

**Please Note: These minutes are pending Board approval.**  
**Board of Education**  
**Newtown, Connecticut**

Minutes of the Board of Education meeting held on February 6, 2024 at 7:00 p.m. in the Council Chambers, Municipal Office Building, 3 Primrose Street.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	6 Staff
S. Tomai (absent)	1 Public
C. Gilson	
D. Linnetz	
G. Peteronjes	
A. Jerfy	

MOTION: Mrs. Linnetz moved that the Board of Education go into executive session to discuss a personnel leave of absence request and invite Mr. Melillo. Mr. Gilson seconded. Motion passes unanimously.

Item 1 – Executive Session

Executive session began at 6:47 and ended at 6:50 p.m.

Mrs. Plante called the meeting to order at 7:00 p.m.

Item 2 – Pledge of Allegiance

Item 3 – Vote on Executive Session Item

MOTION: Mr. Gilson moved that the Board of Education approve the leave of absence request through June 30, 2024 for Amy Oberlander. Mr. Ramsey seconded. Motion passes unanimously.

Item 4 – Consent Agenda

MOTION: Mr. Gilson moved that the Board of Education approve the consent agenda which includes the donation to Sandy Hook School and the correspondence report. Mrs. Linnetz seconded. Motion passes unanimously.

Item 5 – Public Participation - none

Item 6 – Reports

Chair Report: Mrs. Plante thanked everyone for their efforts on the budget.

Superintendent's Report: Mr. Melillo reported on the SEL Forum held last Wednesday night which served as a platform for community members to gain insights into SEL principals. February 1<sup>st</sup> marked the start of Black History Month, which commemorates contributions made by African Americans throughout history. The significance of this celebration is an effort to foster awareness, understanding and appreciation for their achievements. Congratulations to Newtown High School's cheerleading team for their Southwest Conference championship on February 2.

Committee Reports:

Mr. Ramsey reported that the Curriculum and Instruction/SEL Subcommittee met January 23 and were given an update on reading from Kara DiBartolo. There was also a mid-year testing update and kindergarten registration update.

Mr. Gilson said the DEI committee met and Mr. Melillo went to overall plan. He and Mrs. Linnetz met with members of Nixon Consulting. They will review their progress with the full Board this month. The CAFE Legislative Breakfast was held last month.

Mr. Higgins reported that the Policy Committee met January 22 with security and safety policies still being reviewed. They are also working on several other policy reviews for district goals and objectives and requires the creation of annual district goals.

#### Student Reports:

Mr. Peterlonges noted that winter sports were well underway. The girls cheer team and girls track team recently won their SWC. The career center hosted an evening about college financial assistance. The Tech Team had a NHS game night in the cafetorium and Leo's Club hosted a sandwich making event for Dorothy Day House to give to those in need.

Mrs. Plante welcomed Aadit Jerfy to the Board.

Mr. Jerfy reported that the Computer Honor Society is preparing for an event with the middle school regarding students taking computer science when they come to the high school. The Red Cross is having a blood drive in the gym. The middle and high school jazz bands are going to the UCONN jazz festival this weekend.

#### Item 7 – Presentations

##### Special Education/Pupil Personnel Update:

This presentation was given by Deborah Petersen, Director of Pupil Personnel/Special Education. Also attending were Sonia Raquel, Supervisor of Elementary Special Education for Grades K-4, Maureen Hall, Supervisor of Intermediate Special Education, Grades 5-8, and Dr. Paula Grayson, Supervisor of Secondary Special Education, Grades 9-12 and NCP ages 18 to 22.

The Board members asked questions about the various programs.

##### English Language Learners Update:

Kara DiBartolo, Director of Teaching and Learning and Mikki Theodosiou, one of three ELL teachers, gave the presentation.

The Board members asked questions.

#### Item 8 – Old Business

#### Item 9 – New Business

First Read of Grade 5 and 6 Band curriculum.

Mrs. Plante spoke about the new process for curriculum approval. It will be reviewed by the Curriculum and Instruction Subcommittee and a copy of the presentation and curriculum will be sent to the Board for first read. After we review for the first read, any questions can go to Mr. Ramsey or Mr. Gilson. If more information is needed, the teacher will attend the meeting where it will be approved.

Mr. Ramsey spoke about Phil Beierle's and Bob Nolte's Band curriculum presentation at C & I.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of January 30, 2024. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of January 23, 2024. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of January 25, 2024. Mr. Ramsey seconded. Motion passes unanimously.

Item 10 – Public Participation - none

Mr. Higgins noted that at the last meeting he asked for data from other schools in our DRG. Mr. Melillo said in part you can't necessarily compare one school with another. He prepared a chart of the districts in our DRG using the same list in the Assistant Superintendent's presentation and shared the data with the Board. He wants to talk about it at another meeting. These are questions people are going to ask because the budget process is not over yet.

MOTION: Mrs. Linnetz moved to adjourn. Mr. Higgins seconded. Motion passes unanimously.

Item 11 – Adjournment

The meeting adjourned at 9:55 p.m.

Respectfully submitted:

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Donald Ramsey  
Secretary



**Sandy Hook School  
12 Dickinson Drive  
Sandy Hook, CT 06482  
(203) 426-7657**

### **Memorandum**

**To:** Newtown Board of Education  
**From:** Erin Ardino  
**Date:** 1/18/2024  
**Subject:** Donation from Global Partners

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Sandy Hook School received the attached check for \$500 from the Newtown Mobil gas station through Global Partners.

These funds are to be used towards STEM programs in our building.

We are asking the Board to please approve this donation. Once approved, we will deposit the check into the SHS Activity account to be spent appropriately on STEM programs by Katie Mauro, our Library Media Specialist.

If you have any questions, please contact our office.

Thank you!



To our locally nominated school,

Congratulations!

It gives all of us at Global Partners great pleasure to share with you the enclosed **\$500 grant** through our partnership with the ExxonMobil Educational Alliance Program. Your school was nominated through our collaboration as the local ExxonMobil distributor and your local ExxonMobil station.

These grants are given yearly to selected schools to use in Science, Technology, Engineering, or Mathematics (STEM) programs. It is an honor for us to be able to provide this grant to your school to help make a difference in your programming.

We would appreciate it if you could take a photo of your team putting this grant into action, or better yet, sharing an "Aha Moment!" video or story with us to **the BPC Team at [bpcteam@globalp.com](mailto:bpcteam@globalp.com)**. We would be thrilled to learn of your story!

On behalf of Global Partners and your local ExxonMobil station, we would again like to say congratulations and good luck in the coming year!

If you have any questions, please send us an email at [BPCTeam@globalp.com](mailto:BPCTeam@globalp.com)

Sincerely,

Global Partners LP  
800 South Street, Suite 500  
Waltham, MA 02454-9161

**Please find the enclosed check to be cashed prior to**

**February 29<sup>th</sup>, 2024.**

**Uncashed checks may be voided by March 1<sup>st</sup>, 2024.**



Correspondence Report  
01/18/2024 – 02/05/2024

<b>Date</b>	<b>Name</b>	<b>Subject</b>
01/18/2024	Donald Ramsey	Correspondence Report for the BOE Meeting 01/18/2024
01/18/2024	June, Kathy	BOE Meeting
01/18/2024	Plante, Alison	Fwd: Projected Investment in Strategic Plan
01/20/2024	June, Kathy	BOE January 23 Agenda
01/21/2024	Melillo, Christopher	1/21/24 Superintendent's Sunday Update
01/21/2024	Plante, Alison	January 22 – Week in Preview
01/22/2024	Thomas Evans	Access to High School Auditorium for Newtown Middle School Drama Program
01/23/2024	Plante, Alison	Meeting tonight – still on
01/24/2024	June, Kathy	BOE Mailing – January 25, 2024
01/24/2024	Melillo, Christopher	Facilities
01/25/2024	Melillo, Christopher	Facilities Information
01/25/2024	June, Kathy	Fwd: Attached Image
01/25/2024	Delveccchio, Michael	Fwd: Security background for budget
01/26/2024	June, Kathy	BOE Mailing – January 30, 2024
01/26/2024	June, Kathy	Fwd: Attached Image
01/28/2024	Melillo, Christopher	1/28/2024 Superintendent's Sunday Update
01/28/2024	Plante, Alison	January 29 – Week in Preview
01/29/2024	Plante, Alison	Fwd: MTSS





# **Newtown Public Schools Special Education**

**Deborah Petersen** - *Director of Pupil Personnel/Special Education*  
**Sonia Raquel** - *Supervisor of Elementary Special Education, PK-4*  
**Maureen Hall** - *Supervisor of Intermediate Special Education, Gr. 5-8*  
**Dr. Paula Grayson**- *Supervisor of Secondary Special Education,  
Gr. 9-12 and NCP ages 18-22*

## **NPS Special Education Programs**

- **Integrated Preschool Program**- SHS
- **PAL (Program for Adaptive Learning)**- MG
- **SEAL (Social Emotional Adjustment Learning)**- HAW
- **RISE (Reaching Independence through Structured Education)** - NMS
- **Tools For Living**- NHS
- **SAIL (Supportive Alternative Individualized Learning)**- NMS and NHS
- **NCP (Newtown Community Partnership)**- Community/Vocational sites

## Integrated Preschool Program



- Located at Sandy Hook School
- 3 Integrated Preschool Classrooms
- 1 Preschool classroom services students with significant medical, behavioral, and or academic needs.
- District BCBA oversees program
- 2 SLP's provide services to students in Preschool (2 allocated to Preschool Program)
- .5 SLP for Kindergarten eligible Speech/Language students only. Services provided at student's home elementary school.

## PAL - Program for Adaptive Learning

- Housed at Middle Gate Elementary School
- The PAL program is designed to meet the individual needs of students who display significant delays in academic, social, cognitive, adaptive and communication functioning.
- Supported by a Special Education teacher, BCBA and adult support.
- Regular consult with related service providers, specialists and classroom teachers to promote generalization in the inclusive setting.





## PAL program continued....

Began as a program with:

- 1 teacher in 2016 with 6 students
- Added a 2nd teacher January 2024 with 17 students
- 1 SLP
- 1 OT
- 1 PT

-If the students were outplaced, the cost to the district would be approximately:

- \$2.55 million



## SEAL- Social Emotional Adjustment Learning

Housed at  
Hawley  
Elementary  
School

Provides a small  
group and/or  
individual  
instruction to  
students who  
struggle to  
succeed in the  
mainstream due  
to behavioral  
and/or  
social/emotional  
issues.

Supported by a  
Special  
Education  
Teacher, BCBA,  
RBT(registered  
behavioral  
technician),  
School  
Psychologist  
and adult  
supports.

Students range  
in cognitive  
abilities from  
Low Average,  
Average and  
High Average.

Instruction is  
individually  
based, however,  
the elementary  
curriculum is  
utilized to assist  
with the goal of  
the students  
attending and  
transitioning into  
the general  
education  
setting

## RISE-Reaching Independence through Structured Education



- Housed at Newtown Middle School
- Program for students with Intellectual Disabilities, Autism, Learning disabilities, or Other health Impairments requiring individualized instruction, functional academics and/or vocational experiences.
- Pre-teaching of academic, social, communication and behavioral skills.
- Community experiences, often with general education peers (grocery shopping for weekly functional cooking activity, coffee cart business, etc)
- Integration into general education/specials as outlined in the student's IEP

## Tools For Living

- Tools for Living provides opportunities for students from general education to mentor and tutor their peers with disabilities on activities of daily living and life skills
- General education and special education students receive credit for the course
- Special education students learn functional academics which provide them the skills needed when working in the community
- Provides vocational experiences



## SAIL-Supportive Alternative Individualized Learning



- Housed at Newtown High School and Newtown Middle School
- A specialized program for students who have not been successful in the traditional school setting due to, but not limited to, the following:
  - ◆ Social, emotional, behavioral needs
  - ◆ School refusal
  - ◆ Attendance issues
  - ◆ Need for flexible, hands-on learning environment

## SAIL continued...



- Staffing:
  - ◆ Special Education Teacher
  - ◆ Social Worker
  - ◆ Full-time Paraprofessional
  - ◆ BCBA (consult and services)
  - ◆ Related service staff (School Psychologist, OT, PT, SLP)



## NCP-Newtown Community Partnership Traditional and Hybrid Program

- NCP is Newtown Public Schools 18-22 Vocational Program
- Main classroom is housed at Newtown Middle School in a separate location away from Middle School Students (separate entrance and exit)  
NCP transports students with purchased vans solely for program.
- Program is designed to provide vocational experiences in a variety of settings
- Newtown Public Schools, in collaboration with the Newtown Community Center worked together to create the Better Day Cafe
- Cafe was named by NCP students



## NCP continued...



- Students are paid an hourly stipend
- NCP is staffed by a Special Education Teachers and Job coaches
- NCP Hybrid- students enrolled in this program attend Naugatuck Community College and take a college class or classes.
- Newtown Public Schools supports 1 college class per semester
- Hybrid students also have the opportunity to participate in vocational experiences.



## Continuum of Special Education Services

- All Schools; programming is dependent on the needs of the students
- Specialized Instruction provided by Special Education teachers in the areas of reading, writing, math, and executive functioning skills in the resource room setting or general education setting
- Co-teaching at NMS and NHS
- Special Education teachers are the case managers
- Related services including SLP, Counseling, Social Skills, OT, PT,
- BCBA assigned to each building
- Special Education Paraprofessionals or Behavior Therapists assigned to students in accordance with IEPs

### **Newtown Public Schools currently has **657** students who require Specialized Instruction**

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#### *How is success measured:*

- *Each of the 657 students have their own Individualized Education Plan with specific goals/objectives written to help them master specific skills (i.e. toileting, reading, counting, speaking, walking, writing, etc..)*
- *The look of success: participating in circle time in a general education classroom with minimal prompts and/or independently, reading one grade level below compared to previous year being two grades below grade level, speaking in a full sentence to make a request, using assistive technology to fully participate in an AP high school class, etc....*
- *Walking into the school building and participating in one class, staying in school for a full day and attending one class in the general education classroom, etc..*

*Continued:*

The **average** student with an IEP has 5 goals and 15 objectives which equates to:

- **9,855** different ways student success is measured on a daily basis by the districts special education teachers and related services providers.
- Data on goals/objectives vary from student to student
  - Daily
  - Weekly
  - Monthly
  - Quarterly

## School Psychologists

<b>Elementary-</b>	<b>1 each</b>
<b>RIS</b>	<b>1.5</b>
<b>NMS</b>	<b>1.5</b>
<b>NHS</b>	<b>3</b>

### Roles and Responsibilities

- Facilitate/Chair Planning and Placement Team Meetings (PPT's)
- Finalize IEP's to ensure compliance
- Facilitate team meetings, data reviews and parent meetings
- Consult with MTSS team to review student data and determine appropriate recommendations or next steps
- Assist with management of para schedules and substitutions
- Work with administration and school counselor to make DCF/211 referrals
- Conduct Comprehensive Evaluations
- Conduct Functional Behavioral Assessments (FBA's)
- Consult w/parents, teachers and colleagues regarding student concerns (learning, social, emotional, and behavioral)
- Provide direct counseling services to students
- Offer professional development to staff (often about various disabilities, diagnosis, and implications for learning)
- Communicate with outside providers (usually counselors/therapists)
- Crisis Team member (respond to social/behavioral concerns that occur throughout the school day)
- Provide information to families regarding outside resources they may wish to access regarding student's social/emotional/behavioral well-being

*\*\*NHS school psychologists do not facilitate PPT's*

<h2 style="margin: 0;">Social Workers</h2> <table style="margin: 0; border: none;"> <tr> <td style="padding-right: 10px;">RIS</td> <td style="padding-right: 20px;"></td> <td style="text-align: right;">2</td> </tr> <tr> <td>NMS</td> <td>2</td> <td></td> </tr> <tr> <td>NHS</td> <td>3</td> <td></td> </tr> </table>	RIS		2	NMS	2		NHS	3		<h3 style="text-align: center; margin: 0;">Roles and Responsibilities</h3> <p><b>Related Services:</b></p> <ul style="list-style-type: none"> <li>-Participating in the PPT process</li> <li>-Working with students whose living environment affects their day to day engagement in school</li> <li>-Preparing and sharing at the PPT a social or developmental history report</li> <li>-IEP counseling (group, individual, push-in)</li> <li>-Mobilizing family, school, and community resources</li> <li>-Assisting in developing positive behavioral intervention strategies</li> </ul> <p><b>Services to Students:</b></p> <ul style="list-style-type: none"> <li>-Providing crisis intervention</li> <li>-Facilitate CBITS groups (Cognitive Behavioral Intervention for Trauma in Schools)</li> <li>-Assist with conflict resolution, anger management and problem solving skills</li> <li>-Working with students on developing social skills</li> <li>-Collaborate with all members of the students team</li> <li>-Assisting students with mental health concerns</li> </ul>
RIS		2								
NMS	2									
NHS	3									

<h2 style="margin: 0;">Social Workers...</h2>	<p><b>Services to Parents/Families:</b></p> <ul style="list-style-type: none"> <li>-Work with parents to facilitate support with their child's school adjustment</li> <li>-Assisting parents in accessing and utilizing school and community resources</li> <li>-Providing case management for students and families requiring multiple resources</li> </ul> <p><b>Services to School Personnel:</b></p> <ul style="list-style-type: none"> <li>-Providing staff with the essential information to better understand factors (cultural, societal, economic, familial, etc.) affecting a student's performance and behavior</li> <li>-Assisting teachers with behavior management and plans</li> <li>-Providing direct emotional support to staff</li> </ul> <p>Assess students for risk and safety, PMT trained, engage with all students to make connections, join counselor workshops to provide mental health psycho-ed lessons, etc..</p>
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## Speech/ Language Pathologists

Elementary 1  
each  
RIS

1

NMS 1  
NHS 1

2

### Requirements:

- graduate degree
- clinical experiences
- pass a national exam

### School Setting:

- Active participants of the Planning and Placement Team.
- Conduct comprehensive evaluations and share results with staff and parents.
- Evaluate and treat Speech and Language Disorders (articulation, fluency, voice, receptive/expressive/pragmatic language)
- Determine correct forms of AAC (augmentative and alternative communication) to work with students with severe expressive/receptive language disabilities
- Provide training on AAC devices to staff, families, caregivers
- Work with students in both pull-out and push-in environments, groups and individual settings depending on their level of need and skill
- Collaborate with school staff to include OT's, PT's, BCBA's, BT's, paraprofessionals, special/general/unified education teachers, SW's, and Psychologists in order to promote generalization of skills taught (being worked on)
- Consult with outside providers as needed.

## School Counselor

### Tier 1/whole group classroom support

- Developmental counseling lessons
- #Reed Pride Second Step lessons (only at RIS)

### Counseling Support

- Individual-self referrals, parent referrals, teacher referrals
- Group counseling (coping, organization, friendship, etc..)
- Student check in
- Crisis Response (211, DCF)
- Tier 2 and 3 social emotional behavior interventions
- Referral resource for parents
- Collaborate with outside providers and therapists
- Communication with the Care Coordinator at Newtown Center for Support and Wellness regarding referrals for outside supports
- Provide Student Crisis Support (PMT trained)

## School Counselor

### Behavior Management

- Monitor for behavioral intervention (create and monitor student success plans)
- Continue to progress monitor tier 2 and 3 students through eduClimber
- Student observations

### Community Support

- Coordinate Kids Backpack Program/Distribution of Backpacks
- Facilitate an annual fund to help Reed Families in need during the holidays
- Collaborate with Knights of Columbus for a Coat and Toy Drive
- Collaborate with the PTA to provide assistance to students in need of funds for book fairs, color games, school pictures, and holiday boutique.

### MTSS

- SEB representative of MTSS meetings for individual students
- SEB representative MTSS building meetings 2x a month
- Student Support Team Meetings 2x a month
- Members of the Emergency Response Team
- Homework club referrals

## School Counselor

### 504

- 504 case manager
- Managing paperwork through CT SEDS

### Transition Activities/Meetings

- Active participant in all transition activities for 4th-5th grade transition (4th grade elementary visits, new student tours, 504 meetings, locker days)
- Facilitate New Student Lunch for all new Reed students in the fall
- Work with middle school counselors to transition 6th graders to Middle School
- Incoming 5th grade Parent Orientation
- Manage the placement process for all 5th and 6th grade students

### Additional Responsibilities

- Writing letters of recommendation for seniors applying to college
- Completing credit checks to ensure meeting graduation requirements
- Scheduling
- Restorative practices
- On/off task data collection & observations
- Drop in counseling as needed
- Individual/group counseling

# English Language Learners



Board of Education Presentation  
February 6, 2024

Kara DiBartolo  
Director of Teaching and Learning

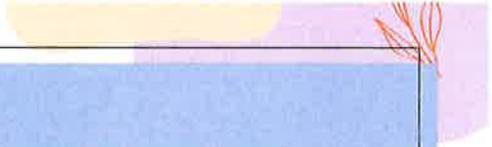
Miki Theodosiou  
Teacher of ELL



**“THE STRATEGIES THAT MOST  
HELP YOUR ELL STUDENTS  
ARE THE STRATEGIES THAT ARE  
*best for all your students.*”**

--MEGAN DEHNER





## Purpose of Tonight's Presentation

1. Provide a high level overview of Connecticut's EL data trends
  2. Develop an understanding of the Newtown Public Schools' diverse English Language Learner population
  3. Outline the process of identification and services provided
  4. Develop an understanding of the Las Links assessment
  5. Review the professional development provided for teachers
  6. Respond to questions
- 

## Connecticut's English Language Learners Defined

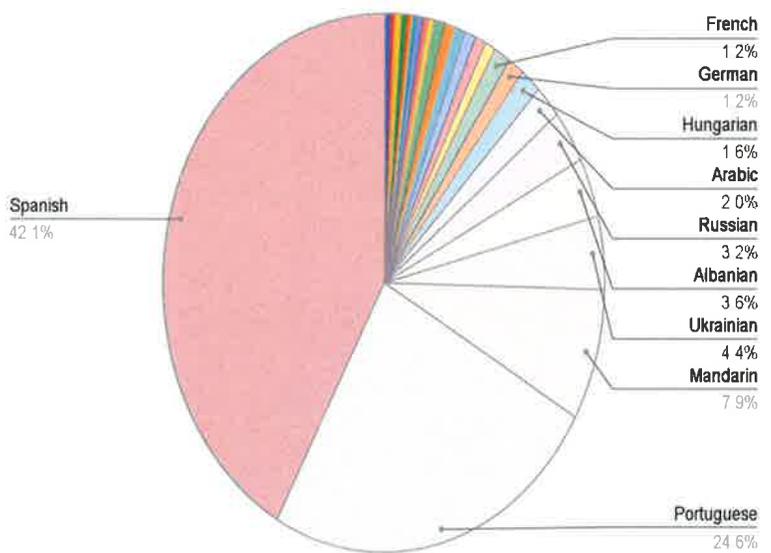
*Connecticut General Statutes Sections 10-17a through 10-17n define ELs as students who lack sufficient mastery of English to "assure equal educational opportunity in the regular school program," defines the method for identifying bilingual mandated districts, describes English learners' access to either bilingual education or English as a Second Language (ESL) services, and provides grant money for these programs.*

*Source: CSDE*

## District Languages Spoken

### Languages Spoken- 26 Languages

Czech  
 Embu  
 Georgian  
 Kannada  
 Korean  
 Polish  
 Rumanian  
 Thai  
 Vietnamese  
 Ashanti  
 Bengali  
 Gujarati  
 Malayalam  
 Tamil  
 Urdu  
 French  
 German  
 Hungarian  
 Arabic  
 Russian  
 Albanian  
 Ukrainian  
 Mandarin  
 Portuguese  
 Spanish  
 English



## Diversity Amongst Multi-Lingual Learners

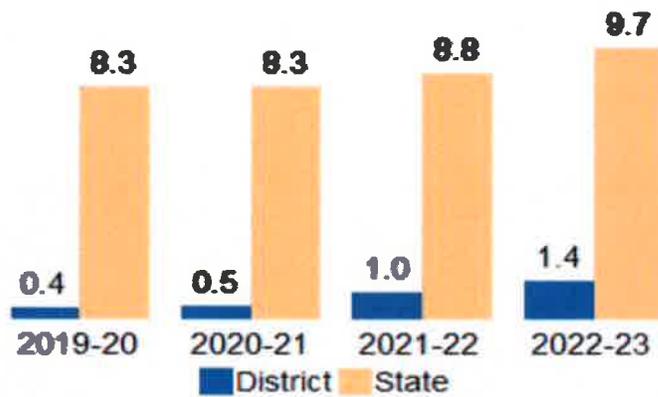
<b>Multilingual Learner</b>	Student whose parent or guardian reports speaking one or more languages other than English at Home	May or may not qualify for ESOL services
<b>Long term or Ever EL</b>	Students whose parent or guardian reports speaking one or more languages other than English at home.	Have been in ESOL services or other services for more than 6 years and have not been classified as English proficient. Orally almost native but academic literacy skills.
<b>SLIFE student</b>	Students whose parent or guardian reports speaking one or more languages other than English at Home.	Qualifies for ESOL services but is below grade level by at least 2 years and has gaps in formal education. May or may not be literate in native language.
<b>English Learner or emergent bilingual</b>	Student whose parent or guardian speaks one or more languages other than English at home.	Qualifies for ESOL services

## Our Newcomers: Who are they?

Population	Our students	Supports
<ul style="list-style-type: none"><li>• 7% of our MLs</li><li>• Vietnam, Ecuador, Columbia, Brazil</li><li>• 10 months or less rule by law</li></ul>	<ul style="list-style-type: none"><li>• Some lack language skills, even in native language</li><li>• Some are impacted by external struggles</li><li>• Interrupted learning due to Covid</li></ul>	<ul style="list-style-type: none"><li>• Strong relationships with families</li><li>• Scholarships to attend field trips</li><li>• Translation services</li></ul>

## Newtown Compared to the State

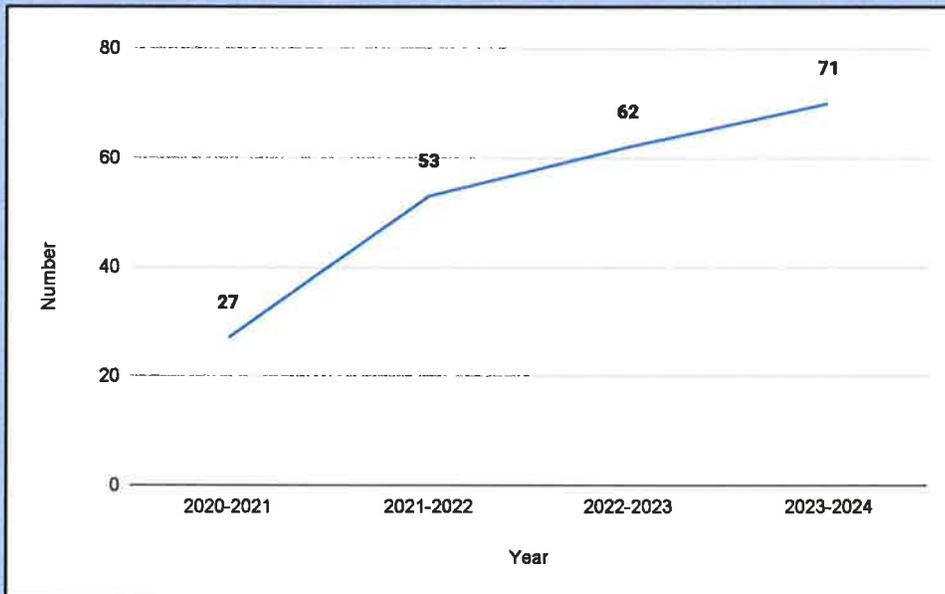
Percentage English Learners ⓘ



## Factors Contributing to the Growth of ELL Populations.

- The standardization of the ELL identification process in 2017-18, prior to this districts had lots of discretion as to how they identified ELLs.
- Global events, such as natural disasters, civil unrest, oppression, and lack of economic opportunities, have led to large numbers of people emigrating from their native countries.
- Better ELL tracking by the CSDE in statewide databases to ensure continued identification when students transfer between districts.
- More stringent exiting requirements for ELs, include an overall 4 or 5 on Las Links and BOTH a 4 on Reading and Writing Subtests.

## Historical Trends Across the District



# Historical Trends

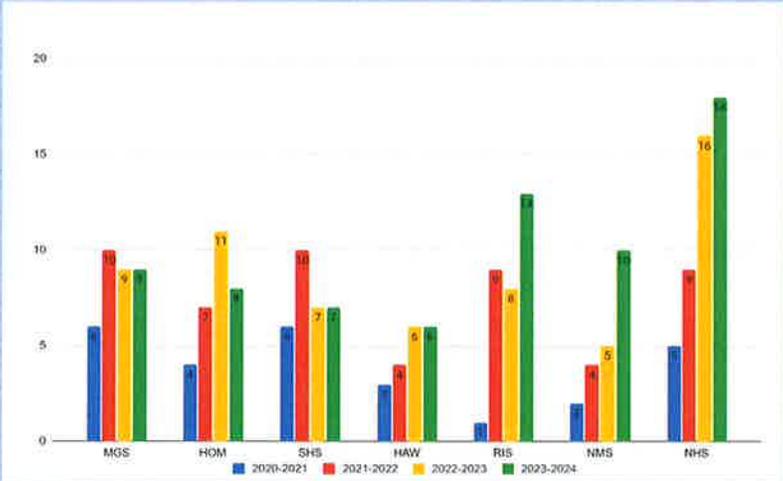
## Caseloads

Miri Theodoridou (NHS):  
18 Students

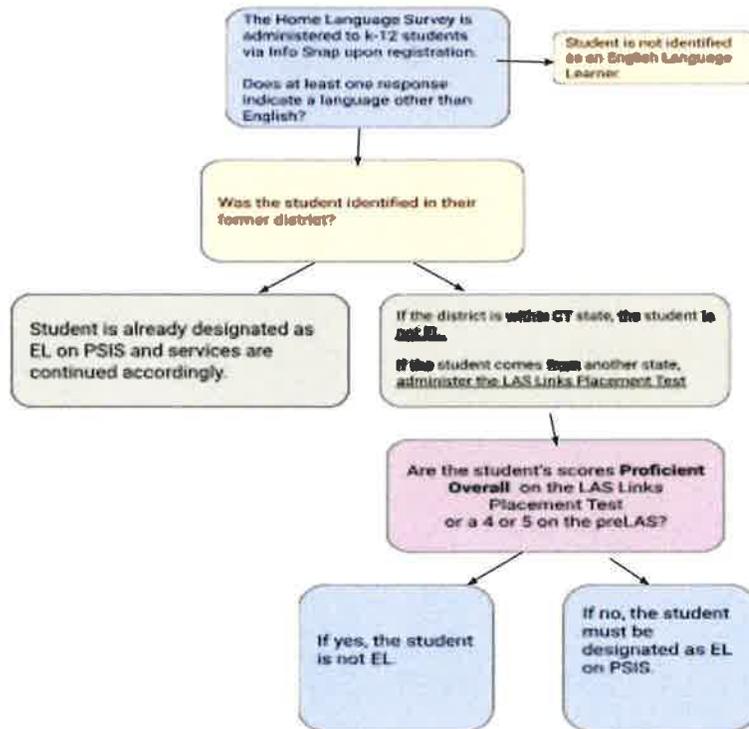
Cristina Montanez (RIS, SHS, HOM):  
28 Students

Patricia Kusa (NMS, MGS, HAW):  
25 Students

### Students Identified as ELL 2020-2024



**Newtown Public Schools  
EL Identification Flow Chart**



## LAS Links

### Level 1

Nonverbal or use of native language

### Level 2

Minimal Vocabulary/ grammar skills  
Restate rather than create

### Level 3

Can summarize, compare /contrast, decode words, and use context clues

### Level 4

Can interpret, analyze, and evaluate information

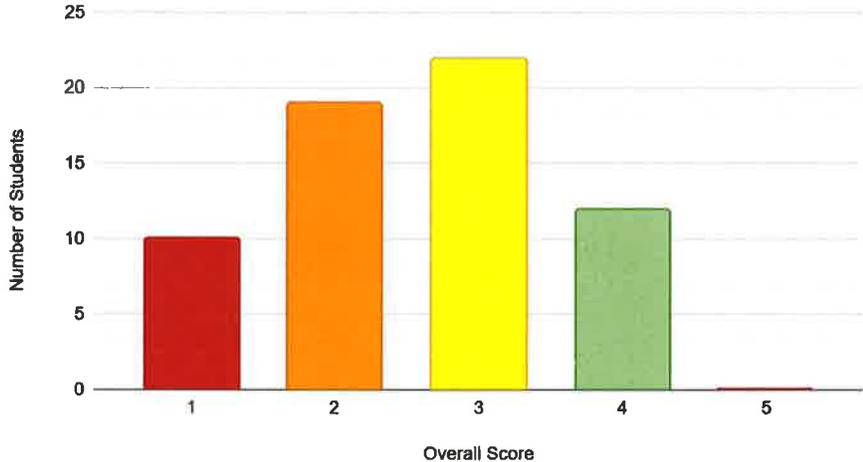
### Level 5

Can evaluate, synthesize and present information

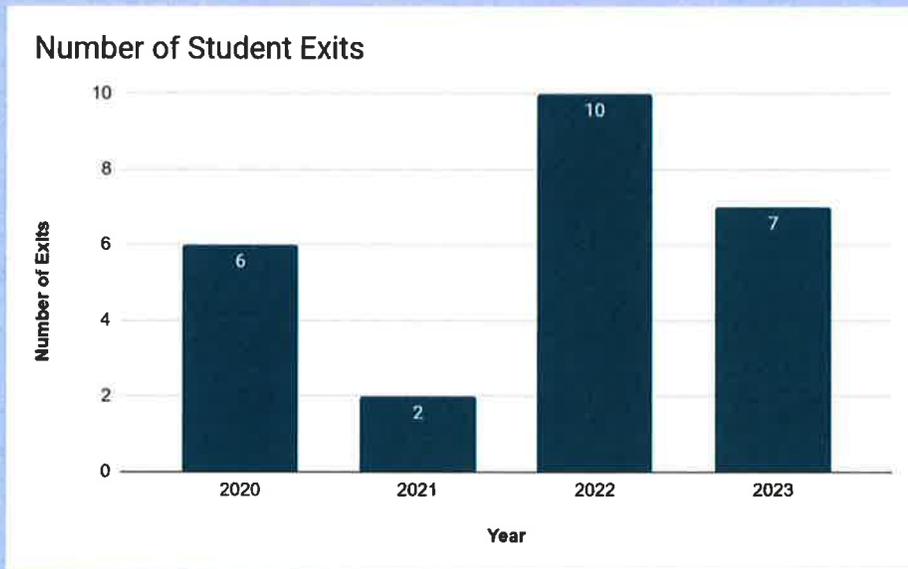
Proficiency Level 1	<b>BEGINNING</b> A Level 1 student is beginning to develop receptive and productive uses of English in the school context, although comprehension may be demonstrated nonverbally or through the native language, rather than in English.
Proficiency Level 2	<b>EARLY INTERMEDIATE</b> A Level 2 student is developing the ability to communicate in English within the school context. Errors impede basic communication and comprehension. Lexical, syntactic, phonological, and discourse features of English are emerging.
Proficiency Level 3	<b>INTERMEDIATE</b> A Level 3 student is developing the ability to communicate effectively in English across a range of grade-level-appropriate language demands in the school context. Errors interfere with communication and comprehension. Repetition and negotiation are often needed. The student exhibits a limited range of lexical, syntactic, phonological, and discourse features when addressing new and familiar topics.
Proficiency Level 4	<b>PROFICIENT</b> A Level 4 student communicates effectively in English across a range of grade-level-appropriate language demands in the school context, even though errors occur. The student exhibits productive and receptive control of lexical, syntactic, phonological, and discourse features when addressing new and familiar topics.
Proficiency Level 5	<b>ABOVE PROFICIENT</b> A Level 5 student communicates effectively in English, with few if any errors, across a wide range of grade-level-appropriate language demands in the school context. The student commands a high degree of productive and receptive control of lexical, syntactic, phonological, and discourse features when addressing new and familiar topics.

# Las Links Data

2023 Las Links Data



## EL Students Exited/Monitored



## Instructional Strategies and Best Practices

- Integrate oral and written English language instruction into content instruction
- Ensure that the development of academic English is a key instructional goal
- Prioritize academic vocabulary instruction
- Explicitly practice and teach oral language
- Provide ongoing, structured opportunities to develop writing skills in English
- Engage students through curricula and programs that connect with college and career readiness.
- Provide engaging learning experiences: interactive, learner directed and related to the real world
- Culturally responsive teaching: Using students' customs, characteristics, experience, and perspectives as tools for better classroom instruction.

## Language Acquisition Journey

- Silent or Receptive Stage
- Early Production Stage
- Speech Emergence Stage
- Intermediate Fluency Stage
- Advanced Fluency Stage

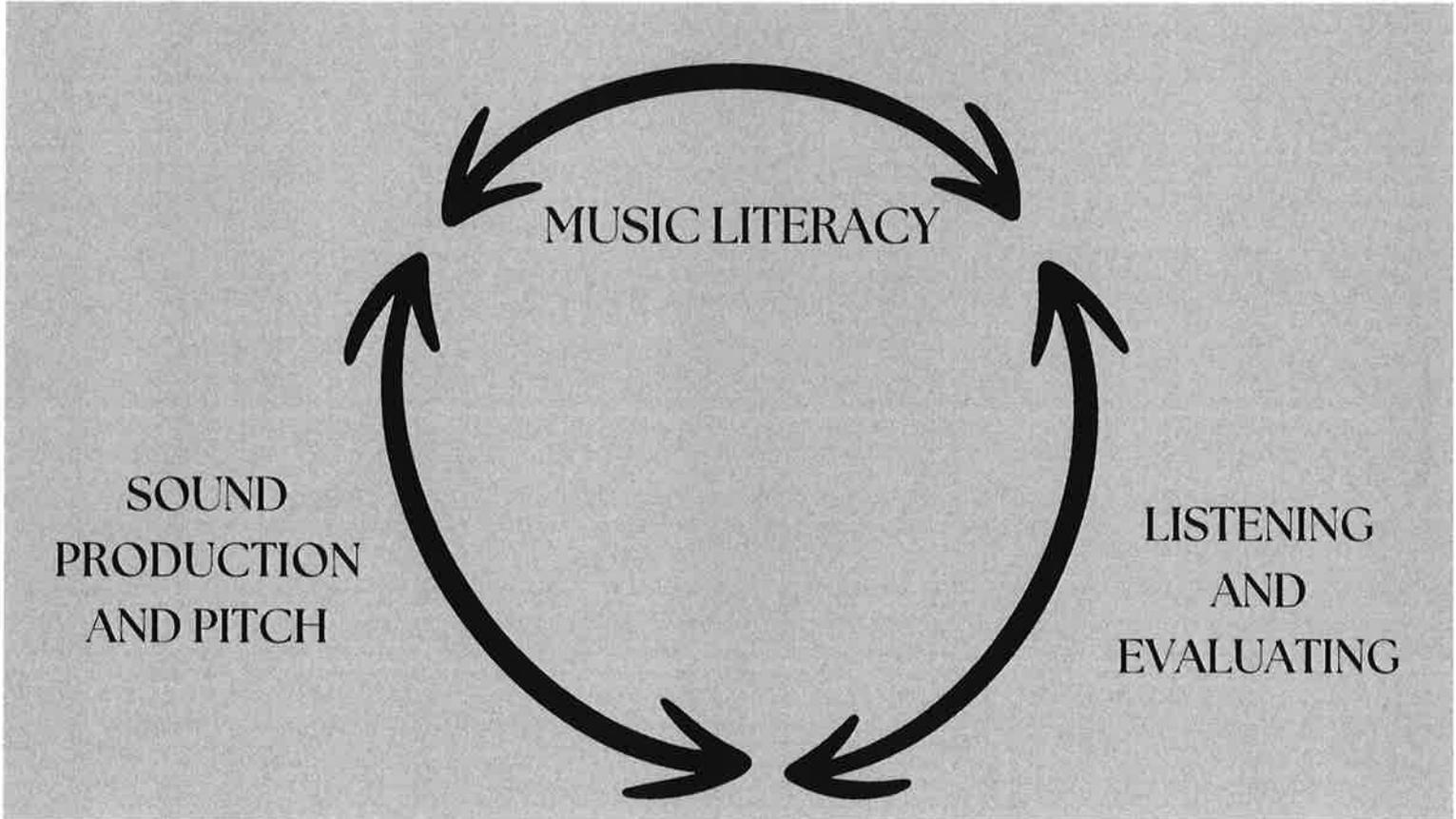


ANY  
QUESTIONS?



2024

# BAND CURRICULUM



# MUSIC LITERACY:

## CONCEPTS:

NOTATION

COUNTING

DECODING

SUBDIVIDING

 TECHNIQUE

DURATION

SYMBOLS

SIGHT READING



# SOUND PRODUCTION AND PITCH:



## CONCEPTS:

NOTE POSITIONS

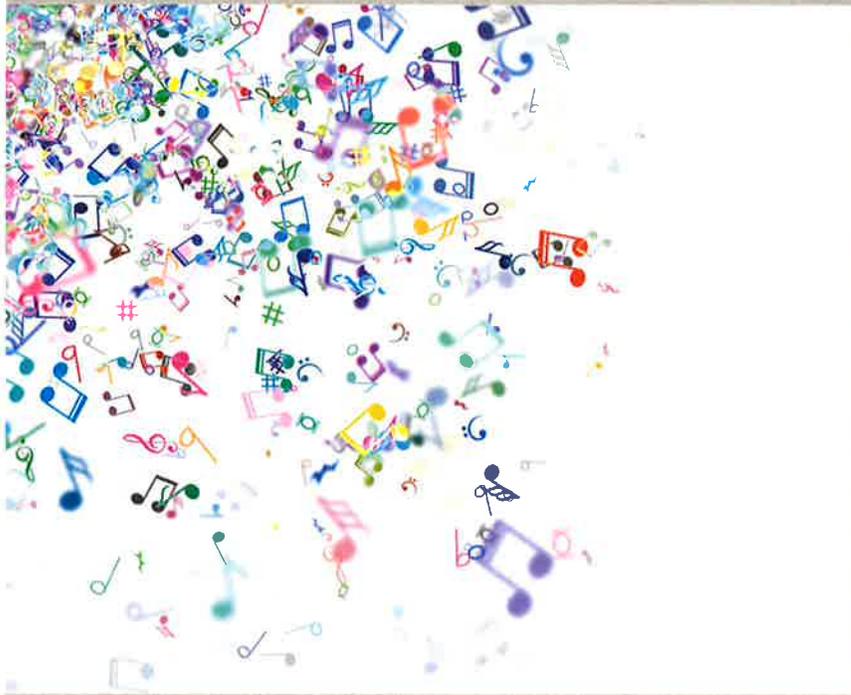
STAFF/CLEF

PITCH

TONE QUALITY

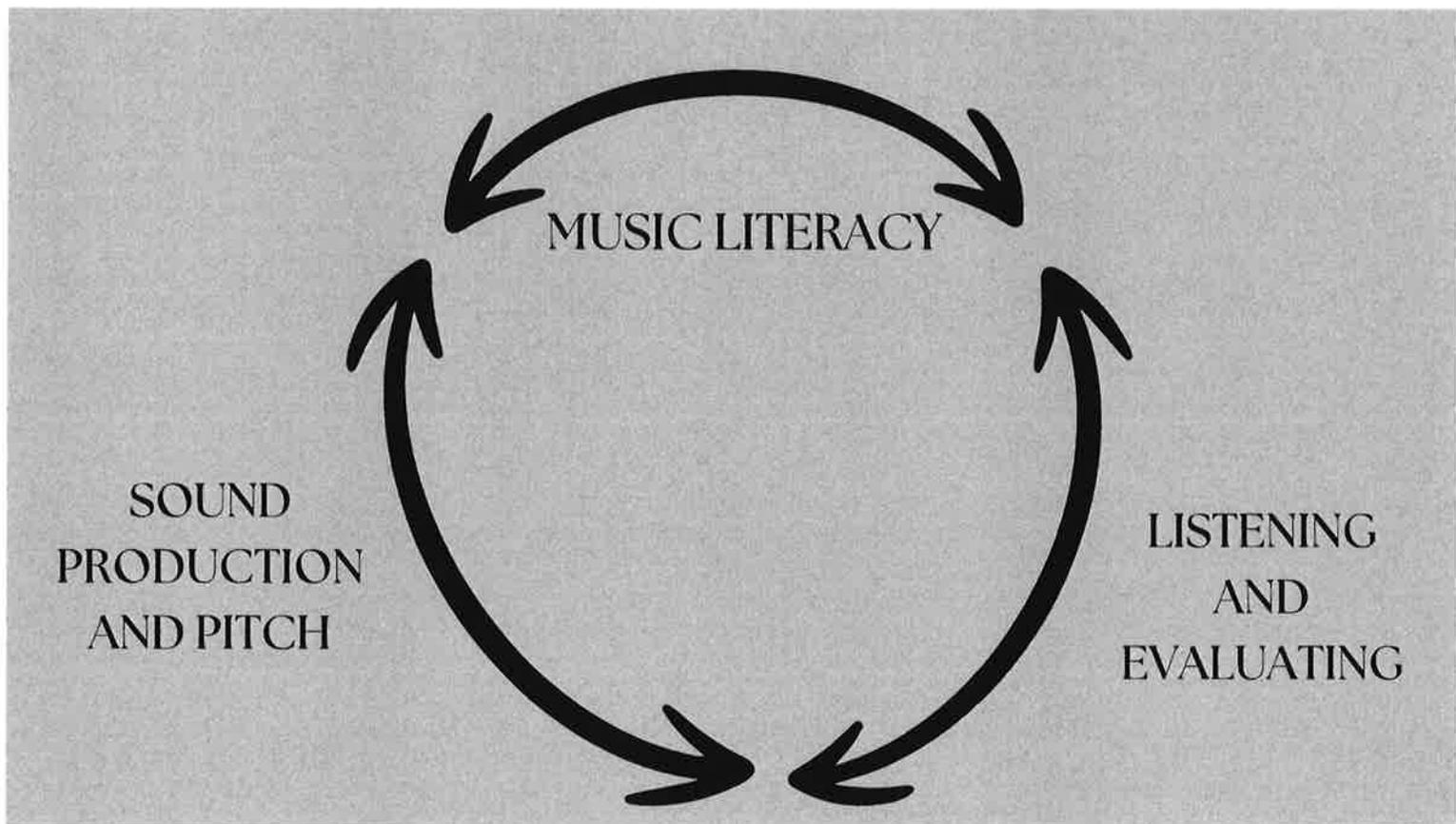
TECHNIQUE

# ANALYZING AND EVALUATING:



## CONCEPTS:

CRITICAL LISTENING  
IDENTIFYING  
OBSERVING  
REFINING  
EVALUATING



MUSIC LITERACY

SOUND  
PRODUCTION  
AND PITCH

LISTENING  
AND  
EVALUATING



2024

# BAND CURRICULUM

Connecticut State Department of Education  
 District Profile and Performance Report  
 DRG B Districts 2022-2023 Comparison

Prepared by Newtown Board of Education Member Todd Higgins

School	Enroll	PP Spend	Gen Ed Teachers	Gen Ed Teachers Ratio	CO Admin Sch Level Admin	Specialist	Counselors Social and Psych	Nurses	Other Staff	Combined Staff Ratio	EL NPS Nov 8,2023 Student Perf. Presentation A Uberti	Math NPS Nov 8,2023 Student Perf. Presentation A Uberti
Woodbridge (PK-6)	848	\$18,738.00	60	14.13	3	3	4.3	3	21.9	8.72	81.7	80.7
Orange (PK-6)	1281	\$18,246.00	89.5	14.31	5	5.5	5	4	75.5	6.8	69.5	65.9
Granby	1738	\$19,021.00	125	13.9	4	9	14.5	4	93	6.78	65.6	53.3
Region 5 (7-12)	2075	\$21,195.00	163.9	12.66	6	6.9	23	4	154.6	5.61	76.5	69.1
New Fairfield	2143	\$21,504.00	153.6	13.95	7	7	15.6	5	112.5	6.89	64.9	67.2
Madison	2444	\$23,819.00	199.1	12.28	5.4	14.5	22.2	6	153.7	5.85	78.4	79.2
Brookfield	2563	\$19,098.00	182.5	14.04	8	9.5	18	7	109.5	7.42	61.5	54.9
Avon	3106	\$20,144.00	211.2	14.71	9	11.4	19.3	5.6	132	7.8	69.5	62.5
Guilford	3155	\$20,657.00	221.5	14.24	4	20.4	25.6	8	153.7	6.97	73	66.3
Monroe	3398	\$18,516.00	200.3	16.96	6	10.8	22.4	6	130.1	8.7	72.9	64.4
Region 15	3469	\$21,683.00	235	14.76	6	17	23	10.8	178	7.04	59.3	60.6
Newtown	4003	\$20,803.00	298.2	13.42	7	23.1	25	14	253	6.09	67.9	64.9
Simsbury	4125	\$19,472.00	275.2	14.98	7	24.9	29.2	11.1	173.8	7.63	75.6	71.9
Farmington	4147	\$19,398.00	283.8	14.61	7	18.8	21	8	214	7.15	75.1	72.9
Cheshire	4208	\$19,163.00	274.5	15.32	4.7	21.4	28.9	8.9	201.7	7.49	76.4	73.7
South Windsor	4877	\$16,601.00	347.1	14.05	14	16.6	27	14.9	190.5	7.77	69.3	67.8
Glastonbury	5663	\$20,268.00	385.6	14.69	15.6	18.2	37.4	14.2	340.6	6.77	73	72.9
Trumbull	6920	\$17,703.00	431.4	16.04	9.6	31.5	49.9	12.9	323.7	7.84	74.4	71.6
Greenwich	8560	\$26,379.00	660.4	12.96	16	39.7	71.5	19	279.8	7.56	74.1	70.3
West Hartford	9231	\$20,203.00	634.6	14.55	19.5	53.1	79.8	21.9	413	7.31	64.1	59.4
Fairfield	9379	\$22,012.00	663.8	14.13	14	82.1	71.5	22.6	407.3	7.14	72.6	67.1





## Unit Plan

### Analyzing and Evaluating

Reed Intermediate School / Grade 5 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Jun 23, 2023 by Beierle, Phillip

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

*The overarching goal(s) of the unit.*

To introduce and develop critical listening, analyzing and evaluating skills to improve understanding and ability.

### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Analyzing and Evaluating

Concepts: Critical Listening, Identifying, Observing, Refining, Evaluating

### Generalizations

*Critical conceptual relationships that students are expected to **UNDERSTAND** at the end of the unit.*

1. Critical listening clarifies musicians' understanding.
2. Comparing and contrasting encourages self-reflection.
3. Analyzing music informs musicians about meeting objectives.
4. Evaluating informs musicians how to refine and improve skills.
5. Critical listening, analyzing and evaluating impacts creating (composing/improvising) music.

### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What is critical listening? (F)
- 1b How can critical listening help musicians refine and improve skills? (C)
- 1c What skills promote critical listening? (P)
- 2a What is comparing and contrasting? (F)
- 2b How can comparing and contrasting improve self-reflection? (C)
- 2c Does comparing and contrasting change a musician's thought process? (P)
- 3a What is analyzing? (F)
- 3b How do musicians interpret objectives? (C)
- 3c Does analyzing influence a musician's understanding? (P)
- 4a How is music evaluated? (F)
- 4b How can evaluating music improve skills? (C)
- 4c Does evaluating music help improves musicians' skills? (P)
- 5a How does critical listening, analyzing and evaluating impact creating (composing/improvising) music? (F)
- 5b What does critical listening, analyzing and evaluating offer to the creation (composing/improvising) of music? (C)
- 5c Are critical listening, analyzing and evaluating essential to creating music (composing/improvising)? (P)

### Content Knowledge

*Critical facts and information that students are expected to **KNOW** at the end of the unit.*

### Critical Skills

*Critical skills that students are expected to be able to **DO** at the end of the unit.*

- Listening skills to gain awareness of their own playing as well as group playing
- Awareness, understanding and application of appropriate tools to improve/refine their own playing
- Strong tonal and rhythmic understanding

1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
2. Work independently and collaboratively to solve problems and accomplish goals.
3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.

## Standards

*The content standards that are taught and/or assessed in this unit.*

NCCAS: Music

NCCAS: Grade 5

### 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:Cr1.1.5 a **Improvise** rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social, cultural, and historical ).
- MU:Cr1.1.5 b **Generate** musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

#### 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:Cr3.1.5 a **Evaluate**, refine, and document revisions to personal music, applying teacher-provided and collaboratively- developed criteria and feedback, and explain rationale for changes.

#### 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:Cr3.2.5 a **Present** the final version of personal created music to others that demonstrates craftsmanship , and explain connection to expressive intent.

### Performing

#### Analyze

**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.**

**Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.**

**Essential Question(s): How does understanding the structure and context of musical works inform performance?**

- MU:Pr4.2.5 a **Demonstrate** understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony ) in music selected for performance.
- MU:Pr4.2.5 b **When** analyzing selected music, read and perform using standard notation.
- MU:Pr4.2.5 c **Explain** how context (such as social, cultural, and historical ) informs performances.

#### Interpret

**Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.**

**Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.**

**Essential Question(s): How do performers interpret musical works?**

- MU:Pr4.3.5 a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities ( such as dynamics, tempo, timbre, and articulation/style ).

#### Rehearse, Evaluate and Refine

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.5 a Apply teacher- provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5 b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

#### Present

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.5 a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

#### 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:Re7.1.5 a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

##### 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:Re7.2.5 a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

##### 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:Re8.1.5 a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation ) are used in performers' and personal interpretations to reflect expressive intent.

##### 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:Re9.1.5 a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

#### 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?

- MU:Cn10.1.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. [Show Details](#)

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?

- MU:Cn11.1.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. [Show Details](#)

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Highlight, listen and discuss selected exercises and pieces.
- Perform grade appropriate repertoire (.5 - 1.0).
- Analyze and discuss techniques such as posture, position and embouchure.
- Compare and contrast selected exercises and pieces.
- Discuss and relate learning to other content areas such as historical relevance, culture, math, science.
- Model and discuss music terminology.
- Listen and discuss music that demonstrates interdisciplinary relationships.
- Utilize multimedia resources for listening, analyzing and evaluation.
- Perform music that demonstrates interdisciplinary relationships.
- Understand how to "practice" and employ critical listening, analyzing and evaluating.

## Vocabulary

*Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.*

- Evaluate
- Critique
- Refine
- Technical accuracy
- Expression
- Melodies
- Expressive intent
- Interpretation
- Technical skill
- Critical listening
- Compare
- Contrast
- Dynamics
- Phrasing
- Rhythm
- Melody
- Intonation
- Meter
- Articulations
- Key signatures
- Tonal center
- Accidentals
- Form/structure
- Tempo
- Orchestration/arrangement
- Parts

## Resources

*Teacher and student resources used to support the learning.*

- Sound Innovations book 1 and 2 - Robert Sheldon, Peter Boonshaft, Dave Black, Bob Phillips
- Various concert pieces - as is appropriate Levels (.5-1.0)
- Whiteboard/staff paper to write music
- Note value chart
- Ningenius (subscription)
- Audio recordings
- Videos
- Smartmusic (subscription)
- Sightreading factory
- <https://www.musictheory.net/>
- Opportunities for collaboration with other musicians
- Guided listening rubrics
- Individual performance rubrics
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

 glossary\_1.pdf   glossary\_2.pdf 

 Music\_MCA\_Ensemble\_Performing.pdf 

 glossary\_1.pdf   glossary\_2.pdf 

## Assessments

*The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.*

 Playing Test Rubric.pdf   RIS Band Department Assessment Rubrics - Google Docs.pdf 

## Differentiation

*Core learning activities, resources and assessments that meet the needs of all learners.*

- Allow for independent review and practice
- Allow students to use word banks and reference charts
- Parse listening and performance rubrics to limit categories
- Taylor performance rubrics to reflect appropriate level
- Offer advanced rubrics when appropriate
- Allow for experimentation and deep analysis

## Test Prep Connections

*As appropriate, include activities that build skills for standardized testing, such as IABs.*



## Unit Plan Music Literacy

Reed Intermediate School / Grade 5 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Nov 11, 2023 by Beierle, Phillip

### Concept-Based Curriculum Unit Template

#### Purpose of the Unit

*The overarching goal(s) of the unit.*

Introduction and development to basic music literacy.

#### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Music Literacy

Concepts: Notation, Counting, Decoding, Subdividing, Technique, Duration, Symbols, Sight reading

#### Generalizations

*Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.*

1. Note/rest shapes indicate different duration.
2. Counting rhythms is essential to musical performance.
3. Subdividing beat improves counting and playing rhythm.
4. Technique (tonguing, air support, percussion - proper arm and wrist motion) supports proper rhythm.
5. Musical notation (pitch and rhythm), terms and symbols direct musicians through a piece of music as the composer intended.
6. Sight reading represents a competent understanding of notation and technique.
7. Musical creation (composition/improvisation) synthesizes musical concepts.

#### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What are the different note/rest values? (F)
- 1b How do musicians play basic note/rest values? (C)
- 1c If musicians don't properly identify note/rest shapes, what is the impact on performance? (P)
- 2a How are rhythms counted? (F)
- 2b Why are rhythms counted? (C)
- 2c If rhythms are not counted, how is the performance affected? (P)
- 3a What is the difference between beat and rhythm? (F)
- 3b How is beat sustained while subdividing? (C)
- 3c How does keeping beat and subdividing help when musicians perform together? (P)
- 4a What is proper technique? (F)
- 4b Why is proper technique important to rhythm decoding? (C)
- 4c Does poor technique affect rhythm? (P)
- 5a What do musical notation (pitch and rhythm), terms and symbols indicate? (F)
- 5b How can musical notation (pitch and rhythm), terms and symbols be interpreted differently? (C)
- 5c How do musical notation (pitch and rhythm), terms and symbols embellish a composer's intent? (P)
- 6a What is sight-reading music? (F)
- 6b Why is it important to sight-read music? (C)
- 6c Is sight-reading music helpful to performing (playing)? (P)
- 7a How do musicians create (compose/improvise) music? (F)
- 7b What is needed to create (compose/improvise) music? (C)
- 7c What musical concepts are used to create (compose/improvise) music? (P)

## Content Knowledge

*Critical facts and information that students are expected to KNOW at the end of the unit.*

Students will be able to:

- Identify and count rests and rhythms (whole, half, quarter, eighth).
- Demonstrate the ability to process and perform written pitches.
- Perform various patterns alone and with others.
- Perform with peers to play in the full group setting.
- Identify and perform musical terms and symbols.
- Introduce and review note values,
- Demonstrate note values by playing and counting unison and contrasting parts.
- Begin and end songs simultaneously.
- Perform songs in various meters (4/4, 2/4, 3/4).
- Recognize and perform different musical terms and symbols such as (dynamics, articulations, repeat systems and tempos markings).
- Recognize and perform different key signatures (Bb Concert, Eb Concert, F Concert).

## Critical Skills

Critical skills that students are expected to be able to DO at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.

## Standards

*The content standards that are taught and/or assessed in this unit.*

NCCAS: Music

NCCAS: Grade 5

Creating

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:Cr3.1.5 a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively- developed criteria and feedback, and explain rationale for changes.

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:Cr3.2.5 a Present the final version of personal created music to others that demonstrates craftsmanship , and explain connection to expressive intent.

Performing

Analyze

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

- MU:Pr4.2.5 a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony ) in music selected for performance.
- MU:Pr4.2.5 b When analyzing selected music, read and perform using standard notation.

**Interpret**

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

- MU:Pr4.3.5 a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities ( such as dynamics, tempo, timbre, and articulation/style ).

**Rehearse, Evaluate and Refine**

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.5 a Apply teacher- provided and established criteria and feedback to evaluate the accuracy and expressiveness of ensemble and personal performances.
- MU:Pr5.1.5 b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

**Present**

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.5 a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

**Responding****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:Re7.2.5 a Demonstrate and explain, citing evidence , how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical ).

**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:Re8.1.5 a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation ) are used in performers' and personal interpretations to reflect expressive intent.

**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:Re9.1.5 a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music .

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

Students will play grade level appropriate material from a variety of sources including:

- Method book - level 1
- Leveled concert repertoire (.5-1)
- Identify and count rests and rhythms (whole, half, quarter, eighth)
- Demonstrate the ability to process and perform written pitches

- Perform various patterns alone and with others
- Perform with peers to play in the full group setting
- Identify and perform musical terms and symbols
- Introduce and review note values
- Demonstrate note values by playing and counting unison and contrasting parts
- Begin and end songs simultaneously
- Perform songs in various meters (4/4, 2/4, 3/4)
- Recognize and perform different musical terms and symbols such as dynamics, articulations, repeat systems and tempos markings
- Create short compositions using available pitches/rhythms to demonstrate level of understanding
- Write rests and rhythms (whole, half, quarter, eighth)
- Echo various patterns alone and with others
- Perform different key signatures (Bb Concert, Eb Concert, F Concert)

### Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Whole note, whole rest
- Half note, half rest
- Quarter note, quarter rest
- Eighth note, eighth rest
- Dotted rhythms
- Measure/bar
- Measure line/ bar line
- Beat
- Rhythm
- Staff
- Time signature
- Key signature
- Concert keys
- Terms and symbols
- Dynamics (pp, p, mp, mf, f, ff)
- Structure/form
- Articulations (staccato, tenuto, accents, slurs, ties)
- Solo, soli, tutti
- Fermata
- Treble clef, bass clef
- Sharp, natural, flat
- Octave
- Half step, whole step
- Pick up note
- D.C. al coda, D.S. al fine
- First and second ending
- Ritardando and rallentando
- Divisi
- Rehearsal marks
- Theme and variation
- Lip slurs
- Round

See attached glossary:

- 📎 glossary\_1.pdf
- 📎 glossary\_2.pdf
- 📎 Grade 5 Band Skills List

### Resources

Teacher and student resources used to support the learning.

- Sound Innovations book 1 and 2 - Robert Sheldon, Peter Boonshaft, Dave Black and Bob Phillips
- Various concert pieces - as is appropriate (grade level .5 - 1.0)
- Whiteboard/staff paper to write music
- Note value chart
- Ningenius (subscription)
- Posters
- Videos
- Smartmusic (subscription)
- Sightreading Factory (subscription)
- <https://www.musictheory.net/lessons/11>
- Student submitted Flipgrid videos for feedback
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

See attached "Sequential note introductions" and international rudiment chart:

- 📎 Sequential note introductions\_5.pdf
- 📎 pas-drum-rudiments-2018dcccc96de1726e19ba7fff00008669d1.pdf
- 📎 Music\_MCA\_Ensemble\_Performing.pdf

## Assessments

*The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.*

[Playing Test Rubric.pdf](#) [RIS Band Department Assessment Rubrics - Google Docs.pdf](#)

## Differentiation

*Core learning activities, resources and assessments that meet the needs of all learners.*

- Allow for independent review and practice
- Allow students to use and study modified versions of rhythm patterns, with targeted and limited rhythmic examples
- Allow for use of fingering charts

## Test Prep Connections

*As appropriate, include activities that build skills for standardized testing, such as IABs.*



## Unit Plan

### Sound Production and Pitch

Reed Intermediate School / Grade 5 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Jun 23, 2023 by Nolte, Robert

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

*The overarching goal(s) of the unit.*

Introduce and develop the ability to identify and play pitch names and related note positions.  
Introduce and develop techniques for proper tone quality.

### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Sound Production

Concepts: Note positions, Staff/clef, Pitch, Tone quality, Technique

### Generalizations

*Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.*

1. Different note positions on the staff indicate different sounding pitches.
2. Notes of different pitch qualities (high/low) instruct varied sounds.
3. Proper fingering/position determines proper pitch.
4. Technique (embouchure, posture and breathing - percussion - proper arm and wrist motion) guides proper pitch.
5. Technique (embouchure, posture and breathing - percussion - proper arm and wrist motion) guides proper tone.

### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What are the different pitches on the staff? (F)
- 1b How do musicians play different pitches? (C)
- 1c Why is it important to change the pitches? (P)
- 2a How do musicians/listeners differentiate a high pitch from a low pitch? (F)
- 2b How are high and low pitches produced? (C)
- 2c What happens when musicians don't play the correct pitches? (P)
- 3a How do musicians play a note on an instrument? (F)
- 3b What happens if finger placement/position is incorrect? (C)
- 3c How is it determined if a sound/pitch sounds correct? (P)
- 4a What is proper technique as it relates to pitch? (F)
- 4b How does improper technique affect pitch? (C)
- 4c Why is proper technique so important for proper pitch? (P)
- 5a What is proper technique as it relates to tone? (F)
- 5b How does improper technique affect tone? (C)
- 5c Why is proper technique important for proper pitch? (P)

### Content Knowledge

*Critical facts and information that students are expected to KNOW at the end of the unit.*

Students are expected to know:

- All parts of their instrument
- How to assemble and care for instrument

### Critical Skills

*Critical skills that students are expected to be able to DO at the end of the unit.*

- 2. Work independently and collaboratively to solve problems and accomplish goals.

- All pitch names of spaces and lines on the staff - specific to bass or treble clef pitches and specific to instrument (see pitch chart).
- Proper embouchure, posture, breathing techniques and arm/wrist motion
- What a proper versus improper sound is
- What a "sharp", "flat" or "natural" does
- Play "piano - p" and "forte - f"

- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

## Notes

Use of proper pitch name all the time

 Sequential note introductions\_5.pdf  

## Standards

*The content standards that are taught and/or assessed in this unit.*

NCCAS: Music

NCCAS: Grade 5

## Creating

## 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:Cr2.1.5 a Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions to express intent, and explain connection to purpose and context.
- MU:Cr2.1.5 b Use standard and/or iconic notation and/or recording technology to document personal rhythmic, melodic, and two-chord harmonic musical ideas.

## 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:Cr3.1.5 a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively-developed criteria and feedback, and explain rationale for changes.

## 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:Cr3.2.5 a Present the final version of personal created music to others that demonstrates craftsmanship, and explain connection to expressive intent.

## Performing

## Analyze

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

- MU:Pr4.2.5 a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, form, and harmony) in music selected for performance.
- MU:Pr4.2.5 b When analyzing selected music, read and perform using standard notation.

## Rehearse, Evaluate and Refine

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.5 b Rehearse to refine technical accuracy and expressive qualities to address challenges, and show improvement over time.

## Present

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.5 a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

## Responding

## 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:Re8.1.5 a Demonstrate and explain how the expressive qualities (such as dynamics, tempo, timbre, and articulation ) are used in performers' and personal interpretations to reflect expressive intent.

## 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:Re9.1.5 a Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music .

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Introduce and review pitch names
- Play alone and with others
- Apply mnemonic devices to be able to identify pitches
- Match pitch
- Perform a variety of beginning songs (based on 3, 4, and 5 notes)
- Breathing exercises
- Echo notes/patterns as modeled by teacher
- Perform a variety of note drills, songs, rhythm drills
- Sing written examples (using syllables)
- Peer critique
- Play with recordings and computer guided visual aide
- Create short compositions within specific parameters
- Culminating performance

## Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Pitch names
- Staff
- Treble and bass clef
- Ledger lines
- High/low
- Whole step, half step
- Intervals
- Flat, sharp and natural

## Resources

Teacher and student resources used to support the learning.

- Sound Innovations book 1 and 2 - Robert Sheldon, Peter Boonshaft, Dave Black and Bob Phillips
- Various concert pieces - as is appropriate
- Whiteboard/staff paper to write music
- Note value chart
- Ningenius (subscription)
- Posters
- Videos
- Smartmusic (subscription)

- Embouchure
- Hand/finger/mallet placement (as per instrument)
- Posture
- Breathing, air support
- Intonation
- Key signature

See Attached Glossary

- Sightreading factory
- <https://www.musictheory.net/>
- See attached sheet "Sequential note introductions\_5"
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

 glossary\_1.pdf   glossary\_2.pdf 

 Sequential note introductions\_5.pdf 

 pas-drum-rudiments-2018dccc96de1726e19ba7fff00008669d1.pdf 

 Music\_MCA\_Ensemble\_Performing.pdf 

## Assessments

*The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.*

 Playing Test Rubric.pdf   RIS Band Department Assessment Rubrics - Google Docs.pdf 

## Differentiation

*Core learning activities, resources and assessments that meet the needs of all learners.*

- Simplify/customize parts as necessary
- Have students write in note names as needed
- Have fingering charts/note name charts available for student use

## Test Prep Connections

*As appropriate, include activities that build skills for standardized testing, such as IABs.*



# Band 6 (Under Review/Revision)

4 Curriculum Developers | Last Updated: Friday, Jun 23, 2023

## Unit Calendar by Year

Unit	Au	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																											
<input type="checkbox"/> Draft Analyzing and Evaluating	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
<input type="checkbox"/> Draft Music Literacy	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
<input type="checkbox"/> Draft Sound Production and Pitch	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

3 Units found



## Unit Plan

### Analyzing and Evaluating

Reed Intermediate School / Grade 6 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Jun 23, 2023 by Beierle, Phillip

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

*The overarching goal(s) of the unit.*

To introduce and develop critical listening, analyzing and evaluating skills to improve understanding and ability.

### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Analyzing and Evaluating

Concepts: Critical Listening, Identifying, Observing, Refining, Evaluating

### Generalizations

*Critical conceptual relationships that students are expected to **UNDERSTAND** at the end of the unit.*

1. Critical listening clarifies musicians' understanding.
2. Comparing and contrasting encourages self-reflection.
3. Analyzing music informs musicians about meeting objectives.
4. Evaluating informs musicians how to refine and improve skills.
5. Critical listening, analyzing and evaluating impacts creating (composing/improvising) music.

### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What is critical listening? (F)
- 1b How can critical listening help musicians refine and improve skills? (C)
- 1c What skills should critical listening promote? (P)
- 2a What is comparing and contrasting? (F)
- 2b How can comparing and contrasting improve self-reflection? (C)
- 2c Does comparing and contrasting change musicians' thought process? (P)
- 3a What is analyzing? (F)
- 3b How do musicians interpret objectives? (C)
- 3c Does analyzing influence musicians' understanding? (P)
- 4a How do musicians evaluate music? (F)
- 4b How can evaluating music improve skills? (C)
- 4c Does evaluating music actually help improves musicians' skills? (P)
- 5a How does critical listening, analyzing and evaluating impact creating (composing/improvising) music? (F).
- 5b What does critical listening, analyzing and evaluating offer to the creation (composing/improvising) of music? (C)
- 5c Are critical listening, analyzing and evaluating essential to creating music (composing/improvising)? (P)

### Content Knowledge

*Critical facts and information that students are expected to **KNOW** at the end of the unit.*

### Critical Skills

*Critical skills that students are expected to be able to **DO** at the end of the unit.*

- Listening skills to gain awareness of their own playing as well as group playing
  - Awareness, understanding and application of appropriate tools to improve/refine their own playing
  - Strong tonal and rhythmic understanding
1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
  2. Work independently and collaboratively to solve problems and accomplish goals.
  3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
  4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
  5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
  6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.

## Standards

*The content standards that are taught and/or assessed in this unit.*

NCCAS: Music

NCCAS: Grade 6

### Creating

#### 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:Cr3.1.6 a Evaluate their own work, applying teacher-provided criteria such as application of selected elements of music, and use of sound sources .
- MU:Cr3.1.6 b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

#### 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:Cr3.2.6 a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

### Performing

#### Select

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question(s): How do performers select repertoire?

- MU:Pr4.1.6 a Apply teacher- provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.

#### Analyze

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

- MU:Pr4.2.6 a Explain how understanding the structure and the elements of music are used in music selected for performance.
- MU:Pr4.2.6 b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.
- MU:Pr4.2.6 c Identify how cultural and historical context inform performances.

#### Interpret

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

- MU:Pr4.3.6 a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing ) convey intent.

#### Rehearse, Evaluate and Refine

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.6 a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

#### Present

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.6 a Perform the music with technical accuracy to convey the creator's intent.
- MU:Pr6.1.6 b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

#### 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:Re7.1.6 a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

##### 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:Re7.2.6 a Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- MU:Re7.2.6 b Identify the context of music from a variety of genres, cultures, and historical periods.

##### 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:Re8.1.6 a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

##### 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:Re9.1.6 a Apply teacher- provided criteria to evaluate musical works or performances.

#### 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?

- MU:Cn10.1.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. [Show Details](#)

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?

-  MU:Cn11.1.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. [Show Details](#)

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Highlight, listen and discuss selected exercises and pieces.
- Analyze and discuss techniques such as posture, position and embouchure.
- Compare and contrast selected exercises and pieces.
- Discuss and relate learning to other content areas such as historical relevance, culture, math, science.
- Model and discuss music terminology.
- Listen and discuss music that demonstrates interdisciplinary relationships.
- Utilize multimedia resources for listening, analyzing and evaluation.
- Perform music that demonstrates interdisciplinary relationships.

## Vocabulary

*Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.*

- Evaluate
- Critique
- Refine
- Technical accuracy
- Expression
- Melodies
- Expressive intent
- Interpretation
- Technical skill
- Critical listening
- Compare
- Contrast
- Dynamics
- Phrasing
- Rhythm
- Melody
- Intonation
- Meter
- Articulations
- Key signatures
- Tonal center
- Accidentals
- Form/structure
- Tempo
- Orchestration/arrangement
- Parts

## Resources

*Teacher and student resources used to support the learning.*

- Sound Innovations book 1 and 2 - Robert Sheldon, Peter Boonshaft, Dave Black, Bob Phillips
- Various concert pieces - as is appropriate
- Whiteboard/staff paper to write music
- Note value chart
- Ningenius (subscription)
- Audio recordings
- Videos
- Smartmusic (subscription)
- Sightreading factory
- <https://www.musictheory.net/>
- Opportunities for collaboration with other musicians
- Guided listening rubrics
- Individual performance rubrics
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

 1794\_001.pdf  0963\_001.pdf 

 Music\_MCA\_Ensemble\_Performing.pdf 

0963\_001.pdf 1794\_001.pdf

## Assessments

*The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.*

Playing Test Rubric.pdf RIS Band Department Assessment Rubrics - Google Docs.pdf

## Differentiation

*Core learning activities, resources and assessments that meet the needs of all learners.*

- Allow for independent review and practice
- Allow students to use word banks and reference charts
- Parse listening and performance rubrics to limit categories
- Taylor performance rubrics to reflect appropriate level
- Offer advanced rubrics when appropriate
- Allow for experimentation and deep analysis

## Test Prep Connections

*As appropriate, include activities that build skills for standardized testing, such as IABs.*



## Unit Plan

### Music Literacy

Reed Intermediate School / Grade 6 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Jun 23, 2023 by Beierle, Phillip

### Concept-Based Curriculum Unit Template

#### Purpose of the Unit

*The overarching goal(s) of the unit.*

Review of basic level and continuing development of music literacy.

#### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Music Literacy

Concepts: Notation, Counting, Decoding, Subdividing, Technique, Duration, Symbols, Sight-reading

#### Generalizations

*Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.*

1. Note/rest shapes indicate different duration.
2. Counting rhythms is essential to musical performance.
3. Subdividing beat improves counting and playing rhythm.
4. Technique (tonguing, air support, percussion - proper arm and wrist motion) supports proper rhythm.
5. Musical notation (pitch and rhythm), terms and symbols direct musicians through a piece of music as the composer intended.
6. Sight reading represents a competent understanding of notation and technique.
7. Music creation (composition/improvisation) synthesizes musical concepts.

#### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What are the different note/rest values? (F)
- 1b How do musicians play complex (syncopated/dotted) note values? (C)
- 1c Why is it important to correctly perform rhythms/rests? (P)
- 2a How are complex (syncopated/dotted) rhythms counted? (F)
- 2b Why are complex (syncopated/dotted) rhythms counted? (C)
- 2c What if complex (syncopated/dotted) rhythms aren't counted? (P)
- 3a What is the difference between beat and written rhythm? (F)
- 3b How does one keep beat while subdividing complex rhythms such as dotted notes/rests and syncopated notes/rests? (C)
- 3c How should musicians in a large group keep beat? (P)
- 4a What is proper technique? (F)
- 4b Why is proper technique important to rhythm decoding? (C)
- 4c How does inconsistent technique affect complex rhythms? (P)
- 5a What do musical notation (pitch and rhythm), terms and symbols indicate? (F)
- 5b How can musical notation (pitch and rhythm), terms and symbols be interpreted differently? (C)
- 5c How do musical notation (pitch and rhythm), terms and symbols embellish a composer's intent? (P)
- 6a How do musicians sight read music? (F)
- 6b Why do musicians sight read music? (C)
- 6c Is sight reading music helpful to playing? (P)
- 7a How do composers/musicians create complex melodies? (F)
- 7b What musical ideas can be used to create complex music? (C)
- 7c What type of complex rhythms/notes make music interesting? (P)

## Content Knowledge

Critical facts and information that students are expected to **KNOW** at the end of the unit.

Students will be able to:

- Identify and count rests and rhythms (whole, half, quarter, eighth, sixteenth, dotted rhythms, syncopated rhythms).
- Demonstrate the ability to process and perform written pitches.
- Perform various patterns alone and with others.
- Perform with peers to play in the full group setting.
- Identify and perform musical terms and symbols.
- Introduce and review note values.
- Demonstrate note values by playing and counting unison and contrasting parts.
- Begin and end songs simultaneously.
- Perform songs in various meters (4/4, 2/4, 3/4, cut time, 3/8, 6/8, 2/2, 5/4).
- Recognize and perform different musical terms and symbols such as dynamics, articulations, repeat systems and tempo markings.
- Recognize and perform different key signatures (Bb Concert, Eb Concert, F Concert, Ab Concert, C Concert).

## Critical Skills

Critical skills that students are expected to be able to **DO** at the end of the unit.

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.

## Standards

The content standards that are taught and/or assessed in this unit.

NCCAS: Music

NCCAS: Grade 6

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:Cr1.1.6 a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

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:Cr2.1.6 a Select, organize, construct, and document personal musical ideas for arrangements and compositions within AB or ABA form that demonstrate an effective beginning, middle, and ending, and convey expressive intent.
- MU:Cr2.1.6 b Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic musical ideas.

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:Cr3.1.6 b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.

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:Cr3.2.6 a Present the final version of their documented personal composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

### Performing

#### Select

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question(s): How do performers select repertoire?

- MU:Pr4.1.6 a Apply teacher- provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.

#### Analyze

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

Essential Question(s): How does understanding the structure and context of musical works inform performance?

- MU:Pr4.2.6 a Explain how understanding the structure and the elements of music are used in music selected for performance.
- MU:Pr4.2.6 b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

#### Interpret

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

- MU:Pr4.3.6 a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing ) convey intent.

#### Rehearse, Evaluate and Refine

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.6 a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

#### Present

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.6 a Perform the music with technical accuracy to convey the creator's intent.
- MU:Pr6.1.6 b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

### Responding

#### 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:Re7.2.6 a Describe how the elements of music and expressive qualities relate to the structure of the pieces.
- MU:Re7.2.6 b Identify the context of music from a variety of genres, cultures, and historical periods.

#### 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:Re8.1.6 a Describe a personal interpretation of how creators' and performers' application of the elements of music and expressive qualities, within genres and cultural and historical context, convey expressive intent.

#### 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:Re9.1.6 a Apply teacher- provided criteria to evaluate musical works or performances.

State Education Agency Directors of Arts Education, (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

Students will play grade level appropriate material from a variety of sources including:

- Method book 1 and 2
- Leveled concert repertoire (.5-2.0)
- Identify and count rests and rhythms (whole, half, quarter, eighth, sixteenth, dotted and syncopated rhythms)
- Demonstrate the ability to process and perform written pitches
- Perform various patterns alone and with others
- Perform with peers to play in the full group setting
- Identify and perform musical terms and symbols
- Introduce and review note values
- Demonstrate note values by playing and counting unison and contrasting parts
- Begin and end songs simultaneously
- Perform songs in various meters (4/4, 2/4, 3/4, 3/8, 6/8, 2/2)
- Recognize and perform different musical terms and symbols such as dynamics, articulations, repeat systems and tempo markings
- Create short compositions using available pitches/rhythms to demonstrate level of understanding
- Write rests and rhythms (whole, half, quarter, eighth, sixteenth, dotted rhythms, syncopation)
- Echo various patterns alone and with others
- Perform different key signatures (Bb Concert, Eb Concert, F Concert, Ab Concert, C Concert)

## Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Whole note, whole rest
- Half note, half rest
- Quarter note, quarter rest
- Eighth note, eighth rest
- Dotted rhythms
- Measure/bar
- Measure line/bar line
- Beat
- Rhythm
- Staff
- Time signature
- Key signature
- Concert keys
- Terms and symbols
- Dynamics (pp, p, mp, mf, f, ff)
- Structure/form

## Resources

Teacher and student resources used to support the learning.

- Sound Innovations book 1 and 2 - Robert Sheldon, Peter Boonshaft, Dave Black, Bob Phillips
- Various concert pieces - as is appropriate (.5-2.0)
- Whiteboard/staff paper to write music
- Note value chart
- Fingering chart
- Ningenius (subscription)
- Posters
- Videos
- Smartmusic (subscription)
- Sightreading Factory (subscription)
- <https://www.musictheory.net/lessons/11>
- Student submitted Flipgrid videos for feedback
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

- Articulations (staccato, tenuto, accents, slurs, ties)
- Solo, soli, tutti
- Fermata
- Treble clef, bass clef
- Sharp, natural, flat
- Octave
- Half step, whole step
- Pick up note
- D.C. al coda, D.S. al fine
- First and second ending
- Ritardando
- Divisi
- Caesura

See attached Glossary:

See attached "Sequential note introductions" and international rudiment chart:

0970\_001.pdf 0971\_001.pdf

pas-drum-rudiments-2018dcccc96de1726e19ba7ff00008669d1.pdf

Music\_MCA\_Ensemble\_Performing.pdf

0963\_001.pdf 1794\_001.pdf

### Assessments

*The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.*

Playing Test Rubric.pdf RIS Band Department Assessment Rubrics - Google Docs.pdf

### Differentiation

*Core learning activities, resources and assessments that meet the needs of all learners.*

- Allow for independent review and practice
- Allow students to use and study modified versions of rhythm patterns, with targeted and limited rhythmic examples

### Test Prep Connections

*As appropriate, include activities that build skills for standardized testing, such as IABs.*



## Unit Plan

### Sound Production and Pitch

Reed Intermediate School / Grade 6 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Jun 23, 2023 by Beierle, Phillip

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

*The overarching goal(s) of the unit.*

- Further develop the ability to identify and play pitch names and related note positions.
- Further develop techniques for proper tone quality.

### Conceptual Lens/Concepts

*Concepts are the "big ideas" of the unit. The conceptual lens is a particular concept that focuses the thinking of the unit.*

Lens: Sound Production

Concepts: note positions, staff/clef, pitch, tone quality, technique

### Generalizations

*Critical conceptual relationships that students are expected to UNDERSTAND at the end of the unit.*

1. Different note positions on the staff indicate different sounding pitches.
2. Notes of different pitch qualities (high/low) instruct varied sounds.
3. Proper fingering/position determines proper pitch.
4. Technique (embouchure, posture and breathing - percussion - proper arm and wrist motion) guides proper pitch.
5. Technique (embouchure, posture and breathing - percussion - proper arm and wrist motion) guides proper tone.

### Guiding Questions

*A combination of Factual (F), Conceptual (C) and Provocative/Debatable (P) questions that lead to the generalizations. Label each questions (F), (C) or (P).*

- 1a What are the new pitches above and below the staff? (F)
- 1b How do musicians play different pitches? (C)
- 1c Why is it important to expand pitch range? (P)
- 2a How can a musician tell a high pitch from a low pitch? (F)
- 2b How are high and low pitches produced? (C)
- 2c What happens when musicians don't listen and/or play in tune? (P)
- 3a How do musicians play high and low notes on an instrument? (F)
- 3b What happens if finger placement/position is incorrect? (C)
- 3c How is it determined if something sounds correct? (P)
- 4a What is proper technique as it relates to pitch? (F)
- 4b How does improper technique affect pitch? (C)
- 4c Why is proper technique so important for proper pitch? (P)
- 5a How do musicians control air/breath to improve tone? (F)
- 5b How does improper technique/poor posture affect tone? (C)
- 5c Why is proper technique so important for proper tone? (P)

### Content Knowledge

*Critical facts and information that students are expected to KNOW at the end of the unit.*

- All parts of their instrument
- How to assemble and care for instrument

### Critical Skills

*Critical skills that students are expected to be able to DO at the end of the unit.*

- 2. Work independently and collaboratively to solve problems and accomplish goals.

- All pitch names of space and lines on the staff - specific to bass or treble clef
- Pitches specific to their instrument (see pitch chart)
- Proper embouchure, posture, breathing techniques and arm/wrist motion
- What a proper versus improper sound is
- What a "sharp", "flat" or "natural" does
- Play dynamics (pp, p, mp, mf, f, ff)
- Recognize and adjust intonation within 30 cents
- Play scales (major, relative minor and chromatic)

- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions,
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

## Notes

Use of proper pitch name and fingering/position all the time.

 0970\_001.pdf   0971\_001.pdf 

 Sequential note introductions\_5.pdf 

## Standards

*The content standards that are taught and/or assessed in this unit.*

NCCAS: Music

NCCAS: Grade 6

## Performing

## Select

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question(s): How do performers select repertoire?

- MU:Pr4.1.6 a Apply teacher- provided criteria for selecting music to perform for a specific purpose and/or context, and explain why each was chosen.

## Interpret

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Performers make interpretive decisions based on their understanding of context and expressive intent.

Essential Question(s): How do performers interpret musical works?

- MU:Pr4.3.6 a Perform a selected piece of music demonstrating how their interpretations of the elements of music and the expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing ) convey intent.

## Rehearse, Evaluate and Refine

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question(s): How do musicians improve the quality of their performance?

- MU:Pr5.1.6 a Identify and apply teacher-provided criteria (such as correct interpretation of notation, technical accuracy, originality, and interest) to rehearse, refine, and determine when a piece is ready to perform.

## Present

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures.

Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

- MU:Pr6.1.6 a Perform the music with technical accuracy to convey the creator's intent.
- MU:Pr6.1.6 b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue and purpose.

## Responding

## 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:Re7.2.6 a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

#### 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:Re9.1.6 a Apply teacher- provided criteria to evaluate musical works or performances.

#### 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?

- MU:Cn10.1.6a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. [Show Details](#)

State Education Agency Directors of Arts Education. (2014). National Core Arts Standards. Dover, DE: State Education Agency Directors of Arts Education.

## Core Learning Activities

The learning activities that support the acquisition of content knowledge, attainment of critical skills and lead to the generalizations of the unit. Activities should be clearly articulated, include teacher instructions and identify optional vs. assured experiences.

- Introduce and review pitch names
- Play alone and with others
- Apply mnemonic devices to be able to identify pitches
- Match pitch
- Perform a variety of note drills, songs, rhythm drills
- Echo notes/patterns as modeled by teacher
- Sing written examples (using syllables)
- Create short compositions within specific parameters
- Identify high and low pitches
- Breathing exercises
- Peer critique
- Play with recordings and computer guided visual aide
- Culminating performance

## Vocabulary

Academic and content-specific vocabulary needed to support knowledge, understanding and/or skills.

- Pitch Names
- Staff
- Treble and Bass clef
- Ledger Lines
- High/low
- Whole step/Half Step
- Intervals
- Flat/sharp and natural
- Embouchure
- Hand/finger/mallet placement (as per instrument)
- Posture
- Breathing, Air Support
- Intonation
- Key Signature

## Resources

Teacher and student resources used to support the learning.

- Sound Innovations Book 1 and 2 - Robert Sheldon, Peter Boonschaft, Dave Black and Bob Phillips
- Various concert pieces - as appropriate
- Whiteboard/staff paper to write music
- Note value chart
- Ningenius (subscription)
- Posters
- Videos
- Smartmusic (subscription)
- Sightreading factory
- <https://www.musictheory.net/>
- Tuner
- National Coalition for Core Arts Standards Music Model Cornerstone Assessment: Middle/High School Ensembles (see attached document)

See Attached Glossary:

See Attached Range Chart:

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0970\_001.pdf 0971\_001.pdf

pas-drum-rudiments-2018dcccc96de1726e19ba7ff00008669d1.pdf

Music\_MCA\_Ensemble\_Performing.pdf

## Assessments

The means by which students will demonstrate what they know (content knowledge), what they can do (critical skills), and what they understand (generalizations) as a result of their learning from the unit.

Playing Test Rubric.pdf RIS Band Department Assessment Rubrics - Google Docs.pdf

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## Differentiation

Core learning activities, resources and assessments that meet the needs of all learners.

- Simplify/customize parts as necessary
- Have students write in note names as needed
- Have fingering charts/note name charts available for student use

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## Test Prep Connections

As appropriate, include activities that build skills for standardized testing, such as IABs.

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**Board of Education  
Newtown, Connecticut**

Minutes of the Board of Education meeting held on January 18, 2024 at 7:00 p.m. in the Reed Intermediate School library, 3 Trades Lane.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	Staff
S. Tomai	Public
C. Gilson	Press
D. Linnetz	

Mrs. Plante called the meeting to order at 7:10 p.m.

Item 1 – Executive Session

Item 2 – Pledge of Allegiance

Item 3 – Consent Agenda

MOTION: Todd moved the consent agenda which included Don seconded. Motion passes

Item 4 – Second Read

MOTION: Todd moved the policy Ms. Linnetz seconded. Todd said second read discussed at last board meeting. We conferred with counsel and told us why we couldn't include Doria;'s suggestion. Motion passes.

Item 5 – Superintendent's Overview of the 2024-2025 Budget

Chris presented the 2024-2025 budget.

Alison thanked everyone who worked to prepare this presentation.

Shannon – per pupil expenditures – are they average numbers

Chris – yes – take every student and average.

Todd – discussed how the budget ties in to the strategic plan. asked him to talk about how the budget makes allocations tied to the strategic plan and if it represents incremental spending or reallocation of resources or are we already doing that.

Chris ZM – when elem added the math specialists and the ESSR money ended we worked with principals to see if we should allocate those positions. re the reading programs we have an investment, also grant investment in career pathways, we also looked at investing PD opportunities for teachers \_\_\_\_\_. talking about instructional rounds, investing, z\_\_\_\_ we video – you have improving student outcomes.

Todd – can you quantify in dollars the investment in activities that are new and tied to concrete objectives.

Chris would get that information.

Chris G. – re cost for textbooks. We pushed a lot of textbooks electronic. is there a cost savings for either one

Chris M –it depends on the programs but we look for online versions.

Anne – those are online platforms that also have textbooks.

Chris G – re dual enrollment program vs AP courses.

Chris M – AP courses are for everyone and some colleges no longer take sap credits. He would like to create programming where students that get college credits.

Doria – re the textbooks – is that primarily for the reading program implementation or others.  
Anne – when it's a new program that will go in her budget. other expenses around workbooks or other materials will go in the school supply line.

Doria – should she assume all staff is budgeted for  
Tanja – yes we include all positions.

Don – re expendable and non expendable supplies – in each school can the principals transfer monies from one area to areas in greater need for expendable materials.

Tanja – we can go back and look at that this year and bring the transfers to the board.  
Alison – the role of unstaffed demands = how impacting our current budget.

Chris M- the right to ready came out so we are sitting on the right to read program. elem amounts are higher because they are expendable. we are not mandated but makes sense to look at the ms programs. the unfunded mandates pushed us through that. Last year he provided a list of state unfunded mandates.

Todd – on June 27 he explained the strategic plan and discussed the lack of granularity in the plan in explaining \_\_\_\_\_. Chris explained this was the first step. beginning of sept. we talked about the status of that plan. Chris said work was going on and it would be coming. he repeated that on Sept. 19. we still have not seen any updates or articulation of the plan and if we are getting there. can the board expect to see an update to the strategic plan and the incremental investment we are making for each point and what we are trying to achieve. Its hard to see where he is making strategic investments and if we are doing enough. Will the \_\_\_\_\_

Chris M. he spoke to chair about presenting the strategic plan to the board. we are scheduled to have a mid year update with our adm. in February. Once we tie down that update we will come to the board and update school by school.

Todd – asked for the articulation of the district goals. that's what he's looking for in the budget.  
Chris M. – will speak about it in policy.

#### Item 6 – Elementary School Budgets

Tim started. spoke about the success of the new programs. SEL objectives are in place. ;thankful for the board's continued support.

Don – re supplies in music and phys ed – assumes they are reusable materials. is there flexibility in transferring money within your buildings? how do the teachers feel about their instructional supplies

Chris Moretti – Hawley was split last year. his gym teacher used SH stuff. Out music and art teachers used supplies where they were. Next year is a restocking year. the teachers fill out a budget and ask for what they need. He feels the line items are accurate.

Kathy – our classroom teachers are very supportive of their supplies. She asked that they ask before they buy anything.

Tim – also each budget is a little different each year. Out music, art and Spanish teachers work within 2 buildings.

Chris G. – agreed what Chris and Tim said. The teachers feel they are very supported. We also have very generous PTAs.

John – re library media specialist areas

Chris Moretti they picked up our enrichment. Kids are excited and collaborate with each other on lessons. The request for opting out of books has been very minor.

Chris G. – our media centers are wonderful and the hub of the school.

John – is there enough staffing in that area.

Chris G. – yes

Todd – in looking at performance gaps, early intervention strategies come up again and again. Are the math specialists and being able to keep them – is that part of keeping the level of support. Asked if we are doing enough to support the intervention strategies are you resourced enough to make an impact. Do you have the resources re interventions.

Tim – we do have the staff to support interventions for students. We have reading, math and behavior support and having successes. Are people to support the program and the money, we are fortunate to have the staff we have right from kindergarten. We analyze data during the year.

Todd – does that mean you are satisfied and are you tracking the students. Would more resources enable us to move faster.

Tim – we have seen excellent student growth but we will look at information to see if we need more resources.

Chris Moretti – agreed with Tim. What we are learning is that it's best for kids to be in the classroom. We would like the teachers to supply more Tier 1 support on how to analyze data and interventions. We are very grateful the reg. ed bcba in four buildings to help with classroom behaviors. We started the dialogue of a social worker at the elem level to help with needs in the community.

Kathy – impactful for her interventionists to go in the classroom. We are getting better at data which is richer which helps us support them. There still behavior concerns. Our math scores are going in the right direction. The new reading curriculum is a struggle for students and teachers.

Todd – are you getting support for using and acting the data. Is that part of the teachers job.

Kathy – I already provides where the students are and is a better program.

Chris Moretti – re addressing strategic plan – we are working goals about student improvement we meet and move students if necessary. We also share as a grade level for all schools.

Todd – he is hoping this is moving us to rolling up the goals and tracking them on how we will assess it.

Chris Gilson – he sees the teachers are buying in. Are these data driven.

Kathy said it's not data driven. See video

Chris Moretti thanked CO because we wanted to share out data between schools.

Chris Melillo – data is part of the work they do every day.

Chris G – we have always shared out information = we are always looking to get better.

Doria – re debt retention and where they need support.

Tim – regarding retention with cert staff we are good but ea retention is a problem some times,.

John – you got tremendous support from anne and kara – excited about what you're delivering as a product to ZMr. Correia.

Doria – seems biggest increases are at the element level – why

Kathy – the new math and reading curr. we have programs that have disposable supplies.

Alison – re MG – 12 more students next year. how are you on space.

Chris G. – we are at a tight capacity. the staffing brought on board has limited capacity to provide classrooms. reading dept. is one classroom for 4 teachers. he has possibility to reconfigure one room for a classroom.

#### Item 7 – Reed Intermediate School

Matt spoke about Reed.

Don – atmosphere in his office – warmth of the sec. to people coming in. Re English as a second language students – can you meet their needs?

Matt – we've had several new students with trouble with English. it's challenging but you see the changes. we have excellent resources in our ELL department.

Todd – praised the way he articulated what he is doing with his staff. He asked if there is more for us to support to accelerate his progress with students.

Matt – he sees how happy the teachers are with their student progress.

Chris Gilson - re computer education at reed. do you have enough funding with changing technology.

Matt – the 5 and 6 grade tech. curriculum is being rewritten. but he's ok where he is.

#### Item 8 – Newtown Middle School Budget

Jim Ross – thanked the board to their commitment to our schools.

Don – complimented Jim and Brian has grown tremendously the last 2 years. Huge results in student achievement. Re project adventure – is there value in having 2 cert. teachers in project adventure. Two cert. teachers would enhance the program.

Jim – proj. adventure has a profound impact on social emotional learning. He feels we are good place with a cert. teacher and para for our program. The resources we have are adequate and effective.

Don – with paras there has been a large turnover the last 15 years

Shannon – a lot of textbook costs in his budget.

Jim – the first year is anne's budget and the second year its his. We stre in a good spot with tht cost.

Todd – from 2017to now about a 15% declinue iun enrollmnet. what kind of effect in the school and second question is is there any where he isn't in a good spot.

Jim – re the declining enrollment it comes with challenges – a morale issue for staff is impacted. Also educators have to deal with in order to consolidate a teacher may have to teach in another areas whcich might be dficult. some were out of their comfort zone for staff and it also effects students. ZThere is a gap at the ms so we have 2 supports for ela and a math and language arts interventionist. there were growing pains but it lead to opportunities. second question – ELA is a need we sre addressing and expects to see students with grtsde level opportunities. We want to be sre we sre giving her stsaf the necessary tools to \_\_\_\_\_. they are reviewing the scores and feel more work needs to be done. we have to improve in our practices.

Todd – re math the questions is not resources from working at it. does his budget have his needs for ELA.

Jim – the funds are there but we haven't decided what we need.

John – wee we to remove a para from proj. adventure and put in a cert. teacher – the cost

Jm – about 45,000

John – have you commiunicated with Kim what staff she will need to help in this area.

Jim – he meets with reed and hs so those conversations have happened.

Don – commended them for vertical alignment.

John – Brian has been an amazing addition and helping us oviung teachiung and learning forward. great commitment to students and familes.

Brian –

Chris Gilson – he asked about sports and clubs costs. Is this eno0ugh to keep the teachers who drive the program?

Jim – we have an adequate amount. the first year a new club is piloted. we have a filming club being piloted too.

#### Item 9 – Technology Budget

Doria – asked about self insurance do paretns pay for that.

Dennis – yes they do. Staff pay

Item 10 – PP

MOTION: Todd moved to adjourn.I Doria seconded.

10:24 p.m.

**Please Note: These minutes are pending Board approval.**  
**Board of Education**  
**Newtown, Connecticut**

Minutes of the Board of Education meeting held on January 23, 2024 at 7:00 p.m. in the Council Chambers 3 Primrose Street.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	16 Staff
S. Tomai	1 Public
C. Gilson	1 Press
D. Linnetz	

MOTION: Mr. Ramsey moved that the Board of Education go into executive session to discuss the Superintendent's mid-year evaluation. Mr. Higgins seconded. Motion passes unanimously.

Item 1 – Executive Session

Executive session began at 6:00 p.m. Mrs. Tomai joined the meeting at 6:10 p.m. The Board discussed the Superintendent's mid-year evaluation and exited executive session at 6:52 p.m.

Mrs. Plante called the meeting to order at 7:04 p.m.

Item 2 – Pledge of Allegiance

Item 3 – Newtown High School/Athletics Budget

Dr. Longobucco presented the high school and athletic budget with Mr. Memoli.

Mr. Ramsey complimented the Capstone Project presentations. Regarding TAP, he asked what the maximum number of students was when it was held after school.

Dr. Longobucco said there were 15 and we now have 18 with one waiting. Each TAP teacher is paid for teaching a class. The hours are 10:00 a.m. to 2:32 p.m. Students get work experience and are also placed in jobs.

Mr. Vouros said there are 63 freshmen with IEPs and asked if she has enough help.

Dr. Longobucco noted that we can make reasonable caseloads for the staff we have if we get the coordinator position.

Mr. Vouros is concerned about the SEL portion of their lives and wants to sure she has enough assistance for the challenging classes

Dr. Longobucco responded that she feels they have the support needed.

Mr. Ramsey asked if there was any interface between the Flex Program and TAP.

Dr. Longobucco responded that TAP is an alternative program and Flex is a support for students in a regular schedule who needs a teacher dedicated to helping them get their work done and eventually go to a traditional schedule of classes. Some students just stay for a short time to get their work done.

Mr. Higgins asked about the specialist positions.

Dr. Longobucco said they are non-certified staff members who work in the support center and writing center and provide assistance to students. They do not perform interventions as that is only done by certified staff.

Mrs. Linnetz asked if there were interventions to be sure students come to school.

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Dr. Longobucco said there are no agencies to refer to for help with absenteeism but Pupil Personnel Services is helping especially since they will lose credit if too many classes are missed.

Mr. Vouros asked how she would use a dean of students.

Dr. Longobucco said that position is critical in dealing with student behavior. It's difficult for our two assistant principals to handle this. A dean could take care of the attendance issues and base level behavior problems.

Mr. Vouros asked if the dean position could help the 63 students with IEPs.

Dr. Longobucco said it could as it's a flexible position.

Mrs. Plante asked about the \$20 per athlete increase. She is concerned it will be an obstacle for families and asked if students can apply for a scholarship.

Mr. Memoli said that moving it up to \$180 will assist with transportation. We have help for families who need it. The family cap will stay at \$450.

Dr. Longobucco said we have more than a handful of families that get assistance every season.

Mr. Higgins asked if we were doing anything to try to impact the numbers regarding the performance gap for students and post-secondary readiness.

Dr. Longobucco said the free and reduced lunch list is confidential so it would be impossible for teachers to know students in their class are in that program. Regarding other subgroups, there is a lot we have to figure out on how to increase performance.

Mr. Higgins referred to a previous meeting where Mr. Memoli spoke about student leadership training and asked where he was with it.

Mr. Memoli said there is no extra budget for this. It is held before school for freshmen involved in sports and he enjoys meeting with them.

Mr. Ramsey referred to the assistant principal and asked if they could hire a dean who would not have PPT responsibilities.

Dr. Longobucco said they would be in the teacher's union and would not have administrative responsibilities.

Mrs. Tomai thanked Mr. Memoli for the contributions he's making that are not in the budget but he's passionate about.

#### Item 4 – Special Education Budget

Mrs. Petersen spoke about the special education, pupil personnel and nursing budgets.

Currently we have 650 special education students as of December 1<sup>st</sup>. This is the first year our numbers have declined but there are a lot more severe behaviors since Covid. She is looking for a PPT compliance coordinator for the high school.

Mrs. Tomai referred to out-of-district students and asked if there was a commonality in the services they receive and if we should provide them in district.

Mrs. Petersen said there is no commonality. We always look to provide services in district but some cannot be met by our staff.

Mrs. Linnetz asked about the behavior analysts and behavior interventionists.

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Mrs. Petersen said prior to this year we had three behavior analysts. We started seeing an uptick in students not identified as special education but having challenging behaviors. We requested to add another BCBA to work with general education teachers on how to work with those students in the classrooms. BTs work with special education students.

Mr. Higgins asked for information on the gifted and talented program. We are mandated to identify K-12 students but we only start the identification process in third grade.

Mrs. Uberti manages this program and said that State law and our policy calls for procedures for identification but we don't begin our universal screening until grade three. A student can be identified in any grade if requested by a parent through a PPT.

Mr. Higgins asked if there was any reason we are not screening at the kindergarten level.

Mrs. Uberti stated we are missing a regulation for the policy which we should revisit or add a regulation to make it clearer. If a parent made a referral, under the law we would identify.

Mr. Higgins said State law enables us to identify up to 10% of students. We are identifying significantly less than 10% and asked why.

Mrs. Uberti said the guidance as to the percentage of the population as gifted is 3% to 5% of any given group. The purpose of the program is to identify the truly gifted students and if we bring in many more students we would change the nature of the program for students who are truly exceptional.

Mr. Higgins asked if we were screening for talented.

Mrs. Uberti said not specifically. Our screening is for gifted students. We don't have a program for talented students. She was not aware of any districts that identify for talented.

Mr. Higgins asked if we are allocating enough resources for this program.

Mrs. Uberti said we are and feels the services we provided have expanded because we shifted part of the enrichment program to our library media specialists. That freed up time for our two gifted and talented teachers and will allow us to expand the universal screening down to second grade.

#### Item 5 – Pupil Personnel Budget

Mr. Higgins noted that with the drop of students at the high school we have the same number of guidance counselors and asked why there was no adjustment given the student reduction.

Dr. Longobucco said they need to give more time to the students impacted at Sandy Hook.

Mr. Higgins also noted the same level of counselors at the middle school.

Mrs. Petersen said they teach a class, attend PPTs and attend meetings.

Mr. Ross said they are cluster based with two counselors per team. They teach lessons, are 504 case managers, advocate for students academically and SEL so their days are filled.

Mrs. Linnetz asked if there were resources to get students to come to school.

Mrs. Petersen noted there has been a definite increase since Covid with anxiety and depression. Outside resources don't do too much for the absenteeism issue. Our staff goes to the homes to help families get the students to school. It's difficult to get outside resources to help.

Mr. Vouros noted we are down 20 paraprofessionals and asked why we cannot tap into the money we have and hire help in other areas until these positions are filled.

Mrs. Petersen is hoping the wage increase will bring more applicants.

#### Item 6 – Health Budget

Karen Powell, Nursing Supervisor, reported that between all seven schools we have seen 20,290 students since the start of the year. This doesn't include the three private schools. There are four drivers of her budget. One is having to provide a .5 nurse at the Housatonic Waldorf School. The second is the nursing coverage for the middle school overnight trip to Boston. The third is an increase in summer hours for the nursing supervisor, and fourth is the increase in the medical supply budget line. Full-time staffing continues to be a concern.

#### Item 7 – Curriculum

Mrs. Uberti spoke about the curriculum and staff development budget, which is focused on developing rigorous and relevant curriculum and provide staff with professional development and training to effectively implement that curriculum. The budget sections are staff and curriculum development, contracted services, staff training, and textbooks.

Mr. Higgins asked about staff training and how this budget provided training for a new curriculum.

Mrs. Uberti reported that Kara DiBartolo, the Director of Teaching and Learning, works with her. We work with the principals and they are an integral part along with their teams. We have been meeting with them for the new reading program. The training is from consultants and trainers and is not reflected in her budget.

Mr. Higgins asked if there was evidence of making more rapid identification of students. He didn't see any increase in the specialists line for reading.

Mrs. Uberti said the program doesn't give early identification. Dibbles is the biggest assessment we give to students. We also implemented Foundations Phonics program, which also has an assessment.

Mr. Higgins asked if she believed this budget is providing enough resources.

Mrs. Uberti would like to see the focus go more to instructional practices and provide more training.

#### Item 8 – Public Participation

MOTION: Mr. Vouros moved to adjourn. Mr. Ramsey seconded. Motion passes unanimously.

#### Item 9 – Adjournment

The meeting adjourned at 9:34 p.m.

Respectfully submitted:

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Donald Ramsey  
Secretary

**Board of Education  
Newtown, Connecticut**

Minutes of the Board of Education meeting held on January 25, 2024 at 7:00 p.m. in the Council Chambers 3 Primrose Street.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	Staff
S. Tomai	Public
C. Gilson	Press
D. Linnetz	

Mrs. Plante called the meeting to order at 7:05 p.m.

Item 1 – Pledge of Allegiance

Item 2 – Continuing Education Budget

Jennifer Arnold presented her budget. see slides.

Todd – complimented her work on her presentation. what she does is very important. asked how students end up in her program.

Jenn – teachers and other faculty recommend their students who need additional support. we have the extended day option also. maximum of 8 students to ensure they are getting good care. students and staff have to apply to attend. supervisors are at each location. 100 in k-6 ms – 75 HS 14-15 students.

Todd – total dollars collected for tuition.

Jenn – will get back to him

Todd – are we meeting the full demade of students who would benefit from these programs.

Jenn – sometimes we can add = we are able to meet the nned with this budget.

Todd – doing anyu analytical work to see if there is improvement

Jenn – these are kids working on a lot of skills - every student is reported on their work in the kprograms.

Doria – how many stdents are recommended who don't chose to enroll

Jenn – she isn't involved in that aspect. they are recommended from the staff.

Chris Gilson – re summer programs are exp4ensive. How do the privte programs compare to her programs.

Jenn – try to make it affordable and offer tuition assistance. try not to turn any child away. attending from 9 to noon is \$299 for elem. students

Shannon – zarcam is included – is thee were a place to find extra money

Jenn – she doesn't want drive parents away who cannot afford the program.

Shannon – very affordable. see video

John – he wished all the students that needed her program could participate. It has to do with the fact they go away or doesn't fit into their schedule but it does work.

Don – echoes Todd's comments. With the courses do you have cross-pollination between elementary and high school kids.

Jenn – sometimes we have high school kids want to participate.

### Item 3 – Plant Budget

John Barlow presented his budget.

Shannon – re HOM school solar panels. He had mentioned part of that money has to be used in 2024.

John the money in part is from Eversource. There is some grant money for roof repairs.

Don – custodians are high classes in dealing with kids and public = buildings always look wonderful. Re the MS upper wing gets very warm – can we upgrade electricity to bring in portable units in the summer. Does that have to do with the facilities study.

John – there is 450,000 for indoor air quality system in the MS. He didn't feel it was appropriate to spend that on the study at this time. He believes the work will exceed \$25M. He wants to do it the right way which is why he wanted the facilities study. We hope to hear the results by May.

Don – as an educator the environment is critically important to the academic and other aspects of student achievement. People have discussed the problem but the upper wing is very warm.

John – he wants to be sure the money is spent for a system to take care of that problem.

Todd – he toured the MS and had discussions with staff in the rooms with air conditioners. The facilities study is the right thing to do. We don't want to have another summer and fall just talking and not having an interim solution. Why haven't we gone out to solicit quotes for the electrical work extension to power those units. He believes we should get quotes on that especially if we have to look at another summer.

John – we need to let the facilities study do their work. We could address the electrical system now. We can add an air conditioner to a couple of rooms now.

### **Todd – building and site maintenance projects – 455,000 = playgrounds**

John – re the facilities study he asked to do the MS first so we get that info prior to May. Also let's talk about leaks. When you repair the roofs be sure you don't choose the lowest bid because that's why we're where we are.

Doris – pg. 164 school based projects. How do you determine what makes it in the budget.

John – we look at a lot of needs

Todd – MG is forecast to have an enrollment increase over the next 10 years. Will the facilities study look at MG to see how to provide space

John – facilities study engineer looked at data for potential expansion of enrollment and how kids could be moved around or renovations take place. They will look at it districtwide.

Alison – state mandate for HVAC assessment every 5 years. Is that cost in this budget.

John – it is not. that testing estimate is 250,000. there are 40 licensed contractors. we hope savngs in the crrent bdget will help and we can apply for a waiver.

#### Item 4 – Benefits

Tanja spoke about benefit bdget.

Doria – re premium increase for med anddental. does the budget include what employees pay or the district.

Tanja – it for the boe increase.

Todd – re the medical board

Tanja – In 2009-10 they got funding together with the town. all claims were paid from the district.

Todd – still sing a planof coverage.

Tanja- anthem is our carrier.

the medical board meets 4 times per ear and look at the fund and makes sure we have a reserve amount in there. out consultant looks forward which iws why we have a 9% increase.

Todd – if it comes to 5% increase then the fund is a little healthier.

Chris Gilson – tuitin reimbursement – 50,000 is pretty small.

#### Item 5 – General Services

Doria – saw inclson of Nixon and co. whee were the fees previously put tanja- grant funds

Todd – explain the accounting mechanism re the adjustments. if we don't use the money what happens to it. he questioned the accounting process if we have a line and don't use all of the money and what is the impact of the money not used.

Tanja – the money in the para udbget would br reduced. We've used leftover money before.

Todd – we are still budgeting the money but what

Tanja – comes setp. 1 and we fill every position then historically has been a lot of turnover in the para union so some money has been left over.

Todd – what is the value othis mechanixm

tanja – the value is its loweriung out budget.

Chris Melillo – last year with our budget process the discussin started with our surplus of 500,000. its grest to have money at the end of hteyer but some people feel we rent expending our fnds in an efficient manner..

Todd – feels this device is more offensive and obscures \_\_\_ our process works fine if we don't get it at the endof the year

John – there are so many places this money can be used doesn't work for him.

Mark spoke about the security department since he began in Newtown.

security budget – spoke about hs guards working 8 hour shifts as well as at sh school. 3 guards get 4200 stipends for directing traffic. the other 2 8 hour and Hawley and \_\_\_ directing traffic at

dismissal time. we've looked at the rate of pay for guards in the past. they love working here and are proud of Newtown. would like to see a couple of more holidays but they are concerned about their hourly rate of pay compared to their peers. find SSO and females are tough.

Todd – do they get health insu. 401?

Mark – armed officers are retired ps and have benefits. they are really looking for better hourly pay. they are offered the benefits but most don't take them. Why did you not propose to increase the compensation?

Tanja – these are non-cert non-union group and bring this to the board in May or June for increases. it's been an ongoing concern and came to the board a few times.

Todd – does Mark have a recommendation that is competitive and appropriate and what it would do to the staffing line in the budget.

Mark would look at \$28 for armed and \$25.50 for unarmed.

Tanja will bring this back to the board.

Chris Gilson – asked how you decide when to have armed guards.

Mark – we began after 12/14 and brought in retired police officer could be armed. They were employed by the NPD who supplied their uniforms and had their contract with them. Some put in for unemployment for a few years and the town was ready to scrap the program. the decision was made to have them become employees. there is at least 1 armed in schools and 2 in the hs. 3 years ago we gave an increase in pay. may 15% are residents but they live in the general area.

Chris G. asked the enrollment of the high schools in his list.

Todd also is there differences in the level of responsibility

Chris G. – did

John – is it worth contacting the chief to have that dept. share some of the responsibility.

Mark – we did ask but got nowhere.

John – is it the schools or PD responsibility.

Alison asked to table this discussion for tonight.

Mark – we contacted flagger companies which was outrageous. it works but it means the other security office has to work an additional hour a day.

Tanja – more of a safety concern.

Shannon if there needed to be improvement to safety features in the schools will we see that in your budget re hiring, fire drills, etc.

Mark – it's not something budgeted but hopes to use the state more for training.

Todd – you do safety exercises with outside firms but he didn't see that in the budget.

He recalls after the SH incident in Dec. the Supt. commented on getting \_\_\_ and getting agents from outside as a plan. are they any spending you propose to help enhance the security.

Chris M. – he has money = proposals were given to him at the last security meeting there was not vote to accept the proposals and if we should use the state who provides it for free.

Don – what did the table cost

ZMark 15,000

Don – was it determined that a study would have to be conducted in reg. intervals.

Mark – security cmt. rec. an annual \_\_\_\_\_. Many things rec. come at no cost involved.

Chris G. – is that table top going to be repeated every year.

Mark – we did one every year since covid. it came from the supt. budget.

#### Item 6 – Transportation Budget

angela presented.

#### **Todd – how the experience has been with that and the budget impact**

Tanja we have 3 providers very stable and no rate increases.

#### Item 7 – financial report

MOTION: Mrs. tomai moved Todd seconded.

Tanja went over the financial report.

motion passes

#### Item 8 – minutes

MOTION: Shannon Todd sec. motion passes

MOTION: Shannon Don sec. passes

MOTION: Jan. 9 – Don sec. passes

#### Item 9 PP

MOTION: John moved. Doria sec. 10:24 p.m.