In consideration of public health and open meeting requirements, this meeting will include an option for the public to live-stream or phone in to listen to the audio of the meeting. Please note that public comment will be received by phone at the beginning and end of this meeting. Alternatively, the Board encourages the public to email any comments for Board consideration to NewtownBOE@newtown.k12.ct.us

To view this meeting, the live stream link is: https://bit.ly/39zyjsn

For public participation and to listen to the meeting, please call 1-646-558-8656 PIN 881 0568 7374#

Board of Education Virtual Meeting   7:00 p.m.
April 6, 2021

As citizens of our community, we will conduct ourselves in accordance with Newtown's Core Character Attributes as displayed in our character tree. We will be responsible for our actions and show respect for each other. We will interact peacefully, productively, and politely. We will be trustworthy and honest and show compassion toward others. Newtown's continued success is contingent upon our ability to persevere, to follow through with our commitments, and to stay focused on the greater good.

A G E N D A

Item 1	PLEDGE OF ALLEGIANCE
Item 2	CONSENT AGENDA

- Donation to Sandy Hook School
- Donations to Newtown High School
- Correspondence Report

Item 3	**PUBLIC PARTICIPATION
Item 4	REPORTS

- Chair Report
- Superintendent's Report
- Committee Reports
- Student Representative's Report

Item 5	PRESENTATIONS

- Fine Arts and Music Update
- Updates on Grants and Other Funding

Item 6	OLD BUSINESS

- Second Read and Possible Action on
  - Humanities Curriculum
  - Writing Through Film Curriculum
- Second Read and Possible Action on Policies
  - 5145.11 – Police in Schools/Questioning and Apprehension
  - 5145.111 – Probation/Police/Courts
- COVID-19 Update

Item 7	NEW BUSINESS

- Action on Minutes of March 16, 2021

Item 8	**PUBLIC PARTICIPATION
Item 9	EXECUTIVE SESSION

- Personnel Matter

Item 10	PUBLIC SESSION FOR POSSIBLE VOTE ON EXECUTIVE SESSION ITEM
Item 11	ADJOURNMENT

During the first Public Participation, the Board welcomes commentary regarding items on the agenda. After being recognized, please state your name and address for the record. We request that speakers be respectful and limit comments to not more than three minutes. The Board of Education does not discuss personnel items or student matters in public. During the second Public Participation, commentary may address the agenda or may introduce issues for the Board to consider in the future. The Board does not engage in dialogue during either public comment period. If you desire more information or answers to specific questions, please email the BOE: NewtownBOE@newtown.k12.ct.us

March 23, 2021

TO: Dr. Rodrigue

FROM: Kim Longobucco

Please accept the donation of $7,500 from Ingersoll Auto of Danbury. This is a very generous gift to the Newtown High School Drama program. Newtown High School students will certainly benefit from this donation.

Thank you.

March 26, 2021

TO: Dr. Rodrigue

FROM: Kimberly Longobucco

Please accept the donation from Mr. Martin West of:

- 2 acoustic guitars (1 x 6 strings and 1x 12 strings)
- 4 small guitar amplifiers (10 - 20 watts)
- 2 large amplifiers

to the NHS Music department for an approximate value of $550 This is a very generous donation that will benefit our students in the music program at Newtown High School

Thank you

Martin West
203 300 2028
19 Copper Creek Cir
Newtown, CT 06470

Hello! More funds for the music dept.
(Sandy Hook)

If you ever need to reach us, you will find
us on Facebook or 203-574-3322.

Thank You!

Denise K. Labrecque
Voices for Heroes

THIS DOCUMENT HAS A MULTI-COLORED FACE THAT CHANGES COLOR GRADUALLY.   SEE LIST OF SECURITY FEATURES ON THE BACK. DO NOT CASH UNLESS ALL ARE PRESENT.

FIFTH THIRD BANK   2600712

13-31 / 420

VOID AFTER 180 DAYS

CD Baby
9600 NE Cascades Pkwy Ste 180
Portland OR 97220

DATE: 01/25/2021

PAY ONLY 99 50

PAY TO THE ORDER OF: SANDY HOOK SCHOOL MUSIC DEPARTMENT

*********$99.50

208473 0125 0 001102 001102 1/1 US

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▶ cdbaby ARTIST SERVICES
SELL YOUR MUSIC

FIFTH THIRD BANK   2604345

13-31 / 420

VOID AFTER 180 DAYS

CD Baby
9600 NE Cascades Pkwy Ste 180
Portland OR 97220

DATE: 02/15/2021

PAY ONLY 518 86

PAY TO THE ORDER OF: SANDY HOOK SCHOOL MUSIC DEPARTMENT

********$518.86

208473 0216 0 000852 000852 1/1 US

SANDY HOOK SCHOOL MUSIC DEPARTMENT
118 CAPITOL AVE
WATERBURY CT 06705-2403
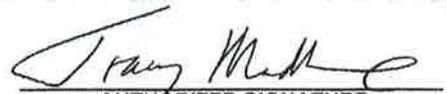
AUTHORIZED SIGNATURE

FORM NO. LBB-01

⑈000260434⑈ ⑊042000314⑊ 7025757696⑈

MARCH 2021

Certified Retirements:

Certified Resignations:
Kimberly Shapiro – HAW school counselor (effective 6/30/21)
Michael Ornaf – NHS .5 business ed. teacher (effective 6/30/21)

New Hires:
Meg Johnson – secondary teacher (math certified)

Open Positions:
3 secondary teachers (1 English, 2 science certified) – one year contracts

ADDITIONAL DISTRICT HIRING NOTES:
Here is a recap of all non-certified and certified staff we have hired for the month of March:

Certified teachers = 1
Building subs/LT subs = 8
Paraeducators/para sub = 3
Security/security subs = 1

Of the 13 newly hired employees, 2 indicate a diverse race or ethnicity other than white. This equates
to a total of 15% broken down as follows:
Hispanic or Latino = 2
White/not Hispanic = 11

f. Rodriguez 4-1-21

NAME	SPORT	STEP
JEREMY O'CONNELL	GIRLS GOLF	3
TIERNEY, SHAWN	BOYS GOLF	3
NANCY ANDERSON	GIRLS TENNIS	3
EHAB FARAH	BOYS TENNIS	1
BECKY OSBORNE	OUTDOOR BOYS TRACK	3
BECKY KNAPP (BOURRET)	OUTDOOR GIRLS TRACK	3
MEGAN GUARINO	ASSISTANT BOYS TRACK	3
LAURA MCLEAN	ASSISTANT GIRLS TRACK	3
KEVIN HOYT	ASSISTANT BOYS TRACK	3
RYAN EBERTS	ASSISTANT GIRLS TRACK	3
JOANNA CLOSS	SOFTBALL	3
ANDREW HALL	SOFTBALL - JV	3
CHRISTINE TISI	SOFTBALL - FRESHMAN	1
IAN THOESEN	BASEBALL	3
MATT PAOLA	BASEBALL - JV	3
MATT MENARD	BASEBALL - FRESHMAN	2
SCOTT BULKLEY	BOYS LACROSSE	3
NICK GROCCIA	BOYS LACROSSE - JV	1
SANDY DOSKI	BOYS VOLLEYBALL	3
EMILA FUSARELLI	BOYS VOLLEYBALL - JV	3
MAURA FLETCHER	GIRLS LACROSSE	3
LOU SANTOLI	GIRLS LACROSSE - JV	3
LOUIS SANTOLI	UNIFIED HEAD COACH	3
REBECCA MILES	UNIFIED ASSISTANT COACH	3
BOB PATTISON	WEIGHT ROOM SUPERVISOR	
~~TBD~~ Joesph Lizza	SEASONAL SITE SUPERVISOR	

MIDDLE SCHOOL

ANDREW TAMMERO	SOFTBALL	3
TBD	ASSISTANT SOFTBALL	
TBD	BASEBALL	
TBD	ASSISTANT BASEBALL	
KEN KANTOR	UNIFIED HEAD COACH	3

VOLUNTEERS

LINN HERTBERG	SOFTBALL
CHRISTINA WOLF-GALLO	SOFTBALL
JOE CRIMI	BASEBALL
MATT PAZ	BASEBALL
TONY NOCERA	BOYS VOLLEYBALL
JEREMY DOSKI	BOYS VOLLEYBALL
STEVEN GOCEIA	BOYS LACROSSE
MARK FELTCH	GIRLS LACROSSE
STEPHANIE SUHOZA	GIRLS LACROSSE

Newtown Public Schools
Humanities

5 Curriculum Developers

Unit:		Lessons	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
			1 2 3 4 5	6 7 8 9	10 11 12	13 14 15 16	17 18 19 20	21 22 23 24	25 26 27 28 29	30 31 32	33 34 35 36	37 38
Identity in the Arts	✔	0										
The Artist in Society	✔	0										
			1 2 3 4 5	6 7 8 9	10 11 12	13 14 15 16	17 18 19 20	21 22 23 24	25 26 27 28 29	30 31 32	33 34 35 36	37 38
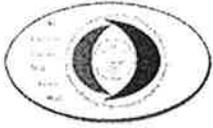
Newtown High School > 2020-2021 > High School > English Language Arts > Humanities > Week 1 - Week 8

Last Updated: Monday, February 22, 2021 by Brian Tenney

Identity in the Arts
Cardillo-Skolas, Carol ; Hanna, Elizabeth; Lee, Christopher; Marks, Abigail; Tenney, Brian

- **Unit Planner**
- **Lesson Planner**

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens

Please attach your completed Unit Web Template here
Conceptual Lens: Identity

Concepts: Observation, Perception, Creativity, Analysis, The Arts, Artistic Vocabulary, Artistic Concepts, Artwork, Artist's Intent, Experience, Community, Inner Voice, Conscience, Beliefs, Process, Collaboration, Revision, Product, Close Reading

Note: Throughout this curriculum, references to "the arts" -- including such terms as "art," "artist," and "artwork" -- refer to the full range of creative disciplines encompassed by those terms (i.e., literature, visual arts, performing arts, and digital arts).

Generalizations / Enduring Understandings

1. Creativity forges and sculpts human identity.
2. Common vocabulary and concepts exist among the arts (literature, visual arts, performing arts, etc.).
3. Close reading, observation, and analysis of artwork affect perception and enhance understanding of the artist's intent.
4. Personal experience and community (i.e. environmental & external influences) impact identity and beliefs.
5. Inner voice and conscience (i.e. internal influences) shape identity.
6. Artwork and identity influence and reflect each other.
7. Creating artwork encompasses process, collaboration, and revision to reach a product.

Guiding Questions

Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. What is creativity? (F) (C)
1b. Is creativity a uniquely human trait? (P)
1c. What is identity? (F)

2a. What are "the arts?" (F)
2b. What common vocabulary and concepts exist among the arts? (F)
2c. How do common vocabulary and concepts compare among the arts? (C)

3a. What objective and subjective processes take place when close reading a work of art? (F)
3b. How do people analyze, interpret, and evaluate a work of art? (C)
3c. Why do people analyze, interpret, and evaluate a work of art? (C)

4a. How do circumstances in our lives define who we are? (C)
4b. How do external influences impact identity? (C)
4c. Does outward appearance reveal identity? (P)

5a. What is conscience? (F) (C)
5b. How does inner voice shape identity? (C)
5c. How does conscience shape identity? (C)

	6a. How does artwork influence and reflect identity? (C) 6b. How does identity influence and reflect artwork? (C) 7a. What comprises the artistic process? (F) 7b. How do collaboration, revision, and reflection affect a final product? (C) 7c. How does one know when a work is done? (C) 7d. Is there a universal definition of good art?(P)

Standard(s)

Connecticut Core Standards / Content Standards

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Capacities of the Literate Individual
Students Who are College and Career Ready in Reading, Writing, Speaking, Listening, & Language

They demonstrate independence.

They build strong content knowledge.

They respond to the varying demands of audience, task, purpose, and discipline.

They comprehend as well as critique.

They value evidence.

They come to understand other perspectives and cultures.

Reading: Literature
Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall

structure and meaning as well as its aesthetic impact.

Reading: Informational Text
Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

6. Assess how point of view or purpose shapes the content and style of a text.

RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Range of Reading and Level of Text Complexity
10. Read and comprehend complex literary and informational texts independently and proficiently.

RI.11-12.10. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11– CCR text complexity band independently and proficiently.

Writing
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.3a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.11-12.3b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.11-12.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

W.11-12.3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.11-12.3e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to

task, purpose, and audience.

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.9. Draw evidence form literary or informational texts to support analysis, reflection, and research.

Range of Writing
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes

Speaking & Listening
Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.1a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

SL.11-12.1b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

SL.11-12.1c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.11-12.1d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

Language
Conventions of Standard English
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.1a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

L.11-12.1b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling

when writing.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11-12.2b. Spell correctly.

Knowledge of Language
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.3a. Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

5. Demonstrate understanding of word relationships and nuances in word meanings.

L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.11-12.5a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

L.11-12.5b. Analyze nuances in the meaning of words with similar denotations.

NCCAS: Music - Music Theory/Composition
NCCAS: HS Proficient

Creating

Imagine
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

Plan and Make
Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.

Evaluate and Refine
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

MU:Cr3.1.C.Ia Identify, describe, and apply teacher- provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Cr3.2.C.Ib Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.

Responding

Select
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.C.Ia Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.

Analyze
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Interpret
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

MU:Re8.1.C.Ia Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

Evaluate
Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

MU:Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

MU:Re9.1.C.Ib Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

Connecting

Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NCCAS: Visual Arts
NCCAS: HS Accomplished

Creating

Investigate - Plan - Make
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.
Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

VA:Cr1.1.IIa: Individually or collaboratively formulate new creative problems based on student's existing artwork.

Investigate - Plan - Make
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

VA:Cr1.2.IIa: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Investigate
Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

VA:Cr2.1.IIa: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Reflect - Refine – Continue
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

VA:Cr3.1.IIa: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Responding

Perceive
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

VA:Re.7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Analyze
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

VA:Re8.1.IIa: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Interpret
Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.
Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

VA:Re9.1.IIa: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Connecting
Synthesize
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

VA:Cn10.1.IIa: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language
1. Students will identify and apply vocabulary and concepts shared among the arts.
2. Students will analyze and compare works of art and determine what makes "good" art.
3. Students will create or curate works of art that connect to themes of identity and demonstrate the elements and principles of design/composition.

Critical Content & Skills

*What students must **KNOW** and be able to **DO***
English:
1. Compose an autobiographical series of vignettes; in fall semesters compose the college essay.
2. Write reflectively about the artwork to communicate inspiration, ideas, and concepts.
3. Compose analytical essays or engage in seminars that reflect an understanding of identity in readings and media.

Visual Arts:
1. Create artwork that represents something about the students' identity that can use metaphor or symbolism.
2. Observe and write about art and analyze meaning beyond the obvious.
3. Create artwork that successfully applies elements and principles of design.
4. Apply all steps of the creative process in generating original visual artwork, including imagining, planning and making, evaluating and refining, and presenting.

Audio/Music:
1. Create an original audio/music work that engages specific themes featured in the student's original "found poem."
2. Create an original audio/music work or curate a collection of existing music that connects to the student's sense of identity.
3. Create audio/music works that successfully apply elements and principles of composition.
4. Apply all steps of the creative process in generating original audio/music work, including imagining, planning and making, evaluating and refining, and presenting.

Core Learning Activities

Common Experiences

- 34 Words for the Arts
- Found Poem
- Alexie Discussion
- Writing an Artist Statement

Optional Activities

- Visual Introduction
- Seminars (Flash Fiction, Beasts)
- Identity in the Performing Arts (presentation and discussion)

seminar flash fiction.doc
beasts seminar.docx
Alexie guide for discussion.docx
found poem .docx
Thirty four words.docx
artist statement mini lesson 2018.docx
Found Poem for Audio Music section.pdf
Slideshow - Identity in the Performing Arts.pdf

Visual Introduction:

Assessments	Resources

Assessments

Vocabulary Quiz (34 Words) (Required)
Formative: Written Test

🔲 Humanities Vocab Quiz (34 Words)
Vignettes for Identity (Required)
Summative: Narrative Writing Assignment
identity vignettes.docx
Visual Arts Project for Identity (Required for Visual Arts section)
Summative: Visual Arts Project
Self_Portrait_in_Humanities.docx
Audio/Music Project for Identity (Required for Audio / Music section)
Summative: Personal Project
Audio_Music Project for Identity.pdf
Rubric-Audio_Music Projects in Humanities.pdf
Final Essay (optional)
Summative: Extended Essay
Humanities Final Essay.docx
Judge a Book by its Cover (optional)
Summative: Visual Arts Project

Resources

Professional & Student
Readings & Film:

- Selected Poetry, Stories and Songs:
    - "My Papa's Waltz" (Theodore Roethke)
    - "Barbie Doll" (Marge Piercy)
    - "Richard Cory" (Edwin Arlington Robinson) & Simon and Garfunkel music version
    - "The Harlem Dancer" (Claude McKay)
    - "Nikki Rosa" (by Nikki Giovanni)
    - "Monet Refuses the Operation" (Liesl Mueller)
    - "I Go Back to May 1937" (Sharon Olds)
    - "50-50" (Langston Hughes)
    - "The Holy Grail" (Justin Timberlake and JayZ)
    - Excerpts from Arle's Biography, Lust for Life
    - "The Secret Life of Walter Mitty" by James Thurber
    - "The Waltz" by Dorothy Parker
    - "The Indian Education" by Sherman Alexie
    - Select *Flash Fiction*
- Films:
    - *Beasts of the Southern Wild* (2012; Director Benh Zeitlin)
    - *Lust for Life* (1956; Director Vincente Minelli)
- Books for Book Circles:
    - *The Glass Castle* by Jeanette Walls
    - *The Lovely Bones* by Alice Sebold
    - *Unbroken* by Laura Hillenbrand

Visual Arts:

- Dorothea Lange, Migrant Mother
- Frida Kahlo, The Two Friedas
- Norman Rockwell's Self Portrait
- Jean Michel Basquiat, Self Portrait
- Picasso, Self Portraits
- Grant Wood, American Gothic
- Jean-Anonie Houdin, George Washington
- August Rodin, The Thinker
- Identity Slide Presentation

Music:

- "Infernal Dance" from The Firebird (ballet by Igor Stravinsky)
- Jaws (main theme) - John Williams
- "Peter's Theme" from Peter and the Wolf (Sergei Prokofiev)
- "Luke Skywalker's Theme" and "Force Theme" from Star Wars Episode IV - "A New Hope" (John Williams)
- Bob Dylan - "It Ain't Me, Babe"

	• Aretha Franklin - "Respect" Multimedia: • Daniel Pink Lectures: The Whole New Mind

Student Learning Expectation & 21st Century Skills
 	
<u>Information Literacy</u>
<u>Critical Thinking</u>
<u>Spoken Communication</u>
<u>Written Performance</u>
   • Critical Thinking
   • Written Performance
	Interdisciplinary Connections
	The connection between English and Fine Arts disciplines is inherent in the course.
	Generalizations 4 & 5 also connect to the Social Studies course Conversations on Race and Sociology.
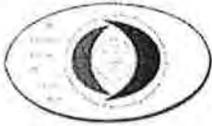
Newtown High School > 2020-2021 > High School > English Language Arts > Humanities > Week 9 - Week 16

The Artist in Society

Cardillo-Skolas, Carol ; Hanna, Elizabeth; Lee, Christopher; Marks, Abigail; Tenney, Brian

- Unit Planner
- Lesson Planner

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens

Please attach your completed Unit Web Template here

Conceptual Lens: Expression

Concepts: Truth, Perception, Communication, Society, History, Identity, Values, Reality, Culture, Artistic Vocabulary, Artistic Concepts, Change, Observation, Application

Note: Throughout this curriculum, references to "the arts" -- including such terms as "art," "artist," and "artwork" -- refer to the full range of creative disciplines encompassed by those terms (i.e., literature, visual arts, performing arts, and digital arts).

Generalizations / Enduring Understandings

1. Common vocabulary and concepts exist among the arts (literature, visual arts, performing arts, etc.).
2. The artist creates not in isolation, but interconnected with their historical context in the arts and the world.
3. Artwork reflects the societal and cultural forces of the artist's era.
4. The arts empower one to communicate values, assert identity and reality, and create change in society.
5. Observation of events and application of personal values creates one's perception of reality and truth.

Guiding Questions

Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. What common vocabulary and concepts exist among the arts? (F)
1b. How do common vocabulary and concepts compare among the arts? (C)

2a. How does historical context impact the creative process in the arts? (C)
2b. Is an artist or artwork inextricably linked to their historical context? (P)

3a. How do societal and cultural forces influence artwork? (C)
3b. Is it possible for the artist to separate themselves from societal and cultural forces? (P)
3c. Are artists essential in society? (P)

4a. How are one's values and reality conveyed through the arts? (C)
4b. How do the arts empower? (C)
4c. Can the arts create change in society? (P)

5a. Is there a clear definition of truth? (P)
5b. How does observation drive one's understanding of reality and truth? (C)
5c. How do personal values influence one's perception of reality? (C)

Standard(s)

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Capacities of the Literate Individual

Students Who are College and Career Ready in Reading, Writing, Speaking, Listening, & Language

They demonstrate independence.

They build strong content knowledge.

They respond to the varying demands of audience, task, purpose, and discipline.

They comprehend as well as critique.

They value evidence.

They use technology and digital media strategically and capably.

They come to understand other perspectives and cultures.

Reading: Literature

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall

structure and meaning as well as its aesthetic impact.

6. Assess how point of view or purpose shapes the content and style of a text.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

RL.11-12.8. (Not applicable to literature)

Reading: Informational Text

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

6. Assess how point of view or purpose shapes the content and style of a text.

RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s),

counterclaims, reasons, and evidence.

W.11-12.1b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

W.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

W.11-12.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.2a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.11-12.2b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.11-12.2c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.11-12.2f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Production and Distribution of Writing
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.9. Draw evidence form literary or informational texts to support analysis, reflection, and research.

Range of Writing
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time

frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

W.11-12.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes

Speaking & Listening
Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.1a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

SL.11-12.1b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

SL.11-12.1c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.11-12.1d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

SL.11-12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Language
Conventions of Standard English
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or

speaking.

L.11-12.1a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

L.11-12.1b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11-12.2a. Observe hyphenation conventions.

L.11-12.2b. Spell correctly.

Knowledge of Language
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.3a. Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Vocabulary Acquisition and Use
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

5. Demonstrate understanding of word relationships and nuances in word meanings.

L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

NCCAS: Music - Music Theory/Composition
NCCAS: HS Proficient

Creating
Imagine
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question(s): How do musicians generate creative ideas?

MU:Cr1.1.C.Ia Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

Plan and Make
Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question(s): How do musicians make creative decisions?

MU:Cr2.1.C.Ia Assemble and organize sounds or short musical ideas to create initial expressions of selected

experiences, moods, images, or storylines.

Evaluate and Refine
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question(s): How do musicians improve the quality of their creative work?

MU:Cr3.1.C.Ia Identify, describe, and apply teacher- provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

Present
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication
Essential Question(s): When is creative work ready to share?

MU:Cr3.2.C.Ia Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Cr3.2.C.Ib Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.

Responding
Select
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.C.Ia Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.

Analyze
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
Essential Question(s): How do individuals choose music to experience?

MU:Re7.2.C.Ia Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Interpret
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

MU:Re8.1.C.Ia Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

Evaluate
Anchor Standard 9: Apply criteria to evaluate artistic work.
Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

MU:Re9.1.C.Ia Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

MU:Re9.1.C.Ib Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

Connecting

Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NCCAS: Visual Arts
NCCAS: HS Accomplished

Creating

Reflect - Refine – Continue
Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

VA:Cr3.1.IIa: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Responding

Perceive
Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

VA:Re.7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Analyze
Anchor Standard 8: Interpret intent and meaning in artistic work.
Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.
Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

VA:Re8.1.IIa: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Connecting

Synthesize
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

VA:Cn10.1.IIa: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

NCCAS: HS Advanced

Creating

Investigate - Plan - Make
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.
Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

VA:Cr1.1.IIIa: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

Investigate - Plan - Make
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

VA:Cr1.2.IIIa: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Investigate
Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

VA:Cr2.1.IIIa: Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

Investigate
Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

VA:Cr2.3.IIIa: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

National Arts Standards

Objective(s)
Bloom/ Anderson Taxonomy / DOK Language

1. Students will identify and apply vocabulary and concepts shared among the arts.
2. Students will analyze works of art to interpret each artist's perception of truth and discover their means of expressing that truth.
3. Students will create or curate works of art that connect to themes of truth and expression while demonstrating the elements and principles of design/composition.
4. Students will explore how an artist is interconnected with history, society, and culture.

Critical Content & Skills

What students must KNOW and be able to DO
English:

1. Read and participate in book circles and/or drama groups.
2. Analyze and critique the work of artists in discussion and written work.
3. Employ Aristotle's Rhetorical Triangle (Ethos, Pathos, Logos) to compose an effective speech on a timely issue in society.

Visual Arts:

1. Develop a work of art that visualizes students' interpretation of their selected book/play.
2. Observe art and analyze the meaning beyond the obvious.
3. Compose works that apply the elements and principles of design.
4. Create original art that effectively communicates the artist's perception of a chosen societal or cultural issue.
5. Create artwork in the style of an artistic movement that has specific rules (e.g. surrealism, expressionism).
6. Apply all steps of the creative process in generating original audio/music work, including imagining, planning and making, evaluating and refining, and presenting.

Audio/Music:

1. Analyze audio/music works that express each artist's perception of truth, including a variety of examples from popular and concert music.
2. Create an original audio/music work that explores a specific societal or cultural issue.
3. Create audio/music works that successfully apply elements and principles of composition.
4. Apply all steps of the creative process in generating original audio/music work, including imagining, planning and making, evaluating and refining, and presenting.
5. Explore modernism in the arts, including such artistic movements as expressionism and surrealism.

Core Learning Activities
Common Experiences

- Expressionism poems and qualities
- Introduction to Expressionism in the Arts

Optional Activities

- Absurdist Drama Slideshow: Qualities of Plays in the Theater of the Absurd
- Absurd independent (Qualities of Theater of the Absurd- small group work)
- Expressionism Topics with the Books
- German Expressionism in the Arts
- Heaven & Hell Surrealism
- Concept Art Presentation
- Midnight in Paris (film) allusions in literature and art
- Kafka Jigsaw on Metamorphosis
- Exquisite Corpse Poetry and Art Game
- Expressionism: Responding to Meaning
- The Short and Tragic Life of Robert Peace: virtual conversation

Heaven and Hell Surrealism.docx
kafka jigsaw on metamorphosis.doc
absurdist drama.pptx
absurd independent.docx
concept art presentation.docx
The Exquisite Corpse Poetry.docx
Introduction to Expressionism in the Arts.pdf
Expressionism topics with the book circles.docx

Expressionism: Responding to Meaning
midnight in paris allusions.docx
Expressionism poems and qualities.docx
German Expressionism in the Arts.pdf
the short and tragic life of robert peace (1).docx

Assessments
Expressionism Speech (Required)
Summative: Speech
The Expressionists used their canvas or pen to convey emotion and provoke a reaction.
To accompany your Expressionist artwork, please compose a speech to inform the class about your issue. Use strong, persuasive language and clearly assert your opinion! You will be delivering it as a speech.

Resources
Professional & Student
Readings and Film

- Film: *What Dreams May Come* (1998; Director Vincent Ward)
- Film: *Midnight in Paris* (2011; Director Woody Allen)

expressionism speech 2017.docx
Visual Arts Project for "The Artist in Society" (Required for visual arts section)
Summative: Visual Arts Project
Expressionistic Art Project.docx
Museum Hunt (Required for visual arts section)
Summative: Visual Arts Project
Museum Hunt with_withoutTrip.docx
Audio/Music Project for "The Artist in Society" (Required for audio/music section)
Summative: Personal Project
Audio_Music Project for The Artist in Society.pdf
Rubric-Audio_Music Projects in Humanities.pdf
Expressionistic Short Story (optional)
Summative: Narrative Writing Assignment
Expressionistic Short Story.docx
No Exit Theatre Workshop (optional)
Summative: Group Project
no exit theater workshop.doc
Absurdist Play Dramatization (optional)
Summative: Group Project
absurd play dramatization 2017.docx
Essay: No Exit and What Dreams May Come (optional)
Summative: Written Test
essay no exit what dreams may come.docx
Surrealist Composition (optional)
Summative: Visual Arts Project

SURREALIST COMPOSITION
Heaven or Hell Visual Project (optional)
Summative: Visual Arts Project

Title: Portrayal of Heaven and Hell: Surrealism

- Excerpts or full script *The Rhinoceros* by Eugene Ionesco, *No Exit* by Jean-Paul Sartre, *Waiting for Godot* by Samuel Beckett
- Excerpts from *Who's Afraid of Virginia Wolf?* (Edward Albee), *The Birthday Party* (Harold Pinter), *The Chairs* (Eugene Ionesco)
- *Spring* (Edna St. Vincent Millay)
- *The Hollow Men* (T.S.Eliot)
- *Grass* (Carl Sandburg)
- *Indra* (August Strindberg)
- *O Captain! My Captain!* (Walt Whitman)
- *A Hunger Artist* (Franz Kafka)
- *Metamorphosis* (Franz Kafka)
- *Metamorphosis: A Graphic Novel* (Peter Kuper)

Book Circles:

- *Ten Days in a Madhouse* by Nellie Bly
- *The Jungle* by Upton Sinclair
- *The Short and Tragic Life of Robert Peace* by Jeff Hobbs
- *Silent Spring* by Rachel Carson
- *Educated* by Tara Westover
- *Culture Jam* by Kalle Lasn

Themes for the books

Visual Arts:
Surrealist Devices
Expressionistic Slides with examples from artists
Surrealism
Museums
Modern Art "/isms"

- https://smarthistory.org/modern-art-reality/
- https://smarthistory.org/expression-modern-art/
- https://smarthistory.org/surrealism-intro/
- https://smarthistory.org/expressionism-intro/

Audio/Music:

- Protest music examples (e.g., Bob Dylan's "Blowin' in the Wind," Marvin Gaye's "What's Going On," James Brown's "Say It Loud -- I'm Black and I'm Proud")
- Examples of modernism in concert music (e.g., Arnold Schoenberg's "Pierrot Lunaire")
- Sources of contemporary podcast examples (e.g., NPR, This American Life, Radiolab, StoryCorps)

Metamorphosis - Full Text

Student Learning Expectation & 21st Century Skills	Interdisciplinary Connections
Information Literacy Critical Thinking Spoken Communication	The connection between English and Fine Arts disciplines is inherent in the course.

Written Performance

- Critical Thinking
- Spoken Communication
- Written Performance

Newtown High School > High School > English Language Arts > Writing Through Film

3 Curriculum Developers

Unit:		Lessons	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
			1 2 3 4 5	6 7 8 9	10 11 12	13 14 15 16	17 18 19 20	21 22 23 24	25 26 27 28 29	30 31 32	33 34 35 36	37 38
College Essay	⌄	0	▬▬									
Language of Film	⌄	0		▬▬▬								
The Changing Face of Film	⌄	0			▬▬▬▬							
Film in Society	⌄	0				▬▬▬▬						
			1 2 3 4 5	6 7 8 9	10 11 12	13 14 15 16	17 18 19 20	21 22 23 24	25 26 27 28 29	30 31 32	33 34 35 36	37 38

Newtown High School > 2020-2021 > High School > English Language Arts > Writing Through Film > Week 1 - Week 3

Last Updated: Thursday, February 18, 2021 by Abigail Marks

College Essay
Lye Jr, Victor; Marks, Abigail; Thomas, Jacob

- Unit Planner
- Lesson Planner

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens

Please attach your completed Unit Web Template here
Conceptual Lens: Identity

Concepts: identity, individualism, perception, truth, memory, language, college essay, personal stories, audience

Generalizations / Enduring Understandings

1. Writing personal stories yields investigation and discovery of personal truth.

2. Memories and the interpretations of them shape an individual's identity.

3. Manipulation of language (style, sentence structure, tone) influences the reader's perception of a storyteller's experience.

4. Writing college essays requires acute awareness of the audience.

Guiding Questions

Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. How is a college essay different from a memoir or personal narrative? (F)
1b. Why do authors write about themselves? (C)
1c. How do authors decide what to include in a college essay? (C)
1d. Does personal writing always need an audience? (P)

2a. How do perspective, experience, and time shape memories? (C)
2b. How do experiences shape one's identity? (C)
2c. Can people ever truly know another's real self? (P)

3a. In what ways may writers choose to present their experiences? (F)
3b. How do writers influence language? (F)
3c. How does a writer's manipulation of language affect the reader's interpretation of their experience? (C)
3d. What effects do various literary and rhetorical strategies have on the reader? (F)

4a. How do writers craft college essays to fit their specific audience? (F)
4b. How can writers use close reading to interpret the true nature of the task? (F)
4c. Can writers of college essays truly write about any topic? (P)

Standard(s)

Connecticut Core Standards / Content Standards

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Informational Text
Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

6. Assess how point of view or purpose shapes the content and style of a text.

RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11-12.3a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.11-12.3b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.11-12.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

W.11-12.3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.11-12.3e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Objective(s)
Bloom/ Anderson Taxonomy / DOK Language

- Students will identify and analyze style and voice in readings.
- Students will uncover how authors' manipulation of language affects reader interpretation.
- Students will develop a personal voice and style in narratives.
- Students will create a personal narrative that is anchored in an essential moment in their lives.
- Students will assess, revise, and critique personal narratives.

Critical Content & Skills	Core Learning Activities
What students must KNOW and be able to DO	Students will participate in in-class writing exercises. Students will examine several college essays to identify key strengths and

weaknesses.

1. Students will be able to differentiate between memoir and autobiography.
2. Students will write personal narratives that showcase their voice and style.
3. Students will use author's craft appropriate to their chosen audience, in all types of writing.
4. Students will experiment with different structures to compare effectiveness.
5. Students will close read memoirs and personal narratives to use them as mentor texts for their writing.
6. Students will apply the elements of the writing process from brainstorming, drafting, conferring, revising, editing to publishing.
7. Students will revise to maximize impact and word economy.

Students will draft a college essay in response to a Common Application prompt or to a prompt from their own first choice school.

Students will workshop the college essay both in class and in the writing center.

Assessments

College Essay
Summative: Other written assessments
Students will examine several college essays to identify key strengths and weaknesses.

Students will draft a college essay in response to a Common Application prompt or to a prompt from their own first choice school.

Students will workshop the college essay both in class and in the writing center.
College Essay Rubric.pdf

Resources
Professional & Student
https://www.huffpost.com/entry/the-7-worst-types-of-coll_b_787319#s187452title=The_CringeInducing_Metaphor
https://blog.prepscholar.com/college-essay-prompts
https://www.cnn.com/2009/LIVING/wayoflife/11/19/mf.offbeat.college.essays/
http://www.nytimes.com/2013/11/10/business/they-loved-your-gpa-then-they-saw-your-tweets.html?_r=3&adxnnl=1&ref=general&src=me&adxnnlx=1384171753-I7o+M4eVGUS/GAn/4I1aHQ&
https://www.businessinsider.com/college-essay-high-school-senior-into-every-ivy-league-university-2014-4
http://blakesnow.com/the-greatest-college-application-essay-ever/

Welcome to the Wonderful World of College Essays

Student Learning Expectation & 21st Century Skills
Information Literacy
Critical Thinking
Spoken Communication
Written Performance
- Written Performance

Interdisciplinary Connections
The concept of identity and how it's conveyed can connect to art, photography, and sociology, as well as conversations on race.

Newtown High School > 2020-2021 > High School > English Language Arts > Writing Through Film > Week 4 - Week 8

Last Updated: Tuesday, February 23, 2021 by Abigail Marks

Language of Film
Lye Jr, Victor; Marks, Abigail; Thomas, Jacob

- Unit Planner
- Lesson Planner

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens
Please attach your completed Unit Web Template here
Conceptual Lens: Analysis

Concepts: techniques, audience, discussion, revision, plot, film, viewer, reaction, experiences

Generalizations / Enduring Understandings

1. Filmmaking techniques aim to affect the viewer.
2. Films, like novels and plays, promote discussion and analysis.
3. Filmmakers' choices provoke and manipulate the audience.
4. Viewers' personal experience affects their reaction to the film.
5. Viewing a film with others enhances the movie-going experience.
6. Film analysis examines plot and technique.

Guiding Questions
Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. What are film techniques? (F)
1b. How do viewers identify techniques within a film? (F)
1c. How do filmmakers both utilize and subvert traditional film techniques? (C)
1d. Do viewers need to know film techniques to understand film? (P)
1e. How do film techniques create meaning? (C)

2a. How do filmmakers and screenwriters use traditional literary devices within a film? (C)
2b. What language is used to discuss films? (F)
2c. What elements of a story are open to interpretation? (C)
2d. Can a viewer fully enjoy a film without a discussion? (P)
2e. Is there a best way to tell a story? (P)

3a. How do filmmakers manipulate audiences? (C)
3b. What film techniques do filmmakers use to alter the audiences' thought process? (C)
3c. Does the audience know when the filmmakers are manipulating their feelings about the subject? (P)

4a. Is it necessary for a viewer to have certain life experiences to fully understand a film? (P)
4b. How is the viewer able to connect to the subject matter of a film? (C)
4c. Is there a universal definition of what viewers find funny, sad or emotional? (P)
4d. How does the filmmaker make connections to the viewer's personal experiences? (C)

5a. How does the audience affect the viewing process?

	(C)
	5b. If someone else laughs/cries, does it change your response? (P)
	5c. How does location affect a viewer's experience? (C)
	5d. How does one engage with a film? (C)
	6a. How does one write about film? (F)
	6b. What is the difference between film review and film analysis? (C)
	6c. What skills are required to fully understand how to write about film analysis? (C)

Standard(s)

Connecticut Core Standards / Content Standards

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Informational Text

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

W.11-12.1b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

W.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

W.11-12.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11-12.2a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

W.11-12.2b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.11-12.2c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

W.11-12.2d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

W.11-12.2e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.2f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Research to Build and Present Knowledge
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

Objective(s)
Bloom/ Anderson Taxonomy / DOK Language

- Students will identify and analyze various film techniques (including camera movement, setting, mise en scene, sound, and editing) within movies.
- Students will understand the vocabulary of filmmaking.
- Students will actively engage in discussion on film topics such as camera movements, setting, sound, and acting.
- Students will analyze the effectiveness of directors' choices within the films.
- Students will revise their own writing, as well as the writing of others.
- Students will assess the quality of a film and actively engage in discussions about it.

Critical Content & Skills	Core Learning Activities
What students must **KNOW** and be able to **DO**	Formative:
- Students will identify various film techniques within a movie. - Students will analyze the decisions that directors/writers/actors make and how those	- Language of Film Terms Sheet (Required - may substitute other form of learning film techniques and terms) - Quiz of filmmaking techniques based on *The New*

decisions affected the outcome of the film.
- Students will develop their writing skills through revision and editing.
- Students will gain a better understanding of how each part of the film comes together to create what they are seeing on the screen.

Boy Film Short

Summative:

- Montage Essay - *The Graduate* or *The Departed* (Required)

In Class Activities:

- Class discussion on movies - use template for *The Godfather* or *The Graduate*
- Questions on Hitchcock movies
- *Citizen Kane* Greatest Movie Debate

Assessments

Montage Essay
Summative: Expository Essay
To show mastery of filmmaking techniques, students will write a paper exploring the director's use of specific techniques in a short section of a larger film or in a short (10-20 minute) film. Here, students examine how Mike Nichols uses montages in The Graduate.

The Graduate - Montage essay

Language of Film Terms Sheet

Taking Notes and Writing a Response in Film (w ASSESSMENT)

[Template] Godfather Discussion Questions

[[Template] The Graduate: Discussion Questions

The Graduate - Montage essay

Resources
Professional & Student
Professional Resources:

- **Internet Movie Database http://www.imdb.com**
- **Roger Ebert's website/film criticism http://www.rogerebert.suntimes.com**
- **New York Times film section**
- **Rotten Tomato http://www.rottentomato.com**
- **The New Yorker film section**

Student Resources:

Films:

Psycho (R)
Rear Window (PG)
The Godfather (R)
The Graduate (PG)
Jaws (PG)
Citizen Kane (PG)
Casablanca (PG)
New Boy (Short Film)
Slumdog Millionaire (R)
The Departed (R)
Vertigo (PG)
Parasite (R)
Groundhog Day (PG)

Books:

A Short Guide to Writing About Film by Timothy Corrigan
Pictures at a Revolution: Five Movies and the Birth of the New Hollywood by Mark Harris
"The Grammar of Television and Film"

Student Learning Expectation & 21st Century | Interdisciplinary Connections

Skills	Music - use of popular songs in The Departed and The Graduate
Information Literacy Critical Thinking Spoken Communication Written Performance • Written Performance Montage Essay	

Unit Planner: The Changing Face of Film
Writing Through Film
Wednesday, March 3, 2021, 10:32AM

Newtown High School > 2020-2021 > High School > English Language Arts
> Writing Through Film > Week 9 - Week 14

Last Updated: Thursday, February 18,
2021 by Abigail Marks

The Changing Face of Film
Lye Jr, Victor; Marks, Abigail; Thomas, Jacob

- Unit Planner
- Lesson Planner

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens
Please attach your completed Unit Web Template here
Conceptual Lens: Change

Concepts: tropes, genres (comedy, science fiction, documentary, westerns, horror) suspension of reality, conversations, metaphor, complicated ideas, directors, film techniques, films

Generalizations / Enduring Understandings

1. Film tropes define genres.
2. Films adjust established tropes to fit the times in which they are made.
3. Suspension of reality facilitates difficult conversations.
4. Metaphors reveal complicated ideas.
5. Directors revamp signature film techniques across their films.

Guiding Questions
Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. What are the main movie genres? (F)
1b. How are movie genres reflective of the time period that they are created in? (C)
1c. Are some genres better than others? (P)
1d. How do current events affect the popularity of genres? (C)

2a. How are films a snapshot of society's beliefs in any given time period? (C)
2b. How do societal pressures morph genre conventions over time? (C)
2c. What tropes are immutable in a given genre? (C).

3a. How do movies explore difficult societal issues? (C)
3b. Why do people engage with and enjoy films that bear no semblance to reality? (C)
3c. How much fidelity do films show to the real world? (C)

4a. Is it better to explain a difficult idea directly or through metaphor? (P)
4b. How do different movies explore the issues of their day? (C)
4c. Do certain genres offer a better vehicle for presenting an argument than other genres? (C)

5a. What are signature film techniques of famous directors? (F)
5b. How has a given director changed or adapted signature techniques over time? (C)
5c. How has new technology changed a director's craft over time? (C)

Standard(s)

Connecticut Core Standards / Content Standards

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Informational Text

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Integration of Knowledge and Ideas
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

W.11-12.1b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

W.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

W.11-12.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1e. Provide a concluding statement or section that follows from and supports the argument presented.

Production and Distribution of Writing
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate

with others.

W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

1. Students will actively engage in discussion about arguments made by films about societal issues.
2. Students will evaluate and discuss the aesthetics and relative merits of films across a genre.
3. Students will critique their own writing, as well as the writing of others.
4. Students will evaluate arguments presented by directors, both for merit and effectiveness.
5. Students will explore how a director's craft has changed over time.

Critical Content & Skills
*What students must **KNOW** and be able to **DO***

1. Students will identify the tropes that define common genres.
2. Students will recognize various types of humor.
3. Students will evaluate the use of sound and music in films.
4. Students will connect film plots with social issues of the time in which the movie was made.
5. Students will explore how and why genres change over time.

Core Learning Activities

Formative:

- Discussion prep
- Note-taking Sheet

Summative:

- One Genre essay encompassing at least two movies (examples given) (required)

In- Class Activities:

- Western questions
- Science Fiction Discussion/Humanity
- What Makes Something Funny presentation/discussion

The Western

[Template] Comedy Unit: Source of Humor

Some Like It Hot Discussion Questions

The Good, The Bad, And The Ugly - Discussion Questions

Assessments

Westerns Unit Assessment
Summative: Extended Essay
Students will write one expository essay looking at a key trope in a genre. In this example, students explore whether Westerns that offer moral clarity or moral relativism is better for audiences.

Western Unit assessment

Resources
Professional & Student
Professional Resources:

- **Internet Movie Database http://www.imdb.com**
- **Roger Ebert's website/film criticism http://www.rogerebert.suntimes.com**
- **New York Times film section**
- **Rotten Tomato http://www.rottentomato.com**

CP Western Unit assessment

Western Unit assessment

Who's Laughing Now: Comedy as Social Critique -
Honors

- The New Yorker film section

Student Resources:

- **Science Fiction**
  - *Blade Runner (R-excerpted)*
  - *The Matrix (R-excerpted)*
  - *2001: A Space Odyssey (G)*
  - *Star Wars (PG)*
- **Western**
  - *Unforgiven (R-excerpted)*
  - *3:10 To Yuma (R-excerpted)*
  - *The Good, The Bad, and The Ugly (R)*
  - *The Searchers (PG)*
  - *Magnificent Seven (PG)*
- **Romance**
  - *Brooklyn (PG-13)*
  - *La La Land (PG-13)*
- **Comedy**
  - *The Graduate (PG)*
  - *Some Like it Hot (PG)*
  - *A Fish Called Wanda (R)*
  - *Groundhog Day (PG-13)*
- **Texts**
  - **AMC Filmsite: Main Film Genres**
  - **Academic writing on various films
    within each genre**

Student Learning Expectation & 21st Century Skills

Information Literacy
Critical Thinking
Spoken Communication
Written Performance

- Information Literacy
- Written Performance

Interdisciplinary Connections

History - connection between historical times and films
Art - signature techniques of artists
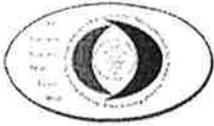
Film in Society
Lye Jr, Victor; Marks, Abigail; Thomas, Jacob

- Unit Planner
- Lesson Planner

Concept-Based Unit Development Graphic Organizer (Download)
Unit Web Template (Optional)

Concepts / Conceptual Lens

Please attach your completed Unit Web Template here
Conceptual Lens: Perspective

Concepts: society, youth, cultural understanding, biases, beliefs, film, viewers, audience, point of view, filmmakers

Generalizations / Enduring Understandings

1. Filmmakers examine a society's beliefs at large and transform them over time.
2. Film expresses how people in a given time period viewed the world around them and their biases.
3. Filmmakers portray youth culture similarly across time periods.
4. Film influences its audience and conveys a point of view.
5. Viewers acquire a greater understanding of cultural and social issues that may not directly affect them through film.
6. Films cultivate an understanding between cultures.

Guiding Questions

Please identify the type of question: (F) Factual, (C) Conceptual, (P) Provocative [Debatable]

1a. How do films reflect changes in society? (C)
1b. How do viewers come to understand their beliefs through film? (P)
1c. Have American core beliefs changed substantially throughout the last century? (P)

2a. How has film dealt with societal issues over time? (C)
2b. What issues in society has film refused to actively deal with throughout history? (F)
2c. Should films of the past come with warning labels about potential racist/sexist/homophobic content? (P)

3a. How is the conflict between generations reflected in film? (C)
3b. How are young people portrayed over time in films? (F)
3c. Is the perception of young people in film an accurate representation of what it's like to be a teenager in modern society? (P)

4a. What topics do films tackle that can help to change the audience's perception? (F)
4b. Can films really change people's minds and subsequently their actions? (P)
4c. How do directors use film to make arguments? (C)
4d. How effective is a film if viewers don't understand the underlying message? (C)

5a. Does the movie industry do enough to show cultural and social issues that are occurring in society today? (P)
5b. What societal issues should students be aware of?

	(F)
	5c. Why is it important for students to be aware of issues that don't directly affect them? (C)
	5d. Are films the proper medium to discuss societal and cultural issues? (P)
	6a. Is it possible for films to be racist? (P)
	6b. Can you truly understand a culture by watching movies? (P)
	6c. Are all voices represented fairly in films today? (P)

Standard(s)

Connecticut Core Standards / Content Standards

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

6. Assess how point of view or purpose shapes the content and style of a text.

RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

RL.11-12.8. (Not applicable to literature)

Writing

Text Types and Purposes
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

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W.11-12.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

W.11-12.1e. Provide a concluding statement or section that follows from and supports the argument presented.

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W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

1. Students will recognize subtext and connotation.
2. Students will devise and support argumentative positions.
3. Students will discuss controversial topics inclusively.
4. Students will revise written work, both in peer settings and individually.
5. Students will compare different artistic approaches to draw conclusions about most effective practices.

Critical Content & Skills

What students must KNOW and be able to DO

1. Students will analyze film for bias and point of view.
2. Students will recognize metaphoric criticisms of society through film.
3. Students will compare different techniques that filmmakers use to present an argument.
4. Students will contrast film techniques for effectiveness.
5. Students will analyze different forms of storytelling in film.

Core Learning Activities

Formative: World Event Research Project
New Movie Project

Summative: Film from One Culture Assignment

In-Class Activities: World Events Discussion
Women In Film Discussion/Questions
What it's like to be young discussion
Creating a film project.docx

Assessments

Formative: Other written assessments

- Informal, short-answer analytical writing
- Class discussion
- Small group discussion
- Notetaking

Summative: Group Project

- Group research project on films from one culture
- Literary analysis of film(s)

Final (Whiplash)
Summative: Expository Essay
The final will require students to use multiple films from the course to evaluate a specific claim. In this case,

Resources

Professional & Student
Professional Resources:

- **New York Times articles**
- **Various clips from the Daily Show and Colbert Report**
- **New Yorker film reviews (current, topical, class appropriate)**

Student Resources:

Films:
Do the Right Thing (R)
Philadelphia (PG-13)
Inside Job (PG-13)
No Man's Land (R)
Kingdom of Heaven (R)

students are required to use Whiplash and other films to argue whether movies that offer a clear resolution or movies with ambiguous endings are better for audiences.

Whiplash Final

Film As Argument

Run Lola Run and There Will Be Blood Final Assessment

Silence of the Lambs Paper.docx

Film Recommendation Final Edition

Syriana (R)
Hotel Rwanda (PG-13)
Annie Hall (R)
Whiplash (R)
Hurt Locker (R)
Run Lola Run (R)
Breakfast Club (R)
Slumdog Millionaire (R)
Spirited Away (PG)
Pan's Labyrinth (R)
Lady Bird (R)
Parasite (R)
There Will Be Blood (R)
Silence of the Lambs (R)
Brooklyn (PG-13)
The Social Network (PG-13)

Student Learning Expectation & 21st Century Skills
Information Literacy
Critical Thinking
Spoken Communication
Written Performance

Interdisciplinary Connections
Journalism
Social Studies

Students

Police in Schools

Schools are responsible for students during school hours which include protecting each student's constitutional rights, assuring due process in questioning and arrest, and protecting students from any form of illegal coercion and physical or emotional harm.

When police are investigating possible criminal acts which occurred, or may have occurred, on school property, or while under the jurisdiction of the school district, they may question students at school when the following procedures are observed:

1. Students will be questioned as confidentially and inconspicuously as possible.

2. An attempt will be made to notify the student's parents when a student is interviewed by police so that they may be present during the questioning. The school principal, or his/her designee, will be present.

3. Preferably, if possible, the officer doing the questioning will wear civilian clothes.

When investigating a possible criminal violation that has occurred off school grounds or is not part of a school program, the police will be encouraged to question students in their homes. However, the police may be permitted to question students in the schools only when Procedures 1-3 outlined above are followed.

In order to promote school security and safety, police may conduct periodic walk-throughs of school facilities and grounds.

(cf. 1411 - Law Enforcement Agencies)

Policy adopted:

Students

Police in Schools

Questioning and Apprehension

In these regulations, the administration is reminded that a student who has attained the age of 18 enjoys the responsibility of speaking for him/herself without the agreement of a parent, guardian or representative as to whether or not he/she will submit to questioning.

Questioning Initiated by School Administrators and Conducted by Administrators

Building Principals shall have the authority and duty to conduct investigations and to question students pertaining to infractions of school rules, whether or not the alleged conduct is a violation of criminal law. Such investigations shall be conducted in a manner which does not interfere with school activities.

Initiated by School Administrators and Conducted by Law Enforcement Officers

The building Principal shall determine when the necessity exists that law enforcement officers be asked to conduct an investigation of alleged criminal behavior which jeopardizes the safety of other people or school property, or which interferes with the operation of the schools.

The building Principal may request that law enforcement officers conduct an investigation and question students who are potential witnesses of such alleged criminal behavior during school hours. A reasonable attempt shall be made to contact the student's parents, guardian or representative prior to questioning by law enforcement officers. Reasonable requests of the parents, guardian or representative shall be observed. The administrator involved shall document such notifications or attempted notifications to parents, guardian or representative. In the absence of a student's parents, guardian or representative during any questioning of such students, the Principal or a designated, certified school staff person shall be present as may be allowed by law.

If the investigation has centered on any particular student under the age of 16 suspected of any alleged criminal activity, the police may not question the student absent the presence of his/her parent or guardian. Police questioning of a student age 16-17 suspected of engaging in criminal activity shall be done in accordance with current Police Department policies and procedures.

The procedure for taking students into custody by the procedure set forth below shall be followed to the extent that it does not interfere with reasonable law enforcement procedures.

Initiated and Conducted by Law Enforcement Officers

Although cooperation with law enforcement officers will be maintained, it is the preference of the District that it will not normally be necessary for law enforcement officers to initiate and conduct any investigation and interrogation on the school premises during school hours pertaining to criminal activities unrelated to the operation of the school. It is preferred that only in demonstrated emergency situations, when law enforcement officers find it absolutely

necessary, will they conduct such an investigation during school hours. These circumstances might be limited to those in which delay might result in danger to any person, flight of a person reasonably suspected of a crime from the jurisdiction or local authorities, destruction of evidence, or continued criminal behavior. No school official, however, should ever place him/herself in the position of interfering with a law enforcement official in the performance of his or her duties as an officer of the law.

If the law enforcement officials are not recognized and/or are lacking a warrant or court order, the building Principal shall require proper identification of such officials and the reason(s) for the visit to the school. If the Principal is not satisfied he/she shall immediately notify the Superintendent, documenting such action.

In all cases, police officers shall be requested to obtain the prior approval of the Principal or other designated person before beginning such an investigation on school premises. The Principal shall document the circumstances of such investigations as soon as practical. Alleged criminal behavior related to the school environment brought to the Principal's attention by law enforcement officers shall be dealt with under the provisions of the two previous sections.

Interrogation of Student during Investigation of Violations of School Rules

In instances where school rules have allegedly been violated, the Principal may notify the suspected rule violator(s) or potential witness(es) to the infraction. When suspension or expulsion may be a consideration, the suspect student shall be advised orally or in writing of the nature of the alleged offense and of the evidence, if any, against the student.

In questioning a potential student witness to an alleged disciplinary infraction, care should be taken by the administrator to ensure there is a reasonable likelihood that the student was indeed a witness. School officials should not engage in detailed questioning of students at random without reasonable cause in hope of gathering information as to school misconduct. Probable witnesses should be told the nature of the alleged misconduct and the reason to believe that they were witnesses. Such students should be given the opportunity to give their consent before answering questions of school officials.

Circumstances may arise where it would be advisable to have another adult present during questioning of students.

Violations of Criminal Law

During an investigation of violation of school rules, it may come to the attention of an administrator that the investigated activity may also be a violation of criminal law. In proceeding with the investigation, the Principal shall attempt to ascertain whether there is sufficient justification to believe that a criminal offense was committed that warrants notifying law enforcement officials.

Students

Police in Schools

Questioning and Apprehension (continued)

Interrogation and Investigations Conducted in School

When a suspected violation of criminal law has occurred on the school grounds involving the operation of the school or at a school-sponsored activity, law enforcement officials may be notified and their presence requested during the administrator's questioning of suspected students. If such officials are notified, unless circumstances dictate otherwise, the administrator's questioning of the student(s) shall not begin or continue until the arrival of law enforcement officers.

Reasonable attempts shall be made to contact a student's parents, guardian or representative who, unless an emergency exists, shall be given the opportunity to confer with the student and to be present with the student during such questioning. The administrator shall document the notification or attempted notification to the student's parents, guardian, or representative.

In the absence of parent/guardian and student consent, it is the preference of the District that law enforcement officers on school premises shall not question a student. The law enforcement officers shall be asked to advise the student of his/her legal rights. If the parent/guardian or student refuses to consent to the questioning, the law enforcement officer(s) will determine the course of action to be pursued.

Information of criminal conduct not related to the schools shall be turned over to law enforcement officials, without additional investigation by school officials.

Taking a Student into Custody

School officials shall not release students to law enforcement authorities voluntarily unless the student has been placed under arrest, or unless the parent, guardian or representative and the student agree to the release.

When students are removed from school for any reason by law enforcement authorities, every reasonable effort will be made to notify the student's parents, guardian or representative immediately. Such effort shall be documented.

Whenever an attempt to remove a student from school occurs without an arrest warrant or court order, or without acquiescence of the parent, guardian/representative or the student, the administrator shall immediately attempt to notify the parents/guardians of the student. The Superintendent's office shall be notified immediately of any removal of a student from school by law enforcement officers under any circumstances.

Students

Police in Schools

Questioning and Apprehension (continued)

Taking a Student into Custody (continued)

The building Principal shall make reasonable efforts to persuade law enforcement officers not to make arrests or to take students into custody on school premises. Whenever the need arises to make arrests or take students into custody on school premises, the Principal shall make reasonable efforts to persuade the law enforcement officers to utilize a non-uniformed officer in making the arrest and/or to make the arrest out of the public view.

When it is necessary to take a student into custody on school premises and time permits, the law enforcement officer shall be requested to notify the building Principal and relate the circumstances necessitating such action. When possible, the Principal shall have the student summoned to the Principal's office where the student may be taken into custody.

When an emergency exists, the Principal may summon law enforcement officials to the school to take a student into custody.

When a student has been taken into custody or arrested on school premises without prior notification to the building Principal, the school staff present shall encourage the law enforcement officers to notify the Principal of the circumstances as quickly as possible. In the event that the officers decline to notify the Principal, the school staff members present shall immediately notify the Principal or the Superintendent.

If at all possible, the parents, guardian or representative of the student shall be notified by the Principal or other school administrator before the student is taken into custody by law enforcement officers or as quickly thereafter as possible. The administrator shall document such notification or attempted notification.

Disturbance of School Environment

Law enforcement officers may be requested to assist in controlling disturbances of the school environment which the building Principal or other school administrator has found to be unmanageable by school personnel and which disturbances have the potential of causing harm to students, other persons, or school property. Such potential of possible disturbance includes members of the general public who have exhibited undesirable or illegal conduct on school premises or at a school event held on school property and who have been requested to leave by an administrator, but have failed or refused to do so.

Students

Police in Schools

Questioning and Apprehension (continued)

Coordination of Policies by Enforcement Officials

School administrators shall meet at least annually with local law enforcement officials to discuss the District's policy and rules regarding law enforcement contacts with the District. Law enforcement officials will be asked to instruct their staffs as to the terms of the school's policies and rules.

Regulation approved:

Students

Probation/Police/Courts

Notification to Superintendent when Student Arrested for Felony. Police who arrest, at any time during the year, an enrolled district student, ages seven to twenty, for a Class A misdemeanor, felony, or for selling, carrying or brandishing a facsimile firearm, are required by C.G.S. 10-233h, as amended by Public Act 94-221, Public Act 95-304, and Public Act 97-149, to notify orally the Superintendent of Schools by the end of the next weekday following the arrest, the identity of the student and the offense or offenses for which the student was arrested and follow up in writing, including a brief description of the incident, not later than seventy-two hours of the arrest.

The Superintendent shall maintain this information confidential in accordance with C.G.S. 46b-124 and in a secure location and disclosed, during the school year, only to the Principal of the school in which such person is a student or to the Principal or supervisory agent of any other school in which the Superintendent knows such person is a student. The Principal may disclose the information only to special services staff or a consultant (such as a psychiatrist, psychologist, or social worker) for the purpose of assessing the danger posed by such person to himself, other students, school employees, or school property and effectuating an appropriate modification of such person's educational plan or placement, and for disciplinary purposes.

Police may testify and provide information related to an arrest at an expulsion hearing if such testimony is requested by the Board of Education or an impartial board conducting the hearing, or by the school principal or student or his/her parent. Such testimony must be kept confidential in conformity with applicable state statutes.

Attendance of Students Placed on Probation by a Court. Before allowing a student placed on probation to return to school, the Connecticut court will request from the Superintendent of Schools information on the attendance, adjustment, and behavior of the student along with the Superintendent's recommendation for conditions of sentencing or disposition of the case.

School Officials and Probation Investigations. If requested by the court prior to disposition of a case, the Superintendent of Schools, or designee, shall provide information on a student's attendance, adjustment, and behavior, and any recommendations regarding the proposed conditions of probation included in the probation officer's investigation report.

School Attendance As a Condition of Probation. Under Section 46b-140, a court may include regular school attendance and compliance with school policies on student conduct and discipline as a condition of probation.

Students

Students/Probation/Police/Courts (continued)

Information to Superintendents on a Student Adjudged to be a Delinquent as a Result of Felony. Under Section 46b-124 of CGS, courts are required to release the identity of a student adjudged a delinquent as a result of felony to the Superintendent of Schools who may only use this information for school placement and disciplinary decisions.

Information to Superintendents on a Student Adjudged to be a Youthful Offender. Under Section 54-761 of CGS, courts are required to release the identity of a student adjudged a youthful offender to the Superintendent of Schools who may only use this information for school placement and disciplinary decisions.

(cf. 1411 Law Enforcement Agencies)
(cf. 5145.11 Police in Schools)
(cf. 5114 Suspension/Expulsion)

Legal Reference: Connecticut General Statutes

46b-121 "Juvenile matter" defined Authority of court. Fee.

46b-124 Confidentiality of records of juvenile matters. Exceptions.

46b-134 Investigation by probation officer prior to disposition of delinquency case. Physical mental and diagnostic examination

46b-140 Disposition upon conviction of child as delinquent.

53-206c Sale, carrying and brandishing of facsimile firearms prohibited. Class B misdemeanor.

54-76l Records confidential. Exceptions.

10-233a through 10-233g re student suspension, expulsion… Public Act 94-221 Public Act 95-304

10-233h Arrested students. Reports by police to superintendent, disclosure, confidentiality.

Policy adopted:

Board of Education
Newtown, Connecticut

Minutes of the Board of Education virtual meeting held March 16, 2021 at 7:00 p.m.

M. Ku, Chair	L. Rodrigue
D. Delia, Vice Chair	A. Uberti
D. Cruson, Secretary	T. Vadas
D. Leidlein	4 Staff
J. Vouros	2 Press
R. Harriman-Stites (absent)	Public by phone
D. Zukowski	

Mrs. Ku called the meeting to order at 7:01 p.m. and stated it was being recorded and being live streamed.

Item 1 – Pledge of Allegiance
Item 2 – Consent Agenda
MOTION: Mr. Delia moved that the Board of Education approve the consent agenda which includes the minutes of March 2, 2021 and the correspondence report. Mr. Vouros seconded. The addition of the donation to Hawley School was approved to add to the consent agenda. Motion passes unanimously.

Item 3 – Public Participation
Item 4 – Reports
Chair Report: Mrs. Ku reported that Dr. Rodrigue continues to visit out PTA meetings to discuss the budget. There are a lot of hearings on legislation right now and tomorrow she will testify for a couple of bills from CABE. The letter to legislators regarding security officers in schools has been sent. The Legislative Council will hold a public hearing tomorrow night and the Board of Finance will presents our and the Selectman's budget at that meeting.

Superintendent's Report: Dr. Rodrigue started visiting schools and classrooms and has spent time at the high school and Middle Gate School. Students looked happy and teachers continue doing what they need to do. March is Board of Education recognition month. We thought we would be meeting in person as we have a special gift each member. She told the Board how wonderful their support was and that staff, leaders and the community appreciate all they do.

Committee Reports:
Mr. Vouros reported on the March 9 Curriculum and Instruction meeting where there was a presentation of Applied Robotics Technology and Accounting I for the next meeting. The middle school had an update on the five new courses being presented to their students which includes Kitchen Science, Project Adventure and Beyond, Pathways to Success, Democracy in Action, and Money, Sports, Games and Mathematics. The survey will go out to grade six and seven students. New courses will be presented to them in person. The vote will be presented to the Board when the first two choices come to us.

Mr. Cruson reported on the Policy Committee meeting where they are continuing with the personnel policies with many that were optional and would not be moved forward but we have a couple to continue to work on. The Communications Committee had a special meeting to finalize the budget newsletter.

Mrs. Leidlein said the CFF Sub-committee met and talked about the municipal building committee who are looking at their charges. Mr. Gerbert spoke about the Head O'Meadow

lighting project and the Reed lighting and boiler project. We also discussed the year-to-year maintenance needs. There are some delayed projects we need to discuss with the potential for funding. Mrs. Vadas also presented the financial report including the Covid expenses.

Mr. Delia reported that EdAdvance has gone into a collaborative venture with CES to purchase a building in Bethel which will provide services for surrounding towns.

Student Representative Reports:
Mr. Jerfy reported that all seniors can attend prom this year. The NICE Club is working with the Japan Society conducting a virtual student exchange program. Students are recording "A Day in the Life" videos.

Ms. Clure said winter sports are coming to a close March 27 and spring sports will begin. Unified Basketball had its first home game last Friday. Club meetings are shorter or held virtually. Our Science Bowl team placed second in Regionals. The Annual Day of Silence is being held next month. Next Wednesday is SAT day for juniors.

Mr. Vouros asked Ms. Clure to get a copy of the Capstone presentation schedule in advance for the Board members.

Financial Report:
Mr. Delia moved that the Board of Education approve the financial report and transfers for the month ending February 28, 2021. Mr. Cruson seconded.

Mrs. Vadas presented the report which showed we spent approximately $4.5M with $4M on salaries and $.5M on all other objects.   She also provided a lunch program comparison between this year and the previous school year. There were no emergency repairs in February but general repairs totaled $37,000. The estimated year-end balance is -$87,423. We received $1,158,821 or 76% from the Excess Cost Grant. We also received $8,585 in local tuition and $801.42 in interest.

Mrs. Ku asked if when the weather is better and students can eat outside will we be able to return to a schedule to allow them to eat at school. Dr. Rodrigue said we will continue this schedule through the rest of this year because of the number of students we have in the middle and high schools.

Dr. Longobucco said students need to be sitting six feet apart and we can't do that at the high school without adding another lunch wave. The outdoor seating is still not enough. Our remote number is significantly less so our in-person numbers are higher.

Dr. Rodrigue said that question came up with a lot of superintendents. There was a study out of Massachusetts which shows little difference between three and six feet but we can't change for this year.

Mrs. Leidlein said in the past when we've had an overage in the budget the administrators have looked at making changes to spending. She asked if we are feeling secure that the overage will be made up by the end of the year and expenditures going forward with the unexpected or if things change.

Dr. Rodrigue said the Board of Finance asked for a better picture of the end of the year. We tried not to have a freeze on the budget which would hurt the teachers this year. We wanted

teachers to have what they need throughout the year and we have not asked anyone to not spend for what they need.

Mrs. Ku said the Board of Finance asked us to let them know specifically of any financial issues we may have and asked for a financial update in April.
Dr. Rodrigue noted that we also have ESSER funds which should be recognized as well and there's more to come.

Mrs. Leidlein wanted a better understanding of other funds.
Dr. Rodrigue said there are more funds but they are not solidified yet but we expect more than we had the last time.
Motion passes unanimously.

Item 5 – Presentations
Abi Marks gave the presentations on the Humanities and Writing through Film curricula.
Item 6 – Old Business
MOTION: Mr. Delia moved that the Board of Education approve the Grade 1 Reading Curriculum, the Grade 1 Writing Curriculum, the Grade 2 Reading Curriculum and the Grade 2 Writing curriculum. Mr. Cruson seconded. Motion passes unanimously.

COVID Update:
Dr. Rodrigue noted that we are moving to a better place with 2% positivity rate. We are out of the red and have had two vaccination clinics with nearly 700 vaccinations for staff. This Saturday there were just over 100 more staff vaccinated. We still need to comply with quarantine guidelines. Once everyone is fully vaccinated after two weeks they no longer have to quarantine.

Mr. Cruson referred to the lunch issue and asked if consideration was being given to what we might do next year if we still have to deal with this and try to get back to a full in-person schedule.

Dr. Rodrigue said there are no guidelines yet for next year. She thinks that with more and more staff vaccinated things will look different next year. Superintendents are asking if it will stay at six feet or move to three feet.
Mrs. Ku said we also have to be concerned about who is or is not vaccinated next year.

Item 7 – New Business
First Read of Policies:
Mr. Cruson spoke about the two policies.
Policy 5145.11 Police in Schools / Questioning and Apprehension. We got this from CABE, Mr. Pompano reviewed it, and we made some edits.

Mr. Pompano said Lt. Robinson worked with him on these policies. It's a fair document which is very workable.
Mr. Delia suggested for #2 to put in the word "prior" regarding notifying the student's parents before the student is interviewed.
Mr. Cruson would take that back to committee.

Ms. Zukowski also referred to #2 and the last sentence referring to the school principal or designee will be present but the regulations say in the absence of parents the principal or

designee will be present. That suggests if the parents are there a school representative is not needed but #2 indicates there should always be a school representative present.

Mr. Cruson said we are focused on the policy because the regulation is not what the Board is approving. It's up to Dr. Rodrigue and Mr. Pompano if they feel the policy should be changed to match the regulation.
Ms. Zukowski asked if this would apply to school resource officers.
Mr. Pompano stated SROs have additional powers so they can work under the guidance of the administration. Police officers are sworn with powers of arrest.

Ms. Zukowski asked if it should indicate this applies to SROs also.
Mr. Pompano stated that it could.
Ms. Zukowski said people have the right to not submit to questioning. Parents should be there for 16 year olds. We could say students under 18 years old cannot be questioned without a parent.

Mr. Cruson said that's in the regulation so up to Dr. Rodrigue's and Mr. Pompano's discretion to address. He asked her to send wording to discuss at the next meeting as an addition to the policy.
Dr. Rodrigue said we can look at the regulations and policy. There are certain circumstances we don't necessarily have to wait for a parent in an emergency. We have to be careful what we put in our policies as we have rights to do certain things in a school building. Sometimes we can't notify a parent in advance.

Ms. Zukowski noted in the last paragraph, was there an expectation that the principal be on police walk-throughs.
Dr. Rodrigue said that will be addressed.

Ms. Zukowski asked if the Board should be notified with these events in some form or have a summary with long-term monitoring like at the end of the year.
Mr. Cruson felt that it was difficult for Board members to know what we can and can't know legally.

Mr. Delia said we have to be careful in knowing too much as a Board in case we have to be involved in an expulsion hearing or grievance and being over-informed. He agreed with the summary.

Policy 5145.111 Probation/Police/Courts
Mr. Cruson said this came from CABE. There were no changes and was left as written.

Middle School and High School Graduation Programs:
Dr. Rodrigue shared that state guidelines begin March 19 which outlines a number of events that can take place.

Dr. Longobucco said with the new guidelines we are able to have two graduation ceremonies in the stadium with two guests being able to attend. There will be 190 students in each session which will be on June 11 at 5:00 p.m. and June 12 at 2:00 p.m. with student and faculty speakers at both sessions. If it rains Friday, we will add a second ceremony on June 12 at 5:00 p.m. Sunday, June 13 would only be a rain date if both days have weather issues. The students voted on the senior prom theme for June 4 which is "A Night Under the Stars." This information will be shared tomorrow.

Mr. Einhorn said the moving up ceremony will have one cluster at a time on June 9 and June 10 with a program at 4:00 p.m. and 6:00 p.m. We will use part of back field area to set up a stage and tent. Two family members can attend. The ceremony will be recorded and streamed out so that family members can view at a later time. The rain date is June 14. We are also planning field days for both grade levels. .

MOTION: Mr. Delia moved that the Board of Education approve the Middle School and High School graduation programs. Mr. Cruson seconded.
Mrs. Ku asked if things needed to be changed to come back to the Board and keep us informed.
Motion passes unanimously.

Cyber Liability Insurance:
MOTION: Mr. Delia moved that the Board of Education approve the purchase of Cyber liability insurance through Corvus. Mr. Cruson seconded.

Mrs. Vadas noted that our current policy is with Cirma and they prepared a blanket policy on this at a blanket cost. Cyber insurance plans have been soaring and they will no longer be offering this policy so we have to find another company. We found two companies and this quote is only good for 30 days and feels we should act quickly. This cost was not budgeted for next year and it would start immediately with March to March coverage. The premiums would be more in July and we were advised to act now.

Mrs. Ku asked if this went through Rick Spreyer.
Mrs. Vadas said we used our insurance representative who alerted us last August or September and have been working on quotes. A few companies declined to give us coverage and Corvus was the number one choice.
Motion passes unanimously.

Communications Newsletter
MOTION: Mr. Delia moved that the Board of Education approve the Communications Sub-committee Newsletter. Mr. Cruson seconded.

Mrs. Ku noted that there were two numbers transposed on the last page in the section at the end. Technology equipment was $29,941 and Mrs. Vadas thought it was $29,491. Mrs. Vadas confirmed that amount.
Mr. Delia moved to amend the motion to include the edit just discussed. Mr. Cruson seconded.
Motion to amend passes unanimously.
Main motion passes unanimously.

Item 8 – Public Participation
MOTION: Mr. Cruson moved to adjourn. Mr. Vouros seconded. Motion passes unanimously.
Item 9 – Adjournment
The meeting adjourned at 9:13 p.m.

Respectively submitted:

_____
Daniel J. Cruson, Jr.
Secretary

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

ENROLLMENT REPORT AS OF March 31, 2021

	Current Monthly Enrollment				*Cumulative Year-to-Date*			
Grade	Feb(e) 2021	Added	Left	Mar 2021	Sept 8th 2020	Added	Left	Mar 2021
K	253	2	2	253	248	14	9	253
1	247	2	0	249	246	8	5	249
2	276	2	1	277	269	15	7	277
3	269	0	1	268	271	4	7	268
4	268	3	1	270	265	11	6	270
Total Elementary	1,313	9	5	1,317	1,299	52	34	1,317
5	291	3	0	294	292	6	4	294
6	292	1	1	292	293	5	6	292
Total Intermediate	583	4	1	586	585	11	10	586
7	285	2	2	285	287	5	7	285
8	339	1	2	338	340	5	7	338
Total Middle	624	3	4	623	627	10	14	623
9	337	0	0	337	337	5	5	337
10	362	1	0	363	362	4	3	363
11	354	1	0	355	356	6	7	355
12	380	0	1	379	388	4	13	379
Total High	1,433	2	1	1,434	1,443	19	28	1,434
Special Education								
Pre-Kdg	76	2	1	77	52	33	8	77
NCP, RISE, PAL	30	0	0	30	30	4	4	30
Out-of-Town	43	0	0	43	37	9	3	43
Total Enrollment	4,102	20	12	4,110	4,073	138	101	4,110
	=====	===	===	=====	=====	===	===	=====

ENROLLMENT BY SCHOOL								
Hawley	277	4	1	280	281	11	12	280
Sandy Hook	356	2	3	355	358	11	14	355
Middle Gate	385	0	1	384	371	19	6	384
Head O' Meadow	295	3	0	298	289	11	2	298
Total	1,313	9	5	1,317	1,299	52	34	1,317
Reed Intermediate	583	4	1	586	585	11	10	586
Middle School	624	3	4	623	627	10	14	623
High School	1,433	2	1	1,434	1,443	19	28	1,434
Special Education								
Pre-Kdg	76	2	1	77	52	33	8	77
NCP, RISE, PAL	30	0	0	30	30	4	4	30
Out-of-Town	43	0	0	43	37	9	3	43
Total Enrollment	4,102	20	12	4,110	4,073	138	101	4,110
	=====	===	===	=====	=====	===	===	=====

(e) = End Of Month

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NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

ELEMENTARY CLASS SIZES AS OF March 31, 2021

Grade	Hawley	Sandy Hook	Middle Gate	Head O' Meadow	Reed	TOTAL	check
Pre K		77				77	0
K	16	17	17	15			
	16	17	16	15			
	16	15	17	15			
		17	13	15			
			16				
Total K	48	66	79	60		253	0
1	19	16	19	16			
	20	17	18	16			
	19	17	18	17			
		18	19				
Total 1	58	68	74	49		249	0
2	15	17	18	20			
	15	17	18	19			
	15	17	17	19			
	16	18	17	19			
Total 2	61	69	70	77		277	0
3	20	17	18	19			
	19	20	18	21			
	20	20	19	21			
		18	18				
Total 3	59	75	73	61		268	0
4	18	20	21	17			
	18	18	22	17			
	18	19	22	17			
		20	23				
Total 4	54	77	88	51		270	0
Total K-4	280	355	384	298		1,317	0
check	0	0	0	0		0	