Please Note: These minutes are pending Board approval.

Board of Education
Newtown, Connecticut

Minutes of the Board of Education meeting on April 21, 2015 in the council chambers, 3 Primrose Street.

K. Alexander, Chair	J. Erardi
L. Roche, Vice Chair	L. Gejda
K. Hamilton, Secretary (8:48 p.m.)	R. Bienkowski
D. Leidlein	2 Staff
J. Vouros	30 Public
D. Freedman	2 Press
M. Ku	

Mr. Alexander called the meeting to order at 7:35 p.m.

Item 1 – Pledge of Allegiance
Item 2 – Celebration of Excellence
Dr. Erardi recognized the 25 members of the high school wrestling team who introduced themselves to the Board. Gregg Simon, Athletic Director, said this group of students was the most successful wrestling team in the history of Newtown High School and a wonderful group to work with. They were the Southwest Conference Champions, CIAC Class LL State Champions, CIAC State Open Champions, and New England Tournament runner-up. They also finished as the number one ranked team in the state. Their coaches were unable to attend the meeting. Chris Bray, Head Coach is the Class LL Coach of the Year and Mike McKeever, is the Class LL Assistant Coach of the Year.

Item 3 – Consent Agenda
MOTION: Mrs. Leidlein moved that the Board of Education approve the consent agenda which includes the minutes of April 7, 2015, the donations, the childrearing leave of absence for Stephanie Glynn and the correspondence report. Mr. Vouros seconded. Motion passes unanimously.

Item 4 – Public Participation
Item 5 – Reports
Chair Report: Mr. Alexander said he met with *The Bee,* other board chairs and the superintendent and produced a video for advocacy for the budget vote.
Superintendent's Report: Dr. Erardi mentioned the Kindergarten Forum being held April 27 at 7 PM in the Reed School cafetorium and the April 30 Community Forum in the high school lecture hall at 7 PM regarding declining enrollment and the ongoing facility study.
He will be bringing ten staff members to the next Board meeting from the Profiles in Professionalism program.
He spoke about the Ben's Lighthouse partnership at the Reed Intermediate School and introduced Kelly Parades and Carla Tischio who spoke about the Scratch/Mentor Club which fosters the student mentor relationship with high school students through the use of technology. This year they had two 10-week sessions and next year hope to have two 15-week sessions.

Megan Milano said the Best Buddies will host a talent show and there will be a National day of silence on April 22 for the GSA community. This week the music department will start a new tradition of having a NHS composer's concert April 22 at 7 PM in the cafetorium.

Rilind Abazi congratulated Megan for being accepted to Champlain College. The senior prom is this Friday. The school climate committee has been very active in recognizing students and staff who uphold what our school stands for.

Committee Reports:
Ms. Hamilton said the policy committee passed the 2000 series policies to CABE for a final update. The next meeting is April 30.
Ms. Hamilton requested to add an item to the agenda regarding reduced funding for school based health centers and suggested a letter be sent from the Board to state legislators about the importance to support these efforts.

MOTION: Mrs. Leidlein moved to add to the agenda under new business the approval for a letter to be sent from the Board. Mr. Vouros seconded. Motion passes unanimously.

Mr. Alexander said that Ms. Hamilton will be a member of the facility study committee and thanked Mr. Freedman for agreeing to be on the secretaries and custodians negotiations committees. Someone is still needed for the Sustainable Energy Commission.

Financial Report:
MOTION: Ms. Hamilton moved to approve the financial report for the month ending March 31, 2015. Mr. Vouros seconded.

Mr. Bienkowski presented his reports and answered questions from the Board.
Ms. Hamilton asked how staff was notified of the restricted spending at this time.
Mr. Bienkowski gives the administration financial updates monthly. Information is taken back to the schools so they are aware of needing to watch their spending.

Mr. Alexander asked when we will have transfers.
Mr. Bienkowski said possibly next month and when we receive the final installment of excess cost grant.
Motion passes unanimously.

<u>Item 6 – Old Business</u>
Operational Plan:
Dr. Erardi thanked Kinga Walsh and Karyn Holden for their work as advocates for the budget.

Shared Services with the BOE and Town:
Dr. Erardi's recommendation is to extend an opportunity to the Board of Finance and Legislative Council to have a meeting to set goals and bring back to all three boards the mission and timeline.

Mrs. Ku asked how much has been evaluated and implemented.
Dr. Erardi said the only piece dealt with the business office.
Mr. Bienkowski said they discussed the software system with the town. If the town came on ours we could be a resource for them. They started with payroll last January 2014 and they have their accounts payable up as well. A purchasing person was discussed as well as a safety officer for the town and school district. A light duty program for workers compensation would be beneficial. Regarding the maintenance area we have to know how we would benefit. Human resources and technology have also been discussed.

Dr. Erardi said he did this in Southington and recommends through the chairs to gauge interest in this partnership. We have to be in this with commitment and openness to make this work. Ms. Hamilton agreed that we should do this in partnership with other boards. There needs to be a continuous evaluation of how we are operating.

Policy 2400:
MOTION: Mr. Freedman moved that the Board of Education delete current policies 2-103 "Evaluation of Superintendent", 2-103.1 "Evaluation Procedures - Superintendent" and 2-103.2 "Evaluation Forms" and accept new school policy 2400, "Evaluation of the Superintendent", and it's associated form 2400 as proposed by the policy committee. Ms. Hamilton seconded.

Ms. Hamilton said this combines two policies.
Motion passes unanimously.

Policies 5111 and 5112:
MOTION: Mr. Freedman moved that the Board of Education delete current policy 7-101 "Age of Entrance to Elementary School" and accept new school policies 5111, Students - Admission/Placement" and 5112, "Ages of Attendance" as proposed by the policy committee. Ms. Hamilton seconded.

Ms. Hamilton said she followed up with CABE and received feedback from elementary teachers who preferred to move back the deadline for starting kindergarten to September. We can't do that because it conflicts with state law. The Board would have to vote to allow students before age five to enter earlier. We can always waive a policy if there was extenuating circumstances.

Mrs. Ku feels the policy has a double standard.
Dr. Erardi said kindergarten is an optional program. Legislation allows parents to keep children home and start school in grade one. You always have the right to waive the policy. The legislation is explicit that it must be a board action.

Mrs. Leidlein suggested that our policy state that for exceptions the board must vote.
Ms. Hamilton and Mr. Alexander agreed.
Mrs. Ku wants the Board to have the ability to say when you can send a child to school.

MOTION: Mrs. Leidlein moved to table this motion to the next meeting. Mrs. Ku seconded.
Motion passes unanimously.

<u>Item 7 – New Business</u>
Technology Long-Term Plan:
Mrs. Amodeo spoke about a five-year plan for technology.
The board appreciated this information.
Ms. Hamilton suggested having a policy that talks about flat funding technology and having a plan in place.

Board Letter Regarding State Funding for School Based Health Centers:
Melanie Bonjour gave a letter to the Board that was written to *The Bee* regarding the school-based health center in the middle school in answer to their editorial. The state is currently reducing the amount of financial support for health care centers. She also said the Governor proposed cuts to social services. We developed strong support in the state legislators and they

are prepared to address the budget cuts. She encouraged the Board of Education to submit a letter of support.
Dr. Erardi said the Connecticut Association of Public School Superintendents is also opposed to the reduction.

Mr. Alexander thanked Ms. Hamilton for writing a letter regarding this issue.
Ms. Bonjour suggested sending the letter to the chairs of the appropriations committee and local representatives.

Mr. Freedman asked the dollar amount of the reduction.
Ms. Bonjour said it would be a little over $9,000 this spring and an additional $9,000 the next fiscal year if the reduction goes through. There would also be an additional $9,000 over that.
The Board agreed to send the letter.

Jazz Improvisations 1 and 2 Curriculum:
Dr. Gejda said these are two one-semester courses. Each unit also looks at common core standards for literacy.
Michelle Hiscavich spoke about this curriculum.

Transportation Survey:
Dr. Erardi would like to launch this survey with feedback received by June. This will give us a decent number of parent responses.

Mrs. Leidlein asked if we were looking for parents to make a commitment to not riding the bus.
Dr. Erardi said we were.
Mrs. Leidlein said her child will have to take the bus sometimes. What would happen in that situation?

Dr. Erardi said you would not waive the transportation. We have long lines at every school with students bring dropped off.
Mrs. Roche wants to find out why they are driving their children to school. She is not in agreement of doing the survey.

Mrs. Leidlein asked what position this would put us in if the child needs to go home but opted out of taking the bus.
Dr. Erardi said alternate transportation is part of our emergency plan.
Mrs. Roche is more comfortable having parents sign a waiver. We also might want to add the question of why they drive their child to school.

Dr. Erardi said if there are any responses that need to be addressed we will meet with All-Star and communicate with parents to find out what they wanted. We would be remiss not to follow through on the survey. He will come back with a second draft and add a statement that parents will understand they will be out for the year if they opt out. The fourth question will be why parents drive their children to school.

First Read of Series 1000 Community Relations Policies:
Ms. Hamilton explained the procedure and requested that members forward any questions to her prior to the second read. There was no feedback at this time.

Non-renewals:
MOTION: Mrs. Leidlein moved that the Board of Education approve the 2014-2015 non-renewal list. Mr. Vouros seconded. Motion passes unanimously.

Item 8 – Public Participation
Karyn Holden, 68 Berkshire Road, said in a recent curriculum discussion it was not stated how many electives the students could take. She asked to explain and share with the community the opportunities for students to take electives. She also asked the Board to have consideration for the length of time for the bus routes and to have more efficient routes.

Kinga Walsh, 21 Horseshoe Ridge Road, said that All-Star didn't provide requested reports. Some towns have a radius around the schools where transportation is not available because they live too close to the school.

Dr. Erardi said the radius is predicated on having sidewalks.

Ms. Hamilton stated that she wants to see buses run efficiently and would not consider cutting buses to save money because students are being driven or walk to school.

Mr. Vouros mentioned that we have a video about the electives at the high school to prepare the students.

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

Item 9 – Adjournment
The meeting adjourned at 10:10 p.m.

Respectfully submitted:

_____

Kathryn Hamilton
Secretary

Administrative Report

April 21, 2015

1. Kindergarten Forum – Monday, April 27th (Attach #1)

2. Enrollment / Facility Forum – Thursday, April 30th (Attach #2)

3. Profiles in Professionalism Program

4. Ben's Lighthouse /NBOE Partnership – Mentor / Mentee Program

Community Forum

Incoming Kindergarten Parents - Introductory to Newtown Public Schools

Dr. Joseph V. Erardi, Jr., Superintendent of Schools, and Dr. Linda Gejda, Assistant Superintendent of Schools, in partnership with elementary school principals will be holding a one hour parent forum on Monday, April 27th, starting at 7:00 p.m.

The meeting will take place in the Reed Intermediate School Cafetorium.

The design of this hour gathering is to share information with all incoming kindergarten parents on student readiness, parent partnerships, and teacher expectations.

The forum is open to all community members; however, the information will be most relevant to parents who have children entering Newtown Schools.

Questions regarding this parent forum can be answered by calling 203-426-7621 during normal business hours

Facility / Enrollment Forum - Newtown Public Schools

On Thursday, April 30, at 7:00 p.m. the Newtown Public Schools ***Community Forum*** series will continue with a discussion on declining enrollment and the ongoing facility study. The design of the hour forum will be to gather suggestions and recommendations from those in attendance as the study will continue for the next few months. Any resident in need of additional information regarding this meeting should call the superintendent's office at 203-426-7621. The meeting will be held at Newtown High School in the Lecture Hall.

Unit Planner: Fundamentals of Music (1) Jazz Improv 1 and 2

Thursday, March 12, 2015, 9:57AM

Newtown High School - 2014-2015 - High School - F&AA: Art - Jazz Improv 1 and 2 - Week 1 - Week 20

Last Updated: Wednesday, December 17, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

The ability to understand and demonstrate fundamental concepts of music theory provides an essential foundation for creating, performing, and responding to jazz music.

Essential Question(s)

What are the musical basics needed to effectively create, perform, and respond to jazz music?

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of music theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember and understand critical content (see "Content/Topics").

Apply critical content by demonstrating key transferable skills (see "Skills").

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

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

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

Performing

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.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' 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
Essential Question(s): How do musicians improve the quality of their performance?

MU:Pr5.1.C.Ic Identify and implement strategies for improving the technical and expressive aspects of multiple works.

Responding

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

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

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Fundamentals of Mus (1).docx

Content/Topics

*Critical content that students must **KNOW***

- Musical pitch
  - Pitch-names on at least one musical staff
  - Chromatic inflections (i.e., notes with accidentals)
- Major scales in 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Scale degree numbers
- Common motion of key centers and/or chord roots:
  - Circle of 5ths/4ths
  - Chromatic motion
- Major key signatures for 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Diatonic intervals:
  - Size (e.g., unison, 2nd, 3rd, etc.)
  - Quality (e.g., perfect, major, minor, etc.)
  - Sound (i.e., ear-training)
- Triads (structure and sound):
  - Major triad
  - Minor triad
- Seventh chords (structure and sound):
  - Major 7th chord
  - Dominant 7th chord
  - Minor 7th chord

Skills

*Transferable skills that students must be able to **DO***

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

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it by sound,
c.) singing it, and
d.) identifying and/or drawing it visually on the musical staff.

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery. [*Note*: The content of this unit may be delivered in a self-contained unit of study. However, it may be more effective to deliver the content *periodically* (throughout the semester) as each concept becomes relevant to jazz improvisation activities.]
- Reinforce each concept and skill through guided and independent practice on a musical instrument. In particular:
  - Perform scales around the Circle of 5ths/4ths and/or moving chromatically.
  - Perform a variety of scale drills for increased fluency.
- Reinforce select concepts and skills through completion of written exercises.
- Reinforce select concepts and skills by singing examples, in a group and/or alone.
- Reinforce select concepts and skills by

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

completing ear-training exercises (i.e., identifying musical structures solely by sound).
- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

Web:

Adams, Ricci. *musictheory.net.* musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

Written assessments
Other written assessments

Various written assignments and/or quizzes on which students demonstrate understanding of concepts.

Playing assessments
Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Scales and Arpeggios.pdf

Playing assessments
Summative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Scales and Arpeggios.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Newtown Public Schools

Search Curriculum › Fundamentals of Jazz Theory (1)

Collaboration | Jazz Improv 1 and 2 | High School | F&AA: Art | Newtown High School

Unit: Fundamentals of Jazz Theory (1) (Week 1, 20 Weeks)

Enduring Understanding(s)/ Generalization(s)

The ability to understand and demonstrate fundamental concepts of jazz theory provides an essential foundation for creating, performing, and responding to jazz music.

Essential Question(s)

What are the jazz theory basics needed to effectively create, perform, and respond to jazz music?

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of jazz theory must be understood?
How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12, CCSS: Grades 9-10, Language
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CT: Arts, CT: Grades 9-12, Music
CONTENT STANDARD 6: Analysis

- demonstrate extensive knowledge of the technical vocabulary of music; and

Core Music Standards for Fundamentals Jazz Theory (1).docx

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember and understand critical content (see "Content/Topics").
Apply critical content by demonstrating key transferable skills (see "Skills").

Content/Topics

*Critical content that students must **KNOW***

- Blues scale in key of Bb or C (concert pitch) [introductory activity]
- 12-bar blues chord progression and form
- Mixolydian scale (mode) in 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Dorian scale (mode) in 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Chord/scale relationships
  - Major scale and major 7th chord
  - Mixolydian scale and dominant 7th chord
  - Dorian scale and minor 7th chord
- Notation of jazz harmony
  - Chord nomenclature (variety of symbols/abbreviations used)

Skills

*Transferable skills that students must be able to **DO***

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

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it by sound,
c.) singing it, and
d.) identifying and/or drawing it visually on the musical staff.

5

- Chord symbols trump key signatures

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery. [*Note*: The content of this unit may be delivered in a self-contained unit of study. However, it may be more effective to deliver the content *periodically* (throughout the semester) as each concept becomes relevant to jazz improvisation activities.]
- Reinforce each concept and skill through guided and independent practice on a musical instrument. Suggested activities:
  - Perform scales with arpeggiated chords around the Circle of 5ths/4ths and/or moving chromatically.
  - Perform a variety of scale drills for increased fluency.
  - Using a consistent starting pitch, perform various scale types in succession (a "scale saturation" exercise). [For example, the student performs G Major followed by G Mixolydian and G Dorian.]
  - Perform a variety of scales, randomizing scale type and tonic pitch.
- Reinforce select concepts and skills through completion of written exercises.
- Reinforce select concepts and skills by singing examples, in a group and/or alone.
- Reinforce select concepts and skills by completing ear-training exercises (i.e., identifying musical structures solely by sound).
- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

Adams, Ricci. *musictheory.net.* musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

Written assessments
Other written assessments
Various written assignments and/or quizzes on which students demonstrate understanding of concepts.

Playing assessments
Formative: Recital
Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.
Sample Rubric for Scales and Arpeggios.pdf

Playing assessments
Summative: Recital
Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.
Sample Rubric for Scales and Arpeggios.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

Last Updated: Tuesday, September 2, 2014, 3:38PM

Atlas Version 8.0.4
© Rubicon International 2014. All rights reserved

6

Unit Planner: Jazz Improvisation (1)
Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:04AM

Newtown High School > 2014-2015 > High School > F&AA: Art > Jazz Improv 1 and 2 > Week 1 - Week 20

Last Updated: Wednesday, December 17, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

The use of specific melodic strategies with clear rhythm and phrasing empowers a musician to improvise jazz solos that work.

Essential Question(s)

How does a musician improvise a jazz solo that works?

Guiding Questions

Factual, Conceptual, Provocative

What strategies, patterns, and approaches can be employed to generate improvised lines?

- How does one know what pitches to use?
- How does one get started?

How does a musician bring clarity and organization to their solo?

- How does one make rhythm and phrasing clear?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Writing

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

W.9-10.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

Language

Language Progressive Skills

L.3.3a. Choose words and phrases for effect.

L.4.1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Create original musical expression in the form of an improvised jazz solo, by:

- Applying fundamentals of music and jazz theory (as outlined in other units), and
- Understanding and applying principles and strategies for jazz improvisation (see "Content/Topics").

Analyze examples of jazz improvisation (self, peer, teacher, and/or recorded professionals) by examining for unit content (see "Content/Topics").

Evaluate performances of jazz improvisation by completing assessment (informal and/or formal) of self, peer, teacher, and/or recorded professionals.

L.6.3b. Maintain consistency in style and tone.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 3: Improvisation

Show details

CONTENT STANDARD 3: Improvisation

improvise original melodies over given chord progressions, each in a consistent style, meter and tonality.

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music elements and expressive devices;

identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work, and give examples of other works that make similar uses of these devices and techniques.

CONTENT STANDARD 7: Evaluation

Show details

CONTENT STANDARD 7: Evaluation

evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music; and

evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Performing

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.C.Ia Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: HS Proficient

Creating

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

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

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.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements , and improvisations based on established criteria , including the extent to which they address identified purposes.

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.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

Connecting

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

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

NCCAS: Intermediate

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.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Jazz Improvisation (1).docx

Content/Topics

*Critical content that students must **KNOW***

- Choosing pitches for improvisation
  - Appropriate scales provide pitch choices
  - Chord/scale relationships
- Focus on audiation (an inner sense of pitch)
  - Trying to hear each new note mentally, *before* it's played
- Importance of rhythmic clarity
  - Everything played should be "in time"
  - Simple rhythms are often easier to control
- Basic melodic principles:
  - Phrase
  - Motive (a short melodic idea that is developed in the course of a solo; serves to unify the solo)
  - Lick (melodic phrases or fragments common to the jazz vocabulary)
  - Riff (repeated melodic fragment)
  - Steps and leaps
  - Unity and variety
- Introductory improvisation strategies ("improv starters"), such as:
  - Just begin ("dive in"): play anything from one's imagination
  - Rhythmic improvisation: using 1 (maybe 2) pitches, improvise rhythms
  - Embellish the tune's melody: vary rhythms, repeat notes, add new notes, use rhythm of the melody with completely new pitch choices
- Basic improvisation strategies focused on starting small, such as:
  - Start with small spans of 4 (or even 2) measures
  - Start with 1 pitch and gradually expand range
  - Start with stepwise motion, then add some leaps
  - Pre-conceived rhythmic patterns (with

Skills

*Transferable skills that students must be able to **DO***

- 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.
- 7. Other.

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it aurally in given examples,
c.) singing it, and
d.) composing examples in traditional music notation.

Analyze for content and evaluate for quality by assessing the work of self, peer, teacher, and/or recorded professionals.

improvised pitch choices)
- Intermediate improvisation strategies, such as:
  - Improvise longer spans of time, keeping clear phrases of 4 measures each (e.g., 12-bar blues becomes three 4-measure phrases: 4 + 4 + 4)
  - Experiment with melodic unity by starting each 4-measure phrase with the same motive (called a "head motive")
- Enrichment improvisation strategies (for excelling students), such as:
  - Focus improvisation around a clear motive (melodic or rhythmic)
  - Add additional pitches to the prevailing scale (e.g., filling gaps in the blues scale, adding chromatic approach tones)
  - Vary dynamics and/or articulation to increase expressive impact

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery.
- Reinforce each concept and skill through guided and independent practice on a musical instrument. When possible, should be accompanied by live or recorded accompaniment. Suggested activities:
  - For each new scale, warm up with *pre-composed, notated* phrases (2-4 measures in length). Each phrase may be taken through the Circle of 5ths/4ths and/or transposed chromatically.
  - Improvise phrases of various lengths in various formats, such as:
    - Call-and-response (teacher-to-student)
    - Each student improvising in turn (around the classroom)
    - Students broken into pairs or small groups (as space allows)
  - Improvise entire solos of various lengths in various formats, such as:
    - Each student improvising in turn (around the classroom)
    - Students broken into pairs or small groups (as space allows)
- Other activities to reinforce content/skills and expand creativity:
  - For each new scale, compose and notate original phrases that could be used in a jazz solo. (Activity may be expanded to the composition of an entire jazz solo or melody.)
  - Choose one scale and apply a "total saturation" approach (Baker, p. 48):

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

Adams, Ricci. *musictheory.net.* musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

remain on that scale for an extended period of time, exhausting all conceivable possibilities and making maximum music within the limits of the scale. This mimics a practice approach used famously by John Coltrane and attempts to move the learner from merely knowing the scale to truly "*owning*" the scale.

- Reinforce audiation by:
  - Playing a melodic line on one's instrument, then singing it back, and
  - Singing a melodic line, then playing it back (on instrument).
- Analyze live or recorded segments of improvisation (self, peer, teacher, or recorded professionals) and evaluate for successful demonstration of unit content/skills.

Assessments (Titles)

Playing assessments
Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Tune Performance - Melody and Improvisation.pdf

Playing assessments
Summative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Tune Performance - Melody and Improvisation.pdf

"The Big Gig"
Summative: Recital

This Quality Performance Assessment (QPA) can be used as a final assessment for the course. Description of task: Student plays the role of a professional jazz musician by "calling" (i.e., choosing) and performing a tune. The tune is selected from a teacher-provided list. Preparation includes learning the melody, mastering the

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

"The Big Gig" is a quality performance assessment (QPA) that offers students the opportunity to satisfy the Newtown High School Graduation Standard in Problem Solving.

Interdisciplinary Connections

appropriate scale(s), and improvising over the associated chord progression. At a predetermined time, students perform the tune (with improvisation) in the context of a mock-gig, either live or video-recorded. This performance takes the following form: MELODY, 1-2 CHORUSES OF IMPROV, MELODY. In addition, students keep a practice journal and write a one-page reflection of their practice experience. 'The Big Gig' Quality Performance Assessment.pdf Sample Rubric for 'The Big Gig'.pdf		

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Unit Planner: Jazz Practice and Performance (1) Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:08AM

Newtown High School - 2014-2015 - High School - F&AA: Art - Jazz Improv 1 and 2 - Week 1 - Week 20

Last Updated: Monday, January 5, 2015 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

Confident performance in a jazz group results from understanding basic practices and structures, building repertoire knowledge, continuously improving one's technique on the instrument, and developing a "feel" for jazz.

Essential Question(s)

How does performing in a jazz group work?

Guiding Questions

Factual, Conceptual, Provocative

What are the standard instruments found in a jazz group and what role do they play?

What are the basic practices and structures that organize the performance of a jazz tune?

What is the standard repertoire of jazz music? Where and how is it notated?

What basic skills -- beyond improvisation -- to jazz musicians work to develop?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Capacities of the Literate Individual

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

They build strong content knowledge.

Show details

They build strong content knowledge.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember, understand, and apply critical content (see "Content/Topics") in jazz performance situations.

Analyze jazz performances (live, recorded, or hypothetical) for demonstration of critical content (see "Content/Topics").

Evaluate one's own development of jazz conception and performance technique.

analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music elements and expressive devices;

demonstrate extensive knowledge of the technical vocabulary of music; and

CONTENT STANDARD 7: Evaluation

Show details

CONTENT STANDARD 7: Evaluation

evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music; and

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

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

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

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.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.

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.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Connecting

Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: Intermediate

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.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Jazz Practice and Perf (1).docx

Content/Topics

*Critical content that students must **KNOW***

- Basic terminology for jazz practice and performance:
  - Tune
  - Head
  - "Changes" (the chord progression)
  - Solo
  - Chorus (one pass through the chord progression)
  - Introduction ("intro")
- Standard jazz instrumentation
  - Common instruments and their roles:
    - Rhythm section:
      - Bass
      - Harmony instruments (e.g., piano, guitar)
      - Drum set
    - Melody instruments (e.g., trumpet, saxophone, trombone)
  - Ensemble types:
    - Small jazz combo
    - Big band
- Importance and development of a jazz conception (or "feel") in three basic style types:
  - Swing
  - Latin
  - Rock
- Continuous improvement of performance technique on one's instrument:
  - Posture and carriage
  - Articulation/bowing
  - Tone quality
  - Intonation
  - Pitch accuracy

Skills

*Transferable skills that students must be able to **DO***

- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

Demonstrate understanding of each concept by applying it appropriately in jazz performance situations.
Analyze jazz performances (live, recorded, or described) for demonstration of critical content.
Evaluate one's own development of jazz conception and performance technique.

- Rhythm accuracy
- Notation of jazz music
  - Lead sheets
  - Small group arrangements (or "charts")
  - Big band arrangements (or "charts")
- Jazz repertoire
  - Definition of a "standard" (a tune considered essential to the jazz canon and generally known by all jazz musicians)
  - Fake books (a collection of standards in lead-sheet format; most famous example is called "The Real Book")
  - Categories of standards:
    - Popular songs from the 1930s to 1960s, often from Broadway shows or movies (called "The Great American Songbook")
    - Jazz standards: songs composed by jazz musicians specifically for jazz performance
      - Special category: jazz standards based on preexisting chord progressions:
        - Blues tunes (based on the 12-bar blues)
        - "Rhythm" tunes (based on "Rhythm changes," the chord progression to George Gershwin's song, "I Got Rhythm")

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery.
- Continually understand and apply critical concepts in practice and performance situations throughout the course.
- Select concepts may be reinforced through completion of written work, such as worksheets and/or short-answer quizzes.
- Analyze jazz performances (live, recorded, or hypothetical) for demonstration of unit critical concepts.
- Evaluate live or recorded segments of performance and improvisation (self, peer, teacher, or recorded professionals) and assess for successful demonstration of unit content/skills.

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Gridley, Mark. *Jazz Styles.* 11th ed. Upper Saddle River: Pearson, 2011. Print with CD.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

DeVeaux, Scott and Gary Giddins. *Jazz:*

Assessments (Titles)

Playing assessments
Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Tune Performance - Melody and Improvisation.pdf

Playing assessments
Summative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Tune Performance - Melody and Improvisation.pdf

"The Big Gig"
Summative: Recital

This Quality Performance Assessment (QPA) can be used as a final assessment for the course. Description of task: Student plays the role of a professional jazz musician by "calling" (i.e., choosing) and performing a tune. The tune is selected from a teacher-provided list. Preparation includes learning the melody, mastering the appropriate scale(s), and improvising over the associated chord progression. At a predetermined time, students perform the tune (with improvisation) in the context of a mock-gig, either live or video-recorded. This performance takes the following form: MELODY, 1-2 CHORUSES OF IMPROV, MELODY. In addition, students keep a practice journal and write a one-page reflection of their practice experience.

'The Big Gig' Quality Performance Assessment.pdf

Sample Rubric for 'The Big Gig'.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

"The Big Gig" is a quality performance assessment (QPA) that offers students the opportunity to satisfy the Newtown High School Graduation Standard in Problem Solving.

Interdisciplinary Connections

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Unit Planner: Fundamentals of Music (2) Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:05AM

Newtown High School - 2014-2015 - High School - F&AA: Art - Jazz Improv 1 and 2 - Week 21 - Week 40

Last Updated: Wednesday, December 17, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

The ability to understand and demonstrate fundamental concepts of music theory provides an essential foundation for creating, performing, and responding to jazz music.

Essential Question(s)

What are the musical basics needed to effectively create, perform, and respond to jazz music?

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of music theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember and understand critical content (see "Content/Topics").

Apply critical content by demonstrating key transferable skills (see "Skills").

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

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

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

Performing

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.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' 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
Essential Question(s): How do musicians improve the quality of their performance?

MU:Pr5.1.C.Ic Identify and implement strategies for improving the technical and expressive aspects of multiple works.

Responding

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

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

Connecting

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

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

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Fundamentals of Mus (2).docx

Content/Topics

*Critical content that students must **KNOW***

- Primary chord functions (tonic, dominant, predominant)
- Chord progression (basic definition)
- Natural minor scales in 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Relative key relationships
- Minor key signatures for 6-15 keys
  - Required: 6 common keys
  - Enrichment: progress toward all 15 keys
- Other forms of the minor scale:
  - Melodic minor [traditional and jazz (ascending only) versions]
  - Harmonic minor
- Additional seventh chords (structure and sound)
  - Half-diminished 7th chord
  - Minor-major 7th chord (mM7)
  - Diminished (or "fully diminished") 7th chord

Skills

*Transferable skills that students must be able to **DO***

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

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it by sound,
c.) singing it, and
d.) identifying and/or drawing it visually on the musical staff.

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery. [*Note*: The content of this unit may be delivered in a self-contained unit of study. However, it may be more effective to deliver the content *periodically* (throughout the semester) as each concept becomes relevant to jazz improvisation activities.]
- Reinforce each concept and skill through guided and independent practice on a musical instrument. In particular:

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive*

- Perform scales around the Circle of 5ths/4ths and/or moving chromatically.
- Perform a variety of scale drills for increased fluency.

- Reinforce select concepts and skills through completion of written exercises.
- Reinforce select concepts and skills by singing examples, in a group and/or alone.
- Reinforce select concepts and skills by completing ear-training exercises (i.e., identifying musical structures solely by sound).
- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

Method for All Musicians. 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

Adams, Ricci. *musictheory.net.* musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

Written assessments
Other written assessments

Various written assignments and/or quizzes on which students demonstrate understanding of concepts.

Playing assessments
Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Scales and Arpeggios.pdf

Playing assessments
Summative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

Sample Rubric for Scales and Arpeggios.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Unit Planner: Fundamentals of Jazz Theory (2)
Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:18AM

Newtown High School > 2014-2015 > High School > F&AA: Art > Jazz Improv 1 and 2 > Week 22 - Week 40

Last Updated: Thursday, December 18, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

The ability to understand and demonstrate fundamental concepts of jazz theory provides an essential foundation for creating, performing, and responding to jazz music.

Essential Question(s)

What are the jazz theory basics needed to effectively create, perform, and respond to jazz music?

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of jazz theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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

L.9-10.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember and understand critical content (see "Content/Topics").

Apply critical content by demonstrating key transferable skills (see "Skills").

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

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

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

Performing

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.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' 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
Essential Question(s): How do musicians improve the quality of their performance?

MU:Pr5.1.C.Ic Identify and implement strategies for improving the technical and expressive aspects of multiple works.

Responding

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

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

Connecting

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

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

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Fundamentals Jazz Theory (2).docx

Content/Topics

*Critical content that students must **KNOW***

- Standard chord progressions [Note: With respect to Roman numerals, the teacher may employ upper- and lowercase numerals to reflect chord quality, or alternately, the teacher may use uppercase numerals exclusively (regardless of chord quality). Both systems are acceptable and in use.]
  - Review of 12-bar blues progression
  - II-V-I progression in major and minor keys
  - Circle of 5ths/4ths progressions (e.g., III-VI-II-V-I)
  - "Rhythm changes" (chord progression to George Gershwin's song, "I Got Rhythm")
- Determination of key (or tonal) areas in a tune's chord progression (i.e., consolidating chord progressions into major or minor key areas). [For example, the progression < Dmin7 - G7 - Cmaj7 > projects the key of C major and the progression < Bmin7b5 - E7b9 - Amin > projects the key of A minor.]
- 32-bar AABA form
  - Related terminology: bridge, turnaround
- Modes of the major scale
  - Definition of "mode"
  - Names: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
- Additional chord/scale relationships
  - Minor scales [natural, harmonic, and melodic (ascending)] and the minor tonic (i) chord
  - Locrian scale and half-diminished 7th chord
  - Lydian scale and major 7th chord
- Other scale resources (basic structure and use)
  - Pentatonic scales (major and minor)

Skills

*Transferable skills that students must be able to **DO***

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

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it by sound,
c.) singing it, and
d.) identifying and/or drawing it visually on the musical staff.

- Diminished scale
- Bebop scales (dominant, major, minor)

- Chord extensions (producing 9th, 11th, and 13th chords)
  - Additional pitches added to a 7th chord to add depth
  - Extensions do not alter original harmonic function of the 7th chord (e.g., ii9 chord, like its ii7 counterpart, possesses a predominant function)

Core Learning Activities

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery. [*Note*: The content of this unit may be delivered in a self-contained unit of study. However, it may be more effective to deliver the content *periodically* (throughout the semester) as each concept becomes relevant to jazz improvisation activities.]
- Reinforce each concept and skill through guided and independent practice on a musical instrument. Suggested activities:
  - Perform scales with arpeggiated chords around the Circle of 5ths/4ths and/or moving chromatically.
  - Perform a variety of scale drills for increased fluency.
  - Using a consistent starting pitch, perform various scale types in succession (a "scale saturation" exercise). [For example, the student performs G Major followed by G Mixolydian, G Dorian, and G natural minor.]
  - Perform a variety of scales, randomizing scale type and tonic pitch.
- Reinforce select concepts and skills through completion of written exercises.
- Reinforce select concepts and skills by singing examples, in a group and/or alone.
- Reinforce select concepts and skills by completing ear-training exercises (i.e., identifying musical structures solely by sound).
- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise*. Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering*. Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians*. 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation*. Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

Adams, Ricci. *musictheory.net*. musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace*. W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

Written assessments
Other written assessments

Various written assignments and/or quizzes on which students demonstrate understanding of

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

concepts. **Playing assessments** **Formative: Recital** Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component. Sample Rubric for Scales and Arpeggios.pdf **Playing assessments** **Summative: Recital** Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component. Sample Rubric for Scales and Arpeggios.pdf		

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Unit Planner: Jazz Improvisation (2)
Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:19AM

Newtown High School - 2014-2015 - High School - F&AA: Art - Jazz Improv 1 and 2 - Week 23 - Week 40

Last Updated: Thursday, December 18, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

The mastery of specific improvisation strategies combined with an awareness of melodic unity, variety, and development empower a musician to create developed and expressive jazz solos.

Essential Question(s)

How does a musician improvise a developed and expressive jazz solo?

Guiding Questions

Factual, Conceptual, Provocative

What strategies, patterns, and approaches can be employed to generate improvised lines?

How does a musician bring clarity and organization to their solo?

How does a musician bring unity, variety, and development to their solo?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Writing

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

W.9-10.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

Language

Language Progressive Skills

L.3.3a. Choose words and phrases for effect.

L.4.1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.

L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.

L.6.3b. Maintain consistency in style and tone.

CT: Arts

CT: Grades 9-12

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Create original musical expression in the form of an improvised jazz solo, by:

- Applying fundamentals of music and jazz theory (as outlined in other units), and
- Understanding and applying principles and strategies for jazz improvisation (see "Content/Topics").

Analyze examples of jazz improvisation (self, peer, teacher, and/or recorded professionals) by examining for unit content (see "Content/Topics").

Evaluate performances of jazz improvisation by completing assessment (informal and/or formal) of self, peer, teacher, and/or recorded professionals.

Music

CONTENT STANDARD 3: Improvisation

Show details

CONTENT STANDARD 3: Improvisation

improvise original melodies over given chord progressions, each in a consistent style, meter and tonality.

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music elements and expressive devices;

identify and explain compositional devices and techniques used to provide unity and variety and tension and release in a musical work, and give examples of other works that make similar uses of these devices and techniques.

CONTENT STANDARD 7: Evaluation

Show details

CONTENT STANDARD 7: Evaluation

evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations and apply the criteria in their personal participation in music; and

evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models.

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Performing

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.C.Ia Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.

Connecting

Anchor Standard 10: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: HS Proficient

Creating

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

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

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.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements , and improvisations based on established criteria , including the extent to which they address identified purposes.

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.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

NCCAS: Intermediate

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.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Content/Topics

*Critical content that students must **KNOW***

- Continued focus on audiation (an inner sense of pitch)
  - Hear each new note mentally, *before* it's played
- Basic approaches for improvising on a chord progression
  - Playing the key (a horizontal approach):
    - Consolidating diatonic chord progressions into basic key (or tonal) areas and using one appropriate scale for each key (e.g., use the tonic major scale for an entire III-VI-II-V-I progression)
  - Playing the chord changes (a vertical approach):
    - Realizing each individual chord in the progression through arpeggiation or root-based patterns (e.g., 1-2-1-2 or 1-2-3-5)
- Advanced improvisation strategies, such as:
  - Focus improvisation around a clear motive (melodic or rhythmic)
    - Motivic development through:
      - Rhythmic variation (static pitch pattern with changing rhythm)
      - Pitch variation (static rhythmic pattern with changing pitches)
      - Sequence
      - Embellishment (e.g., grace notes, trills, chromatic approach tones)
  - Add additional pitches to the prevailing scale (e.g., filling gaps in the blues scale, adding chromatic approach tones)
  - Vary dynamics and/or articulation to increase expressive impact
- Enrichment improvisation strategies (for excelling students), such as:
  - Building tension and release into a solo:
    - Ways to build tension (e.g., dissonant pitches or intervals, fast or unpredictable rhythms, repeated pitches, or long, sustained notes)
    - Ways to affect release (e.g., consonant pitches or intervals, even rhythms, standard melodic lines)
  - Using space and silence
  - Guide tone lines (slow, smooth lines in which the performer plays the 3rd or 7th of each new chord, whichever is closest)
  - Planning and pacing a solo over time:
    - Maintaining energy and interest
    - Building in climaxes
    - Varying range (i.e., low, medium, and high registers on the instrument)

Skills

*Transferable skills that students must be able to **DO***

- 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.
- 7. Other.

Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it aurally in given examples,
c.) singing it, and
d.) composing examples in traditional music notation.

Analyze for content and evaluate for quality by assessing the work of self, peer, teacher, and/or recorded professionals.

Core Learning Activities

Resources

Professional & Student

- Introduce, discuss, and clarify each concept through a combination of teacher explanation/demonstration and student discovery.
- Reinforce each concept and skill through guided and independent practice on a musical instrument. When possible, should be accompanied by live or recorded accompaniment. Suggested activities:
  - For each new scale, warm up with *pre-composed, notated* phrases (2-4 measures in length). Each phrase may be taken through the Circle of 5ths/4ths and/or transposed chromatically.
  - Improvise *phrases* of various lengths in various formats, such as:
    - Call-and-response (teacher-to-student or student-to-student)
    - Each student improvising in turn (around the classroom)
    - Students broken into pairs or small groups (as space allows)
  - Improvise *entire solos* of various lengths in various formats, such as:
    - Each student improvising in turn (around the classroom)
    - Students broken into pairs or small groups (as space allows)
- Other activities to reinforce content/skills and expand creativity:
  - For each new scale, compose and notate original phrases that could be used in a jazz solo. (Activity may be expanded to the composition of an entire jazz solo or melody.)
  - Choose one scale and apply a "total saturation" approach (Baker, p. 48): remain on that scale for an extended period of time, exhausting all conceivable possibilities and making maximum music within the limits of the scale. This mimics a practice approach used famously by John Coltrane and attempts to move the learner from merely knowing the scale to truly "*owning*" the scale.
- Reinforce audiation by:
  - Playing a melodic line on one's instrument, then singing it back, and
  - Singing a melodic line, then playing it back (on instrument).
- Analyze live or recorded segments of improvisation (self, peer, teacher, or recorded professionals) and evaluate for successful demonstration of unit content/skills.

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

Adams, Ricci. *musictheory.net.* musictheory.net, LLC, 2000. Web. 27 June 2014.

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

Playing assessments
Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide.

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

May include a self-assessment component. Sample Rubric for Tune Performance - Melody and Improvisation.pdf **Playing assessments** **Summative: Recital** Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured. Evaluation is completed using a rubric or scoring guide. May include a self-assessment component. Sample Rubric for Tune Performance - Melody and Improvisation.pdf **"The Big Gig"** **Summative: Recital** This Quality Performance Assessment (QPA) can be used as a final assessment for the course. Description of task: Student plays the role of a professional jazz musician by "calling" (i.e., choosing) and performing a tune. The tune is selected from a teacher-provided list. Preparation includes learning the melody, mastering the appropriate scale(s), and improvising over the associated chord progression. At a predetermined time, students perform the tune (with improvisation) in the context of a mock-gig, either live or video-recorded. This performance takes the following form: MELODY, 1-2 CHORUSES OF IMPROV, MELODY. In addition, students keep a practice journal and write a one-page reflection of their practice experience. 'The Big Gig' Quality Performance Assessment.pdf Sample Rubric for 'The Big Gig'.pdf	▪ Problem Solving "The Big Gig" is a quality performance assessment (QPA) that offers students the opportunity to satisfy the Newtown High School Graduation Standard in Problem Solving.	

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

Unit Planner: Jazz Styles and History (2)
Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:20AM

Newtown High School 2014-2015 High School F&AA: Art Jazz Improv 1 and 2 Week 24 - Week 40

Last Updated: Thursday, December 18, 2014 by Christopher Lee

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

Knowing the principal styles and history of jazz informs our own improvisation and performance practice. It also inspires achievement by placing us in the rich lineage of a vibrant and uniquely American art form.

Essential Question(s)

Where does jazz music come from and where is it headed?

Guiding Questions

Factual, Conceptual, Provocative

How did jazz music originate?

What are the principal periods and styles that comprise jazz history?

Who are the principal figures that have shaped jazz throughout its evolution?

What record do we have of the styles, people, compositions, and performances central to jazz history?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Capacities of the Literate Individual

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

They build strong content knowledge.

Show details

They build strong content knowledge.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Remember and understand critical content (see "Content/Topics").

Apply knowledge of critical content by identifying and describing aural examples (provided in class) of historical jazz styles.

Apply knowledge of critical content by selecting one's own aural example of jazz style (past or present) and providing informed description and analysis.

uses of music elements and expressive devices;

demonstrate extensive knowledge of the technical vocabulary of music; and

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

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.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.

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.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

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

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

MU:Re8.1.C.Ia Develop and explain interpretations of

varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

Connecting

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

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

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

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: Intermediate

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.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

© Copyright 2010. National Governors Association Center for Best Practices and Council of Chief State School Officers. All rights reserved.

Core Music Standards for Jazz Styles and History (2).docx

Content/Topics

*Critical content that students must **KNOW***

- Basic survey of jazz periods and styles, covering aspects such as:
  - Historical contexts
  - Musical influences

Skills

*Transferable skills that students must be able to **DO***

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information

- Stylistic features
- Instrumentation
- Major figures and groups (performers, composers, innovators)
- Important repertoire and/or recorded performances

- Jazz periods/styles to include:
  - Early jazz
  - Swing
  - Bebop
  - Cool
  - Hard Bop
  - Latin
  - Free jazz
  - Fusion
  - Smooth jazz
  - Jazz of today

appropriate for authentic tasks.

- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.
- 7. Other.

Identify and provide informed description of aural examples taken from jazz history.
Select one's own aural example of jazz style (past or present), providing informed description and analysis.

Core Learning Activities

- Introduce, discuss, and clarify each concept through teacher explanation/demonstration and classroom discourse.
- Reinforce content and skills through "drop-the-needle" experiences: Previously-studied aural examples are randomly presented and students are asked to identify the source and provide detailed and informed description and analysis.
- Reinforce and enrich critical content by experiencing various multimedia supplements, such as videos (DVD or web-based).

Resources

Professional & Student

Print (with and without CD):

Aebersold, Jamey. *How to Play Jazz and Improvise.* Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.

Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering.* Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.

Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians.* 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.

Gridley, Mark. *Jazz Styles.* 11th ed. Upper Saddle River: Pearson, 2011. Print with CD.

Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation.* Upper Saddle River: Prentice Hall, 1998. Print with CD.

Web:

DeVeaux, Scott and Gary Giddins. *Jazz: W. W. Norton & Company StudySpace.* W. W. Norton & Company., Inc. Web. 27 June 2014.

Assessments (Titles)

"Drop-the-needle" assessment
Summative: Written Test

Previously-studied aural examples are randomly presented and students are asked to identify the source and provide detailed and

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

informed description and analysis. **"Gotta Share" project** **Summative: Oral Report** A responding and research project: Students select an aural example taken from jazz history (should be an example *not* studied in class). Students research historical context of the artist(s) and the performance, using various print and/or web-based resources. Students describe and analyze examples for instrumentation, stylistic features, potential musical influences, and unique features. Students also analyze for demonstration of key concepts studied in the course, such as elements of jazz theory and practice as well as strategies for improvisation. Culminates in a class presentation where the aural example is played, the findings are presented, and a group discussion is moderated by the presenter and teacher.		

Atlas Version 8.1.1
© Rubicon International 2015. All rights reserved

The new budget estimates for the next 5 years as proposed in the Technology Budget Request.

Assumption - Moved District defined obsolesence for laptops and desktops to six years and for iPads up to 4 years.

Budget Year			2015-16		2016-17		2017-18		2018-19		2019-20	
Total needed for obsolete replacement Based on Inventory of January 2015			$429,555		$640,945		$546,305		$516,660		$593,070	
	Age At Obsolesence (yrs)	EST Cost	QTY	Cost	QTY	Cost	QTY	Cost	QTY	Cost	QTY	Cost
iPad	4	$600	20	$12,000	450	$270,000	455	$273,000	61	$36,600	450	$270,000
Computer	6	$635	385	$244,475	347	$220,345	95	$60,325	316	$200,660	28	$17,780
Laptop	6	$800	67	$53,600	108	$86,400	112	$89,600	98	$78,400	51	$40,800
*Projector with mount	10	$2,300	12	$27,600	18	$41,400	31	$71,300	51	$117,300	70	$161,000
SmartBoard	10	$1,700	0		4	$6,800	14	$23,800	20	$34,000	47	$79,900
Mimio	10	$690	0		0		12	$8,280	30	$20,700	11	$7,590
Server	6	$4,000	4	$16,000	4	$16,000	5	$20,000	1	$4,000	4	$16,000
Network Projects												
Switches replace NHS (assumed e-rate reimbursement)		$50,880	1	$50,880								
VoIP Server Upgrades (joint purchase with Town every 3 yrs)		$25,000	1	$25,000					1	$25,000		

*Reed Projectors to be done over several years

Average annual expediture for refreshing obsolete equipmet is $545,307

Notes:

Pricing based on October 2014 quotes
There are no dollars included here for new initiatives.

CONNECTICUT INSTITUTE FOR COMMUNITIES, INC.

Dr. Francis J. Muska, Ph.D.
Board Chair

Hon. James H. Maloney, JD
President & CEO

April 20, 2015

Editor
Newtown Bee
5 Church Hill Road
Newtown, CT 06470

To the Editor:

This is to comment on your editorial of April 9, 2015, "The Precarious Funding Of The School-Based Health Center".

All of us at the Connecticut Institute For Communities, Inc. (CIFC) sincerely appreciate the Bee's editorial support for our School-Based Health Center (SBHC) recently opened at Newtown Middle School as a component of CIFC's Greater Danbury Community Health Center. We look forward to serving the children of Newtown with comprehensive, high quality primary medical and behavioral health care for many years to come.

The Bee is wise to continue to keep a weather eye on State finance and budget issues. In reference to the State's School-Based Health Center program, however, I am confident that CIFC will for the foreseeable future be able to fully keep our promise to the Town of Newtown and the Newtown Board of Education to not call upon Town resources for operation of our SBHC at Newtown Middle School, except for -- as the Bee correctly indicated -- space related costs such as utilities and normal maintenance.

That confidence is grounded on two fundamentals. First, Governor Malloy's administration, although financially hard-pressed by the continued slow national economic recovery, has repeatedly shown a real commitment to both municipal aid and the State's "safety net" services, including School-Based Health Centers. Second, the Connecticut Institute For Communities, Inc. took on the Newtown Middle School SBHC with our eyes wide open. Even

Business Office: 7 Old Sherman Turnpike, Suite 200, Danbury, CT 06810
Phone 203-743-9760 ~ Fax 203-743-3411

if there are reductions to the State's SBHC budget in the range of 8.5%, we will make internal adjustments at CIFC to make sure that the Newtown Middle School SBHC will operate as planned: (a) with the full complement of staff (i.e. an Advanced Practicing Registered Nurse, a Licensed Clinical Social Worker, and a Medical Assistant); and (b) full service hours (i.e. while school is in session).

It is, of course, impossible to predict the future with absolute certainty, but Newtown should be assured that we reasonably see no problem on the horizon that cannot be successfully met, allowing us to fully carry out CIFC's commitment to operate our Newtown Middle School SBHC as previously pledged.

Best regards –

Yours truly,

James H. Maloney
President & CEO
Connecticut Institute For Communities, Inc.

cc: Newtown Board of Selection

Newtown Board of Education

Dr. Joseph V. Erardi, Jr.,
Superintendent of Schools

Mr. Thomas R. Einhorn,
Principal, Newtown Middle School

Ms. Donna Culbert, MPH
Newtown Health Director

Ms. Melanie Bonjour, MPH
CIFC SBHC Manager

Ben's Lighthouse

Scratch/Mentor Club

Reed Intermediate School &
Newtown High School Students

#HelpingIsHealing

Ben's Lighthouse

Ben's Lighthouse fosters all children's potential to build a more compassionate and connected world.

Children become architects of a changed society by practicing empathy, self awareness and volunteerism.

Each child's contribution, small or large, is a benefit to self and society.

#HelpingIsHealing

Ben's Lighthouse

Program Goal:
To develop and foster the student mentor relationship through the use of technology.

#HelpingIsHealing

Ben's Lighthouse

Program Objectives

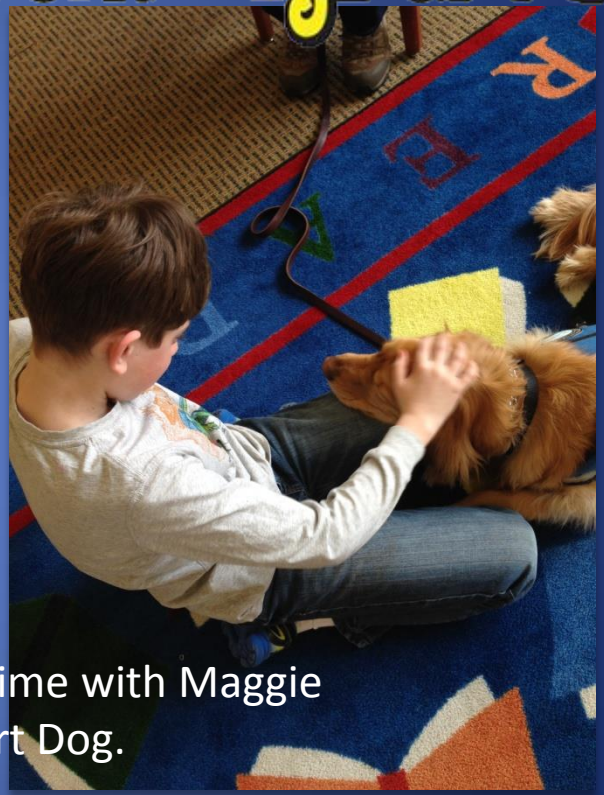
The Scratch Club will work to achieve objectives for 70% program participants.

- Participants will attend eight or more of the program sessions
- Participants will be able to recognize, understand and apply Scratch instructions
- Participants will create their own interactive game or story or animation
- Participants will establish a relationship with their high school mentor

#HelpingIsHealing

Ben's Lighthouse

Club participants proudly displaying their certificates.



Spending time with Maggie the Comfort Dog.

#HelpingIsHealing

Ben's Lighthouse

Scratch is a web based program that allows users to create stories, games and animations.

It fosters creative and collaborative learning while teaching skills that are critical for 21st century thinking.

Scratch is intended for youth ages 8 to 16.

#HelpingIsHealing

Ben's Lighthouse

Practicing memory and verbal communication skills.

#HelpingIsHealing

Ben's Lighthouse

Program Components

- Collaboration with school staff for referrals and program commitment
- Reed Intermediate School:
  - Communicate with counselors and teachers
- Newtown High School:
  - Mentor Recruitment
    - Tech & Community Service Clubs
- Mentor Training
- Parental Informational Meeting

#HelpingIsHealing

Ben's Lighthouse

Connecting to other students.

#HelpingIsHealing

Ben's Lighthouse

Program Goals/Objectives - Data:

- Participants will attend eight or more of the program sessions
  - Measured by program attendance records
    - Mentors - 100% attended 8+
    - Mentees – 90% attended 8+
- Participants will be able to recognize, understand and apply Scratch instructions
  - Measured by pre/post questionnaire
    - Mentors – 88% student achievement
    - Mentees – 100% student achievement
- Participants will create their own interactive game or story or animation
  - Measured by presentation to other club members
    - Mentors - 88% student achievement
    - Mentees – 85% student achievement
- Participants will establish a relationship with their high school mentor
  - Measured by pre/post questionnaire
    - Mentors – 100% student achievement
    - Mentees -100% student achievement

#HelpingIsHealing

Ben's Lighthouse

Story Sharing

#HelpingIsHealing

Ben's Lighthouse

Student Evaluation Data

	Mentor		Mentee	
	Pre	Post	Pre	Post
I know how to use the Scratch Program.	14%	100%	77%	88%
I use Scratch a few times a week.	14%	71%	0%	14%
I can create my own interactive collage using Scratch.	0%	85%	33%	88%
I can create my own game using Scratch.	14%	71%	33%	100%
I like working with a mentor/mentee.	100%	100%	77%	100%
I can talk to my mentor/mentee about things that are important to me.	71%	100%	66%	100%
I feel the time I spend with my mentor/mentee at Scratch Club is meaningful.	57%	100%	66%	100%
I want to tell my friends about the fun I had in Scratch club.	85%	100%	66%	100%
My mentor/mentee respects me.	71%	100%	66%	100%
I learned something from my mentor.	85%	100%	66%	100%
My mentor and I agree that we would accomplish things as a team.	71%	100%	66%	77%

Ben's Lighthouse

Celebrating National Mentor Month

#HelpingIsHealing

Ben's Lighthouse

Parent Evaluation Data

My child willingly participated in the program.	100%
My child was eager to attend each Wednesday session.	90%
My child spoke positively of the mentee/mentor assigned to him/her.	80%
My child shared with me the progress he/she made using Scratch.	80%
I would sign my child up for another program offered by Ben's Lighthouse.	100%
The program was relevant to my child.	100%
The program was interesting to my child.	90%
The program content was meaningful to my child.	80%
The program content was related to the skills and knowledge my child needs.	70%
I want to recommend this program to others.	100%
The venue was conveniently located.	100%
The duration of the program was right for my child.	60%
The program was well organized.	100%

Ben's Lighthouse

Reed Staff & District Administration Comments

Making a difference…one student at a time. Terrific work!

We always knew we could count on him to be in school on a Scratch day. He would be paying attention and following directions. I don't know what you guys did in there, but it was magic.

#HelpingIsHealing

Ben's Lighthouse

This was an outstanding program for working on teamwork. It was also a wonderfully supportive and encouraging environment. It gave my son a lot of enjoyment and pride to take part in this.
-Scratch/Mentor Parent

The best part is when I feel that shining light bulb go off over my head. –Scratch/Mentor Student

The best part about the Scratch/Mentor Club to me is being able to work with a mentee. I enjoy interacting with kids and I like the idea of being a good role model. –Youth Mentor

The best part was being able to have a mentor who understands my words. –Scratch/Mentor Student

#HelpingIsHealing

Ben's Lighthouse

Program Plans

Summer Scratch/Mentor Program

- June 22nd-26th
- Parental component

Reed: Scratch/Mentor Club 2015-2016

- Expanded sessions

Middle School Scratch Club 2015-2016

- Engage transitioning students
- Continue to develop skills

#HelpingIsHealing

DONATIONS

To BOE for Approval on April 21, 2015

4/21/2015

Sandy Hook Elementary School			
TIAA Cref Employee Giving Campaign Princeton, NJ		$50.00	Ck# 25181
TIAA Cref Employee Giving Campaign Princeton, NJ		$50.00	Ck# 23951
	Total	$ 100.00	$ 100.00
			$ -
		$ -	

	Total	$ -	$ -
			$ -
			$ 100.00
			$ 100.00

Healing Sandy Hook Through the Arts, Inc.
p.o. box 689 · newtown, ct 06470

March 30, 2015

Mr. Ron Bienkowski
Director of Business
Newtown Public Schools
3 Primrose St.
Newtown, CT 06470

Re: Donation to Newtown SMART Camp

Dear Mr. Bienkowski:

Healing Sandy Hook Through the Arts, Inc. ("HSHTA") is a Connecticut non-stock corporation formed in the aftermath of the December, 2012 tragedy. It is our hope that by making a variety of arts resources and opportunities available to Sandy Hook School students, we may help facilitate their healing.

With this in mind, HSHTA would like to contribute $5,500 to the Newtown SMART camp for its Summer 2015 program. We trust the following conditions of the contribution are acceptable:

A. The funds are to be used *solely* for:

(i) tuition for students of Sandy Hook School (i.e., current students and those enrolled in December, 2012) who would not be able to attend the SMART camp without financial assistance; and/or

(ii) supplies and materials, in an amount which does not exceed the percentage of Sandy Hook School campers in relation to all campers enrolled in the program; and

B. The contribution shall be earmarked exclusively for the purposes stated herein. Funds not used for Summer 2015 sessions shall be applied to subsequent Summer sessions. In no event shall a remaining balance revert to a general fund of either the Newtown Public Schools or the Town of Newtown. Unless otherwise agreed in writing, should the SMART camp cease to exist with an HSHTA balance remaining, said balance shall be returned to HSHTA.

HSHTA is happy to support another season of SMART camp. Please contact me if you have questions or would like additional information. I can be reached by phone at 203.426.4300 or by email at *vahutch@att.net*.

Very truly yours,
HEALING SANDY HOOK THROUGH THE ARTS, INC.

By: _____
Virginia Hutch
Vice President

ec: Ms. Elissa Gellis
Director, Newtown Summer Schools
via email to *gellise@newtown.k12.ct.us*

Dear Dr. Erardi,

My name is Stephanie Glynn. I'm an 8th grade math teacher at the Middle School. I am very excited to inform you that I am pregnant with twins! I wanted to wait until I was more certain that the pregnancy would go full term to inform you. My due date is September 30, 2015. As you may know, twins tend to come a bit early, two weeks is what I've been told. I'm also a little concerned that my doctor may decide to put me on bed rest, and as a result I may not be able to start the school year. I just wanted to let you know my worst case scenario, for your planning purposes. Apparently these things are common with twins, so I wanted to be sure I was telling you exactly what I, myself, know.

I plan on being out through December and returning when we come back from winter break in January. This is my very first pregnancy, so I'm a bit worried that I will need until then to get myself and them into a routine.

On a side note, I am so excited about the possibility of having a Childcare/Preschool Center in Newtown, possibly even at the Middle School! As long as it's affordable, I would love to bring my twins starting the January after winter break. It would definitely make coming back easier to know they were so close by. I would also be at ease knowing our town has hired the staff. We do such a good job here hiring the best of the best that I know my babies would be in safe and capable hands!

Please let me know if you need anything else from me.

Stephanie Glynn

BOE Communications Report, 4/21/2015
Kathy Hamilton, Board of Education Secretary

From	Date	Description
Steven & Patricia Gogliettino	4/7/2015	1214 Foundation
Theresa Talluto	4/9/2015	1214 Foundation
Vonnie Kelley	4/14/2015	Ameristar Security Products
Ryan Blakely	4/14/2015	New Scholarship Applications

NEWTOWN BOARD OF EDUCATION
MONTHLY FINANCIAL REPORT
MARCH 31, 2015

SUMMARY

The attached is the ninth financial report for the 2014-2015 fiscal year. During the month of March, the Board of Education spent approximately $7.1M; $3.5M on salaries, $2.1M for benefits, which includes our final payment for the year to our self-insurance fund, and $1.5M for all other objects. All the main object accounts on the first page are in a positive balance position with the exception of Professional Services resulting from legal, psychological and medical evaluations.

The "Anticipated Obligations" reflect the best current estimate for expenditures beyond active encumbrance. The entries here include the estimated amounts for the offsetting receipts related to the final excess cost and agency placement grants at 78% reimbursement.

The critical areas of need this year are in Professional Services and Other Purchased Services as mentioned below. As a result of this need which appeared early on, the district has instituted a soft freeze or hold on non-essential spending. Should the overall financial position improve this freeze will be lifted systematically in accordance with the needs identified in the current operational plan.

For the last two months this report has stated that a portion of the expected shortages will be covered by various naturally occurring balances as detailed below, while the rest will need to be covered by targeted spending restrictions such as in the supply accounts and holding on building and site improvement projects.

Naturally occurring balances are those that routinely result from an expected expenditure being less than budgeted. Examples included herein include salary balances related to turnover, vacancies, lower than expected substitute rates, lower natural gas rates and less fuel for vehicles. Targeted spending restrictions refer to accounts where the district has specifically limited the cost centers ability to spend their budget allocation. The areas where this is occurring are: Professional Education Services staff training, Building and Site Improvement Projects, and Supplies; instructional, library, office and plant along with textbooks.

This budget is extremely tight and needs to be carefully monitored. Forecasting anticipated obligations will be ongoing from now on and will modify the balances required to end the fiscal year within the allotted budget.

EXPENSE CATEGORY CONDITIONS

100 SALARIES

The total salary budget is expected to be adequate to continue all the planned services for the balance of the year with a projected balance in certified salaries from teacher salaries, the vacant Health Coordinator, ongoing movement and substitute teachers, which appears favorable in comparison to prior years. An uptick in homebound tutors will require an estimated additional $64,000. A balance in non-certified is coming from the custodial salary account, the nurses account and tentatively from special education services salaries.

200 EMPLOYEE BENEFITS

Current estimates are on track with minimal change.

300 PROFESSIONAL SERVICES

Professional services which include legal services (special education & regular), psychological and medical evaluations, and speech & hearing services are all expected to exceed budget by $211,000, this amount includes estimates to the end of the year. A balance in Professional Education Services is expected due to the current expenditure hold (soft freeze).

400 PURCHASED PROPERTY SERVICES

This group of accounts provides services necessary to keep the buildings running, along with classrooms repairs and rentals. We continue the expected hold on building and site improvement projects until we become more certain of overall conditions.

500 OTHER PURCHASED SERVICES

The Tuition – Out of District account is currently expected to be in the red and will continue to be underfunded after taking the final excess cost installment into account. Additional tuitions and mediated settlements are responsible for these increased costs. The expected to the end of the year look to be $301,000 in excess of budget. In the month of March obligations to the end of the year increased by $110,000.

600 SUPPLIES

This group of accounts includes the electricity, gas, and fuel along with supplies, materials and textbooks. Electricity is estimated to be short by $43,000. Natural gas currently is projecting an improved balance of $22,000, and fuel oil purchases will be at budget. The fuel for vehicles is now projecting a balance of approximately $26,000. All other supply accounts will be controlled to reserve funding for other budgetary overages. Textbooks will also be providing funds to this cause.

700 PROPERTY

Current estimates continue to be on track with no change.

800 MISCELLANOUS

Current estimates continue to be on track with no change.

REVENUE

The winter pay to participate revenue from the High School for $20,521 has been received in March.

OFFSETTING REVENUE

The second budgeted column titled 'Anticipated' reflects the current estimate on the Excess Cost and Agency Placement Grants.

This report includes the first installment of the grant that has been received, $1,060,212. The balance at 78% will be $218,223. These three numbers are now reflected in the Anticipated, Received and Expected columns on this schedule.

The State has indicated that statewide, districts' December filing are lower than expected. While the capped percentage is currently at 14 percent, they anticipate the percentage to increase to approximately 20 to 22 percent. If this happens, our May payment will be adjusted to stay within the overall State appropriation. We have prepared this report using the conservative number (78%), because we believe it is more realistic based on past history. If the current holds (86%), it means our grant could be up to $135,919 greater, or somewhere in between based on the rest of the states' submittals.

The budget will continue to be carefully monitored as it is very tight and any subsequent issues or opportunities will be presented as necessary.

Ron Bienkowski
Director of Business
April 10, 2015

TERMS AND DEFINITIONS

The Newtown Board of Education's Monthly Financial Report provides summary financial information in the following areas:

- Object Code – a service or commodity obtained as the result of a specific expenditure defined by eight categories: Salaries, Employee Benefits, Professional Services, Purchased Property Services, Other Purchased Services, Supplies, Property, and Miscellaneous.

- Expense Category – further defines the type of expense by Object Code

- Expended 2013-14 – actual (audited) expenditures of the prior fiscal year (for comparison purposes)

- Approved Budget – indicates the town approved financial plan used by the school district to achieve its goals and objectives.

- YTD Transfers - identified specific cross object codes requiring adjustments to provide adequate funding for the fiscal period. This includes all transfers made to date.

- Current Transfers – identifies the recommended cross object codes for current month action. (No current transfers indicated)

- Current Budget – adjusts the Approved Budget calculating adjustments (+ or -) from transfers to the identified object codes.

- Year-To-Date Expended – indicates the actual amount of cumulative expenditures processed by the school district through the month-end date indicated on the monthly budget summary report.

- Encumbered – indicates approved financial obligations of the school district as a result of employee salary contracts, purchasing agreements, purchase orders, or other identified obligations not processed for payment by the date indicated on the monthly budget summary report.

- Balance – calculates object code account balances, subtracting expenditures and encumbrances from the current budget amount, indicating unobligated balances or shortages.

- Anticipated Obligation – is a column which provides a method to forecast expense category fund balances that have not been approved via an encumbrance, but are anticipated to be expended or remain with an account balance to maintain the overall budget funding level. Receivable revenue (i.e., grants) are now included in this column which has the effect of netting the expected expenditure.

- Projected Balance – calculates the object code balances subtracting the Anticipated Obligations. These balances will move up and down as information is known and or decisions are anticipated or made about current and projected needs of the district.

The monthly budget summary report also provides financial information on the State of Connecticut grant reimbursement programs (Excess Cost and Agency Placement Grants and Magnet Grant Transportation). These reimbursement grants/programs are used to supplement local school district budget programs as follows:

Excess Cost Grant – this State of Connecticut reimbursement grant is used to support local school districts for education costs of identified special education students whose annual education costs exceed local prior year per pupil expenditure by 4 ½. Students placed by the Department of Child and Family services (DCF) are reimbursed after the school district has meet the prior year's per pupil expenditure. School districts report these costs annually in December and March of each fiscal year. State of Connecticut grant calculations are determined by reimbursing eligible costs (60%-100%) based on the SDE grant allocation and all other town submittals. Current year receipts results from the state reporting done in December. We receive notice of what we are eligible for in early April.

Magnet Transportation Grant – provides reimbursement of $1,300 for local students attending approved Magnet school programs. The budgeted grant is $62,400 for this year while the expected receipt is now $67,600.

The last portion of the monthly budget summary reports school generated revenue fees that are anticipated revenue to the Town of Newtown, Fees include:

- High school fees for three identified programs with the highest amount of fees anticipated from the high school sports participation fees.
- Building related fees for the use of the high school pool facility, and
- Miscellaneous fees.

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
	GENERAL FUND BUDGET										
100	**SALARIES**	$ 45,029,126	$ 44,999,627	$ -	$ -	$ 44,999,627	$ 28,622,918	$ 15,580,231	$ 796,478	$ 597,286	$ 199,192
200	**EMPLOYEE BENEFITS**	$ 10,633,809	$ 11,169,344	$ (18,000)	$ -	$ 11,151,344	$ 10,520,514	$ 70,618	$ 560,212	$ 538,217	$ 21,995
300	**PROFESSIONAL SERVICES**	$ 863,909	$ 749,083	$ -	$ -	$ 749,083	$ 597,063	$ 165,122	$ (13,102)	$ 171,900	$ (185,002)
400	**PURCHASED PROPERTY SERV.**	$ 2,418,651	$ 2,139,419	$ -	$ -	$ 2,139,419	$ 1,601,223	$ 180,436	$ 357,760	$ 291,589	$ 66,171
500	**OTHER PURCHASED SERVICES**	$ 6,809,463	$ 7,197,647	$ 5,600	$ -	$ 7,203,247	$ 5,238,290	$ 1,923,437	$ 41,519	$ 318,265	$ (276,746)
600	**SUPPLIES**	$ 4,619,171	$ 4,480,093	$ 12,400	$ -	$ 4,492,493	$ 3,119,141	$ 142,630	$ 1,230,722	$ 1,054,746	$ 175,976
700	**PROPERTY**	$ 552,547	$ 534,735	$ -	$ -	$ 534,735	$ 406,158	$ 9,835	$ 118,742	$ 118,688	$ 54
800	**MISCELLANEOUS**	$ 71,445	$ 75,356	$ -	$ -	$ 75,356	$ 54,511	$ 759	$ 20,086	$ 12,066	$ 8,020
	TOTAL GENERAL FUND BUDGET	$ 70,998,119	$ 71,345,304	$ -	$ -	$ 71,345,304	$ 50,159,817	$ 18,073,069	$ 3,112,417	$ 3,102,757	$ 9,660
900	**TRANSFER NON-LAPSING**	$ 47,185									
	GRAND TOTAL	$ 71,045,304	$ 71,345,304	$ -	$ -	$ 71,345,304	$ 50,159,817	$ 18,073,069	$ 3,112,417	$ 3,102,757	$ 9,660

(Audited)

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
100	**SALARIES**										
	Administrative Salaries	$ 3,013,832	$ 2,969,510	$ 11,950		$ 2,981,460	$ 2,146,191	$ 832,127	$ 3,142	$ 3,737	$ (595)
	Teachers & Specialists Salaries	$ 30,557,381	$ 30,434,118	$ (88,828)		$ 30,345,290	$ 18,647,002	$ 11,527,582	$ 170,706	$ 66,047	$ 104,659
	Early Retirement	$ 16,000	$ 32,000	$ -		$ 32,000	$ 32,000	$ -	$ -	$ -	$ -
	Continuing Ed./Summer School	$ 85,584	$ 89,175	$ 763		$ 89,938	$ 77,880	$ 11,948	$ 110	$ -	$ 110
	Homebound & Tutors Salaries	$ 388,172	$ 243,875	$ 1,405		$ 245,280	$ 208,654	$ 53,605	$ (16,980)	$ 57,680	$ (74,660)
	Certified Substitutes	$ 599,679	$ 641,325	$ -		$ 641,325	$ 341,733	$ 83,805	$ 215,787	$ 123,944	$ 91,843
	Coaching/Activities	$ 524,130	$ 529,749	$ -		$ 529,749	$ 270,502	$ 75,219	$ 184,028	$ 183,500	$ 528
	Staff & Program Development	$ 172,357	$ 199,768	$ -		$ 199,768	$ 115,695	$ 52,036	$ 32,038	$ 32,038	$ (0)
	CERTIFIED SALARIES	$ 35,357,135	$ 35,139,520	$ (74,710)	$ -	$ 35,064,810	$ 21,839,657	$ 12,636,323	$ 588,830	$ 466,946	$ 121,884
	Supervisors/Technology Salaries	$ 628,445	$ 634,244	$ 10,632		$ 644,876	$ 449,111	$ 178,341	$ 17,424	$ 15,000	$ 2,424
	Clerical & Secretarial salaries	$ 1,961,645	$ 2,001,381	$ 9,090		$ 2,010,471	$ 1,397,502	$ 609,294	$ 3,675	$ 6,500	$ (2,825)
	Educational Assistants	$ 2,007,432	$ 1,957,487	$ 136,710		$ 2,094,197	$ 1,396,700	$ 718,843	$ (21,346)	$ 7,240	$ (28,586)
	Nurses & Medical advisors	$ 647,415	$ 658,255	$ -		$ 658,255	$ 417,219	$ 211,406	$ 29,630	$ 5,866	$ 23,764
	Custodial & Maint Salaries	$ 2,807,655	$ 2,857,565	$ (3,753)		$ 2,853,812	$ 2,002,697	$ 822,773	$ 28,342	$ 5,000	$ 23,342
	Non Certified Salary Adjustment	$ -	$ 66,716	$ (30,670)		$ 36,046	$ -	$ -	$ 36,046	$ 27,000	$ 9,046
	Career/Job salaries	$ 112,160	$ 222,898	$ (22,342)		$ 200,556	$ 139,703	$ 58,353	$ 2,499	$ 2,900	$ (401)
	Special Education Svcs Salaries	$ 727,151	$ 928,549	$ (25,150)		$ 903,399	$ 567,704	$ 283,834	$ 51,860	$ 6,134	$ 45,726
	Attendance & Security Salaries	$ 381,784	$ 209,824	$ 193		$ 210,017	$ 144,540	$ 59,532	$ 5,945	$ 2,900	$ 3,045
	Extra Work - Non-Cert	$ 76,137	$ 69,825	$ -		$ 69,825	$ 61,337	$ 1,532	$ 6,955	$ 5,500	$ 1,455
	Custodial & Maint. Overtime	$ 280,772	$ 210,363	$ -		$ 210,363	$ 176,829	$ -	$ 33,534	$ 33,300	$ 234
	Civic activities/Park & Rec	$ 41,394	$ 43,000	$ -		$ 43,000	$ 29,917	$ -	$ 13,083	$ 13,000	$ 83
	NON-CERTIFIED SALARIES	$ 9,671,991	$ 9,860,107	$ 74,710	$ -	$ 9,934,817	$ 6,783,260	$ 2,943,909	$ 207,648	$ 130,340	$ 77,308
	SUBTOTAL SALARIES	**$ 45,029,126**	**$ 44,999,627**	**$ -**	**$ -**	**$ 44,999,627**	**$ 28,622,918**	**$ 15,580,231**	**$ 796,478**	**$ 597,286**	**$ 199,192**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
200	**EMPLOYEE BENEFITS**										
	Medical & Dental Expenses	$ 8,206,890	$ 8,736,119	$ (18,000)		$ 8,718,119	$ 8,627,937	$ 67,378	$ 22,804	$ 17,302	$ 5,502
	Life Insurance	$ 87,200	$ 87,337	$ -		$ 87,337	$ 63,179	$ -	$ 24,158	$ 21,658	$ 2,500
	FICA & Medicare	$ 1,357,437	$ 1,335,674	$ -		$ 1,335,674	$ 870,917	$ -	$ 464,757	$ 467,257	$ (2,500)
	Pensions	$ 458,311	$ 441,667	$ -		$ 441,667	$ 437,722	$ 3,240	$ 705	$ 500	$ 205
	Unemployment & Employee Assist.	$ 61,034	$ 83,560	$ -		$ 83,560	$ 41,080	$ -	$ 42,480	$ 31,500	$ 10,980
	Workers Compensation	$ 462,937	$ 484,987	$ -		$ 484,987	$ 479,680	$ -	$ 5,307	$ -	$ 5,307
	SUBTOTAL EMPLOYEE BENEFITS	**$ 10,633,809**	**$ 11,169,344**	**$ (18,000)**	**$ -**	**$ 11,151,344**	**$ 10,520,514**	**$ 70,618**	**$ 560,212**	**$ 538,217**	**$ 21,995**
300	**PROFESSIONAL SERVICES**										
	Professional Services	$ 660,280	$ 540,851	$ -		$ 540,851	$ 504,128	$ 136,977	$ (100,253)	$ 110,900	$ (211,154)
	Professional Educational Ser.	$ 203,629	$ 208,232	$ -		$ 208,232	$ 92,935	$ 28,146	$ 87,151	$ 61,000	$ 26,151
	SUBTOTAL PROFESSIONAL SVCS	**$ 863,909**	**$ 749,083**	**$ -**	**$ -**	**$ 749,083**	**$ 597,063**	**$ 165,122**	**$ (13,102)**	**$ 171,900**	**$ (185,002)**
400	**PURCHASED PROPERTY SVCS**										
	Buildings & Grounds Services	$ 653,698	$ 651,600	$ -		$ 651,600	$ 494,915	$ 122,038	$ 34,648	$ 34,500	$ 148
	Utility Services - Water & Sewer	$ 113,321	$ 117,000	$ -		$ 117,000	$ 72,807	$ -	$ 44,193	$ 44,000	$ 193
	Building, Site & Emergency Repairs	$ 503,610	$ 460,850	$ -		$ 460,850	$ 389,807	$ 5,632	$ 65,410	$ 66,000	$ (590)
	Equipment Repairs	$ 275,163	$ 270,433	$ -		$ 270,433	$ 184,049	$ 43,822	$ 42,562	$ 47,000	$ (4,438)
	Rentals - Building & Equipment	$ 300,843	$ 305,536	$ -		$ 305,536	$ 258,544	$ 8,944	$ 38,048	$ 30,089	$ 7,959
	Building & Site Improvements	$ 572,017	$ 334,000	$ -		$ 334,000	$ 201,101	$ -	$ 132,899	$ 70,000	$ 62,899
	SUBTOTAL PUR. PROPERTY SER.	**$ 2,418,651**	**$ 2,139,419**	**$ -**	**$ -**	**$ 2,139,419**	**$ 1,601,223**	**$ 180,436**	**$ 357,760**	**$ 291,589**	**$ 66,171**

Targeted Spending Restrictions

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
500	**OTHER PURCHASED SERVICES**										
	Contracted Services	$ 363,526	$ 427,574	$ -		$ 427,574	$ 311,215	$ 72,826	$ 43,532	$ 40,000	$ 3,532
	Transportation Services	$ 3,714,217	$ 3,891,158	$ -		$ 3,891,158	$ 2,601,901	$ 928,414	$ 360,843	$ 343,483	$ 17,360
	Insurance - Property & Liability	$ 297,870	$ 319,261	$ 5,600		$ 324,861	$ 324,807	$ -	$ 54	$ 1,077	$ (1,023)
	Communications	$ 120,492	$ 118,143	$ -		$ 118,143	$ 88,872	$ 20,202	$ 9,068	$ 8,209	$ 859
	Printing Services	$ 32,365	$ 39,782	$ -		$ 39,782	$ 17,522	$ 6,315	$ 15,945	$ 15,000	$ 945
	Tuition - Out of District	$ 2,074,030	$ 2,177,958	$ -		$ 2,177,958	$ 1,743,710	$ 864,462	$ (430,214)	$ (128,704)	$ (301,510)
	Student Travel & Staff Mileage	$ 206,963	$ 223,771	$ -		$ 223,771	$ 150,263	$ 31,217	$ 42,291	$ 39,200	$ 3,091
	SUBTOTAL OTHER PURCHASED SE	**$ 6,809,463**	**$ 7,197,647**	**$ 5,600**	**$ -**	**$ 7,203,247**	**$ 5,238,290**	**$ 1,923,437**	**$ 41,519**	**$ 318,265**	**$ (276,746)**
600	**SUPPLIES**										
	Instructional & Library Supplies	$ 906,748	$ 911,614	$ -		$ 911,614	$ 685,310	$ 60,100	$ 166,205	$ 76,444	$ 89,761
	Software, Medical & Office Sup.	$ 175,444	$ 210,966	$ -		$ 210,966	$ 119,218	$ 48,871	$ 42,876	$ 32,531	$ 10,345
	Plant Supplies	$ 351,501	$ 375,100	$ -		$ 375,100	$ 326,079	$ 23,512	$ 25,509	$ 21,000	$ 4,509
	Electric	$ 1,406,552	$ 1,406,127	$ 12,400		$ 1,418,527	$ 958,714	$ -	$ 459,813	$ 503,715	$ (43,902)
	Propane & Natural Gas	$ 319,537	$ 338,737	$ -		$ 338,737	$ 220,478	$ -	$ 118,259	$ 96,435	$ 21,824
	Fuel Oil	$ 662,339	$ 528,038	$ -		$ 528,038	$ 474,474	$ -	$ 53,564	$ 53,564	$ 0
	Fuel For Vehicles & Equip.	$ 531,906	$ 452,503	$ -		$ 452,503	$ 175,228	$ -	$ 277,275	$ 251,057	$ 26,218
	Textbooks	$ 265,144	$ 257,008	$ -		$ 257,008	$ 159,641	$ 10,147	$ 87,220	$ 20,000	$ 67,220
	SUBTOTAL SUPPLIES	**$ 4,619,171**	**$ 4,480,093**	**$ 12,400**	**$ -**	**$ 4,492,493**	**$ 3,119,141**	**$ 142,630**	**$ 1,230,722**	**$ 1,054,746**	**$ 175,976**

Targeted Spending Restrictions

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
700	**PROPERTY**										
	Capital Improvements (Sewers)	$ 124,177	$ 124,177	$ -		$ 124,177	$ 124,177	$ -	$ 0	$ -	$ 0
	Technology Equipment	$ 329,592	$ 378,900	$ -		$ 378,900	$ 259,136	$ 4,676	$ 115,088	$ 115,088	$ (0)
	Other Equipment	$ 98,778	$ 31,658	$ -		$ 31,658	$ 22,845	$ 5,159	$ 3,654	$ 3,600	$ 54
	SUBTOTAL PROPERTY	**$ 552,547**	**$ 534,735**	**$ -**	**$ -**	**$ 534,735**	**$ 406,158**	**$ 9,835**	**$ 118,742**	**$ 118,688**	**$ 54**
800	**MISCELLANEOUS**										
	Memberships	$ 71,445	$ 75,356	$ -		$ 75,356	$ 54,511	$ 759	$ 20,086	$ 12,066	$ 8,020
	SUBTOTAL MISCELLANEOUS	**$ 71,445**	**$ 75,356**	**$ -**	**$ -**	**$ 75,356**	**$ 54,511**	**$ 759**	**$ 20,086**	**$ 12,066**	**$ 8,020**
	TOTAL LOCAL BUDGET	**$ 70,998,119**	**$ 71,345,304**	**$ -**	**$ -**	**$ 71,345,304**	**$ 50,159,817**	**$ 18,073,069**	**$ 3,112,417**	**$ 3,102,757**	**$ 9,660**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2013 - 2014	APPROVED BUDGET	YTD TRANSFERS 2014 - 2015	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDED	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE

SCHOOL GENERATED FEES	2014-15 APPROVED BUDGET	RECEIVED	BALANCE	% RECEIVED
HIGH SCHOOL FEES				
NURTURY PROGRAM	$8,000	$8,000.00	$0.00	100.00%
PARKING PERMITS	$20,000	$20,000.00	$0.00	100.00%
PAY FOR PARTICIPATION IN SPORTS	$84,800	$59,232.00	$25,568.00	69.85%
	$112,800	$87,232.00	$25,568.00	77.33%
BUILDING RELATED FEES				
ENERGY - ELECTRICITY	$313	$0.00	$313.00	0.00%
HIGH SCHOOL POOL - OUTSIDE USAGE	$500	$0.00	$500.00	0.00%
	$813	$0.00	$813.00	0.00%
MISCELLANEOUS FEES	$150	$345.00	($195.00)	230.00%
TOTAL SCHOOL GENERATED FEES	$113,763	$87,577.00	$26,186.00	76.98%

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - MARCH 31, 2015

OFFSETTING REVENUE INCLUDED IN ANTICIPATED OBLIGATIONS

OBJECT	EXPENSE CATEGORY	BUDGETED			ANTICIPATED	RECEIVED	EXPECTED	BALANCE
100	**SALARIES**	$ (105,874)			$ (97,589)	$ (80,931)	$ (16,658)	$ -
200	**EMPLOYEE BENEFITS**	$ -			$ -	$ -	$ -	$ -
300	**PROFESSIONAL SERVICES**	$ (69,991)			$ (73,092)	$ (60,616)	$ (12,476)	$ -
400	**PURCHASED PROPERTY SERV.**	$ -			$ -	$ -	$ -	$ -
500	**OTHER PURCHASED SERVICES**	$ (1,102,170)			$ (1,107,754)	$ (918,665)	$ (189,089)	$ -
600	**SUPPLIES**	$ -			$ -	$ -	$ -	$ -
700	**PROPERTY**	$ -			$ -	$ -	$ -	$ -
800	**MISCELLANEOUS**	$ -			$ -	$ -	$ -	$ -
	TOTAL GENERAL FUND BUDGET	$ (1,278,035)	$ -	$ -	$ (1,278,435)	$ (1,060,212)	$ (218,223)	$ -
100	**SALARIES**							
	Administrative Salaries	$ -			$ -			$ -
	Teachers & Specialists Salaries	$ (23,564)			$ (22,426)	$ (18,598)	$ (3,828)	$ -
	Early Retirement	$ -			$ -			$ -
	Continuing Ed./Summer School	$ -			$ -			$ -
	Homebound & Tutors Salaries	$ -			$ -			$ -
	Certified Substitutes	$ -			$ -			$ -
	Coaching/Activities	$ -			$ -			$ -
	Staff & Program Development	$ -			$ -			$ -
	CERTIFIED SALARIES	$ (23,564)	$ -	$ -	$ (22,426)	$ (18,598)	$ (3,828)	$ -
	Supervisors/Technology Salaries	$ -			$ -			$ -
	Clerical & Secretarial salaries	$ -			$ -			$ -
	Educational Assistants	$ (11,353)			$ (3,793)	$ (3,145)	$ (648)	$ -
	Nurses & Medical advisors	$ (20,301)			$ (21,297)	$ (17,663)	$ (3,634)	$ -
	Custodial & Maint Salaries	$ -			$ -			$ -
	Non Certified Salary Adjustment	$ -			$ -			$ -
	Career/Job salaries	$ -			$ -			$ -
	Special Education Svcs Salaries	$ (50,656)			$ (50,073)	$ (41,525)	$ (8,548)	$ -
	Attendance & Security Salaries	$ -			$ -		$ -	$ -
	Extra Work - Non-Cert	$ -			$ -			$ -
	Custodial & Maint. Overtime	$ -			$ -			$ -
	Civic activities/Park & Rec	$ -			$ -			$ -
	NON-CERTIFIED SALARIES	$ (82,310)	$ -	$ -	$ (75,163)	$ (62,333)	$ (12,830)	$ -
	SUBTOTAL SALARIES	**$ (105,874)**	**$ -**	**$ -**	**$ (97,589)**	**$ (80,931)**	**$ (16,658)**	**$ -**

200	**EMPLOYEE BENEFITS**								
	SUBTOTAL EMPLOYEE BENEFITS	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**
300	**PROFESSIONAL SERVICES**								
	Professional Services	$ (69,991)			$ (73,092)	$ (60,616)	$ (12,476)	$ -	
	Professional Educational Ser.	$ -			$ -		$ -	$ -	
	SUBTOTAL PROFESSIONAL SVCS	**$ (69,991)**	**$ -**	**$ -**	**$ (73,092)**	**$ (60,616)**	**$ (12,476)**	**$ -**	
400	**PURCHASED PROPERTY SVCS**								
	SUBTOTAL PUR. PROPERTY SER.	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	
500	**OTHER PURCHASED SERVICES**								
	Contracted Services	$ (1,596)			$ -		$ -	$ -	
	Transportation Services	$ (277,990)			$ (268,155)	$ (222,382)	$ (45,773)	$ -	
	Insurance - Property & Liability	$ -			$ -			$ -	
	Communications	$ -			$ -			$ -	
	Printing Services	$ -			$ -			$ -	
	Tuition - Out of District	$ (822,584)			$ (839,599)	$ (696,283)	$ (143,316)	$ -	
	Student Travel & Staff Mileage	$ -			$ -		$ -	$ -	
	SUBTOTAL OTHER PURCHASED SER.	**$ (1,102,170)**	**$ -**	**$ -**	**$ (1,107,754)**	**$ (918,665)**	**$ (189,089)**	**$ -**	
600	**SUPPLIES**								
	SUBTOTAL SUPPLIES	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	
700	**PROPERTY**								
	SUBTOTAL PROPERTY	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	
800	**MISCELLANEOUS**								
	Memberships				$ -			$ -	
	SUBTOTAL MISCELLANEOUS	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	
	TOTAL LOCAL BUDGET	**$ (1,278,035)**	**$ -**	**$ -**	**$ (1,278,435)**	**$ (1,060,212)**	**$ (218,223)**	**$ -**	

Excess Cost and Agency placement Grants were budgeted at 75%. The estimated grant is calculated at 78%.

Should the second payment come in at the maximum, 86%, the additional revenue would be $135,919. It could ultimately range anywhere between these amounts.

Presentation For:

The Town and School District of Newtown

Municipal and School District Operations Feasibility Study

July 10, 2012

BlumShapiro

Accounting | Tax | Business Consulting

The passion to unlock potential

AGENDA

I. Project Overview
II. Key Findings
III. Recommendations
IV. Implementation

I. Project Overview

A. Project goals and objectives:

1. Analyze existing operations for selected areas of the Town and School District
   a) Finance, Human Resources, Information Technology, Building Management
2. Evaluate current positions, roles and responsibilities
3. Evaluate how departments interact internally and externally
4. Develop an operational framework for both the Town and School District
5. Develop an implementation plan for recommendations
6. Document workflows ("as-is") and design streamlined process maps ("to-be")

B. The BlumShapiro Project Team interviewed personnel from the selected Town and School District departments/functional areas:

1. At total of 29 (twenty-nine) individuals were interviewed
2. Town Manager and Superintendent
3. Town/BOE Finance, Human Resources, IT, Building Management
4. Selected members of the elected boards : Board of Education, Board of Finance, Legislative Council

II. Key Findings

A. Financial and Human Resources Operations

1. Town and School District have separate financial management and payroll systems
   a) Town-MUNIS, ADP (Payroll) and the School District-SunGard Phoenix System
   b) Inhibits ability to share services and/or information; causes inefficiencies and duplication of work
2. The Town's payroll system is not integrated with the general ledger system
3. Neither the Town or School District are using their systems to the fullest capabilities
   a) Separate financial systems between the Town and School District inherently creates inefficiencies
   b) Town - requires manual interface to G/L; limited ability to create what-if scenarios
   c) School – Has integrated modules but maintains duplicate information

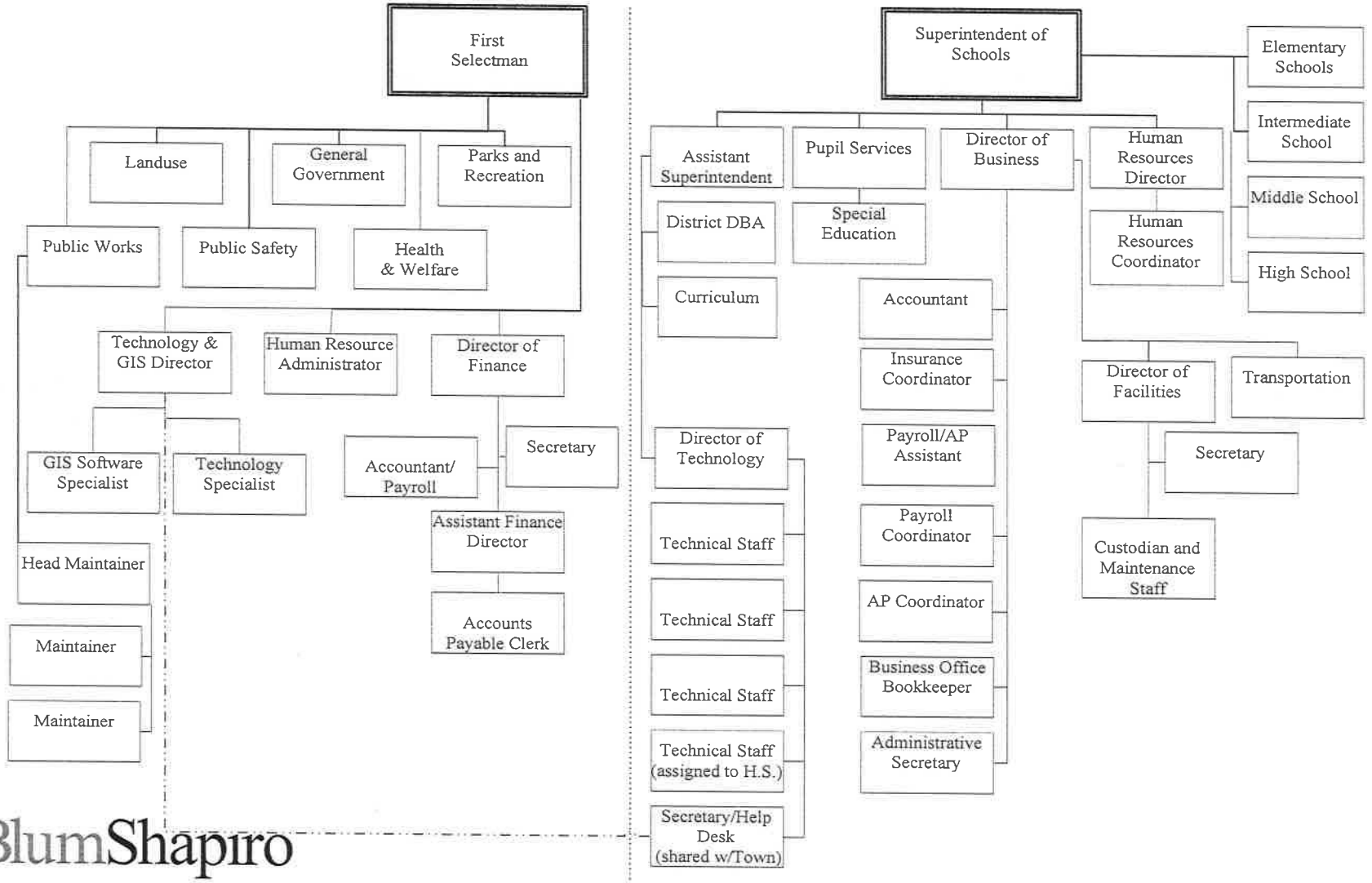
B. Information Technology Operations

1. Currently sharing resources informally

C. Facilities and Maintenance

1. Town's Building Maintenance and School District collaborate on a limited, informal basis

II. Findings-Organizational Chart-Current



BlumShapiro

Accounting | Tax | Business Consulting

III. RECOMMENDATIONS

A. Implement a Shared Services Model for the Town and School District
   1. Use a transitional approach to phase into a new organizational structure
   2. Utilize current employees in new structure
      a) Provides institutional knowledge of both organizations
      b) Provides stabilization
      c) Enables existing employees ability to ensure new organization is a good fit
   3. As employees leave/retire roles may need to be realigned

B. Phase 1 –Merge Human Resources and Payroll personnel
   1. Formally combine the Town and School District's Human Resource and Payroll personnel with the Town's operations
   2. Bring the Town's payroll processing in-house and utilize a single HR/Payroll solution
   3. Create standard operating procedures (SOP) that address how the HR and Payroll Departments will support and provide services to the Town and School District personnel

C. Phase 2 -Facilities and Maintenance
   1. Merge the Town Maintainers with the School District's Facilities and Maintenance Department
   2. Develop SOP and services support agreement between the Town and School District
   3. Continue to leverage joint purchasing opportunities between the Town and School District

III. RECOMMENDATIONS

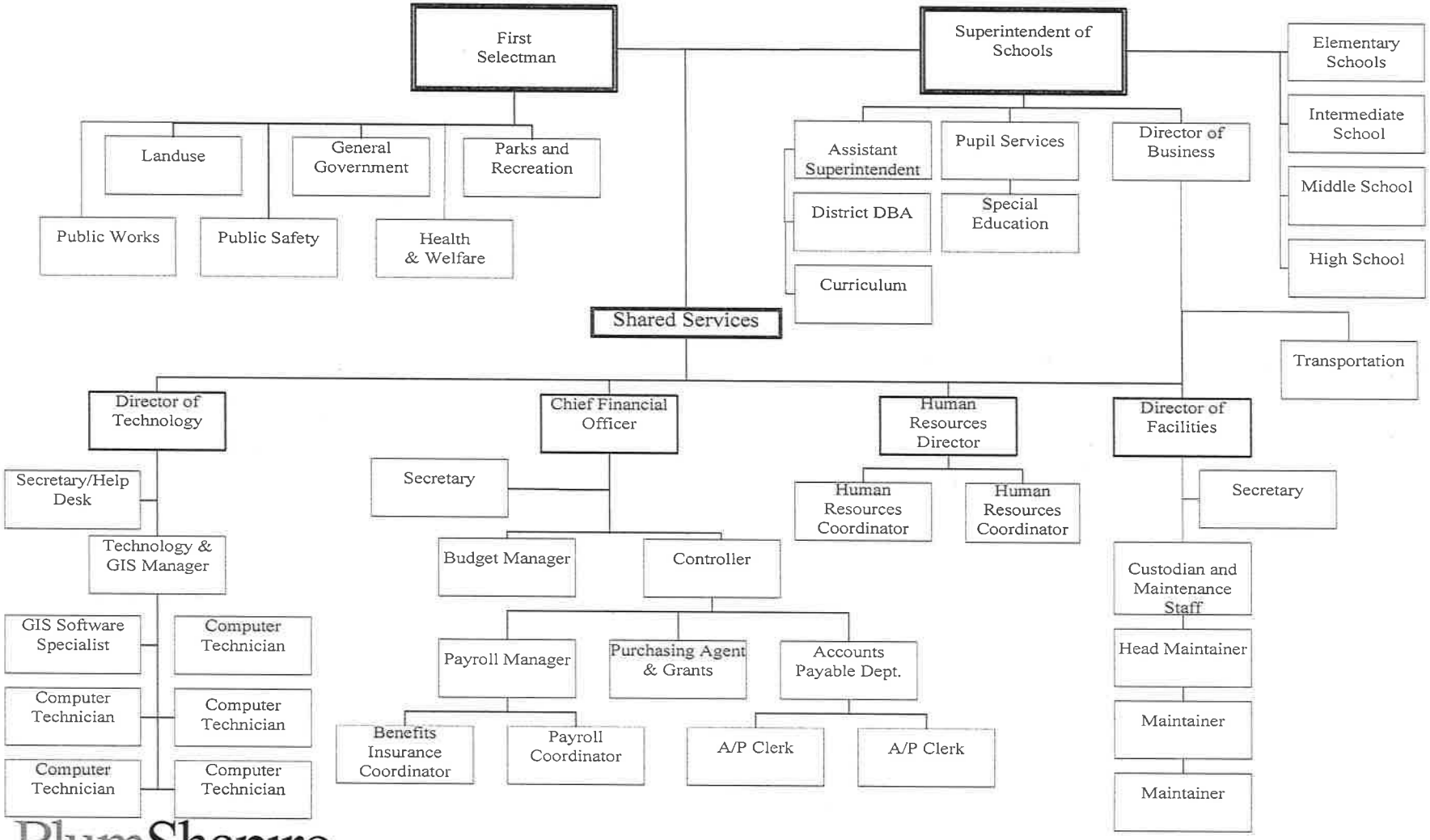
D. Phase 3 – Merge the Town's Information Technology with the School District

1. Formally combine the Town and School District's IT Departments into a single shared department
2. Create standard operating procedures that address how the department will support and provide services to the Town and School District
3. Create an Information Technology joint committee to oversee the new department
4. Develop fair and equitable cost-sharing for the new IT department
5. Obtain better economies of scale for technology purchases

E. Phase 4 –Merge School District's and Town's Accounting Operations

1. Implement a single, integrated financial management system for the Town and School District
   a) Perform a formalized software selection process
2. Create standard policies, procedures and protocols that address how the Accounting Department will support and provide services to the Town and School District employees
3. Merge the School District's Accounting Operations with the Town, creating a centralized operation
   a) Potential cost savings over 5 years $400K to $500K

III. Recommendations Organizational Chart- Shared Services Model



BlumShapiro

Accounting | Tax | Business Consulting

IV. Implementation Plan

Phase 1

- Merge Human Resources and Payroll with Town– 0-6 months
  - Configure Phoenix system's HR and Payroll modules for Town's Use
  - Develop policies and procedures to support combined processes
  - Implement HR and Payroll modules within the Phoenix system

Phase 2

- Merge Town Maintainers with School District – 7-12 months
  - Create Standard Operating Procedures (SOP)
  - Develop job descriptions, negotiate with Unions
  - Have 3 Town Maintainers report to Director of Facilities

Phase 3

- Merge Information Technology with School District – 7-12 months
  - Create Standard Operating Procedures (SOP)
  - Create new organizational structure
  - Develop equitable cost sharing structure

Phase 4

- Consolidate Accounting Operations – 12-24 months
  - Create new policies, procedures and protocols for accounting operations
  - Co-locate shared accounting management organization
  - Implement single financial software application
  - Implement new financial processes

QUESTIONS

BlumShapiro

Accounting | Tax | Business Consulting

Existing policy, presently numbered 2-103 appropriate as written with addition of legal reference.

Administration

Evaluation of the Superintendent

The goals of the annual evaluation of the Superintendent of Schools shall be to:

- Promote professional excellence and improve the skills of the chief school administrator.
- Improve the quality of the education received by the pupils served within the public schools.
- Provide a basis for the review of the performance of the chief school administrator.

Evaluation Procedures – Superintendent

A. Procedures shall be developed by the Board of Education after consultation with the Superintendent and shall include, but not be limited to:

1. A determination of roles and responsibilities for the implementation of policy and procedures.

2. Development of a job description and evaluation criteria based upon the district's local goals, program objectives, policies, instructional priorities, State goals, statutory requirements, and the functions, duties, and responsibilities of the Superintendent.

3. Specification of methods of data collection and reporting appropriate to the job description.

4. Provision for the preparation of an individual plan for professional growth and development based in part upon any needs identified in the evaluation, which shall be mutually developed by the Board of Education and the Superintendent.

5. Preparation of an annual written performance report by a majority of the full membership of the Board of Education and an annual summary conference between the Board of Education, with a majority of the total membership present, and the Superintendent.

The Board of Education, at its discretion, may hire a consultant to assist or advise in the evaluation process.

B. Distribution and Amendments to Procedures

These procedures shall be distributed to the Superintendent upon adoption. Revisions to the procedures shall be distributed within ten (10) working days after adoption.

Administration

Evaluation of the Superintendent (continued)

C. Self-Evaluation

The Superintendent shall present to the Board of Education a self-evaluation on or about May 15 pertaining to specific job targets mutually adopted by the Board and the Superintendent and his/her own perception of the extent of accomplishment of each of the skills of the job, including from among the following.

1. Curriculum and Instruction Skills, including achieving the district's instructional priorities and program objectives.
2. Professional Skills, including achieving and/or implementing the district's goals, policies, State goals, and statutory requirements.
3. Administrative Leadership Skills
4. Board Relationship Skills
5. Staff Relationship Skills
6. Communication Skills, including parent-community relations
7. In-Service Growth Skills
8. Business Practices
9. Long-Range Planning

D. Annual Summary Conference

Prior to June 30 of each year, the Board shall hold an annual summary conference to review with the Superintendent his/her job performance as required by both administrative code and Board policy.

The annual summary conference between the Board of Education, with a majority of the total membership of the Board present, and the chief school administrator shall be held before the written performance report is filed. The conference shall be held in private, unless the Superintendent requests that it be held in public. The conference shall include, but not be limited to:

1. Review of the performance of the Superintendent based upon the job description.

2. Review of the Superintendent's progress in achieving and/or implementing the district's goals, program objectives, policies, instructional priorities, State goals, and statutory requirements.

3. A composite report of the Board's perception of the extent of accomplishment of job targets.

Administration

Evaluation of the Superintendent (continued)

E. Annual Written Performance Report

The annual written performance report shall be prepared on or before July 30 by a majority of the total membership of the Board of Education and shall include, but not be limited to:

1. Performance areas of strength.

2. Performance areas needing improvement based upon the job description and evaluation criteria set forth in subsection A2 of this section.

3. Recommendation for professional growth development.

4. Provision for performance data that have not been included in the report prepared by the Board of Education to be entered into the record by the Superintendent with ten (10) working days after the completion of the report.

Legal Reference: Connecticut General Statutes

10-157 Superintendents. Relationship to local or regional board of education; written contract for employment; evaluation of Superintendent by board of education

Policy adopted:

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

(Reviewed and approved by Policy Review Committee)

Annual Evaluation of Superintendent

I. Relationships with Board of Education

	5	4	3	2	1	DK	Comments
A. Keeps Board informed on issues, needs, and operation of the school system.							
B. Apprises Board in a prompt and anticipatory manner regarding any exceptions to normal school operations.							
C. Plans agendas and supportive information for Board meetings that permit effective and productive conduct of district affairs.							
D. Provides effective support to the Board through knowledgeable and responsive comments at Board meetings and hearings and provides written information as appropriate.							
E. Maintains liaison between the Board and staff, working toward a high degree of mutual understanding and respect between the staff and the Board.							
F. Promotes a harmonious working relationship with the Board, remaining impartial toward individual Board members.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

II. Community Relations

	5	4	3	2	1	DK	Comments
A. Provides programs to keep community informed concerning district accomplishments and needs.							
B. Provides opportunities to identify community expectations and concerns.							
C. Responds to community, as well as individual, concerns, using appropriate channels for timely resolution.							
D. Represents the schools in the general community and before community organizations.							
E. Gains the confidence and support of the community in the conduct of school district operations.							
F. Encourages parent and community involvement in the schools consistent with Board policies on community relations.							
G. Works cooperatively and effectively with public and private agencies and government leaders at the local and state level.							
H. Works cooperatively and effectively with business and other community leaders within the region.							
I. Develops and maintains cooperative relationships with the news media.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

III. Staff and Personnel

	5	4	3	2	1	DK	Comments
A. Develops and executes sound personnel procedures and practices.							
B. Administers all Board/employee agreements and Board personnel policies in a fair and impartial manner.							
C. Sees that personnel evaluations policies are well implemented for all employees.							
D. Provides a program for continuing growth and professional development of the staff.							
E. Supports the staff, promotes good staff morale, and has their confidence and respect, while expecting their best effort.							
F. Encourages participation of appropriate staff members and groups in planning and problem solving.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

IV. Business and Support Services

	5	4	3	2	1	DK	Comments
A. Manages resources effectively to carry out the district's educational mission.							
B. Makes budget recommendations for funding which reflect district needs and priorities.							
C. Provides financial reports consistent with good practices.							
D. Supervises development and presentation of annual budget.							
E. Plans for space requirements to meet student enrollment and program needs.							
F. Provides for security and safety in the use of school facilities.							
G. Provides direction to promote a well-maintained appearance of buildings.							
H. Provides for a safe, reliable, and efficient pupil transportation system.							
I. Provides for a nutritious and cost–effective food service program.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

V. Educational Services

	5	4	3	2	1	DK	Comments
A. Plans for an educational program consistent with the educational philosophy, goals, and priorities of the district.							
B. Organizes and plans program of curriculum evaluation and improvement and reports student achievement trends.							
C. Recommends to the Board for its adoption all courses of study, curriculum guides, and textbooks.							
D. Directs the supervision of teachers and administrators in the delivery of instruction.							
E. Reports to the Board and discusses at Board meeting curriculum and instruction topics.							
F. Plans for a comprehensive program of student services, i.e., guidance, social work, psychology.							
G. Plans for involvement of appropriate community agencies in the delivery of services to students.							
H. Provides for a safe, well-disciplined learning environment.							
I. Maintains contact and communication with the student body.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

VI. Comprehensive Planning and General Management

	5	4	3	2	1	DK	Comments
A. Interprets and executes the intent of Board policy.							
B. Advises Board on the need for new or revised policy and presents policy to Board.							
C. Develops short and long range plans to solve current problems and meet future need.							
D. Ensures that each school develops improvement plans with prioritized activities and assessment of activities.							
E. Delegates duties and responsibilities when appropriate and monitors follow-up.							
F. Involves school and community personnel in decision making as appropriate.							
G. Coordinates work of the administrative staff and foster development of the administrative team.							
H. Acts on own discretion if action is necessary in any matter not covered by Board policy.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

VII. Professional and Personal Guidelines

	5	4	3	2	1	DK	Comments
A. Bases positions upon principal and professional judgment without regard to their popularity.							
B. Keeps abreast of current trends in education and management and participates in professional development activities.							
C. Stimulates Board, staff, and community awareness of local, state, and national education issues.							
D. Maintains high standards of ethics, honesty, and integrity in all personal and professional matters.							
E. Demonstrates ability to work effectively with individuals and groups.							
F. Accepts and utilizes constructive criticism for personal and professional growth.							

Rating Scale

5 = Outstanding
4 = Above average
3 = Satisfactory
2 = Marginal
1 = Unsatisfactory
DK = Don't know

5111(a)

Students

Admission/Placement

Admission

District schools shall be open to all children five years of age and over who reach age five on or before the first day of January of any school year. Each such child shall have, and shall be so advised by the appropriate school authorities, an equal opportunity to participate in the program and activities of the school system without discrimination on account of race, color, sex, religion, national origin or sexual orientation. Students who are classified as homeless under federal law and therefore do not have a fixed residence, will be admitted pursuant to federal law and policy 5118.1. ~~Exceptions from routine admission may be made by the school Principal on the basis of supporting evidence from physical and psychological examinations.~~ There will be no exceptions to the age requirement for those children entering kindergarten.

The parent or person having control of a child five years of age shall have the option of not sending the child to school until the child is six years of age. The parent or person having control of a child six years of age shall have the option of not sending the child to school until the child is seven years of age.

The parent or person shall exercise such option by personally appearing at the school district office and signing an option form. The district shall provide the parent or person with information on the educational opportunities available in the school system.

According to Connecticut General Statute 10-76d(b2), special education will be provided for children who have attained the age of three and who have been identified as being in need of special education, and whose educational potential will be irreparably diminished without special education. If a special education student is being considered for an exception, the Planning and Placement Team (PPT) will make a recommendation to the administrator in charge of special education.

Each child entering the district schools for the first time must present a birth certificate or offer legal evidence of birth data, as well as proof of a recent physical examination and required immunizations. If the parents or guardians of any children are unable to pay for such immunizations, the expense of such immunizations shall on the recommendation of the Board, be paid by the town. Proof of domicile may also be requested by the building Principal.

Any child entering or returning to the district from placement in a juvenile detention school, the Connecticut Juvenile Training School, or any other residential placement, shall have the educational records of such child provided to the Superintendent of Schools by the Department of Children and Families (DCF) and the Judicial Department. Such information will be shared with the Principal of the school to which the student is assigned. The Principal can disclose them to the staff who teach or care for the child.

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

Students

Admission/Placement (continued)

The District will immediately enroll any student who transfers from Unified District No. 1 or Unified District No 2. A student transferring from the Unified School Districts who had previously attended school in the local District shall be enrolled in the school such student previously attended, provided such school has the appropriate grade level for the student.

The parent or person having control of a child sixteen or seventeen years of age may consent to such child's withdrawal from school. For the school year commencing July 1, 2011, and each school year thereafter, the parent or person having control of a child seventeen years of age shall exercise this option by personally appearing at the school district office to sign a withdrawal form. Such withdrawal form shall include an attestation from a guidance counselor or school administrator of the school that the district has provided the parent or person with information on the educational options available in the school system and in the community.

Children who have attained the age of seventeen and who have terminated enrollment in the district's schools with parental permission as described previously and subsequently seeks readmission may be denied readmission for up to ninety school days from the date of such termination, unless such child seeks readmission to a district school not later than ten days after such termination. In such case the child will be provided school accommodations not later than three days after the requested readmission.

~~**Note:** *When a student is enrolling in a new school district or new state charter school, written notification of such enrollment shall be provided to the previous school district or charter school not later than two business days after the student enrolls.*~~

Children who apply for initial admission to the district's schools by transfer from nonpublic schools or from schools outside the district will be placed at the grade they would have reached elsewhere pending observation and evaluation by classroom teachers, guidance personnel, and the school Principal. After such observations and evaluations have been completed, the Principal will determine the final grade placement of the children.

Children who have attained the age of nineteen or older may be placed in an alternative school program or other suitable educational program if they cannot acquire a sufficient number of credits for graduation by age twenty-one.

(cf. 0521 - Nondiscrimination)
(cf. 5112 - Ages of Attendance)
(cf. 5118.1 Homeless Students)
(cf. 5141 - Student Health Services)
(cf. 6171 - Special Education)
(cf. 6146 - Graduation Requirements)

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

5111(c)

Students

Admission/Placement

Legal Reference: Connecticut General Statutes

10-15 Towns to maintain schools

10-15c Discrimination in public schools prohibited. School attendance by five-year olds, as amended by PA 97-247

10-76a - 10-76g re special education

10-184 Duties of parents (re mandatory schooling for children ages five to sixteen, inclusive) as amended by PA 98-243, PA 00-157 and PA 09-6 September Special Session

10-186 Duties of local and regional boards of education re school attendance. Hearings. Appeals to state board. Establishment of hearing board. Readmission, as amended.

10-220h Transfer of student records, as amended.

P.A. 11-15 An Act Concerning Juvenile Reentry and Education

Appeals to state board. Establishment of hearing board

10-233a - 10-233f Inclusive; re: suspend, expel, removal of pupils

10-233c Suspension of pupils

10-233d Expulsion of pupils

10-233k Notification of school officials of potentially dangerous students.

10-261 Definitions

State Board of Education Regulations

10-76a-1 General definitions (c) (d) (q) (t)

10-76d-7 Admission of student requiring special education (referral)

10-204a Required immunizations

McKinney-Vento Homeless Assistance Act, 42 U.S.C. §11431 et seq.

Plyler vs. Doe, 457 U.S. 202 (1982)

Policy adopted:

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of Education, Inc.

5112(a)

Students

Ages of Attendance

In accordance with Connecticut General Statute 10-186, the Board of Education shall provide education for all persons five years of age and older, having attained age five on or before the first day of January of any school year, and under twenty-one years of age who is not a graduate of a high school or vocational school, except as provided in Connecticut General Statutes 10-233c and 10-233d. Children who have not attained the age of five before the first day of January will not be admitted to kindergarten. Additionally, according to Connecticut General Statute 10-76d (b2), special education will be provided for children who have attained the age of three and who have been identified as being in need of special education, and whose educational potential will be irreparably diminished without special education.

Parents and those who have the control of children five years of age and over and under eighteen years of age, are obligated by Connecticut law to require their children to attend public day school or its equivalent in the district in which such child resides, unless such child is a high school graduate or the parent or person having control of such child is able to show that the child is elsewhere receiving equivalent instruction in the studies taught in the public schools. The parent or person having control of a child sixteen or seventeen years of age must consent to such child's withdrawal from school. For the school year commencing July 1, 2011 and each school year thereafter, the parent or person having control of a child seventeen years of age may consent to such child's withdrawal from school. The parent or person shall exercise this option by personally appearing at the school district office to sign a withdrawal form. Such withdrawal form shall include an attestation from a guidance counselor or school administrator of the school that this district has provided the parent or person with information on the educational opportunities options available in the school system and in the community.

The parent or person having control of a child five years of age shall have the option of not sending the child to school until the child is six years of age. The parent or person having control of a child six years of age shall have the option of not sending the child to school until the child is seven years of age.

The parent or person shall exercise such option by personally appearing at the school district office and signing an option form. The district shall provide the parent or person with information on the educational opportunities available in the school system.

A child who has attained the age of seventeen and who has voluntarily terminated enrollment with parental consent in the district's schools and subsequently seeks readmission may be denied readmission for up to ninety school days from the date of such termination, unless such child seeks readmission to the District not later than ten (10) schooldays after such termination in which case the Board shall provide school accommodations to such child not later than three school days after such child seeks readmission.

A child who has attained the age of nineteen or older may be placed in an alternative school program or other suitable educational program if he/she cannot acquire a sufficient number of credits for graduation by age twenty-one.

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of education, Inc.

Students

Ages of Attendance (continued)

(cf. 5111 - Admission/Placement)
~~(cf. 5112 - Ages of Attendance)~~
(cf. 6146 - Graduation Requirements)

Legal Reference: Connecticut General Statutes

10-15 Towns to maintain schools

10-15c Discrimination in public schools prohibited. School attendance by five-year-olds

10-76a - 10-76g re special education

10-184 Duties of parents (re mandatory schooling for children ages five to sixteen, inclusive) as amended by PA-98-243, PA 00-157 and PA 09-6 (September Special Session)

10-186 Duties of local and regional boards of education re school attendance. Hearings.

Appeals to State Board. Establishment of hearing board

10-233a - 10-233f Inclusive; re: suspend, expel, removal of students

10-233c Suspension of students

10-233d Expulsion of pupils

State Board of Education Regulations

10-76a-1 General definitions (c) (d) (q) (t)

Policy adopted:

Sample policies are distributed for demonstration purposes only. Unless so noted, contents do not necessarily reflect official policies of the Connecticut Association of Boards of education, Inc.