employment open house at least once per year. Active recruitment will bring to TAPA enthusiastic and qualified substitute and full-time educators and staff.

In addition to direct strategies to recruit teachers, TAPA will undergo a re-branding with new logos, marketing and promotion tools, and an increased effort to directly recruit Artists and students in the Providence and Rhode Island Arts community. This, in part, will bring TAPA more into the public eye and make it a more desirable place to work for qualified, and engaged, teachers. The role of “Head of Marketing and Recruitment Strategies” will be created, and that staff member will take the lead on all branding and student recruitment.

Component 6: Strategies to increase parental involvement

Parents receive their students' quarterly report cards, as well as midterm progress reports. Parents are also invited to our regular school events: monthly Talent Showcases, Dinner and a Show nights, community gatherings, quarterly family events. Parent attendance at these events has always been very high. In addition TAPA has an open-door policy for parents who wish to visit during the school day. All students who are new to TAPA receive a home visit during the summer months. To facilitate many of these interactions, TAPA has a bilingual Family and Community Liaison delegated to support communication between staff and parents, as well as a 100% bilingual front office, to ensure that parents feel welcome and that staff members can communicate directly and effectively with parents. Also, all TAPA teachers are provided with a cellular phone for the purpose of communicating with families. Teachers have flexibility to contact families as they see fit and are encouraged by Administrators to remain in contact with families regularly.

TAPA's Family and Community Liaison serves as the Admissions Coordinator at TAPA, and handles a significant amount of outreach work. The strategies developed by the Head of Marketing and Recruitment will assist the Family and Community Liaison. This team will develop methods to increase parent contact and increase attendance at parent events.

TAPA currently has a small Family Resource Center, but as TAPA's space changes, TAPA will have a larger dedicated space that serves as the Family Resource Center with computers and information about community events.

TAPA's Director of Enrichment and Remediation co-leads the TAPA Special Education Local Advisory Committee with parents. They provide opportunities to meet with staff in an informal setting to discuss student advocacy and Special Education rights and needs.

A longer-term plan for TAPA will be to use the hours the TAPA building is open in creative ways to provide for adult education opportunities. TAPA will also reach out the schools already leading successful models for adult education and form partnerships.

TAPA has robust approaches for communicating with parents/guardians and enabling parents/guardians to communicate with school staff. They include access to information about the school and student performance as well as systems for staff responsiveness to parents/guardians. TAPA communicates with families in a variety of ways: email newsletters, phone calls, text messages, in-person visits, and a web-based portal for checking student academic progress. A monthly "What's New in Our Community" newsletter inviting them to take part in local events and gatherings is e-

mailed to parents. TAPA will continue to encourage greater parent involvement, and a goal will be to bring more community events into the TAPA space.

- **Component 7:** Plans for assisting preschool children in the transition from early childhood programs to local elementary school programs
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Not applicable, as TAPA is a school (and school district) that only holds grades 7 through 12.

Component 8: Measures to include teachers in the decisions regarding the use of academic assessments in order to provide information on, and to improve, the achievement of individual students and the overall instructional program

TAPA will develop a position of “Data Leader.” This will build off of TAPA’s successful once-a-week data/RTI meeting model where the Director of Enrichment and Remediation works directly with the teaching staff on intervention planning, as well as the work our Instructional Coach provides to the teaching staff in assessment development. This Data Leader will be tasked with developing specific plans and assessments centered on student improvement. The Data Leader will utilize student data drawn from statewide assessments like the PARCC test, the ACCESS test for ESL students, NECAP test, as well as internal testing through STAR, and other in-class assessments, and develop data-driven student improvement plans.

The Director of Enrichment and Remediation will continue to lead the analysis of assessment data, but will work with the Data Leader in making data-driven decisions. Data meetings, on the Lower and Upper School level, will be conducted weekly. Teacher will be expected to continue collecting data in their own data trackers and bring that information to data meetings. Data meetings will continue to broach specific concerns about students, review in-class and whole-school assessments, analyze state testing data, work within Response to Intervention, and discussions of student progress.

In addition to teachers tracking and reporting on their own data, TAPA staff, under the leadership of the Data Leader and the Director of Enrichment and Remediation, will gather full-grade-level data using STAR Testing data reports. Those reports will generate data we can evaluate for growth at least four times per year. The full teaching staff will work with both the Instructional Coach and the Director of Enrichment and Remediation to determine plans for improvement in academic achievement, curriculum shifts to benefit the instructional program, and approaches for discussing data with students, families, and the TAPA community as a whole.

As TAPA staff grows, a mentoring program between veteran teachers and newer teachers will be developed. One element of this program will be focused on assessment development. Newer teachers will share assessments and data with veteran teachers and receive feedback.

Component 9: Activities to ensure that students who experience difficulty mastering the proficient or advanced levels of academic achievement standards shall be provided with effective, timely additional assistance to ensure student difficulties are identified on a timely basis

TAPA utilizes data meetings as a time for data analysis and discussion. This is critically important for identifying particular student needs during screening processes at the start of the school-year, as well as during interim assessment periods (particularly the STAR assessments, and mid-year examinations in class). When student needs are identified, course content is re-analyzed, and student interventions begin through the Response to Intervention (RTI) process. Data-driven decision-making is at the core of TAPA's enrichment and remediation programs

In order to help students gain a more solid foundation in the mathematical content and achievement standards needed for success in grade-level math, TAPA offers double-blocks of math in 7th and 8th, and soon 9th, grade. This double dose of mathematics provides the daily additional assistance students need to reach academic achievement standards. Additionally, a similar double dose in English Language Arts provides a writing-specific course for grades 7-9. This is largely in response to years of particularly low writing scores amongst 8th grade students on the writing NECAP assessment.

In addition to the increased class time, TAPA identifies students with additional reading needs, and places them into Orton-Gillingham tutoring programs, and soon will provide further, research-based reading classroom interventions. The Keys to Literacy program and professional development program will put in place school-wide strategies to provide additional assistance in increasing achievement in English Language Arts.

Summer enrichment and learning opportunities will allow TAPA to overcome summer learning loss, and provide tailored instruction to students that addresses specific needs, and also moves them past proficient and into more advanced levels.

The Performing Arts provide alternative opportunities for students to express academic knowledge and develop academic skills. This is in alignment with the core of TAPA's programming: Arts-integration.

Component 10: Coordination and integration of Federal, State, and local services and programs

TAPA is able to run its full program through a careful and coordinated integration of Federal, State, and local funding streams. On the federal level, TAPA benefits from the utilization of Title I funding, Title II funding, and funding in Special Education through the Individuals with Disabilities in Education (IDEA) act. Annually, TAPA prepares and submits a Consolidated Resource Plan for this funding to the Rhode Island Department of Education. Additionally, TAPA receives e-Rate funding, which is hugely beneficial to TAPA's tech-heavy program (1:1 tech use, Chromebooks or iPads in each classroom, state-of-the-art film lab with iMacs) and allows the school to run their Internet services and provide telecommunications for the staff. TAPA has benefitted from Race to the Top funding, and extensive programming and professional development benefits that came from this funding. TAPA also receives reimbursement for student services through Medicaid.

On a state level, TAPA receives Rhode Island State Education Aid towards educational programming; throughout the years, TAPA has also received state-level grants through the Rhode Island Department of Education. These grants have helped develop out Common Core alignment, as well as provided money to launch a "close reading" program. TAPA will continue to apply for state-level grants. On the local level, TAPA is entitled to education aid from the City of Providence. The integration of Federal Funds is generally based on restrictions of the specific federal award. State and Local dollars, on the other hand, are general operating fund that cover programming beyond federal restrictions. Grants and fundraising initiatives, including our annual TAPAstry event, allow and will continue to allow TAPA to expand programming, and launch initiatives beyond what is covered through restricted funds.

PART THREE: REQUIREMENT CHECKLISTS

Title I School-wide Program Checklist

Instructions: Complete the Title I School-wide Program checklist to ensure that the school's SIP meets the federal Title I requirements. A comprehensive school improvement plan must address all of the components defined in the Elementary and Secondary Education Act (Section 1114(b) of Title I).

- Component 1:** School-wide reform strategies that provide opportunities for all children to meet the State's proficient and advanced levels of student academic achievement
- Component 2:** Use of effective methods and instructional strategies that are based on scientifically based research that strengthen the core academic program, increase the amount and quality of time (such as providing before and after school and summer programs and opportunities), and include strategies for meeting the educational needs of historically underserved populations.
- Component 3:** Instruction by highly qualified teachers
- Component 4:** High-quality and ongoing professional development for teachers, principals, and paraprofessionals, and if appropriate, pupil service personnel, parents, and other staff to enable all children to meet the State's academic achievement standards.
- Component 5:** Strategies to attract highly qualified teachers to high-need schools
- Component 6:** Strategies to increase parental involvement
- Component 7:** Plans for assisting preschool children in the transition from early childhood programs to local elementary school programs
- Component 8:** Measures to include teachers in the decisions regarding the use of academic assessments in order to provide information on, and to improve, the achievement of individual students and the overall instructional program
- Component 9:** Activities to ensure that students who experience difficulty mastering the proficient or advanced levels of academic achievement standards shall be provided with effective, timely additional assistance to ensure student difficulties are identified on a timely basis
- Component 10:** Coordination and integration of Federal, State, and local services and programs

SIG Transformation Element Requirement Checklist

Instructions: Complete the SIG Transformation Element Requirement Checklist to ensure that the school's SIP meets federal School Improvement Grant (SIG) element requirements under the Transformation model.

- Strategies for teacher and leader effectiveness
- Strategies for comprehensive instructional reform
- Strategies for increased learning time and community oriented schools
- Strategies for operational flexibility and sustained support

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