

PLEASE NOTE: THIS MEETING IS NOT BEING LIVE-STREAMED AND ACCESS BY PHONE IS NOT AVAILABLE. HOWEVER, IT IS BEING RECORDED AND WILL BE POSTED ON THE TOWN WEBSITE.

Board of Education Meeting
February 22, 2024

Reed Intermediate School Library
3 Trades Lane, Newtown, CT
7:00 p.m.

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

AGENDA

- Item 1 PLEDGE OF ALLEGIANCE
- Item 2 CONSENT AGENDA
 - Donation to Newtown High School
 - Correspondence Report
- Item 3 **PUBLIC PARTICIPATION
- Item 4 REPORTS
 - Chair Report
 - Superintendent's Report
 - Committee and Liaison Reports
 - Student Representatives Report
 - Action on Financial Report and Transfers Month Ending January 31, 2024
- Item 5 PRESENTATIONS
 - DEI Update – Nixon & Company Consulting Group
- Item 6 OLD BUSINESS
 - Second Read and Possible Vote on Grade 5 and Grade 6 Band Curriculum
- Item 7 NEW BUSINESS
 - Discussion and Possible Action on "Increasing Educator Diversity Plan"
 - Discussion and Possible Action on 2024-2025 School Calendar
 - Action on Minutes of January 30, 2024
 - Action on Minutes of February 6, 2024
 - Action on Minutes of February 15, 2024
- Item 8 PUBLIC PARTICIPATION
- Item 9 ADJOURNMENT

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

January 30, 2024

TO: Chris Melillo

FROM: Kimberly Longobucco

Please accept the donation of a 2003 Ariens snowblower at a value of \$150. This will be a great learning tool for the Newtown High School Automotive Repair Classes.

Thank you.

A handwritten signature in blue ink, appearing to be 'K. Longobucco', with a long horizontal stroke extending to the right.

Donation from:
Matthew Burns
1 Arlyn Ridge Rd.
Newtown, CT 06470

**NEWTOWN BOARD OF EDUCATION
MONTHLY FINANCIAL REPORT
JANUARY 31, 2024**

SUMMARY

The seventh financial report for the year continues to provide year to date expenditures, encumbrances and information for anticipated obligations. Many of the accounts within our major objects have been forecasted as “full budget spend” in order to more accurately project an estimated year-end balance. These balances are monitored closely and adjusted each month in order to capture any changes and fluctuations that occur throughout the year.

During the month of January, the district spent approximately \$8.1M for all operations. About \$4.2M was spent on salaries with the remaining balance of \$3.9M spent on all other objects (this includes quarterly health benefit cost of \$2.4M). All expenditures appear to be within normal limits at this time.

The change over the last month’s year-end projection has resulted in a decrease of -\$73,962; now showing a total projected balance of \$408,046. There were slight changes throughout the majority of the major objects with the most notable being found in salaries and supplies.

This report includes a transfer request in the amount of \$25,180.

- \$22,000 from salaries to professional services for teacher coverage
- \$3,180 from equipment repairs to instructional supplies

SALARY OBJECT

The overall salary object currently displays a positive position of \$281,574; decreasing over the prior month by -\$1,508. The salary object continues to drive our year-end balance and we anticipate that it will remain positive though the remainder of the year.

- **CERTIFIED SALARIES** – the overall balance in this sub-object is showing a positive position of \$64,218, increasing over the prior month by \$14,157. However, we have two SLP teachers that will be out on leave in February that will require replacements. Because this is a specialized area of learning, we will need to hire a professional service to backfill these positions and the cost of this service is similar to a teacher on top step. There will be some savings in the salary account to cover a portion of this service and we have included a transfer for January to cover one position.
- **NON-CERTIFIED SALARIES** – the overall balance in this sub-object is showing a positive position of \$217,356, decreasing over the prior month by -\$15,665. The paraeducator account continues to drive our surplus, now showing a balance of \$207,872. We have filled quite a few of our open positions, which may suggest that the equity adjustment had a positive effect on this union. We will have a better picture of this account next month when the filled positions have been fully encumbered.
- The small negative balances that are found in the clerical, nurses, custodial and security accounts are a result of contractual salary obligations that have not yet been adjusted and will be addressed in the upcoming months.
 - As of January, the following non-certified positions remain open: Eleven paraprofessionals, four behavioral therapists and one custodian.

EMPLOYEE BENEFITS - the overall balance in this object is showing negative -\$40,865.

- We have experienced unusually high and unanticipated unemployment expenses over the past few months, accruing a total of \$45,881 from July through December. This account can be very difficult to predict, especially during the budget process which is done a year in advance. We had budgeted \$30,000 in this account and this is typically more than enough to cover these costs. *However, at this time, we are estimating the costs to be approximately \$40,000 over budget.*
- We will also be watching for fluctuations in our defined contribution pension plan as this account typically requires a transfer at some point in the year. As of now, this account appears to be in good standing, most likely due to all of the non-certified open positions that we have had in the first seven months of the year.

PROFESSIONAL SERVICES – now showing a negative balance of -\$78,010. We have a couple of new services that sprung up this month and will continue through the end of the year.

- We are currently in need of two certified Speech and Language Pathologists due to teachers on leave. Because this is a specialized area of learning, we needed to hire a professional service to backfill these positions. A portion of the unused certified salary will be applied to this line item and a transfer request of \$22,000 has been included in this report. We are anticipating the net additional cost to be approximately \$40,000 and will most likely request another transfer from our salary line as soon as the funds become available.
- We are also in need of a 1:1 nursing service for a fragile student. We are unable to provide coverage with our float nurses because this position is required for the full school day and float nurses are needed at various times throughout the district. The estimated cost for this service through the end of the year is \$37,538 and the projection has been included in this report.

PURCHASED PROPERTY SERVICES – now showing a positive balance of \$21,286.

- We are still experiencing a small balance in our water and sewer accounts; however, this may decrease due to the issues we have been experiencing with the Middle School boiler. We do not anticipate that the entire balance will be used; although, we may see a reduction over the next few months.
- Our building & site emergency repair accounts are currently in good standing, despite the issues with the Middle School boiler. Keep in mind that these accounts are contingency accounts and the offset for the increased expenditures at the Middle School may be found in one of the other schools. We will keep a close eye on this area and ensure that the Board is aware of any changes. However, for now, we are projecting to be within our budget.

OTHER PURCHASED SERVICES – the overall position of this object is displaying a negative balance of -\$53,050, decreasing by \$18,754 over the prior month.

- **Communication** – we have a slight negative balance in this account primarily due to two accounts. One is a cost increase with our intranet provider CEN (Connecticut Education Network) and the other has to do with fluctuations in the E-rate discounts that are applied towards our internet bills. Once these discounts are applied, we may see this negative balance decrease.
- **Out-of-District Tuition** – we are experiencing a negative balance of -\$42,710 which is not alarming for this time of year. This report accounts for some of the changes that are upcoming which include two new outplacements and two changes in locations. We still have our SPED contingency account intact for \$100,000 that can be used to cover any overages that we may experience in the special education department.

SUPPLIES – the overall position of this object is showing a positive balance of \$178,000.

- **Electric** – our electricity accounts continue to remain positive, increasing over the prior month by \$5,000. Again, this balance is mostly due to our virtual net metering program, specifically at the Reed school. The credits for this location have been coming in higher than originally anticipated and continue to drive this balance.
- **Natural gas and Oil** – we continue to see a small balance from our natural gas and oil accounts due to less usage. So far, the winter months have been somewhat mild, contributing to a decrease in consumption.
- **Fuel for Vehicles** – we continue to see a balance here of \$15,000; however, we have just received word that our excise tax credit (for the use of alternative fuel in our buses) could be as high as \$76,883.00. This credit is typically available each year through the federal excise tax credit program. We have been fortunate enough to have received this credit for every year that we have applied, making the return on our investment in propane buses completely worth the while. The credit is available to municipalities who purchase propane in bulk to fuel their buses and have their own fueling station. We typically receive \$.50 per purchased gallon of propane for each calendar year, equating to approximately 153,000 gallons.

ALL OTHER OBJECTS

Our account-by-account analysis will continue throughout the year and we will keep the board apprised of any issues or concerns as they arise.

EMERGENCY REPAIRS

We have an emergency repair at our Middle School that was encumbered in February. One of our two boilers went down and we needed to provide a backup boiler. We were able to locate a rental that will be used until the old one is back up and running. The cost for this boiler rental is \$14,925 for the first month and \$9,800 thereafter. We are hopeful that the manufacturer of the faulty boiler will have the new one in place within 4-6 weeks. The old boiler is under warranty so there should not be any additional costs other than the rental.

The portable boiler runs on diesel which could potentially push our heating fuel account into the red and as of now, we do not have a good estimate for this cost. It's possible that the unit could use 50-100 gallons per day at the Town's market rate; however, we will have a better idea of this cost once the unit is up and running and will provide an update next month. As of January, we have a small surplus of \$10,000 in our heating account and we are hopeful that this will be enough to cover the additional costs.

REVENUE

The board of education received \$2,768.25 in tuition.

Tanja Vadas
Director of Business
February 16, 2024

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING JANUARY 31, 2023**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
<u>GENERAL FUND BUDGET</u>											
100	SALARIES	\$ 53,196,025	\$ 55,194,736	\$ 82,633	\$ 55,277,369	\$ 26,748,757	\$ 27,259,516	\$ 1,269,096	\$ 987,522	\$ 281,574	99.49%
200	EMPLOYEE BENEFITS	\$ 11,895,625	\$ 12,775,678	\$ 21,500	\$ 12,797,178	\$ 9,315,111	\$ 2,460,214	\$ 1,021,853	\$ 1,062,718	\$ (40,865)	100.32%
300	PROFESSIONAL SERVICES	\$ 606,860	\$ 597,698	\$ (275)	\$ 597,423	\$ 323,510	\$ 38,629	\$ 235,285	\$ 313,294	\$ (78,010)	113.06%
400	PURCHASED PROPERTY SERV.	\$ 1,771,351	\$ 1,807,982	\$ -	\$ 1,807,982	\$ 947,432	\$ 290,085	\$ 570,465	\$ 549,179	\$ 21,286	98.82%
500	OTHER PURCHASED SERVICES	\$ 10,671,028	\$ 10,779,567	\$ 77,367	\$ 10,856,934	\$ 6,658,433	\$ 4,600,050	\$ (401,550)	\$ (348,499)	\$ (53,050)	100.49%
600	SUPPLIES	\$ 3,195,338	\$ 3,177,330	\$ (1,120)	\$ 3,176,210	\$ 1,425,119	\$ 122,442	\$ 1,628,648	\$ 1,450,648	\$ 178,000	94.40%
700	PROPERTY	\$ 540,847	\$ 560,749	\$ (180,105)	\$ 380,644	\$ 137,246	\$ 25,356	\$ 218,043	\$ 218,931	\$ (889)	100.23%
800	MISCELLANEOUS	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 67,904	\$ 3,053	\$ 4,954	\$ 4,954	\$ -	100.00%
910	SPECIAL ED CONTINGENCY	\$ -	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
TOTAL GENERAL FUND BUDGET		\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 45,623,512	\$ 34,799,346	\$ 4,646,793	\$ 4,238,747	\$ 408,046	99.52%
900	TRANSFER NON-LAPSING (unaudited)	\$ 182,082									
		<i>this amount has been recommended for transfer into the BoE's Non-Lapsing Fund</i>									
GRAND TOTAL		\$ 82,134,639	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 45,623,512	\$ 34,799,346	\$ 4,646,793	\$ 4,238,747	\$ 408,046	99.52%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING JANUARY 31, 2023**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
100	SALARIES										
	Administrative Salaries	\$ 4,208,912	\$ 4,253,224	\$ 84,655	\$ 4,337,879	\$ 2,424,538	\$ 1,913,816	\$ (474)	\$ 3,710	\$ (4,184)	100.10%
	Teachers & Specialists Salaries	\$ 33,987,089	\$ 35,332,530	\$ (179,126)	\$ 35,153,404	\$ 16,247,661	\$ 18,713,464	\$ 192,279	\$ 133,687	\$ 58,592	99.83%
	Early Retirement	\$ 89,000	\$ 13,000	\$ -	\$ 13,000	\$ 13,000	\$ -	\$ -	\$ -	\$ -	100.00%
	Continuing Ed./Summer School	\$ 100,943	\$ 112,606	\$ 1,583	\$ 114,189	\$ 89,327	\$ 22,994	\$ 1,868	\$ 1,868	\$ -	100.00%
	Homebound & Tutors Salaries	\$ 184,211	\$ 198,460	\$ -	\$ 198,460	\$ 73,007	\$ 53,091	\$ 72,362	\$ 62,713	\$ 9,649	95.14%
	Certified Substitutes	\$ 787,241	\$ 760,023	\$ -	\$ 760,023	\$ 345,724	\$ 206,672	\$ 207,627	\$ 207,427	\$ 200	99.97%
	Coaching/Activities	\$ 719,019	\$ 688,567	\$ -	\$ 688,567	\$ 379,100	\$ 4,035	\$ 305,432	\$ 305,470	\$ (38)	100.01%
	Staff & Program Development	\$ 128,011	\$ 130,250	\$ -	\$ 130,250	\$ 40,719	\$ 73,934	\$ 15,598	\$ 15,598	\$ -	100.00%
	CERTIFIED SALARIES	\$ 40,204,427	\$ 41,488,660	\$ (92,888)	\$ 41,395,772	\$ 19,613,075	\$ 20,988,005	\$ 794,692	\$ 730,473	\$ 64,218	99.84%
	Supervisors & Technology Salaries	\$ 1,000,730	\$ 1,020,284	\$ 27,057	\$ 1,047,341	\$ 559,348	\$ 427,122	\$ 60,871	\$ 58,893	\$ 1,978	99.81%
	Clerical & Secretarial Salaries	\$ 2,326,236	\$ 2,420,059	\$ 53,116	\$ 2,473,175	\$ 1,351,113	\$ 1,113,781	\$ 8,281	\$ 18,000	\$ (9,719)	100.39%
	Paraeducators	\$ 2,885,257	\$ 3,023,349	\$ -	\$ 3,023,349	\$ 1,336,473	\$ 1,424,704	\$ 262,172	\$ 54,300	\$ 207,872	93.12%
	Nurses & Medical Advisors	\$ 892,743	\$ 957,221	\$ -	\$ 957,221	\$ 440,146	\$ 505,499	\$ 11,576	\$ 13,760	\$ (2,184)	100.23%
	Custodial & Maint. Salaries	\$ 3,249,642	\$ 3,391,717	\$ 72,039	\$ 3,463,756	\$ 1,916,105	\$ 1,538,487	\$ 9,163	\$ 18,743	\$ (9,579)	100.28%
	Non-Certied Adj	\$ -	\$ 191,783	\$ (191,783)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	#DIV/0!
	Career/Job Salaries	\$ 158,051	\$ 180,335	\$ 1,714	\$ 182,049	\$ 91,133	\$ 114,832	\$ (23,917)	\$ (26,874)	\$ 2,957	98.38%
	Special Education Svcs Salaries	\$ 1,378,049	\$ 1,437,033	\$ 203,378	\$ 1,640,411	\$ 861,959	\$ 787,251	\$ (8,800)	\$ (44,959)	\$ 36,159	97.80%
	Security Salaries & Attendance	\$ 652,247	\$ 700,574	\$ -	\$ 700,574	\$ 360,471	\$ 350,067	\$ (9,964)	\$ 211	\$ (10,175)	101.45%
	Extra Work - Non-Cert.	\$ 123,294	\$ 115,721	\$ 10,000	\$ 125,721	\$ 73,852	\$ 9,767	\$ 42,103	\$ 42,055	\$ 48	99.96%
	Custodial & Maint. Overtime	\$ 290,185	\$ 236,000	\$ -	\$ 236,000	\$ 125,694	\$ -	\$ 110,306	\$ 110,306	\$ -	100.00%
	Civic Activities/Park & Rec.	\$ 35,166	\$ 32,000	\$ -	\$ 32,000	\$ 19,387	\$ -	\$ 12,613	\$ 12,613	\$ -	100.00%
	NON-CERTIFIED SALARIES	\$ 12,991,598	\$ 13,706,076	\$ 175,521	\$ 13,881,597	\$ 7,135,681	\$ 6,271,511	\$ 474,405	\$ 257,049	\$ 217,356	98.43%
	SUBTOTAL SALARIES	\$ 53,196,025	\$ 55,194,736	\$ 82,633	\$ 55,277,369	\$ 26,748,757	\$ 27,259,516	\$ 1,269,096	\$ 987,522	\$ 281,574	99.49%
200	EMPLOYEE BENEFITS										
	Medical & Dental Expenses	\$ 8,772,698	\$ 9,556,747	\$ -	\$ 9,556,747	\$ 7,183,305	\$ 2,355,750	\$ 17,693	\$ 17,693	\$ -	100.00%
	Life Insurance	\$ 89,281	\$ 88,000	\$ -	\$ 88,000	\$ 51,255	\$ -	\$ 36,745	\$ 36,745	\$ -	100.00%
	FICA & Medicare	\$ 1,651,662	\$ 1,702,277	\$ -	\$ 1,702,277	\$ 883,023	\$ -	\$ 819,254	\$ 819,254	\$ -	100.00%
	Pensions	\$ 905,790	\$ 931,687	\$ 21,500	\$ 953,187	\$ 811,777	\$ 6,125	\$ 135,285	\$ 135,285	\$ -	100.00%
	Unemployment & Employee Assist.	\$ 52,413	\$ 81,600	\$ -	\$ 81,600	\$ 68,739	\$ -	\$ 12,861	\$ 53,742	\$ (40,881)	150.10%
	Workers Compensation	\$ 423,781	\$ 415,367	\$ -	\$ 415,367	\$ 317,012	\$ 98,340	\$ 16	\$ -	\$ 16	100.00%
	SUBTOTAL EMPLOYEE BENEFITS	\$ 11,895,625	\$ 12,775,678	\$ 21,500	\$ 12,797,178	\$ 9,315,111	\$ 2,460,214	\$ 1,021,853	\$ 1,062,718	\$ (40,865)	100.32%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING JANUARY 31, 2023**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
300	PROFESSIONAL SERVICES										
	Professional Services	\$ 497,713	\$ 436,643	\$ -	\$ 436,643	\$ 231,304	\$ 26,353	\$ 178,986	\$ 256,996	\$ (78,010)	117.87%
	Professional Educational Serv.	\$ 109,147	\$ 161,055	\$ (275)	\$ 160,780	\$ 92,206	\$ 12,276	\$ 56,298	\$ 56,298	\$ -	100.00%
	SUBTOTAL PROFESSIONAL SERV.	\$ 606,860	\$ 597,698	\$ (275)	\$ 597,423	\$ 323,510	\$ 38,629	\$ 235,285	\$ 313,294	\$ (78,010)	113.06%
400	PURCHASED PROPERTY SERV.										
	Buildings & Grounds Contracted Svc.	\$ 691,835	\$ 691,550	\$ -	\$ 691,550	\$ 448,949	\$ 137,663	\$ 104,938	\$ 104,938	\$ -	100.00%
	Utility Services - Water & Sewer	\$ 122,590	\$ 135,620	\$ -	\$ 135,620	\$ 46,197	\$ -	\$ 89,423	\$ 68,423	\$ 21,000	84.52%
	Building, Site & Emergency Repairs	\$ 507,151	\$ 475,000	\$ -	\$ 475,000	\$ 215,458	\$ 38,752	\$ 220,790	\$ 220,790	\$ 0	100.00%
	Equipment Repairs	\$ 218,088	\$ 249,170	\$ -	\$ 249,170	\$ 116,091	\$ 22,429	\$ 110,650	\$ 110,650	\$ -	100.00%
	Rentals - Building & Equipment	\$ 231,687	\$ 256,642	\$ -	\$ 256,642	\$ 120,738	\$ 91,241	\$ 44,663	\$ 44,377	\$ 286	99.89%
	Building & Site Improvements	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	-
	SUBTOTAL PUR. PROPERTY SERV.	\$ 1,771,351	\$ 1,807,982	\$ -	\$ 1,807,982	\$ 947,432	\$ 290,085	\$ 570,465	\$ 549,179	\$ 21,286	98.82%
500	OTHER PURCHASED SERVICES										
	Contracted Services	\$ 1,299,344	\$ 904,744	\$ 77,367	\$ 982,111	\$ 763,259	\$ 85,768	\$ 133,084	\$ 130,193	\$ 2,892	99.71%
	Transportation Services	\$ 4,596,980	\$ 4,907,573	\$ -	\$ 4,907,573	\$ 2,605,315	\$ 1,793,064	\$ 509,194	\$ 512,194	\$ (3,000)	100.06%
	Insurance - Property & Liability	\$ 443,316	\$ 446,219	\$ -	\$ 446,219	\$ 324,770	\$ 87,285	\$ 34,165	\$ 34,165	\$ -	100.00%
	Communications	\$ 179,879	\$ 174,170	\$ -	\$ 174,170	\$ 126,125	\$ 52,098	\$ (4,053)	\$ 5,122	\$ (9,175)	105.27%
	Printing Services	\$ 25,262	\$ 22,966	\$ -	\$ 22,966	\$ 7,339	\$ 1,260	\$ 14,367	\$ 15,424	\$ (1,057)	104.60%
	Tuition - Out of District	\$ 3,883,847	\$ 4,072,363	\$ -	\$ 4,072,363	\$ 2,718,768	\$ 2,564,821	\$ (1,211,226)	\$ (1,168,516)	\$ (42,710)	101.05%
	Student Travel & Staff Mileage	\$ 242,400	\$ 251,532	\$ -	\$ 251,532	\$ 112,858	\$ 15,755	\$ 122,920	\$ 122,920	\$ -	100.00%
	SUBTOTAL OTHER PURCHASED SERV.	\$ 10,671,028	\$ 10,779,567	\$ 77,367	\$ 10,856,934	\$ 6,658,433	\$ 4,600,050	\$ (401,550)	\$ (348,499)	\$ (53,050)	100.49%
600	SUPPLIES										
	Instructional & Library Supplies	\$ 944,749	\$ 792,074	\$ (1,120)	\$ 790,954	\$ 490,019	\$ 65,290	\$ 235,645	\$ 235,645	\$ -	100.00%
	Software, Medical & Office Supplies	\$ 221,527	\$ 198,452	\$ -	\$ 198,452	\$ 109,217	\$ 13,380	\$ 75,855	\$ 75,855	\$ -	100.00%
	Plant Supplies	\$ 398,008	\$ 365,600	\$ -	\$ 365,600	\$ 188,264	\$ 43,097	\$ 134,238	\$ 134,238	\$ -	100.00%
	Electric	\$ 303,101	\$ 950,982	\$ -	\$ 950,982	\$ 293,022	\$ -	\$ 657,960	\$ 533,960	\$ 124,000	86.96%
	Propane & Natural Gas	\$ 472,827	\$ 469,981	\$ -	\$ 469,981	\$ 157,129	\$ -	\$ 312,852	\$ 283,852	\$ 29,000	93.83%
	Heating Oil	\$ 93,031	\$ 94,098	\$ -	\$ 94,098	\$ 37,709	\$ -	\$ 56,389	\$ 46,389	\$ 10,000	89.37%
	Fuel for Vehicles & Equip.	\$ 130,729	\$ 238,356	\$ -	\$ 238,356	\$ 110,794	\$ -	\$ 127,562	\$ 112,562	\$ 15,000	93.71%
	Textbooks	\$ 631,365	\$ 67,787	\$ -	\$ 67,787	\$ 38,964	\$ 675	\$ 28,148	\$ 28,148	\$ -	100.00%
	SUBTOTAL SUPPLIES	\$ 3,195,338	\$ 3,177,330	\$ (1,120)	\$ 3,176,210	\$ 1,425,119	\$ 122,442	\$ 1,628,648	\$ 1,450,648	\$ 178,000	94.40%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING JANUARY 31, 2023**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
700	PROPERTY										
	Technology Equipment	\$ 355,440	\$ 422,996	\$ (181,500)	\$ 241,496	\$ 115,029	\$ 17,838	\$ 108,629	\$ 108,629	\$ -	100.00%
	Other Equipment	\$ 185,407	\$ 137,753	\$ 1,395	\$ 139,148	\$ 22,217	\$ 7,517	\$ 109,414	\$ 110,302	\$ (889)	100.64%
	SUBTOTAL PROPERTY	\$ 540,847	\$ 560,749	\$ (180,105)	\$ 380,644	\$ 137,246	\$ 25,356	\$ 218,043	\$ 218,931	\$ (889)	100.23%
800	MISCELLANEOUS										
	Memberships	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 67,904	\$ 3,053	\$ 4,954	\$ 4,954	\$ -	100.00%
	SUBTOTAL MISCELLANEOUS	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 67,904	\$ 3,053	\$ 4,954	\$ 4,954	\$ -	100.00%
910	SPECIAL ED CONTINGENCY	\$ -	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
	TOTAL LOCAL BUDGET	\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 45,623,512	\$ 34,799,346	\$ 4,646,793	\$ 4,238,747	\$ 408,046	99.52%
900	Transfer to Non-Lapsing										
	GRAND TOTAL	\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 45,623,512	\$ 34,799,346	\$ 4,646,793	\$ 4,238,747	\$ 408,046	99.52%

SPECIAL REVENUES

EXCESS COST GRANT REVENUE	EXPENDED 2022-2023	APPROVED BUDGET	SUBMITTED 1-Dec	STATE PROJECTED 1/1/2024 @ 68%	ESTIMATED Total	VARIANCE to Budget	FEB DEPOSIT	MAY DEPOSIT	% TO BUDGET
51266 Special Education Svcs Salaries ECG	\$ (7,750)	\$ -	\$ (50,725)	\$ (49,317)	\$ (49,317)	\$ 49,317			#DIV/0!
54116 Transportation Services - ECG	\$ (489,642)	\$ (408,408)	\$ (395,314)	\$ (384,336)	\$ (384,336)	\$ (24,072)			94.11%
54160 Tuition - Out of District ECG	\$ (1,373,396)	\$ (1,423,941)	\$ (1,378,921)	\$ (1,340,634)	\$ (1,340,634)	\$ (83,307)			94.15%
Total	\$ (1,870,788)	\$ (1,832,349)	\$ (1,824,960)	\$ (1,774,287)	\$ (1,774,287)	\$ (58,062)	\$ -	\$ -	96.83%
							*75% of Jan Proj		
SDE MAGNET TRANSPORTATION GRANT	\$ (13,000)		\$ (15,600)		\$ (15,600)	\$ -			100.00%

OTHER REVENUES

BOARD OF EDUCATION FEES & CHARGES - SERVICES

	APPROVED BUDGET	ANTICIPATED	RECEIVED	BALANCE	% RECEIVED
LOCAL TUITION	\$37,620	\$37,620	\$18,652	\$18,968	49.58%
HIGH SCHOOL FEES FOR PARKING PERMITS	\$30,000	\$30,000		\$30,000	0.00%
MISCELLANEOUS FEES	\$6,000	\$6,000	\$4,141	\$1,859	69.01%
TOTAL SCHOOL GENERATED FEES	\$73,620	\$73,620	\$22,792	\$50,828	30.96%

OTHER GRANTS

	TOTAL BUDGET	21-22 EXPENSED	22-23 EXPENSED	ENCUMBER	BALANCE	% EXPENSED
214 ESSER II - 9/30/2023	\$625,532	\$573,735	\$48,297	\$3,500	\$0	100.00%
218 ESSER III (estimated \$809k for 21-22 use) 9/30/2024	\$1,253,726	\$709,840	\$535,357		\$8,529	99.32%

2023 - 2024
NEWTOWN BOARD OF EDUCATION
DETAIL OF TRANSFERS RECOMMENDED
JANUARY 31, 2024

		FROM			TO
OBJECT CODE	AMOUNT		OBJECT CODE	AMOUNT	
100	\$22,000	TEACHERS & SPECIALISTS SALARIES \$22,000 001750580000-51131 SP ED - SPEECH & HEAR SPECIALISTS	300	\$22,000	PROFESSIONAL SERVICES \$22,000 001750580000-53000 SP ED - SPEECH & HEAR PROFESSIONAL SERVICES
400	\$3,180	EQUIPMENT REPAIRS \$3,180 001750580000-53300 SP ED - SPEECH & HEAR REPAIRS	600	\$3,180	INSTRUCTIONAL SUPPLIES \$3,180 001750580000-55100 SP ED - SPEECH & HEAR INSTRUCTIONAL SUPPLIES
	\$25,180	TOTAL TRANSFER REQUEST		\$25,180	TOTAL TRANSFER REQUEST

**2023 - 2024
 NEWTOWN BOARD OF EDUCATION
 TRANSFERS RECOMMENDED
 JANUARY 31, 2024**

AMOUNT	FROM		TO		REASON
	CODE	DESCRIPTION	CODE	DESCRIPTION	
ADMINISTRATIVE					
\$22,000	100	TEACHERS & SPECIALISTS SALARIES	300	PROFESSIONAL SERVICES	TO TRANSFER SAVINGS FROM A SPEECH PATHOLOGIST BEING OUT TO PROFESSIONAL SERVICES FOR COVERAGE OF POSITION
\$3,180	400	EQUIPMENT REPAIRS	600	INSTRUCTIONAL SUPPLIES	TO REALLOCATE SPEECH & HEARING BUDGET FUNDS TO COVER NEEDED SUPPLIES
\$25,180	TOTAL TRASNFER REQUEST				



Band 5 (Under Review/Revision)

4 Curriculum Developers | Last Updated: Saturday, Nov 11, 2023

Unit Calendar by Year

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

3 Units found



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)

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 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:

 1794_001.pdf    0963_001.pdf  

 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  

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.

Increasing Educator Diversity Plan Template



IMPORTANT NOTES:

1. Formal approval by your local or regional board of education, or equivalent governing body for schools must be obtained prior to submitting your Increasing Educator Diversity Plan. Be prepared to provide the day, month and year that the plan was approved by the board or equivalent governing body as part of the upload of your submission.
2. In the absence of an original motion or a preexisting board or board equivalent policy expressly conferring authority on the superintendent or equivalent schools administrator to make any necessary Plan revisions, the school board or equivalent governing body will be expected to formally approve any necessary revisions to its Plan prior to resubmitting the revised Plan by May 15, 2024

COVER PAGE

District:	Newtown Public Schools
Vision:	Recognizing the integrity of diversity, our vision is to recruit, employ, support, and retain a teacher workforce that is balanced and reflects the diversity of the student body.
Theory of Action	If Newtown Public School leaders prioritize and approach the goals outlined in its IED plan in a focused and well intentioned manner, the district will attract, employ, and engage an educator workforce that more closely reflects the diversity of its student body, and all students will benefit greatly.
Team Lead:	Suzanne D'Eramo, Director of Human Resources
Team Members:	Christopher Melillo, Superintendent of Schools, Anne Uberti, Assistant Superintendent of Schools

Increasing Educator Diversity Plan Template



RECRUITMENT

Goal (What are we trying to do?)	Who Manages the Goal? (name, position)	Strategies/Key Activities (How are we going to do it?)			Indicators of Progress (How will we know if we are on track for success?)	Resources Required (What people, time, money, and technology will be needed?)	Risks and Mitigation (What could go wrong? How will we make that less likely to happen?)	Communication/Engagement Efforts (Who needs to be consulted/ engaged? What needs to be communicated? To whom?)
		What?	Who Owns This?	By When?				
Clearly articulate the vision/mission to diversify our teacher workforce	Director of HR	Include District's non-discrimination policy and DEI mission/vision statement prominently and proudly in/on all recruiting sources (e.g. District website, position postings, "help-wanted" advertising, job applications, career fair booths/materials).	HR Dept., other appropriate central office staff	Spring 2024	Frontline (Applitrack) data that tracks recruitment sources and number of candidates of color that have applied	Continued annual funding of Frontline software; full and complete understanding of how to access system data, monitoring of District website	minimal	District, school leadership, and Director of Finance, District webmaster
Expand recruitment efforts beyond CT REAP and District website	Director of HR	Explore recruitment opportunities through Diversity.com, Idealist.org, Handshake, National Minority Update, EOEE Journal, career fairs with HBCU and HSI	HR Dept., other appropriate central office staff, building administrators	Initial work spring through fall of 2024 and then annual review/assessment	Frontline data tracking recruitment sources and number of candidates of color, data on number of attendees visiting with District reps at events	Advertising dollars, funds to attend career fairs, technology to build/refine virtual career fair booths	Budget constraints, admin availability to attend career fairs	District, school leadership, and Director of Finance
Earlier start to annual "hiring season"	Director of HR	Encourage early notification of staff intent to retire/resign, elicit union support	HR Dept., school leadership	Winter/early spring 2024	Retirement/resignation data	minimal	Staff resistance to announce retirement/resignation	School leadership and union representatives

Build a "grow your own" pipeline for teacher candidates of color	Director of HR	Identify students in high school who are interested in pursuing a career in teaching, explore incentives for students to return home to teach	HR Dept., high school leadership	Spring 2025	Number of students participating, number of candidates applying	High school leadership, high school career center, partnership with colleges for teacher prep programs	Budget constraints, lack of encouragement and/or student interest	District and school leadership, teacher prep programs
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Increasing Educator Diversity Plan Template



HIRING & SELECTION

Goal (What are we trying to do?)	Who Manages the Goal? (name, position)	Strategies/Key Activities (How are we going to do it?)			Indicators of Progress (How will we know if we are on track for success?)	Resources Required (What people, time, money, and technology will be needed?)	Risks and Mitigation (What could go wrong? How will we make that less likely to happen?)	Communication/Engagement Efforts (Who needs to be consulted/ engaged? What needs to be communicated? To whom?)
		What?	Who Owns This?	By When?				
Bring awareness to biases held by staff involved in the hiring process	Director of HR	Explore how implicit biases show up in current hiring process. Establish checkpoints throughout the hiring process that mitigate potential for bias.	HR Dept., building administrators	Training will occur before interviews are conducted (ongoing)	Certificates of completion of staff completing Implicit Bias Training	Diversity Training: A Guide for Hiring and Recruiting Diverse Educators	The length of time required to complete the training may be a barrier (i.e. 80-minute training module)	District, school leadership, and staff serving on interview committees
Develop protocols for screening and selecting applicants for initial interviews	Director of HR	1) Create criteria for selecting applicants, provide ethnicity/race data on applicants screened	HR Dept., building administrators	Sept. to Dec. 2024	Criteria document created	Time and technology to create protocols, Frontline system data	Insufficient time	District, school leadership, and staff serving on interview committees
		2) Train staff on selecting candidates for initial interviews	HR Dept., building administrators	January 2025, ongoing	Module created & feedback data	Time for training, technology for training module, Frontline system data	Insufficient time, fidelity of implementation with use of training modules	District, school leadership, and staff serving on interview committees
Create a set of protocols for the interview process (i.e. committee composition, orientation, confidentiality)	Director of HR	1) Create criteria for interview process, (i.e. committee selection process), provide ethnicity/race data on perspective interview committee members and applicants interviewed	HR Dept., building administrators	Sept. to Dec. 2024	Criteria document created	Time and technology to create protocols, Frontline system data	Insufficient time	District, school leadership, and staff serving on interview committees
		2) Train staff on interview process	HR Dept., building administrators	January 2025, ongoing	Module created & feedback data	Time for training, technology for training module, Frontline system data	Insufficient time, fidelity of implementation with use of training modules	District, school leadership, and staff serving on interview committees

Establish criteria for developing interview questions that capture information about the uniqueness of candidates	Director of HR	1) Create interview questions designed to bring out the individual strengths of the candidate and tease out how an applicant thinks rather than assessing work experiences they may/may	HR Dept., building administrators	Sept. to Dec. 2024	Criteria document created	Time and technology to create protocols	Insufficient time	District, school leadership, and staff serving on interview committees
		2) Train staff on effective interview questions	HR Dept., building administrators	January 2025, ongoing	Module created & feedback data	Time for training, technology for training module	Insufficient time, fidelity of implementation with use of training modules	District, school leadership, and staff serving on interview committees

Increasing Educator Diversity Plan Template



RETENTION

Goal (What are we trying to do?)	Who Manages the Goal? (name, position)	Strategies/Key Activities (How are we going to do it?)			Indicators of Progress (How will we know if we are on track for success?)	Resources Required (What people, time, money, and technology will be needed?)	Risks and Mitigation (What could go wrong? How will we make that less likely to happen?)	Communication/Engagement Efforts (Who needs to be consulted/ engaged? What needs to be communicated? To whom?)
		What?	Who Owns This?	By When?				
Assessment of the onboarding process to ensure that it is welcoming and inclusive	Director of HR	Ensure in-person contact with new employees at the start and throughout the entire hiring process. Establish HR team as a trusted, reliable point of contact for any needs/issues	HR Dept.	Spring 2024 (ongoing)	Consider surveying new hires to collect feedback	Minimal	Resistance in providing honest feedback	HR staff
Explore additional mentorship opportunities/wellness check ins	Director of HR, central office and building leadership	1-TEAM (Yr 1 and 2) 2- informal mentor assigned by grade level/subject 3-Provide opportunities for continuous feedback from new employees	Asst. Superintendent, building leadership, TEAM Facilitator, union	TEAM Yr 1 and 2 (ongoing)	1-TEAM-successful completion of modules 2- survey mentors/mentees to determine usefulness 3- confidence displayed in the workplace	Funding for TEAM/mentor stipends, time for administrator check-ins, focus groups	1-TEAM unsuccessful papers, failure to complete all modules 2- Inconsistently scheduled check-in meetings with mentors 3-Mentors as TEAM paper reviewers 4- Providing common time for check-ins 5-Timely meetings to address/discuss what is not working and	All areas - consult with administration and union, issues or concerns need to be shared so that possible solutions or remediation plans can be put in place
Explore additional opportunities for personalized, ongoing professional development	Central office, building leadership	Utilizing knowledge of experiences and offering additional learning opportunities as well as allowing the staff member to	Asst. superintendent, building leadership, curriculum leaders	TBD based on needs	Successful teaching, robust and enthusiastic attendance at workshops, collaboration with colleagues	PD funding, scheduling time/conflicts	Overwhelming professional development, unsuccessful teaching	Building and curriculum leaders, union

DRAFT

AUGUST 2(5)

M	T	W	TH	F
26	27	28	29	30

26-All Teachers Report
 26, 27, 28-Staff Development
 29 – Students Report
 29, 30 – 2-hr. early dismissal – Staff Development

DECEMBER 15(15)

M	T	W	TH	F
2	3	4	5	6
9	10	11	12	13
16	17	18	19	*20
23	24	25	26	27
30	31			

*3-hr. early dismissal
 23-31-Holiday Recess

APRIL 17(17)

M	T	W	TH	F
	1	2	3	4
7	8	9	10	11
14	15	16	17	18
21	22	23	24	25
28	29	30		

14-18 Spring Break - Schools Closed

NEWTOWN PUBLIC SCHOOLS 2024-2025 SCHOOL CALENDAR

SEPTEMBER 19(20)

M	T	W	TH	F
2	3	4	5	6
9	10	11	12	13
16	17	18	19	20
23	24	*--	26	27
30				

2 - Labor Day - Schools Closed
 *25 – Schools Closed for Students – Staff Development

JANUARY 21(21)

M	T	W	TH	F
		1	2	3
6	7	8	9	10
13	14	15	16	17
20	21	22	23	24
27	28	*29	30	31

1 -*New Year's Day – Schools Closed
 20-Martin Luther King Day - Schools Closed
 *29 – 3 hr. Early Dismissal – Staff Development

MAY 21(21)

M	T	W	TH	F
			1	2
5	6	7	8	9
12	13	*14	15	16
19	20	21	22	23
26	27	28	29	30

*14- 3 hr. Early dismissal - Staff Dev.
 26-Memorial Day- Schools Closed

OCTOBER 22 (22)

M	T	W	TH	F
	1	2	3	4
7	8	9	10	11
14	15	16	17	18
21	22	*23	*24	*25
28	29	30	31	

3 – Rosh Hashanah – Schools Closed
 *23 -3 hr. early dismissal-Elementary & Reed School Conferences
 *24 & 25-3 hr. early dismissal Elem., Reed & Middle School Conferences

FEBRUARY 17(17)

M	T	W	TH	F
3	4	5	6	7
10	11	12	13	14
17	18	19	20	21
24	25	26	27	28

14-18 Winter Break – Schools Closed

JUNE 10 (10)

M	T	W	TH	F
2	3	4	5	6
9	10	11	12	☀13
16	17	18	19	20
23	24	25	26	27
30				

☀-Projected last day of school
 19 – Juneteenth – Schools Closed for staff & students if school is in session

DRAFT

NOVEMBER 17 (18)

M	T	W	TH	F
				1
4	*--	6	7	8
11	12	*13	*14	15
18	19	20	21	22
25	26	27	28	29

*5-Election Day-Schools Closed for Students, Staff Development
 *13 & 14-3 hr. Early Dismissal – Middle School & High School Conferences
 27, 28, 29-Thanksgiving Recess

MARCH 21(21)

M	T	W	TH	F
3	4	5	6	7
10	11	12	*13	*14
17	18	19	*20	*21
24	25	26	27	28
31				

*13 & 14-3 hr. Early Dismissal-Elementary, Reed and Middle School Conferences (20 & 21 makeups)
 *13 -High School Conferences (*20- High School make-up day)
 *26 – 3 hr. Early Dismissal 7-12 Only-PSAT/SAT Testing Day/Staff Dev.

Please Note:
 State of Connecticut mandates 180 calendar days for students. Beyond the projected June 13 date, school cancellation days will be made up by adding days through June. Last 3 days of the school year will be early dismissals.

Please Note: Shaded calendar days = all schools closed for staff and students

Open House Dates: Elementary: Sept. 10 & 11
 Reed Intermediate: Sept. 5
 Middle School: Sept.4 gr. 8, Sept. 9, gr. 7
 High School: Sept. 12

Student Days – 182
 Teacher Days – 187
 Adopted:

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

Minutes of the Board of Education meeting held on January 30, 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	

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

Item 1 – Pledge of Allegiance

Item 2 – Public Hearing on the 2024-2025 Budget - none

Item 3 – Budget Discussion and Adoption

Mrs. Tomai requested an adjustment for the Head O'Meadow roof to install solar panels and we need to spend 5% of the amount in the first year. She doesn't want us to lose the Eversource grant.

Mrs. Vadas said the solar panels will happen but we have to address the roof repair first but she doesn't have the details on that grant.

Mr. Vouros said in speaking with Fred Hurley if we act on it and don't get the product we've put it in motion and met the deadline.

Mrs. Vadas would find out more information.

Mr. Ramsey had inquired about having a full-time position for Project Adventure at the middle school.

Mr. Ross thought about that and was thinking about having a dean who had multiple responsibilities. Having someone dedicated to handling behavior issues would allow he and Assistant Principal Walsh to be in the classrooms. Regarding Project Adventure and speaking to our staff member his concern is the high elements and student safety. Having the dean help with students behaviors and also be part of Project Adventure would be very powerful. Looking at attendance and having someone looking at data and engaging families to collaborate in promoting attendance would go a long way also.

Mr. Higgins asked about behavior interventions in the middle school and who has been engaged in them.

Mr. Ross stated that the counselors provide the interventions. We have leadership and cluster meetings where we identify students. From there the counselors will be the case manager and we would move to a tier two intervention and find out why the student has these behaviors. We would review in six weeks to see how they are doing. Sometimes we move them to tier three and work with teachers on what they are seeing. We engage the families also.

Mr. Higgins asked what the potential explanations were for the increase in major incidents and why he believe the addition of a dean of students will address the causes.

Mr. Ross believed another person engaged with those students would make a big difference.

Mrs. Uberti clarified that the counselors don't get involved in discipline. Interventions are conducted by counselors regarding things like work production or self-esteem.

Mrs. Vadas said the dean position salary is \$72,510.

Mr. Higgins asked what he would do if the Board asked him to reallocate items from his budget to allow for this position.

Mr. Ross said there are a couple of ways to look at adding a staff position but he didn't think he could do that as he would have to look at some items to reduce.

Mr. Vouros thought the dean could also do the high elements in Project Adventure. A good compromise is to find someone who can do both and asked how much the para was paid. That amount is \$21,654.

Mr. Vouros proposed adding a dean of students at the high school.

Dr. Longobuco said when we reduced an assistant principal position it greatly increased the work of the remaining two. There are over 172 letters being sent to parents regarding their child being absent for ten days. The assistant principals call down each student because they are losing credit which leads to not graduating. The dean will take care of these issues and also be involved in low level discipline.

Mrs. Vadas said the salary cost is \$73,853 for that position.

Mr. Higgins asked if she is able to fill that position by reallocating existing resources.

Dr. Longobucco would not be able to do that. Her budget is lean but necessary.

Mr. Higgins asked if she's done benchmarking of her staffing compared to the number of students and how the staff cross functions.

Dr. Longobucco noted that she has a higher percentage of support people than surrounding districts. They are busy with have heavy caseloads and having them is critical to our school's success. Mr. Higgins gave some comparisons between Newtown and Cheshire.

Mr. Melillo said it was hard to compare district to district. We have a higher security guard cost. Regarding central office administrators, we have those on the academic side, security, human resources, health, and special education. We are focusing on academics to ensure we get the best from our students. We spend a lot of time on attendance and students having lower level behaviors. We are looking at better outcomes from students and having a dean of students allows the administration to observe in the classrooms.

Mr. Higgins agrees with this position and was just calling attention to the overall staffing compared to other district and how we allocate resources to put people where they should be.

Mr. Ramsey said absenteeism is about a student who doesn't feel connected and asked how the high school culture was overall.

Dr. Longobucco said we have a very good environment at the high and is very welcoming. High school is hard for some students but there are a lot of other issues that cause students to not come to school.

Mr. Ramsey asked if this position would improve the school culture and free up here and the assistant principals.

Dr. Longobucco said it needs someone who can build relationships. Some students don't have an adult to go to at home.

Mrs. Tomai considered increasing the paras in the elementary school libraries from 20 to 27 hours.

Mr. Napolitano responded noting they need a lot of support in the libraries and he would like that increase.

Mrs. Vadas said the total about to increase to 27 hours if \$5,433.

Mr. Gilson spoke about the compensation for security staff and would support an adjustment for our resource officers to put them in line with other districts.

Mrs. Vadas spoke about increasing the high school rates and there is also a lead person at the high school and suggested the following increases:

- increases at the high school for unarmed guards to \$24.50 and armed guards at the high school to \$27.50 and the lead guard at the high school to \$28.75
- unarmed guards to \$24.00
- armed guards to \$27.00

We have over \$14,000 set aside so the increase would be \$49,784.

The option with a lesser increase at about a 50-cent difference for approximately \$37,000.

Mr. Vouros said there has been talk of needing positions like counselors, social workers, interventionists etc. and asked someone to address what the elementary schools to see what positions would look like that could be shared.

Mr. Melillo spoke about the BCBA in Hawley to help us address regular education. Teachers are not trained on certain classroom behaviors. This person is allowing students to be in the classrooms providing strategies to teachers, paras, and counselors to deal with these students. There is one person between the three buildings.

Mr. Higgins asked the difference between a behavior intervention coach and BCBA.. Chris Geissler spoke about his experience with behavior intervention which is in each elementary school. The BCBA has a greater understanding of behaviors and how to address them.

Mrs. Uberti said the BCBA does not work with the students. The behavior interventionist is a para. The BCBA works with teachers to implement a plan to further instruct our behavior interventionists and how to monitor the plan. That person would move around and provide her expertise.

Mr. Higgins asked if the need would be satisfied by the second BCBA.

Mr. Moretti was comfortable with two between the four buildings.

Mrs. Vadas noted the cost for one BCBA was \$75,000.

Mr. Vouros asked if we were to add another BCBA immediately if funds would have to be transferred to pay for the position.

Mrs. Vadas said that was a possibility but we will have also to add it to next year's budget.

Mr. Gilson asked if it would be a benefit to have a dedicated data analytics person to help understand our data or if we can invest in staff training on how to analyze data.

Mr. Melillo stated that we invested in the eduClimber program to pull data to help drive instruction and last year we started to upload that data. He had not considered having an analytics position.

Mr. Ramsey asked if eduClimber had capabilities we weren't using.

Mrs. Uberti reported that the capabilities are endless. eduClimber takes our data and changes it into easy visualizations and has the capability for us to create dashboards. She doesn't believe we need a data position. It's all generated by automatic uploads when students test and all PowerSchool data uploads into eduClimber. Beth Anne Krupa is our Database Administrator in the tech department and helps with any issues we have. The system is easy to use and we track our interventions also. She is very knowledgeable about databases.

Mr. Higgins asked if there was the capability to utilize data for informed decision making and secondly, it comes down to what the questions are we want to have answered and are the questions being asked.

Mrs. Linnetz referred to the facilities study and asked if we feel we have enough contingency to manage those items if they need immediate action.

Mr. Melillo said we have enough in contingency to bandaid the high school roof until the capital improvement plan comes through for that. The middle school boiler is in progress right now but there are discussions about warranty and to see if any of it is covered by our insurance. John Barlow has been very attentive to building projects and feels the money in the budget will take care of things until the projects come to light on the town side.

Mrs. Plante spoke about the adjustment for the part-time athletic trainer at the high school for \$29,428.

Mrs. Tomai asked the Board to consider adding \$25,000 for the continuing education summer school program to be sure we aren't turning anyone away.

Mrs. Vadas referred to the possible restoration of the \$200,000 in the new allowance account this year for para positions and wanted to be sure the Board understood what it does to the budget. She thinks they are valuable positions but isn't sure we will fill them.

Mr. Higgins felt if we don't fill positions by December we can discuss what to do with it.

MOTION: Mr. Vouros moved to adopt the Superintendent's recommended budget for \$89,318,042. Mrs. Linnetz seconded.

MOTION: Mr. Vouros moved to reduce the budget by \$15,707 based on the technical adjustments provided our Director of Business. Mrs. Linnetz seconded. Motion passes unanimously.

Mrs. Vadas spoke about the technical adjustments and the Board of Education adjustments.

MOTION: Mr. Gilson moved to adjust the budget by \$508,714 to reflect the adjustments as discussed. Mrs. Tomai seconded.

Mr. Higgins stated that he would like to see us make this budget neutral and adjust it in a logical way. In addition to the \$200,000, we have \$450,000 in the budget for capital improvements and the Town has historically paid for these things.

MOTION: Mr. Higgins moved to amend the motion to make the impact budget neutral and reduce spending by \$508,000. Mrs. Tomai seconded.

Mrs. Vadas said the budgets are built from the ground up and are need based.

Mr. Higgins added that we don't have quantitative analysis around where we are now with students and staffing. If we did that across the entirety of the budget we would hit the needs and wants.

Mr. Melillo said there's an assumption we took last year's number and adjusted it. He had tough conversations with principals and directors around class sizes and student to teacher ratios. We made a conscious effort to keep class sizes low because of the behaviors and student needs. They have their needs but they also have some wants. To say you want to add half a million dollars to the budget but I have to cut a half a million dollars, I will pose the question to my leadership and ask what they want or need. I think they would come back to you and say they'd rather keep the \$500,000 in the original budget and not add the adjustments.

Mr. Higgins said we didn't look at data in this process and make comparisons. We should be ready to reallocate resources and ask about what is needed.

Mr. Ramsey said Mr. Higgins brought up a lot of good points but many are retroactive which is counterproductive. The principals came to us with a budget that was originally sound. For them to go back now and try to reduce other areas is we were presupposing the idea they weren't entirely thorough in preparing it and he is not willing to accept that as a premise. We could take his suggestions for the next budget round. He would not vote for this amendment.

Mr. Vouros said you have to maintain and enhance. To say to the principals that they prepared a budget for us but we want you to cut \$500,000 is saying they weren't originally telling us the truth. It would not be easy for them to find this money but they may have to do it because it depends what the Legislative Council wants us to do. He was not in agreement with the amendment.

Mr. Higgins stated that nothing about the amendment suggests the principals have to make any of those cuts. The issue is how you allocate resources. He is trying to make the point you have to start the budget process and look at where we want to invest. If it's the same year after year and you allocate the same, it's just doing the same thing again and again. He is encouraging this as a planning process that leads to bigger investments in our schools.

Mr. Higgins withdrew the motion.

Mrs. Plante asked for a vote on the motion to amend the budget by a total amount of \$508,714. Motion passes unanimously.

MOTION: Mrs. Tomai moved to adopt the Superintendent's budget as modified by the technical adjustments and further adjustments totaling \$508,714. Mr. Gilson seconded. Motion passes unanimously.

The budget was adopted in the amount of \$89,826,756 for a 5.59% increase.

MOTION: Mr. Vouros moved that the Board of Education direct the business office to prepare the final budget and authorize the Director of Business to make any technical and arithmetical changes. Mr. Ramsey seconded. Motion passes unanimously.

Item 4 – Public Participation - None

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

Item 5 – Adjournment

The meeting adjourned at 10:28 p.m.

Respectfully submitted:

Donald Ramsey
Secretary

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 1st 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:

Donald Ramsey
Secretary

**Board of Education
Newtown, Connecticut**

Minutes of the Board of Education special meeting on February 15, 2024 at 6:00 p.m. in the Board of Education Conference Room, 3 Primrose Street.

A. Plante, Chair
J. Vouros, Vice Chair
D. Ramsey, Secretary
T. Higgins
S. Tomai
C. Gilson
D. Linnetz

C. Melillo

Item 1 – Call to Order

Mrs. Plante call the meeting to order at 6:03 p.m.

MOTION: Mr. Vouros moved that the Board of Education go into executive session to discuss the Superintendent's mid-year evaluation and invite Mr. Melillo. Mrs. Linnetz seconded. Motion passes unanimously.

Item 2 – Executive Session

The Board discussed the Superintendent's mid-year evaluation and exited executive session at 7:05 p.m.

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

Item 3 – Adjournment

The meeting adjourned at 7:06 p.m.

Respectfully Submitted:

Donald Ramsey
Secretary