Board of Education
Newtown, Connecticut

Minutes of the Board of Education meeting on March 21, 2017 in the council chambers, 3 Primrose Street, at 7:30 p.m.

K. Alexander, Chair	J. Erardi
M. Ku, Vice Chair	J. Davila
D. Leidlein, Secretary (absent)	R.Bienkowski
J. Vouros	7 Staff
R. Harriman-Stites	20 Public
A. Clure	2 Press
D. Cruson	
S. Chand	
D. Lew	

Mr. Alexander called the meeting to order at 7:34 p.m.

Item 1 – Pledge of Allegiance
Item 2 – Celebration of Excellence
Mrs. Davila introduced Mr. Einhorn who was there to speak about *Opus Optima* which is the middle school literary magazine that was designated superior among Connecticut schools and was the only middle school that placed in that category.
Mr. Einhorn stated that this publication is a yearlong effort. The class advisors attending the meeting were Abby Olsen and Karen Colwell.
Ms. Olsen introduced Aliya Hafiz, Sofiya Hafiz and Virginia Hepp who were the editors last year. Kyle Trahan is the editor this year and read one of his compositions from the magazine. This award was from the National Council of Teachers of English.
Mr. Alexander congratulated the students and presented them with certificates of achievement.

Item 3 – Consent Agenda
MOTION: Mr. Cruson moved that the Board of Education approve the minutes of March 7, 2017. Mrs. Harriman-Stites seconded. Motion passes unanimously.

Item 4 – Public Participation
Item 5 – Reports
Chair Report: Mr. Alexander said that Mrs. Ku was at the Legislative Council Education Subcommittee meeting to discuss the Board of Education budget and their recommendation to the full council. Many of the Board attended last week's Legislative Council meeting with State representatives and Secretary of OPM Ben Barnes regarding the Governor's budget proposals. When the Board of Finance presented the budget to the Legislative Council they discussed the CIP and changes to the Charter. Some items will be pulled out and included in the referendum.

Superintendent's Report: Dr. Erardi reported that the projected last day of school was June 15. He will propose the graduation date at the April 4 meeting. We are obligated by statute for a mandatory survey for K-3 educators which takes three to four hours to administer and will be taken at the end of the school year. He provided a copy of the AASA white paper which addresses transiting high school students to community colleges and information on how the Governor's budget will affect education.

Committee Reports: Dr. Erardi mentioned that members of his aspiring administrator's group have been working on the changes from the State on the food allergy policy. Mrs. Ku was co-chair of this committee.
Mr. Alexander said that Mrs. Ku attended the security meeting and there is a need to have a policy regarding hours of custody for buildings. Also identified was to better define how canine drug searches can best serve the district.

Mr. Vouros said the Curriculum and Instruction Committee met regarding the guidance counseling department.
Mrs. Davila stated that Mrs. Petersen and Bret Nichols met with them about the high school guidance department as well as the middle school case load.
Mr. Vouros said that because we have clusters at the middle school the students tend to be able to identify with one or two of their teachers and they go to them rather than to their guidance counselor. Ninth grade students develop their desires to be in clubs, athletics, art, music, etc but because of the advisory groups the students come to know their counselors who work directly with them.

Mrs. Harriman-Stites liked the approach of reaching students who aren't connected. She asked if we could look at pushing that down to the middle school and Reed and model that in the lower grades.
Mrs. Davila would bring Mrs. Harriman-Stites into that discussion.

Mr. Clure asked if the counselors would try to meet with each student at least once in the middle school and if that could be included in the policy. He felt the counselor should go to the student.
Mrs. Davila said there would be a greater conversation on this. They do have one-on-one time with each students at the beginning and end of the year.

Mrs. Harriman-Stites said that Hawley was having a STEAM night this week.

Student Representatives:
Dylan Lew said the National Honor Society badminton tournament was held and raised over $370 for the Pencils of Promise organization that builds school and educational programs in developing worlds. There was also a Families United in Newtown event for St. Patrick's Day which was a huge success.
Simran Chand: Exchange students from Japan visited this past week and stayed with Newtown families. *Evita*, the high school play, will be presented this coming weekend.
Dylan: Seniors will be receiving college application results soon. Senior panels were held to answer questions from juniors regarding the college application process. Spring sports practices have started.
Simran: Tickets are on sale for the junior prom which will be held at the Amber Room March 31 and the senior prom at the Waterview on April 28.
Both Simran and Dylan agreed that the high school guidance department has a phenomenal program.

Mr. Vouros asked them for a possible change in counseling in the lower grades.
Simran said that in the middle school she had minimal contact with the guidance counselors and feels there needs to be more interaction in those grades.
Dylan felt it was important to get students connected into activities in the lower grades in school and in the community-at-large.

Dr. Erardi shared his appreciation for Simran and Dylan as student representatives and the quality of the reports they give to the Board. He was pleased to announce that they are the high school recipients of this year's Western Connecticut Superintendent's Award.

Financial Report for the Month Ending February 28, 2017:
MOTION: Mrs. Harriman-Stites moved that the Board of Education approve the financial report for the month ending February 28, 2017. Mr. Cruson seconded.

Mr. Bienkowski spoke about the report. The Board received the first installment of the Excess Cost and Agency Placement Grant based on the December data. The first receipt is $1,143,963 which is 77%. This report also includes the March 2 Board of Finance action to reduce the Board's budget.

Motion passes unanimously.

Item 6 – Old Business
Action on the Photography I and II Curriculum:
MOTION: Mr. Clure moved that the Board of Education approve the Photography I and II curriculum. Mrs. Harriman-Stites seconded.
Mrs. Davila said Dr. Rodrigue, Erik Holst-Grubbe and Staci Stamm were at the meeting for any questions.
Mr. Clure asked that after new programs were added if they could come back with how they were running.
Mrs. Davila stated that we don't do that for curriculum revisions. A pilot proposal is brought back to the Board.
Mr. Clure said a mid-semester report would be great to be able to make a budget change if necessary.
Mr. Alexander suggested that this go to the C & I Committee.
Motion passes unanimously.

Action on the Film Production I and II Curiculum:
MOTION: Mr. Clure moved that the Board of Education approve the Film Production I and II curriculum. Mr. Cruson seconded. Motion passes unanimously.

Item 7 – New Business
First Read of 3000 Series Policies:
Mrs. Harriman-Stites acknowledged the diligent work of Meg Reilly for the policy committee. This series was started by another committee with previous work done in 2015. We only approve the policies not the regulations. She asked members to submit changes in writing and they would create a document for review.
Mr. Alexander said it would be good to go over more general questions and noted that we would not want some of the policies.

Dr. Erardi said Meg's recognition was deserved. The offline work by Mrs. Ku and Mrs. Harriman-Stites is enormous. We've also had a number of invited guests to help with the policies and took the student voice into consideration.
Mrs. Ku stated that Mr. Bienkowski spent a lot of time with this series of policies as well as many staff members.

Mrs. Harriman-Stites said there was one policy that needed to be updated.
Mrs. Ku said that was policy 3542.43 and asked if it could be brought to the policy committee to first review.
Mrs. Harriman-Stites asked that members send changes to her by the end of next week.

Item 8 – Public Participation
MOTION: Mr. Clure moved to adjourn. Mr. Cruson seconded. Motion passes unanimously.

Item 9 – Adjournment
The meeting adjourned at 8:59 p.m.

Respectfully submitted:

_____

Keith Alexander
Chair

Administrative Report

Tuesday, March 21st

1. **End-of-the-Year Calendar**
    a. **Projected Last Day of School**
    b. **Mandatory K-3 Staff Survey**
    c. **Administration – Recommendation April 4th**

2. **AASA White Paper: K-14 Collaboration** (Attach #1)

3. **Proposed Impact** (Attach #2)

4. **Analysis – Governor's Proposal** (Attach #3)

Ready to Move Forward Together

Report from a Convening of AASA, The School Superintendents Association and American Association of Community Colleges

Report prepared by:

ACT®

Introduction

On November 7, 2016, superintendents and community college presidents from AASA, The School Superintendents Association (AASA) and the American Association of Community Colleges (AACC), respectively, gathered for the fourth time to advance an on-going dialogue around high impact collaborative strategies between secondary and postsecondary education. The group, representing some of the most innovative leaders in the secondary and community college sectors (see Appendix A), offered real-world examples of how to create a seamless K-14 system that benefit students, parents, employers, and the community at large. Participants also discussed ways to scale up such efforts, including an honest assessment of the challenges that may hinder or prevent further collaboration from occurring.

The overarching theme of the meeting was: *Ready to Move Forward Together*. This was reflected in the wide-ranging set of promising K-12 and community college collaborations that were discussed over the course of the meeting (see Appendix B). They included:

(1) Expanding dual and concurrent enrollment programs
(2) Creating meaningful college and career pathways
(3) Encouraging teachers, faculty, and employers to visit each other's environments
(4) Recognizing the importance of counseling, especially on career options

In addition to these topics, the day's conversation was broadened to include the sharing of collaborations with local businesses and community leaders.

Motivating the day-long conversation was a shared desire among attendees to close the gap in alignment between secondary and postsecondary education systems in the U.S. The recently passed federal legislation, Every Student Succeeds Act (ESSA)[1] has created greater formal connectivity between it, the Higher Education Act,[2] and Carl D. Perkins Act.[3] ESSA has also changed the manner in which school performance is assessed, including the ability to include soft skills in the accountability framework for states and schools.

This greater need for alignment between systems and the increased flexibility allowed in accountability metrics presents both an opportunity and a challenge for stakeholders in both secondary and postsecondary education systems. At issue is the need to ensure that transitions from one system to the other are seamless, without need for remediation. Additionally, the historical segmentation of students into programs preparing them to be either college or career ready has prevented many stakeholders from understanding the benefits to be gained from preparing individuals for both.

This report highlights the key takeaways from the meeting. The first three sections summarize promising inter-sectoral practices, the fourth section identifies some remaining challenges, and the concluding section poses a number of guiding principles to move this collective work forward. Together.

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[1] Every Student Succeeds Act (2015). S. 1177; Pub.L. 114-95.
[2] Higher Education Opportunity Act (2008). H.R. 4137; Pub.L. 110-315.
[3] Carl D. Perkins Career and Technical Education Improvement Act (2006). 20 U.S.C. 2301 et seq.

Collaboration Between K-12 and Postsecondary Education

Dual enrollment is an increasingly popular model of collaboration between K-12 and postsecondary education. An exemplar of this practice is taking place between Marshall County Schools and Snead State Community College in Alabama. The dual enrollment program is part of the Lumina Foundation's *Right Signals* program for cyber security.[4] The program focuses on cultivating college navigation skills and brokering accelerated career pathways by focusing on academic skills, student skills, college knowledge, and self-knowledge for each student. Also, the participants benefit from a statewide articulation agreement for transfer of some core program community college credits to public universities.

Apart from the dual enrollment component, a unique aspect of their collaboration is the combination of public and private funding that turns high school partnerships into college enrollments. The program was developed to address decreases in high school graduates' enrollment in local community colleges as well as the increased need for remediation for those entering postsecondary education. In the program, participating high schools teach dual enrollment courses during the day and provide college courses for working adults/displaced workers at night via a local workforce development grant.

> "One success story that's really amazed me, is we have a student down at the high school, dual enrollment student in cybersecurity, just finished a two-year degree at Snead, [and] was accepted to the University of Alabama [in] Huntsville. They have a [National Science Foundation] grant that funds the completion of a Bachelor's and a Master's. This student is now going to [the] University of Alabama [in] Huntsville [with] full tuition and fees [and] full housing covered, plus $24,000 a year as a stipend."
>
> *Robert Exley, President, Snead State Community College*

In order for collaborative K-12 and postsecondary partnerships to succeed, several questions must be answered:

Are community college credits earned in dual enrollment program accepted by all 4-year institutions? In Alabama, only those course that are in the state course catalog are accepted which has led to competition and inconsistency between 4-year institutions.

How does dual enrollment contribute to college readiness? The joint program in Alabama happened organically but its growth has causing some concern at Snead Community College. The 'readiness' conversation may be one way to start planning for early interventions to ward off 'developmental education' in postsecondary education.

What are the programmatic barriers for joint secondary and secondary education initiatives? Identified barriers for similar program success included scheduling; program administrators need to have more advance notice in order to have adequate course offerings. Also discussed was a need for teachers to be more flexible. Snead Community College sent "good" instructors to Marshall County Schools to teach the dual enrollment courses which ultimately sent the right

[4] http://www.aacc.nche.edu/Resources/Pages/right_signals.aspx.

signal to students, especially in the career-technical fields. Other barriers noted were a seeming lack of coherent state policy on dual enrollment coupled with a culture of resistance toward looking at out-of-state best practices. Of concern is the fact that the state does not use funding as a policy development opportunity.

Collaboration with Local Industry

Dual enrollment is also an effective way for high schools and colleges to both respond to rapidly-changing workforce needs and augment course offerings with opportunities, such as paid internships, job shadowing, and career coaching. The Wallace State Community College Early College dual enrollment program started 10 years ago. A decade later, 75 students per year were provided college and high school course instruction. The goal of the program is for all high school students to earn an industry certification or Associate's degree. Simply put, dropping out of high school is not an option, with multiple pathways to graduation provided for each student.

More than 96 percent of students in the program graduated from high school, with a college success rate of 63 percent. The program emphasizes readiness for college, work, and life. Specific priorities for the program include: increasing college going, emphasizing workforce development, and accelerating completion. The fast track program was implemented in partnership with Cullman County schools which involves no classrooms and allows students complete 30 hours of general education college credit at their own pace online.

The program also integrates several Fast Track to Industry pathways which include paid internships with courses provided two days a week on campus - alongside intensive local industry engagement. The program is a partnership with several large local manufacturing employers (e.g., automobile, aerospace, and nautical manufacturing). Scholarships are provided for teachers to spend time with local businesses and schools partner with the local Chamber of Commerce to sponsor a local career fair and financial literacy program.

Understanding that success is more than academic skills, the program also involves leadership academies that emphasize the importance of "soft" skills. All participating students are assigned a career coach, a career prep class, and job shadowing. Since the program was implemented, the local community college system has now adopted a new format for college placement which includes non-cognitive measures.

> "[W]e established a public-private partnership with the local Chamber of Commerce ... [called] CAWS, Culinary and Workforce Solutions. They sponsor an annual career fair with all area high schools; in addition to that, they teach a *Keeping It Real* financial literacy program with business and industry partners. And we also provide paid summer internships for academic teachers in high schools to spend time in local industry [to gain an] understanding [of] the kinds of jobs that are available to students in our community."
>
> *Vicki Karolewics, President, Wallace State Community College*

In order for industry partnerships to succeed, several questions must be answered:

How are similar programs funded?
Funding was discussed as the biggest challenge that is impeding success for the program. Shrinking secondary and postsecondary education budgets cannot solely absorb costs. Furthermore, for students that have to pay their own way, money is a barrier. While the program currently has a lot of first generation students, they have already seen dual enrollment increase the local college going rate. State funds ($10m) in Alabama are currently only available for Tier 1 dual enrollment programs.

How can we reshape K-12 incentives created by state accountability systems?
Relationship building is key for reshaping accountability metrics but that alone cannot change the weights placed on each measure. Especially problematic is alignment of state accountability measures to allow schools to offer both Advanced Placement and dual enrollment.

Collaboration with the Local Community

The final type of promising collaboration shared during the meeting was between a high school and local community leaders. The example shared at the meeting came from the Racine Unified School District (USD) in Wisconsin. Racine USD has faced an interesting paradox over the years: the district has one of the highest unemployment rates despite having the most job openings in the state. To help address the local workforce development problem, the Academies of Racine program was created in partnership with local community leaders to clearly document college, career, and life-readiness indicators.

The program requires each high school graduate to fulfill District graduation requirements, to participate in a career pathway course sequence, and to complete an academic and career plan. To be considered college and/or career ready, graduates must complete a list of college and career ready indicators including life ready indicators such as financial literacy, self-awareness, and goal setting courses. As part of the program college coaches are provided in each high school with the District adding additional coaches in middle school.

The District felt that it was important for students to be on a college campus to fully realize their potential as a college student. Students in the program are required to participate in a year-long "Freshman Academic Experience" that includes visiting a college campus as high school freshmen.

> "I saw a girl get off the bus and literally this girl was jumping up and down saying, 'I'm on a college campus! This is a college campus!' So many families ... live in poverty, whose parents never went to college and are not ever going to take [students] to show them one. It's really important for us to have a student visit a college and see a place where they might be able to see themselves someday."
>
> *Ladarla Haws, Superintendent, Racine Unified School District*

In order for community partnerships to succeed, several questions must be answered:

What role do high school teachers play in this collaboration?
As part of the program, all high school teachers in the Racine USD have visited local businesses to see how they operate and how academics apply to work. Since the program began, the District has seen an increase from 60 percent to 80 percent of high school students graduating with college credits.

What role do postsecondary institutions play in this collaboration?
Even with information gleaned with various indicators, certain students still may be not able to enroll in college. This is particularly true for students from low-income households who may feel that a college education is beyond their means. To address this, Racine USD and their postsecondary neighbor, Gateway Technical College, have developed the Gateway Promise. The Gateway Promise ensures that all low-income high school students in the District have the opportunity to graduate with a college degree from Gateway Technical College. All tuition and fees for the Gateway Promise program are covered for three years (6 semesters) by the Gateway Technical College Foundation. The program also includes a required summer success bridge component, academic planning support, job readiness and career planning workshops, international and/or service learning projects, and case management.

Remaining Challenges

The meeting highlighted a number of promising practices currently underway by the AASA and AACC membership to close the alignment gap. Although all of the participants already engage in at least one of the promising practices discussed in this report, several challenges still remain that may hinder further adoption and further innovation. These challenges need to be addressed in order to replicate and scale up the aforementioned promising practices.

Of utmost importance is finding colleagues, especially those in other educational sectors and in the local labor market. Reticence to engage in similar programs with the local employment community can be addressed by focusing on how similar collaborations have leveraged such support for funding, career fairs, and communication of the importance of college and career readiness over a lifetime.

It is important to note that regulatory barriers of the past are no longer at issue. At a federal level, ESSA is enabling these conversations to happen, providing support for local schools and communities to engage in similar cross sector collaborations. Despite this movement nationally, there is additional work to be done at the state policy level in ensuring that existing regulations and accountability systems do not hinder multi-readiness initiatives and dual enrollment availability for all students.

For cross-sector collaboration to be successful, buy-in from practitioners in both secondary and postsecondary organizations is critical. Professional development practices for both secondary and postsecondary instructors could benefit from a joint/team-based approach, especially for dual enrollment programs. Cross-pollination of promising practices is essential for instructors to fully understand the importance of preparing students to be ready for both college and career.

The ultimate challenge of any best practice is being able to "share and scale" outside of individual communities. While convening reports such as this one are useful in communicating promising policies and practices, such papers cannot supplant the importance of continuing the conversation at state and local convenings. For example, what are you hearing as an effective strategy to improve college and career readiness in your state or local community? Are such strategies being documented and shared outside of their respective geographies? What other stakeholders (outside of secondary education) are such collaborations being formally included in such communications? For example, regional accreditors should be added to the conversation of cross-sector collaboration. Challenges with alignment of accountability and quality metrics can only be formally addressed by those charged with standard setting for quality instructional programs.

Lastly, there needs to be agreement on common terminology to describe the components of successful multi-sector readiness collaborations. Terms like dual enrollment, concurrent enrollment, dual credit, and so on are very confusing to practitioners, students, and parents alike. Similarly, definitions of college, career, and life readiness abound in the academic and career literature which only causes further confusion among stakeholders about what it is that they are preparing students for.

Moving Forward

After offering a number of promising-yet-practical examples on how to better align the K-12 and postsecondary systems in the short term, the conversation concluded with a shift to what AASA and AACC could do to reshape future superintendents and community college presidents. Both organizations agreed that it is critical for the leadership of AASA and AACC to directly and jointly take on these challenges. So what are the levers that need to be pulled? Below are a few examples raised during the meeting:

- *Identify the right messenger for different audiences.* High school students are more likely to listen to college freshmen. Parents and teachers more likely to listen to business leaders.
- *Revamp new hire orientation policies to include the expectation that superintendents and local community college president meet regularly.* Also, have each new superintendent and community college president make a commitment to sit on their state's workforce boards.
- *Come with a plan instead of asking others to shape the problem.* The time to drive the change is now.
- *Recognize that success takes trust and a willingness.* It might be difficult to tackle these issues—and undertake any of the promising practices described in this report—right out of the gate without the collective commitment of each of the organizations and external stakeholders.

Appendix A: Attendee List

Attendee	Title	Institution	State
Bryan Albrecht	President	Gateway Technical College	WI
Shane Barnette	Superintendent	Cullman County Schools	AL
Dana Bedden	Superintendent	Richmond Public Schools	VA
Joseph Dragone	Superintendent	Ballston Spa Central School District	NY
Joseph Erardi, Jr.	Superintendent	Newtown Public Schools	CT
Robert Exley	President	Snead State Community College	AL
Christopher Gaines	Superintendent	Mehlville School District R9	MO
Allen Goben	President	Tarrant County College-NE Campus	TX
Ladarla Haws	Superintendent	Racine Unified School District	WI
Philip Hickman	Superintendent	Columbus Municipal School District	MS
David Hicks	Superintendent	Bremen City School District	GA
Merrill Irving	President	Hennepin Technical College	WI
Vicki Karolewics	President	Wallace State Community College	AL
Timothy Mitchell	Superintendent	Riverside Community School District	IA
David Pennington	Superintendent	Ponca City Public School District	OK
Dan Phelan	President	Jackson Community College	MI
Gail Pletnick	Superintendent	Dysart Unified School District	AZ
David Schuler	Superintendent	Township High School District 214	IL
Theron Schutte	Superintendent	Marshalltown Community School District	IA
Robin Shaffer-Lilienthal	Provost	Marshalltown Community College	IA
William Wainwright	President	Northshore Technical College	LA
Thomas Walker	President	Wayne Community College	NC
Cindy Wigley	Superintendent	Marshall County School	AL
Lisa Brady Gill	Senior Director	ACT – External Engagement	IA
Gregory Kienzl	Principal Researcher	ACT – External Engagement	IA

Cassi Barker-Carr	Principal Strategist	ACT – External Engagement	IA
Mary LeFebvre	Senior Researcher	ACT – External Engagement	IA
Walter Bumphus	President & CEO	AACC	DC
Mary Heiss	Senior Vice President	AACC	DC
Bernadette Holloway	Project Manager, VFA	AACC	DC
Jolanta Juszkiewicz (JJ)	Director of Policy Analysis	AACC	DC
Tammy Reichelt	Senior Program Associate	AACC	DC
Dan Domenech	Executive Director	AASA	VA
Jimmy Minichello	Director, Communications	AASA	VA
Mort Sherman	Associate Executive Director	AASA	VA

Appendix B: Agenda

AASA/AACC
Dialogue to Improve College Readiness
Sponsored by ACT

November 6-7, 2016
9:00 am – 2:00 pm
Ritz Carlton Pentagon City ~ 1250 South Hayes Street, Arlington, VA 22202

November 6

6:30 pm Group Dinner

November 7

8:30 am Breakfast

9:00 – 9:10 Welcome
Walter G. Bumphus *Dan Domenech*
President and CEO, AACC *Executive Director, AASA*

9:10 – 9:30 Introductions

9:30 – 9:45 Purpose of the Meeting
Facilitator Kris Kurtenbach, Founding Partner, Collaborative Communications

9:45 – 10:15 ACT Research on College/Career Readiness Indicators
Lisa Brady Gill, Senior Director, ACT

10:15 – 10:30 Break

10:30 – 11:45 Promising K-12/Community College Partnerships

- *Vicki Karolewics, President, Wallace State Community College (AL)*
- *Shane Barnette, Superintendent, Cullman County Schools (AL)*
- *Robert Exley, President Snead State Community College (AL)*
- *Cindy Wigley, Superintendent, Marshall County Schools (AL)*
- *Bryan Albrecht, President, Gateway Technical College (WI)*
- *Ladarla Haws, Superintendent, Racine Unified School District (WI)*

11:45 – 12:30 Working Lunch

1. What can we learn from the successes that have been discussed? Are the scalable and replicable?
2. Review the previously suggested short-term and long-term strategies where AACC/AASA can work together to support the efforts of its members to improve college readiness. (Select one activity to advance)

12:30 – 1:30 Sharing Promising Practices

1:30 – 2:00 Summary and Next Steps

1. How do members of the two organizations ensure that their work is widely disseminated so that it may help other districts and colleges?
2. How can we use the ESSA planning opportunity to develop and strengthen our K-12/higher education partnerships?
3. How do we move the agenda forward?

About the Organizations

As the voice of the nation's community colleges, the American Association of Community Colleges (AACC) delivers educational and economic opportunity for more than 12 million diverse students in search of the American Dream. Uniquely dedicated to access and success for all students, AACC's member colleges provide an on-ramp to degree attainment, skilled careers and family-supporting wages. Located in Washington, D.C., AACC advocates for these not-for-profit, public-serving institutions to ensure they have the resources and support they need to deliver on the mission of increasing economic mobility for all.

For more information about AACC visit: www.aacc.nche.edu.

AASA, The School Superintendents Association, founded in 1865, is the professional organization for more than 13,000 educational leaders in the United States and throughout the world. AASA's mission is to support and develop effective school system leaders who are dedicated to the highest quality public education for all children.

For more information about AASA, visit: www.aasa.org.

ACT is an independent, nonprofit organization that provides assessment, research, information, and program management services in the broad areas of education and workforce development. Each year, ACT serves millions of people in high schools, colleges, professional associations, businesses, and government agencies, nationally and internationally. Though designed to meet a wide array of needs, all ACT programs and services have one guiding purpose–helping people achieve education and workplace success.

For more information about ACT, visit: www.act.org

IMPACT OF GOVERNORS' PROPOSAL

TOTAL LOCAL COST OF EDUCATION DISPLAY

	Budget	% Change
Current Newtown Budget Proposal	75,120,605	1.98%
Gov - Loss of Excess Cost Grant Expenditure Offset	1,377,027	1.87%
Revised Budget #1	76,497,632	3.85%
Governors' ECS Reduction	3,924,256	5.33%
Revised Budget #2	80,421,888	9.17%
Governors' Proposed Special Education Grant	(2,408,508)	-3.27%
Revised Budget #3	78,013,380	5.90%
Governors' Proposed Teacher Retirement Contribution	3,917,100	5.32%
Revised Budget #4	81,930,480	11.22%
Total Change to the Current Budget Proposal	6,809,875	9.24%
Total Increase over Current Budget	8,265,415	11.22%
Newtown's Fund Balance - June 30, 2016	11,666,684	

CONNECTICUT
SCHOOL FINANCE
PROJECT

FUNDING FORMULA ANALYSIS

Governor's Proposed Changes to Education Funding, February 8, 2017

Note: This document is intended to serve as an independent analysis of the proposed education funding formula. In a separate document, the Connecticut School Finance Project has summarized the full proposed education budget, including town-by-town runs. The full education budget summary will be available on Friday, February 10 at ctschoolfinance.org/formula-analyses.

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Formula Overview[1]

The governor's proposed formula is a student-based weighted school funding formula, which includes a foundation amount, a weight for low-income students, and a state-share mechanism to equitably distribute state education dollars based on a town's ability to pay. The proposed formula only applies funding to local and regional school districts and does not change the 10 other formulas currently used to fund other public school types. The governor's proposal disentangles special education funding from main formula aid, and applies a separate formula to distribute state special education funds to districts.

Cost

According to the Office of Policy and Management (OPM), the governor's proposal increases total education aid by approximately $21.4 million. OPM projects the total fiscal year 2018 cost of the governor's education proposed formula will be $2.18 billion, which is the combined total of the Education Cost Sharing (ECS) grant and the new Special Education Grant.[2] This figure does not include state funding for the Connecticut Technical High School System, magnet schools, vocational agricultural schools, state charter schools, local charter schools, or Open Choice. It also does not include payments the state makes to the Connecticut Teachers' Retirement System (TRS), or state contributions to school construction.

Inclusion

The governor's education funding proposal is not inclusive of all school types, as no choice schools are included. This means that under the governor's proposal, there will continue to be 11 different funding formulas for different types of schools.

Foundation

In a funding formula, the foundation amount is intended to represent the estimated cost of educating a Connecticut general education student who does not have any additional learning needs. However, it does not appear that the foundation amount is derived using verifiable education expenditure data, and is instead based on the historical foundation amount. The formula assigns a foundation amount of $8,890, which is a reduction of approximately 22 percent of the current foundation amount of $11,525.[i] This reduction is due to the removal of state special education funding from the foundation amount, and moving it to a separate Special Education Grant. According to OPM, the governor's proposed FY'18 ECS grant amount plus the new Special Education Grant amount is greater than the total of the estimated FY'17 ECS grant plus the special education Excess Cost grant.

Weights

The governor's proposed formula includes one "need-student" weight, which increases the per-student allocation for students with additional learning needs. The proposal includes a low-income student weight of 0.2, which increases the foundation amount

[1] Unless otherwise cited, all formula specifications and data are retrieved from:
State of Connecticut, Office of Policy and Management. (2017). *Governor's FY 2018 - 2019 Biennial Budget*. Available from http://www.ct.gov/opm/cwp/view.asp?a=2958&Q=590066&PM=1.

[2] According to OPM, the total estimated FY'17 cost of the ECS grant plus the special education Excess Cost grant is $2.16 billion.

by 20 percent for students who live in low-income households, as measured by eligibility for children's Medicaid, also known as HUSKY A. This is a 33 percent reduction in the current weight for low-income students of 0.3, as measured by free and reduced price lunch (FRPL) eligibility.[ii] However, HUSKY A is a more inclusive proxy for low-income students, so the number of students identified as low-income in a community may increase. The formula does not include weights for other types of student learning needs, such as English Learners.

State/Local Share Mechanism

The governor's proposal contains an equity metric to distribute state dollars, where the lowest-wealth towns receive the most state education aid. The proposal does not change the state share mechanism from the current ECS formula, with the exception of a decrease in the Statewide Guaranteed Wealth Level (SGWL) from 1.5 to 1.24. In the governor's proposal, a given town's ability to raise money to support its public schools is determined by a property wealth factor of 90 percent and an income wealth factor of 10 percent. Town property wealth is determined using the Equalized Net Grand List Per-Capita (ENGLPC), compared to the state median ENGLPC, as calculated annually by OPM. Town income wealth is determined using the Median Household Income (MHI), compared to the state median MHI, as calculated by the U.S. Census Bureau's American Community Survey.

Special Education

The governor's proposal disentangles special education funding from the ECS grant by reducing the foundation amount by 22 percent, which is equal to the total amount of the ECS grant that Connecticut currently reports to the federal Department of Education is attributable to special education.[iii] The proposal includes a $10 million increase in special education allocations over FY'17, helping to ensure compliance with the federal Individuals with Disabilities in Education Act (IDEA), which requires the state maintain support for special education.[iv] In addition, the proposal moves the funding from Excess Cost grant line item into to the new Special Education Grant. The total amount of the new grant is approximately $597.6 million. The governor proposes distributing this aid on a sliding scale of 0 percent to 54 percent, based on a town's relative need as measured by a ranking of each town's adjusted equalized net grand list per capita.

Minimum Budget Requirement (MBR)

Current state statutes contain a Minimum Budget Requirement (MBR), which disallows cities and towns from reducing their total local contribution to school districts from the previous year, plus any new state education aid, except in certain limited circumstances.[v] In summary, the governor proposes the following changes to the MBR:

- Any district who receives less ECS funding in FY'18 than it did in FY'17 may reduce its MBR by the reduction amount;
- Town contributions to the TRS are excluded from the MBR calculation;
- The MBR for all non-alliance districts would be eliminated in FY'19 and replaced with a new method of ensuring adequate local funding for public schools; and
- A town experiencing financial hardship may apply for a waiver from the State Board of Education to reduce its MBR.[vi]

Table 1: Funding Formula Characteristics

Funding Formula Characteristics	
Foundation Amount	$8,990
Low-income Students	• Weight: 0.2 • Concentration Weight: 0 • Identification Method: HUSKY A
English Learner (EL) Weight	• Weight: 0 • Concentration Weight: 0

How District Ability to Pay is Determined	• 90% Property Wealth Factor
	  • Determined by Equalized Net Grand List per Capita
	• 10% Income Wealth Factor
	  • Determined by Median Household Income

Types of Schools Included in the Formula	• Local and regional boards of education — Yes • Charter Schools – No • Magnet Schools – No • RESCs – No • Vo-ag – No • CTHSS – No

Table 2: Student Need Funding per Pupil

This table calculates the minimum amount of funding from state and local sources that a school district would receive for a student who has different learning needs, based on the weights and foundation amount detailed in this funding formula. For example, the additional resources allocated for a low-income student compared to a general education student are determined by the foundation amount ($8,990) multiplied by the Income Need Weight (20%) = ($1,798). This is added to the foundation to yield the final funding amount for a low-income student. A school would therefore receive a minimum of $8,990 + $1,798 = $10,788 per low-income student.

Student Need	Funding Per Student
General Education (Non-need) Student	$8,990
Low-income Student	$10,788
Concentrated Low-income Student	$10,788
Low-income and English Learner	$10,788
English Learner	$8,990
Concentrated English Learner	$8,900

Estimated Funding Per Pupil

Table 3: Estimated State Funding per Pupil for Towns
This table displays the estimated state funding per pupil by town provided by this funding formula. As this formula separates state special education funding from the main formula aid funding, this amount has been calculated and presented separately. This amount does not include any other estimated state, local, federal, tuition, or other funding provided to a town to educate students. The methodology for these estimates can be found at the end of this document.

Town	Education Cost Sharing	Special Education Grant	Total
Andover	$2,819	$1,048	$3,867
Ansonia	$6,191	$2,332	$8,523
Ashford	$4,019	$1,733	$5,752
Avon	$0	$253	$253
Barkhamsted	$1,960	$1,032	$2,991
Beacon Falls	$3,298	$1,246	$4,544
Berlin	$832	$716	$1,548
Bethany	$1,023	$627	$1,650
Bethel	$1,427	$904	$2,331
Bethlehem	$1,077	$730	$1,807
Bloomfield	$1,851	$720	$2,571
Bolton	$2,231	$816	$3,048
Bozrah	$2,997	$1,669	$4,666
Branford	$0	$499	$499
Bridgeport	$7,352	$1,853	$9,205
Bridgewater	$99	$150	$249
Bristol	$4,556	$1,564	$6,120
Brookfield	$0	$332	$332
Brooklyn	$4,402	$1,713	$6,115
Burlington	$1,635	$794	$2,429
Canaan	$10	$640	$650
Canterbury	$3,848	$1,785	$5,632
Canton	$923	$479	$1,402
Chaplin	$3,962	$1,687	$5,649
Cheshire	$1,405	$783	$2,189
Chester	$1,221	$741	$1,961
Clinton	$464	$819	$1,282
Colchester	$3,173	$1,382	$4,555
Colebrook	$439	$907	$1,346
Columbia	$1,949	$2,024	$3,973

Cornwall	$11	$468	$480
Coventry	$3,029	$1,323	$4,351
Cromwell	$1,833	$861	$2,694
Danbury	$3,021	$946	$3,967
Darien	$0	$21	$21
Deep River	$1,213	$913	$2,126
Derby	$5,672	$1,604	$7,276
Durham	$1,280	$963	$2,242
Eastford	$2,745	$1,098	$3,843
East Granby	$513	$994	$1,508
East Haddam	$1,867	$1,116	$2,982
East Hampton	$2,166	$1,078	$3,245
East Hartford	$5,744	$895	$6,639
East Haven	$4,637	$1,539	$6,176
East Lyme	$686	$785	$1,471
Easton	$11	$246	$256
East Windsor	$2,807	$1,694	$4,501
Ellington	$2,612	$891	$3,503
Enfield	$4,293	$1,385	$5,679
Essex	$25	$580	$606
Fairfield	$0	$213	$213
Farmington	$0	$245	$245
Franklin	$1,227	$675	$1,902
Glastonbury	$24	$318	$342
Goshen	$102	$395	$498
Granby	$2,170	$463	$2,633
Greenwich	$0	$0	$0
Griswold	$5,059	$1,832	$6,891
Groton	$2,092	$1,408	$3,500
Guilford	$0	$373	$373
Haddam	$1,064	$624	$1,688
Hamden	$4,443	$2,147	$6,590
Hampton	$4,061	$1,644	$5,705
Hartford	$7,556	$2,840	$10,396
Hartland	$1,762	$1,267	$3,030
Harwinton	$1,554	$796	$2,350
Hebron	$2,577	$977	$3,554
Kent	$6	$485	$491
Killingly	$4,494	$2,841	$7,334
Killingworth	$434	$616	$1,050
Lebanon	$2,658	$1,783	$4,441
Ledyard	$3,471	$1,758	$5,229

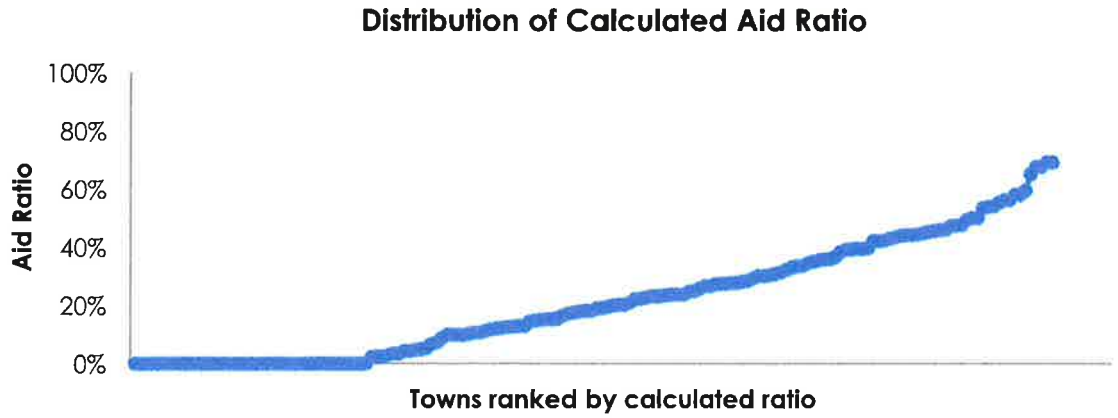
Lisbon	$2,337	$1,379	$3,716
Litchfield	$0	$488	$488
Lyme	$99	$256	$355
Madison	$0	$275	$275
Manchester	$4,398	$1,342	$5,739
Mansfield	$3,436	$1,611	$5,047
Marlborough	$1,712	$703	$2,414
Meriden	$5,778	$1,638	$7,416
Middlebury	$101	$818	$919
Middlefield	$1,990	$937	$2,927
Middletown	$4,105	$1,839	$5,944
Milford	$0	$665	$665
Monroe	$336	$471	$807
Montville	$4,243	$1,508	$5,751
Morris	$101	$391	$492
Naugatuck	$5,677	$1,383	$7,060
New Britain	$7,650	$2,079	$9,729
New Canaan	$0	$27	$27
New Fairfield	$234	$533	$767
New Hartford	$1,687	$1,033	$2,721
New Haven	$6,176	$1,710	$7,886
Newington	$2,405	$918	$3,323
New London	$6,609	$2,307	$8,917
New Milford	$1,103	$754	$1,857
Newtown	$213	$530	$743
Norfolk	$22	$631	$653
North Branford	$2,125	$971	$3,096
North Canaan	$2,078	$1,305	$3,383
North Haven	$268	$782	$1,050
North Stonington	$1,499	$640	$2,139
Norwalk	$1,022	$499	$1,521
Norwich	$6,308	$2,286	$8,594
Old Lyme	$99	$252	$351
Old Saybrook	$0	$282	$282
Orange	$23	$406	$429
Oxford	$231	$615	$846
Plainfield	$4,952	$1,736	$6,688
Plainville	$3,450	$1,322	$4,772
Plymouth	$4,543	$1,862	$6,404
Pomfret	$2,903	$1,995	$4,898
Portland	$2,562	$820	$3,382
Preston	$2,988	$2,005	$4,994

Prospect	$2,288	$1,234	$3,523
Putnam	$4,992	$2,256	$7,248
Redding	$11	$301	$312
Ridgefield	$0	$107	$107
Rocky Hill	$1,233	$610	$1,843
Roxbury	$99	$149	$248
Salem	$2,401	$1,737	$4,138
Salisbury	$7	$248	$255
Scotland	$3,994	$2,508	$6,502
Seymour	$3,599	$1,433	$5,032
Sharon	$10	$367	$377
Shelton	$416	$521	$937
Sherman	$0	$202	$202
Simsbury	$1,005	$496	$1,501
Somers	$3,142	$1,323	$4,465
Southbury	$736	$823	$1,559
Southington	$2,277	$1,263	$3,540
South Windsor	$1,365	$851	$2,216
Sprague	$5,197	$1,779	$6,976
Stafford	$4,374	$1,644	$6,018
Stamford	$1,030	$405	$1,435
Sterling	$4,549	$2,165	$6,714
Stonington	$0	$546	$546
Stratford	$2,680	$1,302	$3,982
Suffield	$2,187	$1,103	$3,290
Thomaston	$3,850	$1,684	$5,533
Thompson	$4,543	$1,922	$6,465
Tolland	$2,189	$981	$3,170
Torrington	$5,217	$2,163	$7,381
Trumbull	$0	$385	$385
Union	$1,098	$1,069	$2,167
Vernon	$4,859	$1,729	$6,588
Voluntown	$3,410	$1,628	$5,038
Wallingford	$1,845	$1,208	$3,053
Warren	$100	$384	$484
Washington	$99	$166	$265
Waterbury	$7,500	$1,766	$9,266
Waterford	$0	$390	$390
Watertown	$2,939	$1,287	$4,226
Westbrook	$0	$444	$444
West Hartford	$1,234	$611	$1,845
West Haven	$5,963	$2,037	$8,000

Weston	$0	$64	$64
Westport	$0	$35	$35
Wethersfield	$2,662	$1,218	$3,881
Willington	$3,463	$1,860	$5,323
Wilton	$0	$106	$106
Winchester	$4,907	$3,093	$7,999
Windham	$7,636	$2,202	$9,838
Windsor	$1,514	$1,205	$2,719
Windsor Locks	$1,730	$849	$2,579
Wolcott	$3,093	$935	$4,028
Woodbridge	$22	$351	$372
Woodbury	$567	$724	$1,291
Woodstock	$2,493	$979	$3,472

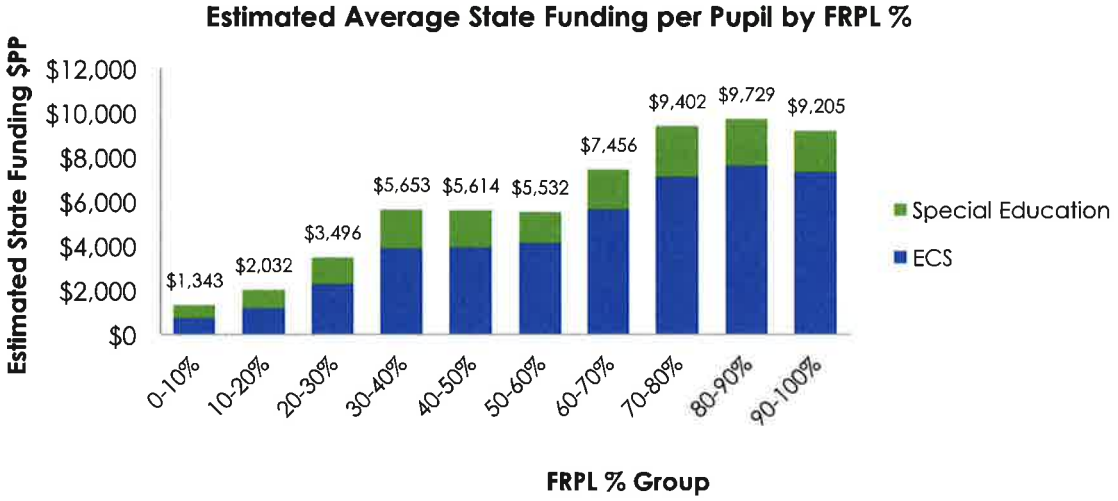
Formula Equity Analysis

Chart 1: Estimated Distribution of Calculated State Aid Ratio
This chart displays the calculated state aid ratio for each town under this proposed funding formula. The state aid ratio is the formula component that determines the percentage responsibility of the state in funding students in each town. The calculated aid ratios were estimated using the existing ECS formula statute using the proposed decrease in the SGWL from 1.5 to 1.24.[vii] Towns with higher need and lower wealth will have larger aid ratios, while towns with lower need and higher wealth will have smaller aid ratios. Each dot on the graph represents one town.



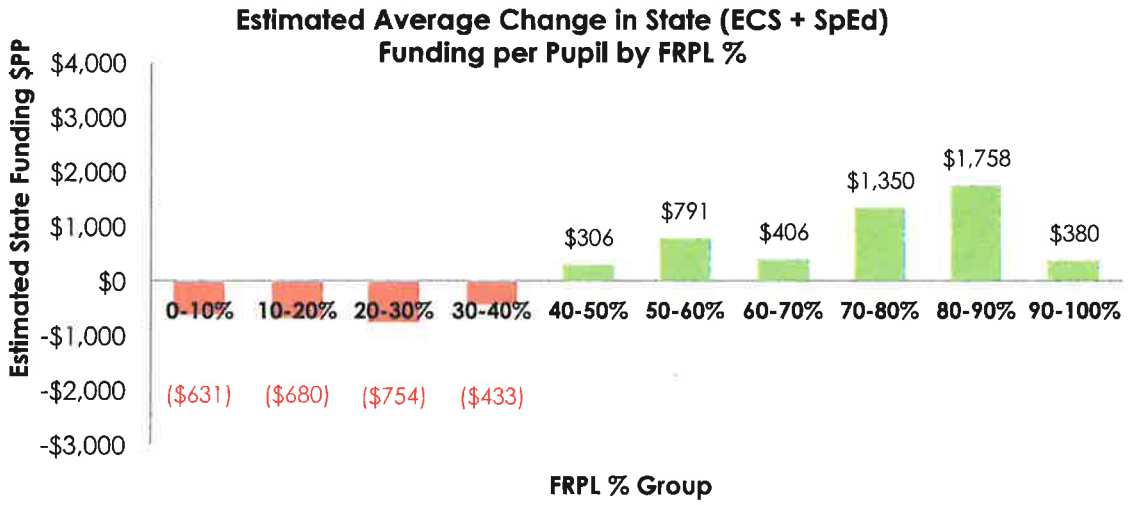
- 42 towns are estimated to receive 0 percent aid ratios under this ratio.
- Mean aid ratio is estimated to be 21.7 percent, while the median aid ratio is 19 percent.
- 16 towns are estimated to receive greater than 50 percent aid under this ratio.
- New Britain and Windham are estimated to receive the largest aid ratio (69 percent) under this ratio.
- Slope is greatest at the highest-need end of the distribution (right side).

Chart 2: Estimated Average State Funding per Pupil by FRPL subgroup
This chart displays the relationship between the level of need in a town, as measured by the percentage of town students eligible for free or reduced price lunch, and the state funding per pupil allocated to that town under the proposed formula.[viii] Each bar represents the towns that fall within a certain level of need. For example, the "30-40%" bar represents the average grant funding per pupil for all towns with free or reduced price lunch percentages between 30 and 40 percent. An equitable formula will provide more resources per student to districts with more need.



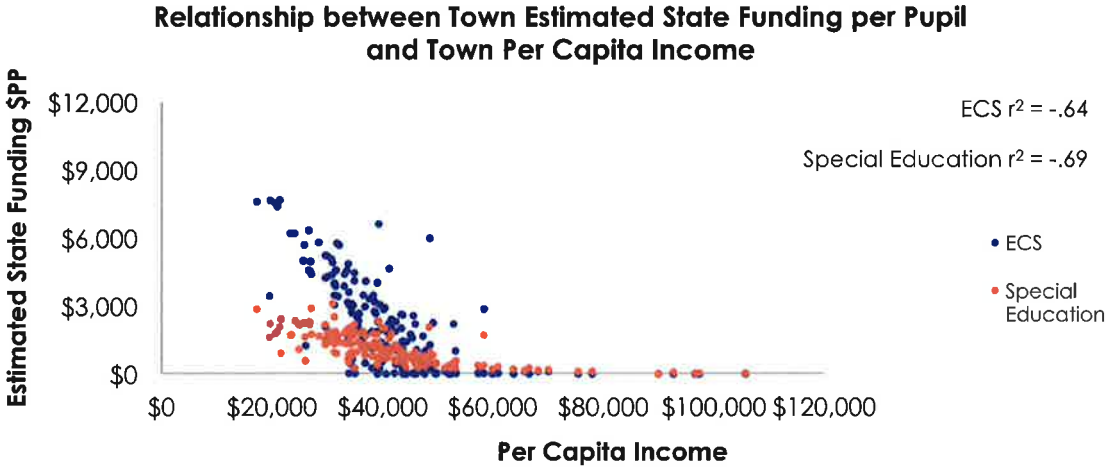
- Generally, estimated funding per pupil is distributed in an equitable manner.
- All subgroups are estimated to receive more than $1,300 per student on average.
- Highest-need subgroups receive the largest estimated funding per pupil.
- $7,862 difference in average per pupil state funding from highest-need to lowest-need subgroup.

Chart 3: Estimated Average Change in State Funding per Pupil by FRPL subgroup
This chart displays the relationship between the level of need in a town, as measured by the percentage of town students eligible for free or reduced price lunch, and the change in state grant funding per pupil allocated to that town under the proposed formula.[ix] This amount includes both the proposed ECS grant as well as the proposed Special Education Grant. Current state grant funding is defined as ECS aid plus the special education Excess Cost grant.[x] Each bar represents the towns that fall within a certain level of need. For example, the "30-40%" bar represents the average grant funding per pupil for all towns with free or reduced price lunch percentages between 30 and 40 percent. An equitable formula will provide more resources per student to districts with more need, but depending on the previous distribution of aid, the change in state aid per pupil may not be equitable.



- Generally, the estimated change in state funding per pupil is distributed in an equitable manner.
- Highest-need subgroups are estimated to receive the largest increases in state funding per pupil.
- Lowest-need subgroups are estimated to receive decreases in state funding per pupil.
- The highest-need subgroup is not estimated to receive a significant increase in state funding per pupil.

Chart 4: Relationship between Estimated State Funding per Pupil and Per Capita Income
This chart displays the relationship between a town's estimated state funding per student under this proposed formula and the town's per capita income.[xi] Each dot on the graph represents one town. The town's ECS grant is shown in blue, while the town's special education grant is shown in red. In an equitable funding formula, towns with high per capita incomes would receive less state funding per student than towns with low per capita incomes.



- Estimated ECS and special education funding per pupil is negatively correlated with per capita income.
- There appears to be a strong linear relationship between both grant program funding per pupil and per capita income.
- There is large variation in estimated state funding per pupil for towns with per capita incomes at approximately $40,000.
- Towns with high per capita incomes generally receive less state aid than towns with low per capita incomes.

Connecticut Teachers' Retirement System (TRS)

Currently, the state pays 100 percent of the employer share of TRS costs. Under the governor's proposal, municipalities would begin to contribute 33.3 percent of the employer share of TRS costs. According to OPM, municipal contributions would total $407.6 million in FY'18 and $420.9 in FY'19.

Table 4: Connecticut Teachers' Retirement System Funding per Pupil for Towns
This table displays the estimated TRS funding per pupil by source for each town according to this proposed budget. The methodology for creating these estimates can be found at the end of this document.

Town	Local Contribution	State Contribution	Total Contribution
Andover	$928	$1,856	$2,784
Ansonia	$545	$1,089	$1,634
Ashford	$819	$1,638	$2,458
Avon	$872	$1,744	$2,616
Barkhamsted	$771	$1,542	$2,312
Beacon Falls	$728	$1,457	$2,185
Berlin	$851	$1,701	$2,552
Bethany	$946	$1,891	$2,837
Bethel	$791	$1,582	$2,373
Bethlehem	$895	$1,791	$2,686
Bloomfield	$870	$1,740	$2,610
Bolton	$944	$1,889	$2,833
Bozrah	$879	$1,757	$2,636
Branford	$906	$1,812	$2,718
Bridgeport	$612	$1,223	$1,835
Bridgewater	$1,388	$2,776	$4,164
Bristol	$720	$1,439	$2,159
Brookfield	$779	$1,559	$2,338
Brooklyn	$640	$1,280	$1,920
Burlington	$802	$1,605	$2,407
Canaan	$1,577	$3,153	$4,730
Canterbury	$746	$1,493	$2,239
Canton	$754	$1,508	$2,262
Chaplin	$1,039	$2,078	$3,117
Cheshire	$808	$1,617	$2,425
Chester	$719	$1,438	$2,157
Clinton	$953	$1,907	$2,860
Colchester	$785	$1,570	$2,356
Colebrook	$916	$1,833	$2,749
Columbia	$872	$1,744	$2,616
Cornwall	$1,666	$3,333	$4,999

Coventry	$797	$1,593	$2,390
Cromwell	$692	$1,383	$2,075
Danbury	$667	$1,333	$2,000
Darien	$956	$1,911	$2,867
Deep River	$682	$1,363	$2,045
Derby	$639	$1,277	$1,916
Durham	$931	$1,861	$2,792
Eastford	$980	$1,961	$2,941
East Granby	$865	$1,730	$2,596
East Haddam	$954	$1,907	$2,861
East Hampton	$775	$1,549	$2,324
East Hartford	$717	$1,435	$2,152
East Haven	$660	$1,320	$1,979
East Lyme	$853	$1,706	$2,559
Easton	$972	$1,944	$2,916
East Windsor	$925	$1,849	$2,774
Ellington	$696	$1,392	$2,088
Enfield	$764	$1,527	$2,291
Essex	$777	$1,554	$2,331
Fairfield	$916	$1,832	$2,748
Farmington	$829	$1,657	$2,486
Franklin	$774	$1,547	$2,321
Glastonbury	$832	$1,664	$2,496
Goshen	$914	$1,828	$2,742
Granby	$825	$1,650	$2,475
Greenwich	$1,145	$2,290	$3,435
Griswold	$778	$1,556	$2,334
Groton	$826	$1,653	$2,479
Guilford	$834	$1,668	$2,502
Haddam	$868	$1,736	$2,604
Hamden	$758	$1,517	$2,275
Hampton	$1,018	$2,037	$3,055
Hartford	$799	$1,599	$2,398
Hartland	$713	$1,426	$2,139
Harwinton	$810	$1,619	$2,429
Hebron	$857	$1,715	$2,572
Kent	$1,070	$2,139	$3,209
Killingly	$745	$1,491	$2,236
Killingworth	$857	$1,713	$2,570
Lebanon	$873	$1,745	$2,618
Ledyard	$818	$1,637	$2,455
Lisbon	$760	$1,521	$2,281

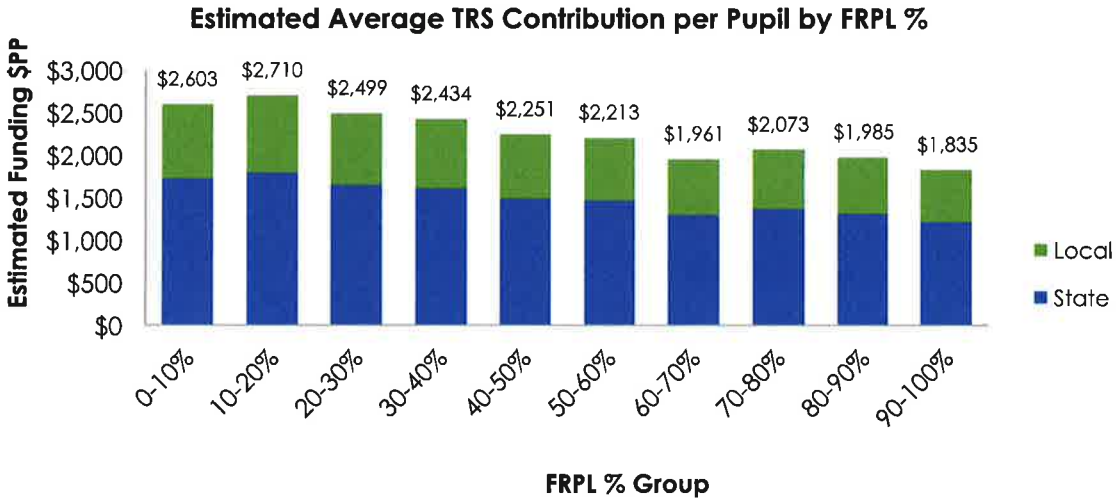
Litchfield	$963	$1,925	$2,888
Lyme	$1,022	$2,044	$3,066
Madison	$884	$1,769	$2,653
Manchester	$680	$1,360	$2,040
Mansfield	$918	$1,836	$2,753
Marlborough	$778	$1,556	$2,334
Meriden	$664	$1,328	$1,992
Middlebury	$854	$1,708	$2,562
Middlefield	$906	$1,813	$2,719
Middletown	$740	$1,479	$2,219
Milford	$930	$1,860	$2,790
Monroe	$929	$1,859	$2,788
Montville	$860	$1,720	$2,580
Morris	$903	$1,806	$2,710
Naugatuck	$701	$1,403	$2,104
New Britain	$662	$1,324	$1,985
New Canaan	$976	$1,951	$2,927
New Fairfield	$892	$1,783	$2,675
New Hartford	$799	$1,599	$2,398
New Haven	$774	$1,547	$2,321
Newington	$818	$1,637	$2,455
New London	$598	$1,195	$1,793
New Milford	$748	$1,495	$2,243
Newtown	$861	$1,723	$2,584
Norfolk	$800	$1,601	$2,401
North Branford	$773	$1,547	$2,320
North Canaan	$1,051	$2,102	$3,153
North Haven	$777	$1,553	$2,330
North Stonington	$841	$1,683	$2,524
Norwalk	$788	$1,576	$2,363
Norwich	$625	$1,251	$1,876
Old Lyme	$1,006	$2,012	$3,018
Old Saybrook	$976	$1,952	$2,928
Orange	$876	$1,753	$2,629
Oxford	$660	$1,319	$1,979
Plainfield	$702	$1,405	$2,107
Plainville	$809	$1,618	$2,427
Plymouth	$751	$1,502	$2,252
Pomfret	$748	$1,497	$2,245
Portland	$697	$1,394	$2,091
Preston	$707	$1,414	$2,121
Prospect	$726	$1,453	$2,179

Putnam	$688	$1,376	$2,064
Redding	$1,217	$2,435	$3,652
Ridgefield	$888	$1,776	$2,665
Rocky Hill	$733	$1,466	$2,199
Roxbury	$1,386	$2,772	$4,158
Salem	$553	$1,107	$1,660
Salisbury	$1,137	$2,274	$3,412
Scotland	$1,131	$2,262	$3,393
Seymour	$766	$1,532	$2,298
Sharon	$1,464	$2,928	$4,392
Shelton	$736	$1,472	$2,209
Sherman	$818	$1,636	$2,454
Simsbury	$867	$1,734	$2,600
Somers	$808	$1,616	$2,423
Southbury	$859	$1,718	$2,577
Southington	$687	$1,374	$2,061
South Windsor	$824	$1,649	$2,473
Sprague	$619	$1,239	$1,858
Stafford	$824	$1,648	$2,472
Stamford	$900	$1,799	$2,699
Sterling	$531	$1,062	$1,593
Stonington	$810	$1,621	$2,431
Stratford	$755	$1,511	$2,266
Suffield	$845	$1,690	$2,536
Thomaston	$749	$1,498	$2,247
Thompson	$737	$1,473	$2,210
Tolland	$746	$1,492	$2,237
Torrington	$734	$1,468	$2,202
Trumbull	$831	$1,663	$2,494
Union	$847	$1,694	$2,541
Vernon	$817	$1,633	$2,450
Voluntown	$780	$1,559	$2,339
Wallingford	$868	$1,737	$2,605
Warren	$887	$1,773	$2,660
Washington	$1,420	$2,841	$4,261
Waterbury	$663	$1,327	$1,990
Waterford	$816	$1,632	$2,448
Watertown	$825	$1,650	$2,474
Westbrook	$1,068	$2,136	$3,204
West Hartford	$797	$1,593	$2,390
West Haven	$640	$1,279	$1,919
Weston	$1,005	$2,011	$3,016

Westport	$1,044	$2,088	$3,132
Wethersfield	$722	$1,444	$2,166
Willington	$938	$1,876	$2,814
Wilton	$980	$1,960	$2,940
Winchester	$515	$1,031	$1,546
Windham	$769	$1,538	$2,307
Windsor	$815	$1,630	$2,445
Windsor Locks	$925	$1,849	$2,774
Wolcott	$735	$1,470	$2,206
Woodbridge	$872	$1,744	$2,616
Woodbury	$889	$1,777	$2,666
Woodstock	$690	$1,380	$2,070

Connecticut Teachers' Retirement System Equity Analysis

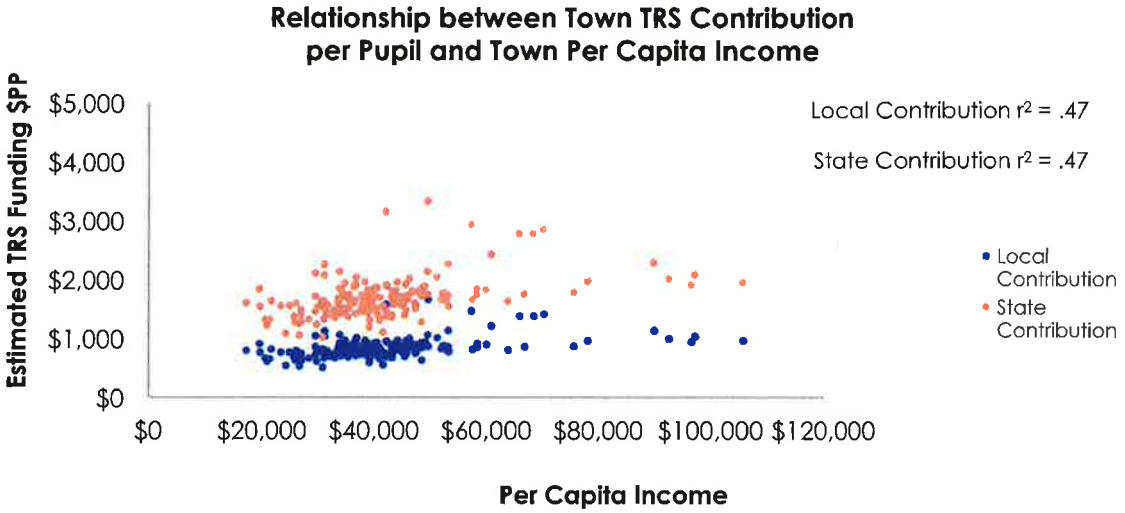
Chart 5: Estimated Average TRS Contribution per Pupil by FRPL subgroup
This chart displays the relationship between the level of need in a town, as measured by the percentage of town students eligible for free or reduced price lunch, and the projected state and local TRS contributions per pupil for that town. Each bar represents the towns that fall within a certain level of need. For example, the "30-40%" bar represents the average grant funding per pupil for all towns with free or reduced price lunch percentages between 30 and 40 percent. An equitable formula will provide more state resources per student to districts with more need.



- Highest-need subgroups spend the least on TRS contributions per pupil.
- Lowest-need subgroups spend the most per pupil, and therefore receive the largest per-pupil contribution from the state.

Chart 6: Relationship between Estimated Town TRS Contribution per Pupil and Per Capita Income

This chart displays the relationship between a town's estimated state and local TRS contributions per student under this formula and the town's per capita income.[xii] Each dot on the graph represents one town. The local contribution per town is shown in blue, while the state contribution per town is shown in red. In an equitable funding system, towns with high per capita incomes would receive less state funding per student than towns with low per capita incomes.



- Local and state TRS contributions per pupil are positively correlated with town per capita income.
- There appears to be a moderate linear relationship between both local and state TRS contributions per pupil and per capita income.
- Local per pupil contributions to TRS range from $515 to $1,666, while state per pupil contributions range from $1,031 to $3,333.
- Towns with high per capita incomes generally have high local and state per pupil contributions to TRS.

Estimation Methodology

The per pupil grants were calculated by dividing the grant amounts provided in the proposed budget by town resident student counts. The calculated aid ratios were estimated using the existing ECS formula statute using the proposed decrease in the SGWL from 1.5 to 1.24.[xiii] The state's TRS contribution was estimated by assuming the remainder of the total contribution as the responsibility of the state after the 33 percent town contribution was taken into account. As choice programs are not included in this formula, specific grant amounts for these local education agencies have not been calculated. For more information on these estimates, please contact info@ctschoolfinance.org.

Endnotes

[i] Conn. Gen. Statutes ch. 172, § 10-262f (2013).
[ii] Ibid.
[iii] Connecticut State Department of Education. (2016). *Individuals with Disabilities Education Act, 2016-17 State Maintenance of Effort*. Available from http://ctschoolfinance.org/data/connecticuts-2016-17-state-maintenance-of-effort-for-the-individuals-with-disabilities-education-act-idea.
[iv] Connecticut School Finance Project. (2016). *Memorandum Regarding Maintenance of Effort and Support Requirements Under the Individuals with Disabilities Education Improvement Act (IDEA) of 2004*. Available from http://ctschoolfinance.org/reports/memorandum-regarding-maintenance-of-effort-and-support-requirements-under-the-individuals-with-disabilities-education-improvement-act-idea-of-2004.
[v] Conn. Gen. Statutes ch. 172, §§ 10-262f, 10-262j (2015), as amended by Conn. Acts 15-99.
[vi] State of Connecticut, Office of the Governor. (2017, February 6). *Ensuring Fairness in Education Funding*. Available from http://portal.ct.gov/-/media/Office-of-the-Governor/Press-Room/20170206-education-funding-proposal.pdf?la=en.
[vii] Conn. Gen. Statutes ch. 172, § 10-262h (2013).
[viii] Connecticut State Department of Education. (2016). *CT Public School Enrollment_2000.mdb*. Available from http://ctschoolfinance.org/data/connecticut-school-enrollment.
[ix] Ibid.
[x] Connecticut State Department of Education. (2016). *Education Cost Sharing (ECS) Entitlements*. Available from http://www.sde.ct.gov/sde/lib/sde/PDF/dgm/report1/ECSEntit.pdf.
[xi] State of Connecticut, Office of Policy and Management. (2017). *Municipal Fiscal Indicators*. Available from http://www.ct.gov/opm/lib/opm/igp/munfinsr/fi_2011-15_edition_as_of_1-11-17.pdf.
[xii] Ibid.
[xiii] Conn. Gen. Statutes ch. 172, § 10-262h (2013).

NEWTOWN BOARD OF EDUCATION
MONTHLY FINANCIAL REPORT
February 28, 2017

SUMMARY

This financial report for the month of February indicates that the Board of Education spent approximately $5.1M; $3.6M on salaries with the balance of $1.5M for all other objects.

During this month the Board of Education received the first installment of the Excess Cost and Agency Placement Grant based on the December data submission. This first receipt is based on a state calculated rate at 77% and amounts to $1,143,963. This revenue now offsets YTD expenditures with the expected balance of $391,410 scheduled for a May receipt offsetting anticipated obligations. This is subject to change based on changes to expenses since December and state submissions overall.

With this grant receipt all the main object accounts, including that which contains tuition, have moved to a positive balance position. The positive projection of January has carried into February with no significant change.

Incorporated into this report however, is the action necessary to facilitate the Board of Finance March 2nd action designed to reduce the Board of Education's budget request for next year. Specifically expending $130,000 from the current expenditure balance to fund the final sewer assessment payments for four of our schools at a cost of $103,273 with the balance $26,727 to fund the Middle Gate Library ductless air conditioning system. These expenses are captured in the Building and Site improvements under the 400 Purchased Property Services object, and in the Capital Improvements (Sewers) line item under the 700 Property Object. This drops the expected overall balance which will continue to be positive, while providing for future expenditure relief and enhanced comfort at one of our schools before the warmer weather begins.

We are cautiously optimistic that these balances will hold until the end of the year, and even improve.

A potential spend down plan will be developed for future consideration.

February revenue receipts included the winter Pay to Participate receipts along with local tuition and other miscellaneous fees.

Ron Bienkowski
Director of Business
March 10, 2017

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 2015-16 – audited expenditures from the prior fiscal year (for comparison purposes)

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

- YTD 2015-2016 Transfers – identified specific cross object codes requiring adjustments to provide adequate funding for the fiscal period. This includes all transfers made to date. (None at this time)

- Current Transfers – identifies the recommended cross object codes for current month action. (None proposed at this time)

- Current Budget – adjusts the Approved Budget calculating adjustments (+ or -) 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 accounts with 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 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 met 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.

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.

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

- Local Tuition – amounts the board receives from non-residents who pay tuition to attend Newtown schools. Primarily from staff members.

- High school fees for three identified programs 1) high school sports participation fees, 2) parking permit fees and 3) child development fees.

- The final revenue is miscellaneous fees, which constitute refunds, rebates, prior year claims, etc.

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
	GENERAL FUND BUDGET										
100	**SALARIES**	$ 44,955,721	$ 46,048,050	$ (55,000)	$ -	$ 45,993,050	$ 24,474,347	$ 20,397,696	$ 1,121,006	$ 764,746	$ 356,260
200	**EMPLOYEE BENEFITS**	$ 10,643,499	$ 11,516,836	$ -	$ -	$ 11,516,836	$ 8,483,016	$ 2,294,375	$ 739,445	$ 708,985	$ 30,461
300	**PROFESSIONAL SERVICES**	$ 993,988	$ 861,317	$ -	$ -	$ 861,317	$ 426,716	$ 156,248	$ 278,353	$ 221,732	$ 56,621
400	**PURCHASED PROPERTY SERV.**	$ 1,866,180	$ 2,086,253	$ (21,292)	$ -	$ 2,064,961	$ 1,327,790	$ 350,571	$ 386,599	$ 414,091	$ (27,492)
500	**OTHER PURCHASED SERVICES**	$ 8,556,307	$ 8,620,624	$ 111,142	$ -	$ 8,731,766	$ 5,793,626	$ 2,486,269	$ 451,871	$ 457,311	$ (5,440)
600	**SUPPLIES**	$ 3,788,596	$ 3,751,068	$ (34,850)	$ -	$ 3,716,218	$ 2,227,276	$ 262,756	$ 1,226,186	$ 1,184,046	$ 42,139
700	**PROPERTY**	$ 720,520	$ 715,626	$ -	$ -	$ 715,626	$ 569,629	$ 75,057	$ 70,940	$ 166,849	$ (95,909)
800	**MISCELLANEOUS**	$ 60,602	$ 65,291	$ -	$ -	$ 65,291	$ 57,509	$ 335	$ 7,447	$ 7,447	$ (0)
	TOTAL GENERAL FUND BUDGET	$ 71,585,413	$ 73,665,065	$ -	$ -	$ 73,665,065	$ 43,359,909	$ 26,023,308	$ 4,281,848	$ 3,925,208	$ 356,641
900	**TRANSFER NON-LAPSING**	$ 2,533									
	GRAND TOTAL	$ 71,587,946	$ 73,665,065	$ -	$ -	$ 73,665,065	$ 43,359,909	$ 26,023,308	$ 4,281,848	$ 3,925,208	$ 356,641

(Audited)

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
100	**SALARIES**										
	Administrative Salaries	$ 3,151,698	$ 3,279,499	$ 134,620		$ 3,414,119	$ 2,181,008	$ 1,227,562	$ 5,549	$ 7,923	$ (2,374)
	Teachers & Specialists Salaries	$ 30,052,327	$ 30,360,859	$ (404,419)		$ 29,956,440	$ 14,992,105	$ 14,806,444	$ 157,890	$ 22,800	$ 135,090
	Early Retirement	$ 92,500	$ 92,500	$ (8,000)		$ 84,500	$ 84,500	$ -	$ -	$ -	$ -
	Continuing Ed./Summer School	$ 86,725	$ 93,673	$ (9,595)		$ 84,078	$ 63,126	$ 15,982	$ 4,970	$ 5,000	$ (31)
	Homebound & Tutors Salaries	$ 270,422	$ 313,957	$ 1,766		$ 315,723	$ 95,569	$ 60,449	$ 159,705	$ 38,705	$ 121,000
	Certified Substitutes	$ 541,936	$ 612,194	$ 35,000		$ 647,194	$ 366,277	$ 120,580	$ 160,337	$ 182,000	$ (21,663)
	Coaching/Activities	$ 533,857	$ 552,240	$ -		$ 552,240	$ 284,826	$ 13,655	$ 253,759	$ 253,759	$ -
	Staff & Program Development	$ 147,350	$ 118,642	$ 28,000		$ 146,642	$ 72,228	$ 26,508	$ 47,906	$ 47,906	$ -
	CERTIFIED SALARIES	$ 34,876,815	$ 35,423,564	$ (222,628)	$ -	$ 35,200,936	$ 18,139,640	$ 16,271,181	$ 790,115	$ 558,093	$ 232,023
	Supervisors/Technology Salaries	$ 762,380	$ 774,426	$ 10,238		$ 784,664	$ 490,063	$ 265,031	$ 29,570	$ 23,357	$ 6,213
	Clerical & Secretarial salaries	$ 2,077,293	$ 2,113,795	$ 21,213		$ 2,135,008	$ 1,289,743	$ 825,690	$ 19,574	$ 18,601	$ 973
	Educational Assistants	$ 2,081,240	$ 2,195,075	$ 85,200		$ 2,280,275	$ 1,279,905	$ 931,605	$ 68,765	$ 20,062	$ 48,703
	Nurses & Medical advisors	$ 689,039	$ 740,966	$ (9,990)		$ 730,976	$ 364,708	$ 340,538	$ 25,730	$ 24,000	$ 1,730
	Custodial & Maintenance Salaries	$ 2,856,536	$ 2,937,449	$ 5,057		$ 2,942,506	$ 1,798,056	$ 1,085,694	$ 58,755	$ 32,036	$ 26,719
	Non-Certified Salary Adjustment	$ -	$ 37,240	$ (37,240)		$ -	$ -	$ -	$ -	$ -	$ -
	Career/Job salaries	$ 195,433	$ 177,557	$ 3,814		$ 181,371	$ 76,704	$ 87,603	$ 17,064	$ 6,835	$ 10,229
	Special Education Services Salaries	$ 905,457	$ 1,038,077	$ 69,913		$ 1,107,990	$ 607,149	$ 470,826	$ 30,015	$ (3,685)	$ 33,699
	Attendance & Security Salaries	$ 245,476	$ 299,909	$ 11,423		$ 311,332	$ 193,269	$ 118,214	$ (151)	$ 2,613	$ (2,764)
	Extra Work - Non-Cert	$ 73,181	$ 74,902	$ 8,000		$ 82,902	$ 77,129	$ 1,314	$ 4,459	$ 7,500	$ (3,041)
	Custodial & Maintenance. Overtime	$ 160,542	$ 199,090	$ -		$ 199,090	$ 142,156	$ -	$ 56,934	$ 56,934	$ 0
	Civic activities/Park & Rec	$ 32,329	$ 36,000	$ -		$ 36,000	$ 15,823	$ -	$ 20,177	$ 18,400	$ 1,777
	NON-CERTIFIED SALARIES	$ 10,078,907	$ 10,624,486	$ 167,628	$ -	$ 10,792,114	$ 6,334,707	$ 4,126,516	$ 330,891	$ 206,653	$ 124,238
	SUBTOTAL SALARIES	**$ 44,955,721**	**$ 46,048,050**	**$ (55,000)**	**$ -**	**$ 45,993,050**	**$ 24,474,347**	**$ 20,397,696**	**$ 1,121,006**	**$ 764,746**	**$ 356,260**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
200	**EMPLOYEE BENEFITS**										
	Medical & Dental Expenses	$ 8,184,758	$ 8,835,765	$ -		$ 8,835,765	$ 6,645,022	$ 2,171,424	$ 19,320	$ 17,280	$ 2,040
	Life Insurance	$ 84,732	$ 86,329	$ -		$ 86,329	$ 55,670	$ -	$ 30,659	$ 28,459	$ 2,200
	FICA & Medicare	$ 1,344,106	$ 1,400,448	$ -		$ 1,400,448	$ 784,653	$ -	$ 615,795	$ 612,595	$ 3,200
	Pensions	$ 501,410	$ 572,848	$ 25,000		$ 597,848	$ 584,533	$ 2,750	$ 10,566	$ 21,133	$ (10,567)
	Unemployment & Employee Assist.	$ 25,567	$ 92,000	$ (5,000)		$ 87,000	$ 30,454	$ -	$ 56,546	$ 29,518	$ 27,028
	Workers Compensation	$ 502,926	$ 529,446	$ (20,000)		$ 509,446	$ 382,685	$ 120,202	$ 6,560	$ -	$ 6,560
	SUBTOTAL EMPLOYEE BENEFITS	**$ 10,643,499**	**$ 11,516,836**	**$ -**	**$ -**	**$ 11,516,836**	**$ 8,483,016**	**$ 2,294,375**	**$ 739,445**	**$ 708,985**	**$ 30,461**
300	**PROFESSIONAL SERVICES**										
	Professional Services	$ 870,115	$ 647,822	$ -		$ 647,822	$ 317,650	$ 142,440	$ 187,732	$ 133,732	$ 54,000
	Professional Educational Ser.	$ 123,873	$ 213,495	$ -		$ 213,495	$ 109,067	$ 13,808	$ 90,621	$ 88,000	$ 2,621
	SUBTOTAL PROFESSIONAL SVCS	**$ 993,988**	**$ 861,317**	**$ -**	**$ -**	**$ 861,317**	**$ 426,716**	**$ 156,248**	**$ 278,353**	**$ 221,732**	**$ 56,621**
400	**PURCHASED PROPERTY SVCS**										
	Buildings & Grounds Services	$ 612,204	$ 714,500	$ -		$ 714,500	$ 478,472	$ 166,717	$ 69,310	$ 67,203	$ 2,107
	Utility Services - Water & Sewer	$ 131,078	$ 125,000	$ -		$ 125,000	$ 78,986	$ -	$ 46,014	$ 53,708	$ (7,694)
	Building, Site & Emergency Repairs	$ 406,991	$ 460,850	$ -		$ 460,850	$ 247,579	$ 79,347	$ 133,924	$ 136,772	$ (2,848)
	Equipment Repairs	$ 220,021	$ 291,511	$ -		$ 291,511	$ 180,471	$ 12,594	$ 98,446	$ 98,200	$ 246
	Rentals - Building & Equipment	$ 297,461	$ 302,392	$ (21,292)		$ 281,100	$ 183,786	$ 82,635	$ 14,679	$ 3,882	$ 10,797
	Building & Site Improvements	$ 198,425	$ 192,000	$ -		$ 192,000	$ 158,495	$ 9,279	$ 24,226	$ 54,326	$ (30,100)
	SUBTOTAL PUR PROPERTY SVCS	**$ 1,866,180**	**$ 2,086,253**	**$ (21,292)**	**$ -**	**$ 2,064,961**	**$ 1,327,790**	**$ 350,571**	**$ 386,599**	**$ 414,091**	**$ (27,492)**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
500	**OTHER PURCHASED SERVICES**										
	Contracted Services	$ 463,370	$ 463,861	$ 56,142		$ 520,003	$ 322,919	$ 59,287	$ 137,798	$ 136,800	$ 998
	Transportation Services	$ 4,005,405	$ 4,193,260	$ 29,000		$ 4,222,260	$ 2,453,810	$ 1,269,748	$ 498,702	$ 491,390	$ 7,312
	Insurance - Property & Liability	$ 351,478	$ 368,060	$ 14,000		$ 382,060	$ 299,038	$ 82,122	$ 900	$ -	$ 900
	Communications	$ 125,067	$ 140,705	$ 16,000		$ 156,705	$ 91,083	$ 55,069	$ 10,553	$ 8,953	$ 1,600
	Printing Services	$ 31,424	$ 36,627	$ -		$ 36,627	$ 12,301	$ -	$ 24,326	$ 24,000	$ 326
	Tuition - Out of District	$ 3,340,004	$ 3,191,564	$ -		$ 3,191,564	$ 2,493,801	$ 966,297	$ (268,535)	$ (251,832)	$ (16,703)
	Student Travel & Staff Mileage	$ 239,559	$ 226,547	$ (4,000)		$ 222,547	$ 120,674	$ 53,746	$ 48,127	$ 48,000	$ 127
	SUBTOTAL OTHER PUR SERVICES	**$ 8,556,307**	**$ 8,620,624**	**$ 111,142**	**$ -**	**$ 8,731,766**	**$ 5,793,626**	**$ 2,486,269**	**$ 451,871**	**$ 457,311**	**$ (5,440)**
600	**SUPPLIES**										
	Instructional & Library Supplies	$ 699,031	$ 860,268	$ (34,100)		$ 826,168	$ 583,360	$ 33,687	$ 209,121	$ 209,000	$ 121
	Software, Medical & Office Sup.	$ 147,019	$ 189,520	$ (750)		$ 188,770	$ 88,244	$ 49,109	$ 51,416	$ 51,416	$ 0
	Plant Supplies	$ 288,981	$ 411,000	$ -		$ 411,000	$ 244,802	$ 52,741	$ 113,457	$ 113,457	$ 0
	Electric	$ 1,513,972	$ 1,348,936	$ -		$ 1,348,936	$ 809,211	$ -	$ 539,725	$ 490,281	$ 49,444
	Propane & Natural Gas	$ 250,512	$ 343,667	$ -		$ 343,667	$ 195,328	$ 3,400	$ 144,939	$ 157,815	$ (12,876)
	Fuel Oil	$ 475,015	$ 210,944	$ -		$ 210,944	$ 84,526	$ -	$ 126,418	$ 126,418	$ -
	Fuel For Vehicles & Equip.	$ 290,269	$ 209,268	$ -		$ 209,268	$ 91,679	$ 112,138	$ 5,450	$ -	$ 5,450
	Textbooks	$ 123,796	$ 177,465	$ -		$ 177,465	$ 130,127	$ 11,680	$ 35,659	$ 35,659	$ (0)
	SUBTOTAL SUPPLIES	**$ 3,788,596**	**$ 3,751,068**	**$ (34,850)**	**$ -**	**$ 3,716,218**	**$ 2,227,276**	**$ 262,756**	**$ 1,226,186**	**$ 1,184,046**	**$ 42,139**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE
700	**PROPERTY**										
	Capital Improvements (Sewers)	$ 124,177	$ 124,177	$ -		$ 124,177	$ 116,813	$ -	$ 7,364	$ 103,273	$ (95,909)
	Technology Equipment	$ 549,253	$ 525,000	$ -		$ 525,000	$ 439,101	$ 40,027	$ 45,872	$ 45,872	$ 0
	Other Equipment	$ 47,090	$ 66,449	$ -		$ 66,449	$ 13,715	$ 35,030	$ 17,704	$ 17,704	$ (0)
	SUBTOTAL PROPERTY	**$ 720,520**	**$ 715,626**	**$ -**	**$ -**	**$ 715,626**	**$ 569,629**	**$ 75,057**	**$ 70,940**	**$ 166,849**	**$ (95,909)**
800	**MISCELLANEOUS**										
	Memberships	$ 60,602	$ 65,291	$ -		$ 65,291	$ 57,509	$ 335	$ 7,447	$ 7,447	$ (0)
	SUBTOTAL MISCELLANEOUS	**$ 60,602**	**$ 65,291**	**$ -**	**$ -**	**$ 65,291**	**$ 57,509**	**$ 335**	**$ 7,447**	**$ 7,447**	**$ (0)**
	TOTAL LOCAL BUDGET	**$ 71,585,413**	**$ 73,665,065**	**$ -**	**$ -**	**$ 73,665,065**	**$ 43,359,909**	**$ 26,023,308**	**$ 4,281,848**	**$ 3,925,208**	**$ 356,641**

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28,2017

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2015 - 2016	APPROVED BUDGET	YTD TRANSFERS 2016 - 2017	CURRENT TRANSFERS	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE

BOARD OF EDUCATION FEES & CHARGES - SERVICES	2016-17 APPROVED BUDGET	RECEIVED	BALANCE	% RECEIVED
LOCAL TUITION	$30,800	$21,360	$9,440	69.35%
HIGH SCHOOL FEES				
PAY FOR PARTICIPATION IN SPORTS	$77,450	$51,168	$26,282	66.07%
PARKING PERMITS	$20,000	$20,000	$0	100.00%
CHILD DEVELOPMENT	$8,000	$8,000	$0	100.00%
	$105,450	$79,168	$26,282	75.08%
MISCELLANEOUS FEES	$2,750	$3,576	($826)	130.02%
TOTAL SCHOOL GENERATED FEES	$139,000	$104,104	$34,896	74.89%

NEWTOWN BOARD OF EDUCATION

BUDGET SUMMARY REPORT

FOR THE MONTH ENDING - FEBRUARY 28, 2017

OFFSETTING REVENUE INCLUDED IN ANTICIPATED OBLIGATIONS

OBJECT	EXPENSE CATEGORY	BUDGETED		1st ANTICIPATED	Less Than Budget	2nd ANTICIPATED	FEB RECEIVED	MAY EXPECTED	BALANCE
100	**SALARIES**	$ (91,331)		$ (39,426)	$ (51,905)	$ (37,583)	$ (28,002)	$ (9,581)	$ -
200	**EMPLOYEE BENEFITS**	$ -		$ -	$ -	$ -	$ -	$ -	$ -
300	**PROFESSIONAL SERVICES**	$ (71,540)		$ (72,799)	$ 1,259	$ (66,688)	$ (49,688)	$ (17,000)	$ -
400	**PURCHASED PROPERTY SERV.**	$ -		$ -	$ -	$ -	$ -	$ -	$ -
500	**OTHER PURCHASED SERVICES**	$ (1,470,522)		$ (1,448,806)	$ (21,716)	$ (1,431,102)	$ (1,066,273)	$ (364,829)	$ -
600	**SUPPLIES**	$ -		$ -	$ -	$ -	$ -	$ -	$ -
700	**PROPERTY**	$ -		$ -	$ -	$ -	$ -	$ -	$ -
800	**MISCELLANEOUS**	$ -		$ -	$ -	$ -	$ -	$ -	$ -
	TOTAL GENERAL FUND BUDGET	$ (1,633,393)	$ -	$ (1,561,031)	$ (72,362)	$ (1,535,373)	$ (1,143,963)	$ (391,410)	$ -
100	**SALARIES**								
	Administrative Salaries	$ -		$ -		$ -			$ -
	Teachers & Specialists Salaries	$ (14,509)		$ -	$ (14,509)	$ -	$ -	$ -	$ -
	Early Retirement	$ -		$ -		$ -			$ -
	Continuing Ed./Summer School	$ -		$ -		$ -			$ -
	Homebound & Tutors Salaries	$ -		$ -		$ -			$ -
	Certified Substitutes	$ -		$ -		$ -			$ -
	Coaching/Activities	$ -		$ -		$ -			$ -
	Staff & Program Development	$ -		$ -		$ -			$ -
	CERTIFIED SALARIES	$ (14,509)	$ -	$ -	$ (14,509)	$ -	$ -	$ -	$ -
	Supervisors/Technology Salaries	$ -		$ -		$ -			$ -
	Clerical & Secretarial salaries	$ -		$ -		$ -			$ -
	Educational Assistants	$ (17,599)		$ (16,388)	$ (1,211)	$ (15,346)	$ (11,434)	$ (3,912)	$ -
	Nurses & Medical advisors	$ (1,807)		$ -	$ (1,807)	$ -	$ -	$ -	$ -
	Custodial & Maint Salaries	$ -		$ -		$ -			$ -
	Non Certified Salary Adjustment	$ -		$ -		$ -			$ -
	Career/Job salaries	$ -		$ -		$ -			$ -
	Special Education Svcs Salaries	$ (57,416)		$ (23,038)	$ (34,378)	$ (22,237)	$ (16,568)	$ (5,669)	$ -
	Attendance & Security Salaries	$ -		$ -		$ -			$ -
	Extra Work - Non-Cert	$ -		$ -		$ -			$ -
	Custodial & Maint. Overtime	$ -		$ -		$ -			$ -
	Civic activities/Park & Rec	$ -		$ -		$ -			$ -
	NON-CERTIFIED SALARIES	$ (76,822)	$ -	$ (39,426)	$ (37,396)	$ (37,583)	$ (28,002)	$ (9,581)	$ -
	SUBTOTAL SALARIES	**$ (91,331)**	**$ -**	**$ (39,426)**	**$ (51,905)**	**$ (37,583)**	**$ (28,002)**	**$ (9,581)**	**$ -**

FOR THE MONTH ENDING - FEBRUARY 28, 2017

OFFSETTING REVENUE INCLUDED IN ANTICIPATED OBLIGATIONS

OBJECT	EXPENSE CATEGORY	BUDGETED		1st ANTICIPATED	Less Than Budget	2nd ANTICIPATED	FEB RECEIVED	MAY EXPECTED	BALANCE
200	**EMPLOYEE BENEFITS**								
	SUBTOTAL EMPLOYEE BENEFITS	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**
300	**PROFESSIONAL SERVICES**								
	Professional Services	$ (71,540)		$ (72,799)	$ 1,259	$ (66,688)	$ (49,688)	$ (17,000)	$ -
	Professional Educational Ser.	$ -		$ -		$ -		$ -	$ -
	SUBTOTAL PROFESSIONAL SVCS	**$ (71,540)**	**$ -**	**$ (72,799)**	**$ 1,259**	**$ (66,688)**	**$ (49,688)**	**$ (17,000)**	**$ -**
400	**PURCHASED PROPERTY SVCS**								
	SUBTOTAL PUR. PROPERTY SER.	**$ -**	**$ -**	**$ -**		**$ -**	**$ -**	**$ -**	**$ -**
500	**OTHER PURCHASED SERVICES**								
	Contracted Services	$ -		$ -		$ -		$ -	$ -
	Transportation Services	$ (333,870)		$ (339,757)	$ 5,887	$ (329,490)	$ (245,493)	$ (83,997)	$ -
	Insurance - Property & Liability	$ -		$ -		$ -			$ -
	Communications	$ -		$ -		$ -			$ -
	Printing Services	$ -		$ -		$ -			$ -
	Tuition - Out of District	$ (1,136,652)		$ (1,109,049)	$ (27,603)	$ (1,101,612)	$ (820,780)	$ (280,832)	$ -
	Student Travel & Staff Mileage	$ -		$ -		$ -		$ -	$ -
	SUBTOTAL OTHER PURCHASED SER.	**$ (1,470,522)**	**$ -**	**$ (1,448,806)**	**$ (21,716)**	**$ (1,431,102)**	**$ (1,066,273)**	**$ (364,829)**	**$ -**
600	**SUPPLIES**								
	SUBTOTAL SUPPLIES	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**
700	**PROPERTY**								
	SUBTOTAL PROPERTY	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**
800	**MISCELLANEOUS**								
	Memberships					$ -			$ -
	SUBTOTAL MISCELLANEOUS	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**	**$ -**
	TOTAL LOCAL BUDGET	**$ (1,633,393)**	**$ -**	**$ (1,561,031)**	**$ (72,362)**	**$ (1,535,373)**	**$ (1,143,963)**	**$ (391,410)**	**$ -**

Excess Cost and Agency placement Grants are budgeted at 75%.

The 1st Anticipated is at 77% on eligible expenditures this year.

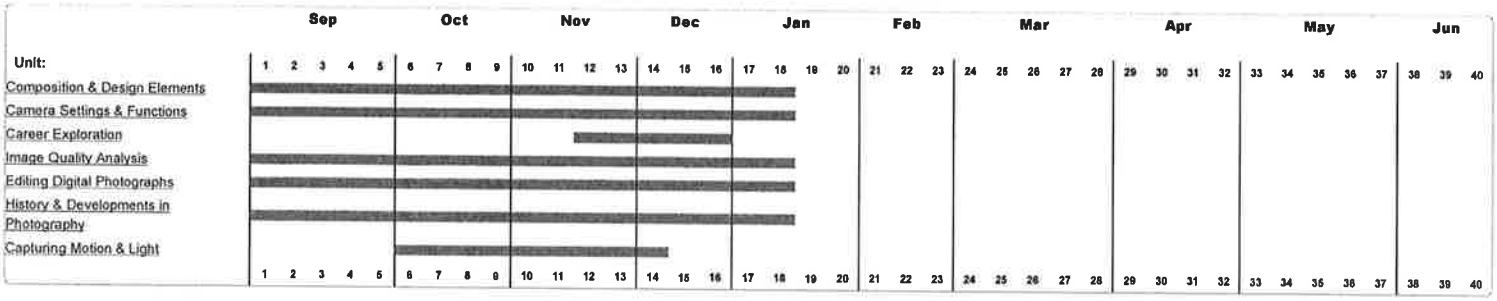
This equals $98,020 less grant revenue than was estimated when budgeted last year.

The 2nd Anticipated is at xx% which equals

Newtown Public Schools
Photography I

Newtown High School > High School > F&AA: Business > Photography I

Collaboration



Newtown Public Schools
Photography I

Composition & Design Elements

Collaboration

Enduring Understanding(s)/ Generalization(s)

Utilizing components of artistic composition and understanding how to incorporate them in photographs to achieve a desired aesthetic result determines the success and effectiveness of any photographer's work.

Artistic and technical skills go hand in hand in many fields to produce needed result.

LENS: Aesthetics

Essential Question(s)

How do I capture design elements in my photographs?
What elements do I favor or dislike as a photographer?

Guiding Questions

Factual, Conceptual, Provocative

F
What are the compositional aspects that make up a photograph?
How does a photographer utilize elements of composition in their photos?
C
Why are elements of design and composition important in photography?
P
Are my photographs "good"?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Writing

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

- W.9-10.2b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will compose photographs implementing and highlighting aspects of each element of design and composition discussed.
Students will analyze photographs by artists, peers and themselves for compositional quality & effective execution of design elements.

CONTENT STANDARD 2: Elements and Principles

- judge the effectiveness of different ways of using visual characteristics in conveying ideas; and
- apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions to and effectively solve a variety of visual art problems.

Content/Skills

Critical content that students must KNOW

Subject, foreground, mid-ground, background, framing, rule of thirds, depth of field, line (leading lines, vanishing point), shape (abstract shape, natural shape, geometric shape), color (primary, secondary, tertiary, monochromatic, analogous, complementary, triadic, discordant), texture, shadow, highlight, portrait orientation, landscape orientation, sharp focus, soft focus...

Skills

Transferable skills that students must be able to DO

- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***

Core Learning Activities

Submitting photos showing understanding of: Framing, Rule of Thirds, Shallow Depth of Field.
Design Journals (original photographs with corresponding written analyses of element implementation): Line, Shape, Color, Texture.
Class discussions and critical peer analyses for each photography topic, self reflective Image Quality Analysis for each topic.
In class quizzes as each topic is introduced.

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern (Chapters 1, 3, & 12)
Exploring Basic Black & White Photography by Joy McKenzie (Chapters 3, 5, 6, &9)
Photography for the 21st Century by Katie Miller (Chapters 5, 8, 9, &18)
Farnsworth-Munsell Color Acuity Online Game
http://www.xrite.com/online-color-test-challenge

Assessments

- Design Journals.docx
- Image quality rubric.pdf
- photocritiquethoughts.pdf
- photocritiquethoughtsBLANK.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Connections to Math - proportion and geometry in compositional elements, calculating correlation between aperture and shutter speed measurements.
Connections to Science - trajectory and refraction of light to achieve color differentiation
Connections to Language - breaking apart vocabulary terms to root words and Latin and Greek.

2

Newtown Public Schools
Photography I

Camera Settings & Functions

Collaboration

Enduring Understanding(s)/ Generalization(s)

A deep understanding of equipment and their functions allows the photographer to achieve success.

LENS: Function

Essential Question(s)

What are the different ways a camera can be controlled?
How does a photographer know what settings to change in different circumstances?

Guiding Questions

Factual, Conceptual, Provocative

F
What are the different settings needed to efficiently use a DSLR camera?
C
What settings do need to adjust to achieve proper exposure?
What situations might a photographer encounter for which need to adjust my camera settings?
P
Can a photograph be captured perfectly?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and
- communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will be able to recognize when a photograph is improperly exposed.
Students will be able to explain how to fix an improperly exposed photo utilizing camera settings.
Students will be able to demonstrate and describe the differences and correlations between settings on a DSLR camera.

3

establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

Content/Skills

Critical content that students must KNOW

DSLR, Lens, Prime Lens, Kit Lens, Focal Length, Zoom, Focus, fine focus, Point & Shoot camera, shutter, image sensor, aperture, shutter speed, ISO, white balance, under exposed, over exposed, noise/graininess, filters.

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.***

Core Learning Activities

In class exposure quiz, exposure lab with written conclusions, photographic topics where students submit photos showing effects of changing camera setting such as shallow depth of field, of aperture, light/motion for shutter speed, and light/noise for ISO. Students also submit self reflections, participate in digital galleries as well as peer critique in class discussions.

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern (Chapters 3 & 11)
Exploring Basic Black & White Photography by Joy McKenzie (Chapters 3, 4, 5, & 6)
Photography for the 21st Century by Katie Miller (Chapters 8 & 9)

Assessments

- DOF_quizlette.docx
- Image quality rubric.pdf
- photocritiquethoughts.pdf
- photocritiquethoughtsBLANK.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Connections to Math - proportion and geometry in compositional elements, calculating correlation between aperture and shutter speed measurements.
Connections to Science - trajectory and refraction of light to achieve color differentiation
Connections to Language - breaking apart vocabulary terms to root words and Latin and Greek roots.

Newtown Public Schools
Photography I

Career Exploration

Collaboration

Enduring Understanding(s)/ Generalization(s)

Knowing what occupational options exist in the photography industry, how to obtain training, education and employment in a specific area, and what skills one should show aptitude for in certain subsets of photography is vital for someone looking to become a photographer.

LENS: Aptitude

Essential Question(s)

How have other photographers been successful in the photography industry?
What careers in the photography industry suit me best?

Guiding Questions

Factual, Conceptual, Provocative

F
What different kinds of jobs relating to photography exist?
C
How can someone prepare themselves to be successful in the photography industry?
P
Is there such a thing as a bad photographer?

Standard(s)

Content and CCSS

CCSS: Literacy in History/Social Studies, Science, & Technical Subjects 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 demonstrate independence.
- They use technology and digital media strategically and capably.

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 6: Connections

- compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
- apply visual arts skills and understandings to solve problems relevant to a variety of careers.

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will research several careers relating to photography, compiling information in a written report of their findings.
Students will research a photographer they choose, developing an essay/presentation.
Students will create photos taken in the style of the photographer they have researched.

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 3. Identify various career paths in digital/video production.

Content/Skills

Critical content that students must KNOW

Different types of jobs in photography, researching a given topic, developing a biography of a photographer of their choosing, recreating images of another artist, post secondary planning in regard to training, education, schools and employment.

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 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.***

Core Learning Activities

Career profile, Photographer biography, In the style of photo series

Resources

Professional & Student

The Book of Photography by Anne H. Hoy

Maroon5DiscoversYoungPhotographer.MP4

NatGeoPhotographer.MP4

TeenagePhotographer.MP4

Assessments

CareerProfile_Photo.pdf

photographer Bios.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Information Literacy

Interdisciplinary Connections

Career Center - Career internships.
Counselor Workshop
HAWKS School-wide Expectations

Newtown Public Schools
Photography I

Image Quality Analysis

Collaboration

Enduring Understanding(s)/ Generalization(s)

Successful photographers are able to objectively assess their own work and that of others for levels of creativity, originality, and quality. Being able to recognize quality is a universal skill in any industry.

LENS: Creativity

Essential Question(s)

What compositional elements am I drawn to as a photographer?

Guiding Questions

Factual, Conceptual, Provocative

F
How are critical analyses of photographs best expressed?
C
What makes a photograph "good"?
How can an image be deemed original, creative, or "unique"?
P
Is creativity the most important goal a photographer should have?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and

CONTENT STANDARD 4: History And Cultures

- analyze and interpret art works in terms of form, cultural and historical context, and purpose;

CONTENT STANDARD 5: Analysis, Interpretation and Evaluation

- reflect critically on various interpretations to better understand specific works of art;
- defend personal interpretations using reasoned argument; and
- apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of art.

CONTENT STANDARD 6: Connections

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will critically analyze peer photos for compositional integrity. Students will reflect on their own photographic work and analyze for image quality. Students will develop opinions on photographic work of self and peers, expressing these thoughts in spoken and written form.

7

- analyze characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;
- compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
- create and solve interdisciplinary problems using multimedia; and

Content/Skills

Critical content that students must KNOW

Exposure, Composition, Mood, Intention, quality, Effectiveness, public speaking, reflective writing, identifying elements in photos that distract, enhance/evoke emotions, articulating observations orally in front of peers, expressing observations and critically analyzing work in written reflections.

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.***

Core Learning Activities

Design Journals (Self Reflection and Analysis of Image Quality)
Class viewing and discussion of peer work each time photos are submitted (approximately 16 times throughout course)
Mood Journal Assignment
Digital Gallery Labs

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller

Assessments

- Mood in Photographs.docx
- photocritiquethoughts.pdf
- photocritiquethoughtsBLANK.pdf
- Design Journal Entries.pdf
- Image quality rubric.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Art - Comparing images and studying elements that reflect themes and issues of the time period.

Newtown Public Schools
Photography I

Editing Digital Photographs

Collaboration

Enduring Understanding(s)/ Generalization(s)

A deep understanding of digital photography editing software helps photographers have complete control of thier published images.

A person's ability to apply intuition while exploring new technology helps them be successful in life.

LENS: Innovation

Essential Question(s)

How do I as a photographer decide what to edit and when a photograph is done being edited?

Guiding Questions

Factual, Conceptual, Provocative

F
What editing programs work best for a specific desired result?
C
How do photographers push themselves to capture and create innovative images?
P
Are there any more innovative ideas in photography?
Is there more to come in improving photographic technology?
Has the widespread availability of cell phone cameras decreased the average person's appreciation for and ability to recognize "great" photography?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.

CONTENT STANDARD 2: Elements and Principles

- judge the effectiveness of different ways of using visual characteristics in conveying ideas; and

CONTENT STANDARD 3: Content

- use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will implement edits of photographs using different editing softwares.
Students will exhibit understanding of editing tools and the many different ways to change a photo.
Students will develop knowledge in determining how much to edit photos, and what changes to make.

CONTENT STANDARD 6: Connections

- create and solve interdisciplinary problems using multimedia; and

Content/Skills

Critical content that students must KNOW

Cropping, Exposure Compensation, Levels, Contrast, Saturation, Highlights, Shadows, Tints, Tones, Sharpness, Brush Tools, Image Resizing, Photoshop/Lightroom/Preview/Photos applications, identifying distracting elements, enhancing positive qualities in photos.

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.***

Core Learning Activities

Software exploration lab
Editing photos as they are due throughout the course
Day Of The Dead Skull, Photoshop Project

Resources

Professional & Student

Texts:
Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller

Software/Applications: Adobe Photoshop, Adobe Lightroom, Preview, Photos (Photos & Preview are Macintosh applications, different applications would be needed for a PC lab set up)

Assessments

Dia De Los MuertosPSDTUT.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Grammar - applying the ability to edit through software and applications relating to written communitcation

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Newtown Public Schools
Photography I

Newtown High School > High School > F&AA: Business > Photography I > Week 1 - Week 18

History & Developments in Photography

Collaboration

Enduring Understanding(s)/ Generalization(s)

Photographers should have foundational knowledge of the technological developments in order to get the most out of their equipment.

Photography has changed society in major ways. It is important to analyze impacts of technology on society and think about both good and bad aspects.

LENS: Evolution of Technology

Essential Question(s)

What do I know about photography?
Has what I thought I knew about photography changed?

Guiding Questions

Factual, Conceptual, Provocative

F
How did photography develop into what it is in modern society?
C
How has photography helped to write history?
how has the evolution of photography impacted human communication?
P
Does photographic technology have more influence on society today than in past eras?
Have the changes in how photographs are produced made photography less of an artistic medium?

Standard(s)

Content and CCSS

CCSS: Literacy in History/Social Studies, Science, & Technical Subjects 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 use technology and digital media strategically and capably.

Reading: History/Social Studies

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

- RH.9-10.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will become experts in a given topic relating to the history of photography.
Students will research and develop a lesson/presentation to be given to the class about a given topic.
Students will analyze effectiveness of photographic developments and how each new advancement impacted society.
Students will study the work of famous photographers, create images in their style, and organize biographical report showing their findings.

Craft and Structure

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

- RH.9-10.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 4: History And Cultures

- analyze and interpret art works in terms of form, cultural and historical context, and purpose;
- analyze common characteristics of visual arts evident across time and among cultural/ethnic groups in order to formulate analyses, evaluations and interpretations of meaning; and
- compare works of art to one another in terms of history, aesthetics and culture; justify conclusions made and use these conclusions to inform their own art making.

CONTENT STANDARD 5: Analysis, Interpretation and Evaluation

- research and analyze historic meaning and purpose in varied works of art;

Content/Skills

Critical content that students must KNOW

Al Hazen and Optics, Isaac Newton and Light/Lens Refraction, Danielo Barbaro and Camera Obscura, Johann Schultze and light sensitive chemical experiments, Joseph Niepce and the first photograph, Lewis Daguerre and the Daguerrotype, Henry Fox Talbot and the calotype, Frederick Scott Archer and the collodian process, photography during the civil war, George Eastman, Kodak & dry plate process, Brownie camera, Gel Plate Film, Nokia, Canon, NASA.

Researching, Collaborative work, live presentation, organizing information, note taking, active listening, and reading comprehension.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***

Core Learning Activities

History topic research and presentation (the 1000's to the 1960's)
Camera history reading comprehension packet (1960's to present)
Photographer biography project/essay
In the style pf 'Photographer' images

Resources

Professional & Student

Camera: A History of Photography From Daguerreotype to Digital by Todd Gustavson
The Book of Photography by Anne H. Hoy

Assessments

CAMERAquestionsCHAPTERs1819.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Information Literacy
- Problem Solving

Interdisciplinary Connections

Social Studies - impacts of photography and the technologies relating to photography on human history & how events are recorded.
Science - Chemical Reactions, Scientists that developed the different ways photographs were produced.

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PhotographerBiographyRubric.pdf

CAMERAchapters18and19packet.pdf

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Newtown Public Schools
Photography I

Capturing Motion & Light

Collaboration

Enduring Understanding(s)/ Generalization(s)

Variable situations in motion and light dictate how photographers must control their cameras to capture a desired image.

Adjustments to variables requires data.

LENS: Light, Motion

Essential Question(s)

How do my camera's settings (aperture, shutter speed, ISO) relate to each other?
How do variables in light and motion relate to changes I can make to my camera settings?

Guiding Questions

Factual, Conceptual, Provocative

F
How does a photographer balance aperture, shutter speed, ISO, and white balance to make a properly exposed photograph?
C
How does a subject's rate of motion impact the work of a photographer?
How do photographers use light and different light sources to their advantage when composing effective photographs?
P
Is natural light better than artificial light?
Is motion blur in photographs undesirable?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and

CONTENT STANDARD 2: Elements and Principles

- apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions to and effectively solve a variety of visual art problems.

CONTENT STANDARD 3: Content

- use, record and develop ideas for content over time; and
- use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will demonstrate understanding of how best to capture motion for different goals relating to freeze frame and blur.
Students will apply knowledge of camera settings to achieve desired result for light and motion photos.
Students will analyze images for compositional qualities and effective execution of photographic themes.

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CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.

Content/Skills

Critical content that students must KNOW

Motion blur, subject motion blur, background motion blur, capturing freeze frame motion, natural light, artificial light, side lighting, back lighting, direct lighting, ambient lighting, bounce lighting, catch light, hair light, light painting, exploring proper levels of shutter speed, aperture, ISO, deeper familiarization of camera settings and functions.

Skills

Transferable skills that students must be able to DO

- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***
- ***6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.***

Core Learning Activities

Photographs submitted for: freeze frame, background blur, subject blur, all blur, natural sidelight, natural back light, artificial light, light painting.

Self assessment, peer analysis, group discussions

In class motion lab, lighting lab, light painting lab.

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller

Assessments

- photocritiquethoughts.pdf
- photocritiquethoughtsBLANK.pdf
- Image quality rubric.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving
- Spoken Communication
- Written Performance

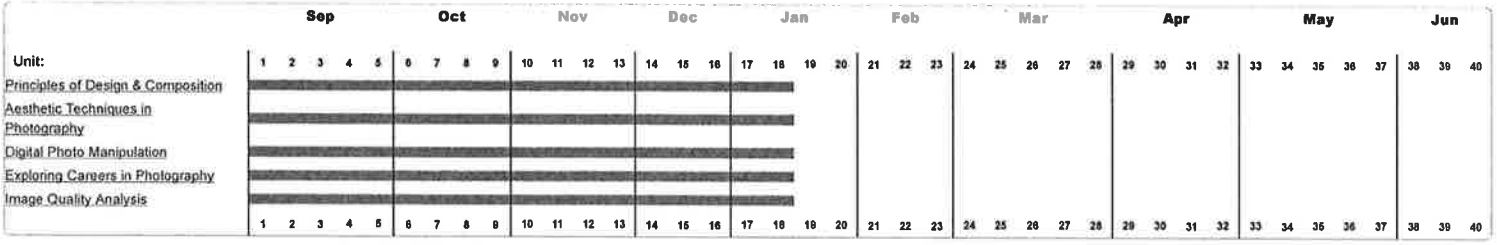
Interdisciplinary Connections

Science - When variables are measured, adjustments can be made for successful outcomes.

Newtown Public Schools
Photography II

Newtown High School > High School > F&AA: Business > Photography II

Collaboration



Newtown Public Schools
Photography II

Newtown High School > High School > F&AA: Business > Photography II > Week 1 - Week 18

Principles of Design & Composition

Collaboration

Enduring Understanding(s)/ Generalization(s)

strong foundations of basic design and composition elements are fundamental to photographers so they can instinctively use them in the field.

LENS: Design

Essential Question(s)

How will I implement design elements & principles in my photographic work?

Guiding Questions

Factual, Conceptual, Provocative

F
How do photographers implement design and composition elements & principles in their work?
C
How does a photographer know when design and composition elements & principles have enhanced or strengthened a photo?
P
Is it important to consciously include principles of design in photographic images?

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 comprehend as well as critique.

Writing

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

- W.9-10.2d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

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

- W.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Language

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will apply knowledge of compositional/design principles in the photos they produce to demonstrate understanding of key concepts. Students will analyze photos (self, peer, artists) for principles, implementation and quality.

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

- L.9-10.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and

CONTENT STANDARD 2: Elements and Principles

- judge the effectiveness of different ways of using visual characteristics in conveying ideas; and
- apply comprehension and skill in incorporating the elements of art and principles of design to generate multiple solutions to and effectively solve a variety of visual art problems.

CONTENT STANDARD 3: Content

- use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.

CT: CTE: Technology Education (CS 2014)

CT: Grades 9-12

Graphic Design Technology

GDT.05 Identify and aply the elements of design.

- GDT.05.02 Analyze the use of color, line, shape, texture, size, and value in samples of graphic work.

GDT.06 Identify and apply the principles of design.

- GDT.06.01 Analyze the principles of balance, contrast, alignment, rhythm, repetion, movement, harmony, emphasis, and unity in samples of graphic works.
- GDT.06.02 Incorporate principles of balance, contrast, alignment, rhythm, repetion, movement, harmony, emphasis, and unity in student-generated graphic works.

Content/Skills

Critical content that students must KNOW

Patterns, breaking patterns, space, negative/positive space, balance, radial balance, asymmetry, symmetry, unity, emphasis, minimalism (revisit line, shape, color, texture, framing, thirds, exposure)

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.***
- ***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.***

Core Learning Activities

Design Journals (written self reflection and analysis of photographs taken by student)
Peer Review and Class Discussions
In Class labs
Digital Gallery

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern (Chapters 1, 3, & 12)
Exploring Basic Black & White Photography by Joy McKenzie (Chapters 3, 5, 6, &9)

2

Annotated Portfolio as part of final exam grade

Assessments

- Design Journal Entries.pdf
- Image quality rubric.pdf
- Photo2FinalPortfolio.pdf
- photocritiquethoughts.pdf
- photocritiquethoughtsBLANK.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

English/Language Arts - Developing a reflective voice, critically analyzing text in spoken and written form, demonstrating use of content vocabulary.

Graphic Arts - Composition rules are important to success. It is important to know when you are using them and when you are breaking them.

Newtown Public Schools
Photography II

Newtown High School > High School > F&AA: Business > Photography II > Week 1 - Week 18

Aesthetic Techniques in Photography

Collaboration

Enduring Understanding(s)/ Generalization(s)

Determining what a photographer personally likes in a photo helps them to develop an identity as an artist and hone in on their own photographic style. Understanding artistic preferences...

LENS: Preference

Essential Question(s)

What is my photographic style as a photographer?
What type of photographer would I label myself as?

Guiding Questions

Factual, Conceptual, Provocative

F
What are different types of aesthetic styles a photographer might have?
C
How does a photographer develop their known constant?
What does it look like when a photographer tries something new?
P
Can a photographer have multiple specialties?
Is a photographer able to evolve their style fluidly?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and

CONTENT STANDARD 3: Content

- use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.

CONTENT STANDARD 4: History And Cultures

- analyze and interpret art works in terms of form, cultural and historical context, and purpose;

CONTENT STANDARD 5: Analysis, Interpretation and Evaluation

- reflect critically on various interpretations to better understand specific works of art;

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will experiment with several photographic styles, reflecting an analyzing what they lean towards and will ask themselves why?
Students will examine their work and the work of their peers to identify aesthetic styles.

4

- apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of art.

CONTENT STANDARD 6: Connections

- analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;
- compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
- create and solve interdisciplinary problems using multimedia; and
- apply visual arts skills and understandings to solve problems relevant to a variety of careers.

CT: CTE: Technology Education (CS 2014)

CT: Grades 9-12

Graphic Design Technology

GDT.08 Identify and apply the principles of design to layout.

- GDT.08.05 Demonstrate layout skils for digital media.
- GDT.08.06 Explain the importance of consistency of design.

GDT.10 Demonstrate knowledge of concept image creation and manipulation.

- GDT.10.06 Practice in-camera compositon and croping.

Content/Skills

Critical content that students must KNOW

Macro, Bokeh, Self Portrait, Typography (revisit lighting, angle of view, depth of field and exposure), experimenting with camera work and settings to develop go to settings related to their style, written and verbal analysis/reflection of work, identifying styles of other photographers, determining themes of collected works.

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 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.***

Core Learning Activities

Macro, Bokeh, Self Portrait, Typography photos
Entries for each in annotated portfolio
class discussions
digital gallery

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller
The Book Of Photography: The History, The Technique, The Art, The Future by Anne H. Hoy

Software: Adobe Lightroom, Adobe Photoshop, Apple Photos, Apple Preview

Assessments

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

English/Language Arts - Developing a reflective voice and tone in written and spoken form, critically analyzing text (photos) for composition

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Photo2FinalPortfolio.pdf photocritiquethoughts.pdf photocritiquethoughtsBLANK.pdf		improvement for the photographer.

Newtown Public Schools
Photography II

Digital Photo Manipulation

Collaboration

Enduring Understanding(s)/ Generalization(s)

Altering photos can change an audience's perception of an photo and the meaning it seeks to portray.

LENS: Perception

Essential Question(s)

What are my preferences, likes, and dislikes when editing photos?
How can I predict an audience's perception of my work?

Guiding Questions

Factual, Conceptual, Provocative

F
What different applications and reasons might a photographer need to edit an image?
C
How are techniques are used for each of the different applications and rationales in photo editing?
P
Where does photography end and graphic design begin?

Standard(s)

Content and CCSS

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- conceive and create original works of art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes; and

CONTENT STANDARD 3: Content

- use subject matter, symbols, ideas and themes that demonstrate knowledge of contexts, and cultural and aesthetic values to communicate intended meaning.

CONTENT STANDARD 5: Analysis, Interpretation and Evaluation

- reflect critically on various interpretations to better understand specific works of art;
- defend personal interpretations using reasoned argument; and

CONTENT STANDARD 6: Connections

- create and solve interdisciplinary problems using multimedia; and

CT: CTE: Technology Education (CS 2014)

CT: Grades 9-12

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will apply knowledge of editing software to manipulate photos as they are submitted.
Students will observe and make decisions to determine their own editing style.
Students will develop different layouts and designs to apply skills in graphic design to their photographs, creating documents for publication.

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Graphic Design Technology

GDT.07 Identify and apply the principles of typography.

- GDT.07.02 Construct graphic works utilzing and manipulating type.

GDT.08 Identify and apply the principles of design to layout.

- GDT.08.04 Demonstrate layout skils for print colaterals (i.e., busines cards, newspapers, packaging, etc.)
- GDT.08.05 Demonstrate layout skils for digital media.

GDT.10 Demonstrate knowledge of concept image creation and manipulation.

- GDT.10.02 Use a variety of input devices to import photos, images, and other content.

GDT.11 Demonstrate aplication of media outputs.

- GDT.11.02 Incorporate apropriate color modes in graphic works including but not limited to RGB and CMYK.

GDT.13 Identify and apply the design proces.

- GDT.13.02 Apply the design process to generate graphic works. Explain the design process. Apply the design process to generate graphic works.

Content/Skills

Critical content that students must KNOW

Photo editing, layout, design, printing, publication, matting, framing, photoshop, lightroom, indesign, image manipulation.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***

Core Learning Activities

Letter pictograms, dream vacation photos, portrait editing, motivational posters, annotated portfolio layouts.

Resources

Professional & Student

Texts:
Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller
Adobe Photoshop for Photographers by Martin Evening

Software/Applications: Adobe Photoshop, Adobe Lightroom, Adobe Indesign, Preview, Photos (Photos & Preview are Macintosh applications, different applications would be needed for a PC lab set up)

Assessments

DreamVacationPhotoshop.docx

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Social Studies - Discussing impact of media on society, how photographs can be altered to serve an agenda, what impact an image can have on an audience.

English - Propaganda & Rhetoric

LETTERSProjectMattingInstructions.docx

LettersTutorial.docx

MattingInstructions5x7.pdf

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Newtown Public Schools
Photography II

Newtown High School > High School > F&AA: Business > Photography II > Week 1 - Week 18

Exploring Careers in Photography

Collaboration

Enduring Understanding(s)/ Generalization(s)

Experimenting with different styles of photography allow opportunities to deepen understanding of different occupations in the field.

LENS: Career Planning

Essential Question(s)

What types of photography am I good at?
What types of photography do I enjoy?

Guiding Questions

Factual, Conceptual, Provocative

F
What different types of photography/photographers are there?
C
How does one become a professional photographer in a given field?
How can I work to get better at a certain type of photography?
P
What is the most important thing for a professional photographer to consider in order to be successful in the field?

Standard(s)

Content and CCSS

CCSS: Literacy in History/Social Studies, Science, & Technical Subjects 6-12

CCSS: Grades 11-12

Capacities of the Literate Individual

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

- They comprehend as well as critique.
- They use technology and digital media strategically and capably.

Writing

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

- WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will consider and apply knowledge of different types of photography and techniques to explore and strengthen skills.
Students will interpret and evaluate work of self and peers for successful execution.
Students will make connections to their photo work and other disciplines/daily events and observations.

for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 4: History And Cultures

- analyze and interpret art works in terms of form, cultural and historical context, and purpose;
- analyze common characteristics of visual arts evident across time and among cultural/ethnic groups in order to formulate analyses, evaluations and interpretations of meaning; and
- compare works of art to one another in terms of history, aesthetics and culture; justify conclusions made and use these conclusions to inform their own art making.

CONTENT STANDARD 6: Connections

- analyze and compare characteristics of the visual arts within a particular historical period or style with ideas, issues or themes of that period or style;
- compare the creative processes used in the visual arts with the creative processes used in the other arts and non-arts disciplines;
- create and solve interdisciplinary problems using multimedia; and
- apply visual arts skills and understandings to solve problems relevant to a variety of careers.

CT: CTE: Technology Education (CS 2014)

CT: Grades 9-12

Graphic Design Technology

GDT.03 Explore careers available in the field of graphic communications and the design industry.

- GDT.03.01 Identify the certificates, diplomas, and degres available.
- GDT.03.02 Compare and contrast carers in graphics and design, along with their education, training requirements, and salary ranges.

Content/Skills

Critical content that students must KNOW

Self reflections, real world connections and applications, written and verbal critical evaluation.

Photography styles in portrait, scenic, wildlife, event, sports, commercial, food, photojournalism, architecture, fine art, surrealism, fashion.

Skills

Transferable skills that students must be able to DO

- ***4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.***
- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***
- ***6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.***

Core Learning Activities

Taking & Submitting photographs for assignments in: portrait, scenic, wildlife, event, sports, commercial, food, photojournalism, architecture, fine art, surrealism, fashion.
Reflective self assessment for each in annotated portfolio.
Digital galleries to include written & verbal critique of peer work.

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller

Assessments

- Choice Photography Topics.docx
- Photo2FinalPortfolio.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

Social Studies & English/Language Arts - As we explore and learn about the different cultural impacts different photographic movements, noteworthy photos taken and published by photojournalists, and how they relate to global events and the writings of people from the similar time periods

Newtown Public Schools
Photography II

Newtown High School > High School > F&AA: Business > Photography II > Week 1 - Week 18

Image Quality Analysis

Collaboration

Enduring Understanding(s)/ Generalization(s)

A reflective and analytical mindset fosters opportunities for photographers to push their sense of creativity to produce original, innovative images but also when responding to and re-creating the work of others.
Photographers develop their sense of creativity to produce original, innovative images by responding to and re-creating the work of others and fosters a reflective and analytical mindset

LENS: Innovation

Essential Question(s)

How can I grow as a photographer?

Guiding Questions

Factual, Conceptual, Provocative

F
How do photographers achieve a "good" photo?
C
How do photographers analyze composition quality of their work and the work of others?
What can a photographer learn by analyzing their work and that of others?
P
What makes an innovative photographer?
Can analysis and reflection be the same thing?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Writing

Text Types and Purposes

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

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

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

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

Speaking & Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will analyze and interpret compositional implementation in photographs produced by peers and themselves.
Students will consider & apply a range a range of ideas on how to improve elements within their photos.
Students will evaluate and critique their work and that of their peers for image quality.

conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.11-12.1c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

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

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

CT: Arts

CT: Grades 9-12

Visual Arts

CONTENT STANDARD 1: Media

- apply media, techniques and processes with sufficient skill, confidence and sensitivity that their intentions are understood;
- communicate ideas consistently at a high level of effectiveness in at least one visual arts medium.

CONTENT STANDARD 3: Content

- use, record and develop ideas for content over time; and

CONTENT STANDARD 5: Analysis, Interpretation and Evaluation

- research and analyze historic meaning and purpose in varied works of art;
- apply critical and aesthetic criteria (e.g., technique, formal and expressive qualities, content) in order to improve their own works of art.

Content/Skills

Critical content that students must KNOW

Image analysis, public speaking, reflective writing, photographic composition.
Exposure, mood within photos, intention, emotion in photos, quality, effective theme execution.

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.***
- ***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.***

Core Learning Activities

Reflective written analysis of own photos in annotated portfolio, 20+ entries, one for each assignment throughout course.
Class discussions & photographic review, 20+ times throughout course.
Digital Gallery with written & verbal critique components, 10+ time throughout course.

Resources

Professional & Student

Photo 1: An Introduction to the Art of Photography By Katie Stern
Exploring Basic Black & White Photography by Joy McKenzie
Photography for the 21st Century by Katie Miller

Assessments

- Photo2FinalPortfolio.pdf
- Image quality rubric.pdf
- Design Journal Entries(9).pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving
- Spoken Communication
- Written Performance

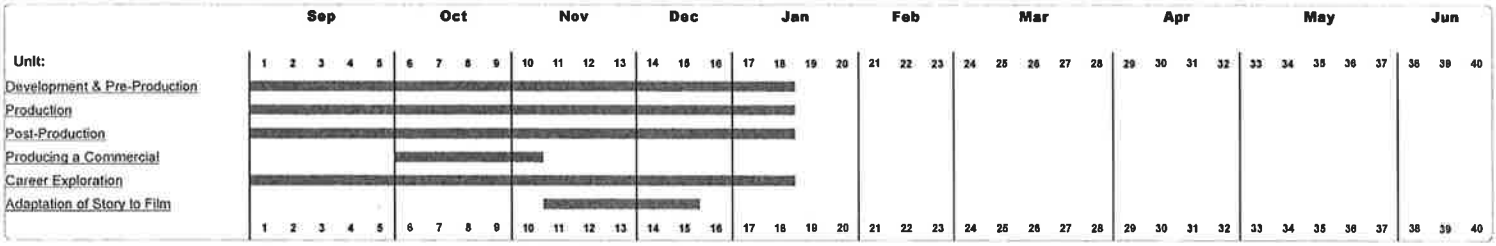
Interdisciplinary Connections

English/Language Arts - students draw evidence from their photos to critically analyze them in both spoken and written form, they also develop strengths in participating in collaborative discussions, clarifying, verifying, and challenging ideas.

Newtown Public Schools
Film Production I

Newtown High School > High School > F&AA: Business > Film Production I

Collaboration



Newtown Public Schools
Film Production I

Development & Pre-Production

Collaboration

Enduring Understanding(s)/ Generalization(s)

Industry standard planning practices involve mastery of character development techniques, screenplay writing, storyboard creation, film location scouting, production calendar development, but above all determining early on what the end result will look like to an audience.

LENS: Storytelling

Essential Question(s)

How are films developed?

Guiding Questions

Factual, Conceptual, Provocative

F
What are the different ways can a camera be creatively used to tell stories?
C
How do I determine as a filmmaker what camera angles / operations / motions work best for what I am trying to achieve?
P
Are the choices I've made the best way to tell my story?

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.9-10.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- W.9-10.3a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- W.9-10.3b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- W.9-10.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- W.9-10.3d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will develop Characters, Story, & Plot for various films they will then produce.
Students will exhibit understanding of camera angles, operations, & movements in their planning documents. (screenplay/storyboard)

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 2. Describe the differences between a studio production and a field production.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 8. Identify a target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.
- 10. Identify and describe the script elements of storyboarding, two column, and screenplay format.
- 11. Define and describe the legal concerns of copyrights, ethics, releases, and royalties.
- 12. Explain the importance of budgets, scheduling, and deadlines in meeting the requirements of a project.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

Content/Skills

Critical content that students must KNOW

Camera angles, operations, & movements: pan, zoom, track, boom, tilt, dolly, close up, full/mid shot, establishing shot, birds eye view, high angle, low angle, insert shot, dutch angle, etc
Industry-standard screenplay formatting.
Industry-standard storyboard formatting.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.***

Core Learning Activities

Development of a Concept Plan, Screenplay, & Storyboard for four different projects throughout the course to include: Camera Angles How-To Film, Commercial Film, Fairy Tale Adaptation Film, Story of an Object Film.

Resources

Professional & Student

The Classroom Video Producer's Guidebook by Patrick Rosenkrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines & Techniques by Thomas D. Burrows, Donald N. Wood, & Lynne Schafer Gross

2

PrincessBrideScreenplay.pdf

Assessments

CameraAnglesWorksheet.pdf

Film Project Rubric.pdf

storyboard.pdf

plot_diagram.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

English/Language Arts - strengthening writing skills in character development, plot creation, various narrative techniques (dialogue, reflection, plot lines, sequence of events, etc.), setting a scene, creating problems & resolutions.

3

Newtown Public Schools
Film Production I

Production

Collaboration

Enduring Understanding(s)/ Generalization(s)

Film cannot be created effectively, efficiently, and cinematographically appealing without a solid foundation of filming methods and equipment.

LENS: Function

Essential Question(s)

How do we manipulate film equipment and utilize techniques to achieve the best depiction of our script?

Guiding Questions

Factual, Conceptual, Provocative

F
How can a camera be controlled to achieve a planned shot?
C
What lighting/sound equipment and techniques are best for a given scene/situation?
P
Does film need to be visually and aurally interesting to tell its story well?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 4. Demonstrate fire safety prevention and extinction, and trip hazards as it relates to lighting and electrical equipment.
- 5. Describe the fundamentals of step ladder safety.
- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.
- 7. Describe and apply fundamentals of cable safety.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will demonstrate understanding of camera angles/moves by applying knowledge while producing films.
Students will be able to describe proper use of cameras and filming equipment, and exhibit mastery of procedural expectations as well as functions & settings for said equipment.
Students will explore lighting techniques, applying them to film projects to achieve a desired visual result.
Students will understand and apply sound recording methods, equipment, & practices.

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- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

Content/Skills

Critical content that students must KNOW

Practical application of camera angles & moves.
Filming equipment names, uses, and procedures for storage, transport, and safety including cameras, stabilization tools, lighting equipment, and sound equipment.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***

Core Learning Activities

Application of camera angles & moves from planning to actively filming.
Manipulating camera functions & settings to achieve a desired result.
Types of light equipment, lighting positions, & lighting methods.
Sound recording equipment types, practices, & methods.
Working collaboratively in film production teams.

Resources

Professional & Student

The Classroom Video Producer's Guidebook by Patrick Rosenkrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines & Techniques by Thomas D. Burrows, Donald N. Wood, & Lynne Schafer Gross

Assessments

PRODUCTION_LOG.docx

Film Project Rubric.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

English - Writing Through Film - How does a given film effectively tell its story using visual effects?

Newtown Public Schools
Film Production I

Post-Production

Collaboration

Enduring Understanding(s)/ Generalization(s)

Once editors, directors, and producers put sound effects, narration, background music, visual effects, etc. together, mood and intention of a scene or an entire film can be dramatically changed depending on how post production tools and technology are utilized.

LENS: Mood & Intention

Essential Question(s)

How do we determine what shots to use and which to lose?
What needs to be done to our scenes to ensure they portray our script's intended mood?

Guiding Questions

Factual, Conceptual, Provocative

F
What are the different film editing software?
How and for what reasons are they best used?
C
How do editors put raw film footage together in order to most effectively tell a story?
P
Does a film need editing, music, sound effects, visual effects to tell its story successfully?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will demonstrate understanding of industry-standard film editing software (iMovie, Adobe PremierePro)
Students will implement proper manipulation of film editing equipment.
Students will utilize various auxiliary software to select and create appropriate sound effects, background music, & voice overs to enhance film projects.
Students will critically analyze student films to determine quality, clarity and continuity compared to the planned film.

6

Content/Skills

Critical content that students must KNOW

Voice-over, sound effect, levels, transitions, color correction, play head, import, export, continuity, credits, titles, ken burns, crop, camera angles & motions.
Software proficiency, file management, creation of music, voice-overs, & sound effects, collaborative work, analyzing student films for quality, developing opinions about peer work & expressing them.

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.***
- ***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.***

Core Learning Activities

Camera Angles How-To Project, Commercial Project, Fairy Tale Adaptation Project, Story of An Object Project, 90 Second Film Project (Aligns with Education Connection Skills 21 CT Student Film Festival)
Each project give students opportunities to strengthen understanding and mastery of post-production methods, techniques, and concepts, this repetition of skill-sets helps to deepen understanding and pushes students to explore creativity through each new assignment.

Resources

Professional & Student

The Classroom Video Producer's Guidebook by Patrick Rosenkrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines & Techniques by Thomas D. Burrows, Donald N. Wood, & Lynne Schafer Gross
iMovie Software
Adobe Premiere Premiere Pro Software
Adobe After Effects Software

Assessments

Film_Project_Rubric.pdf
PRODUCTION_LOG.docx
2CameraAnglesWorksheet.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

CAD/Engineering - Develop roles and responsibilities within a group for leadership, responsibility, respect, rapport, and time management.

English revision process

HAWKS - leadership skills

Newtown Public Schools
Film Production I

Producing a Commercial

Collaboration

Enduring Understanding(s)/ Generalization(s)

Successful commercials influence a desired demographic to encourage them to purchase an item, or support a cause/idea, or rethink their own values or beliefs.

Lens: Influence

Essential Question(s)

How do I develop a product or idea to "sell"?
How do do we ensure our commercial is marketing to the target demographic?

Guiding Questions

Factual, Conceptual, Provocative

F
What are different strategies commercials use to sell a product or idea to an audience?
What is a target demographic?
C
How is a target demographic determined and what appeals to different types of people?
How do commercials effectively sell a product/idea to a particular demographic?
P
Can a commercial go too far?
Is all publicity "good" publicity?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 1. Describe the various video production processes, when integrated together to create a successful message.
- 2. Describe the differences between a studio production and a field production.

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication,

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will create/develop/determine a product or idea for which they will produce a commercial.
Students will determine a target demographic for the chosen product/idea, and then determine how to best reach this identified audience.
Students will generate a commercial through all stages of production. (Development, Pre-production, Production, Post-production, Distribution)
Students will evaluate peer films for effective message communication and cinematic principles.

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deadlines, and legal considerations.

- 8. Identify a target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.
- 10. Identify and describe the script elements of storyboarding, two column, and screenplay format.
- 11. Define and describe the legal concerns of copyrights, ethics, releases, and royalties.
- 12. Explain the importance of budgets, scheduling, and deadlines in meeting the requirements of a project.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.
- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

Content/Skills

Critical content that students must KNOW

How professionals develop marketing schemes.
Marketing to a target audience, collaborative work, Screenwriting, Storyboarding, filming processes, editing techniques, self and peer film assessment/critical analysis.

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 appropriate for authentic tasks.***
- ***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.***

Core Learning Activities

Commercial Concept Plan, Screenplay, Story Board, Film Project, Peer Analysis, Self Reflection.

Resources

Professional & Student

Marketing Essentials by Lois Schneider Farese, Grady Kimbrell, and Crl A Woloszyk

Assessments

- Film_Project_Rubric.pdf
- PRODUCTION_LOG.docx
- Infomercial_Assignment.docx.docx
- Infomercial_ConceptPlan.docx
- Infomercial_GradingComponents.docx
- Infomercial_ProjectCalendar.docx

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Business Education, Marketing - Determining and targeting a specific demographic.

Newtown Public Schools
Film Production I

Career Exploration

Collaboration

Enduring Understanding(s)/ Generalization(s)

Knowing what occupational options exist in the film industry, how to obtain training, education and employment in a specific area, and what skills one should show aptitude for in certain subsets of film is vital for someone looking to become a filmmaker.

Lens: Careers

Essential Question(s)

What types of jobs in the film industry interest me personally?
How can I prepare for employment in the film industry?
How have other people made their careers in the film industry?

Guiding Questions

Factual, Conceptual, Provocative

F
What different jobs are there within the film industry?
What kinds of skill sets are best suited to be successful in the film industry?
C

P
Is training or education in the film industry more important than learning experiences on the job?

Standard(s)

Content and CCSS

CCSS: Literacy in History/Social Studies, Science, & Technical Subjects 6-12

CCSS: Grades 9-10

Reading: Science & Technical Subjects

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

- RST.9-10.9. Compare and contrast findings presented in a text to those from other sources (including their own experiments), noting when the findings support or contradict previous explanations or accounts.

Writing

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

- WHST.9-10.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will research careers relating to the film industry, compiling research into a written report of their findings.
Students will research an actor and director, developing a digital presentation for each, which will be presented to their peers and instructor.

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

- WHST.9-10.2a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

- WHST.9-10.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 3. Identify various career paths in digital/video production.

Content/Skills

Critical content that students must KNOW

Researching for information on a given topic, organize findings into cohesive paragraphs, presentation development, public speaking, writing for informational reporting, developing ideas about post-secondary planning (training programs, schools, employment, etc.).

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***
- ***4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.***
- ***6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.***

Core Learning Activities

Career Profile, Actor Biography Project/Presentation, Director Biography, Project/Presentation.

Resources

Professional & Student

www.bls.gov/ooh

Assessments

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

Reading Comprehension, Research of given topic, Developing presentations, Formatting informative writing.

- ActorBiosFilm1.pdf
- DirectorBiosFilm1.pdf
- CareerProfile_Film1.pdf

- Information Literacy
- Spoken Communication

Newtown Public Schools
Film Production I

Newtown High School > High School > F&AA: Business > Film Production I > Week 11 - Week 15

Adaptation of Story to Film

Collaboration

Enduring Understanding(s)/ Generalization(s)

By basing the foundation of a film with a familiar story, filmmakers are able to re-invent characters and plot points, on stories that audiences easily relate to creating opportunities for familiar stories to be adapted in many different cinematic styles on stories that audiences easily relate to. and creating opportunities for familiar stories to be adapted in many different cinematic styles, in new and increasingly creative ways.
Filmmakers Adapt familiar stories by...

Lens: Adaptation

Essential Question(s)

From which story do I choose to base my film adaptation?
What characters and plot points are important and should remain in my version of the story?
What characters or plot points can be changed or removed?

Guiding Questions

Factual, Conceptual, Provocative

F
What does it mean to create a story adaptation?
What are some films that have been adapted for the screen?
C
How can an existing story be adapted to create a new film that will still be engaging to audiences?
How much should or should not be changed to maintain connection to the original story?
P
Is there a point where a film can no longer be considered an adaptation of an existing story?
If so, what is that point?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 9. Describe the process used for concept development/treatment.
- 10. Identify and describe the script elements of storyboarding, two column, and screenplay format.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will develop screenplay, story boards, and then films based on a fairy tale of their choosing.
Students will collaborate to produce a film adaptation from development to post-production.
Students will analyze films of peers for cinematic quality and assignment expectation fulfillment.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.
- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Creatively dissecting an existing story, re-assembling components and characters to tell a story in a unique way, utilizing techniques in film production equipment, and editing software.

Skills

Transferable skills that students must be able to DO

- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***
- ***4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.***

Core Learning Activities

Fairy Tale Adaptation Concept Plan, Screenplay, Story Board, Film Project, Peer Analysis, Self Reflection.

Resources

Professional & Student

The interpretation of Fairy Tales, Marie-Loise Franz, Kendra Crossen

Assessments

- FairyTale_ConceptPlan.docx
- FairyTale_plot_diagram.pdf
- FairyTaleGradingComponents.docx
- FairyTaleProjectCalendar.docx
- STORYBOARDtemplate.pdf
- Film_Project_Rubric.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

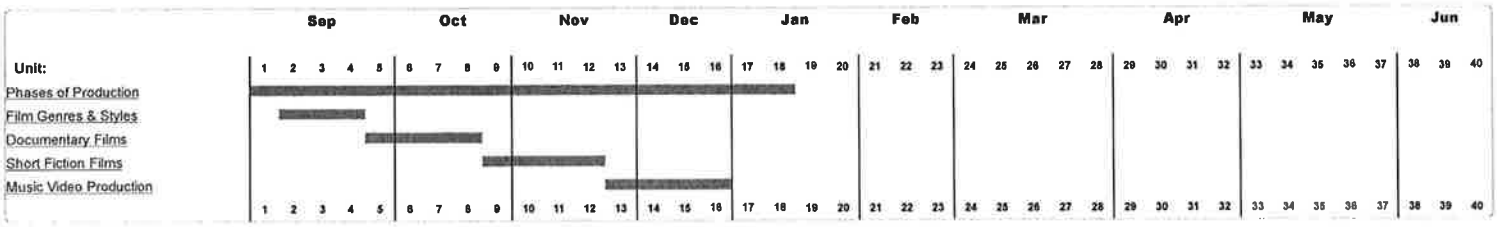
Interdisciplinary Connections

English - Ninth grade English courses look at film adaptions of Shakespeare.
Women's Studies examines fairy tales through a feminine perspective.
Creative Writing courses examines themes and character development within children's books.

Newtown Public Schools
Film Production II

Newtown High School > High School > F&AA: Business > Film Production II

Collaboration



Newtown Public Schools
Film Production II

Phases of Production

Collaboration

Enduring Understanding(s)/ Generalization(s)

Production of any product requires phases of equal importance.

Lens: Production Systems

Essential Question(s)

How will I get my film & its story/message across to my audience?

Guiding Questions

Factual, Conceptual, Provocative

F
What filming & editing methods/techniques are best to achieve a desired result?
How does a film get distributed to an audience?
C
What are the most effective shots/angles for certain cinematic situations?
What makes each of the 5 phases of production so important?
How are different types of filming equipment and apparati used most effectively?
P
Can a film be successful if it omits any of the 5 Production Phases?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 1. Describe the various video production processes, when integrated together to create a successful message.
- 2. Describe the differences between a studio production and a field production.
- 3. Identify various career paths in digital/video production.

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 4. Demonstrate fire safety prevention and extinction, and trip hazards as it relates to lighting and electrical equipment.
- 5. Describe the fundamentals of step ladder safety.
- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.
- 7. Describe and apply fundamentals of cable safety.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will develop film concepts based on various assignment criteria.
Students will create dynamic screenplays and storyboards implementing knowledge of camera, lighting, & sound techniques.
Students will produce films progressing through the five phases of film production to bring their planned concepts to the screen.
Students will critically analyze their own film projects as well as those of their peers for effective character & plot development, utilization of cinematic principles, and editing/directorial choice made.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 8. Identify a target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.
- 10. Identify and describe the script elements of storyboarding, two column, and screenplay format.
- 11. Define and describe the legal concerns of copyrights, ethics, releases, and royalties.
- 12. Explain the importance of budgets, scheduling, and deadlines in meeting the requirements of a project.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.
- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Screenplay writing, storyboarding, character/plot development, camera/lighting/sound techniques in filming, proper use of filming equipment & editing software (iMovie, Adobe PremierePro), basic graphic design, critical analysis of films.

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 appropriate for authentic tasks.***

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

Core Learning Activities

Concept Plans, Screenplays, Story Boards, Film Project, Peer Critique, and Self Reflection for each of the following: Genre Swap Trailer, 90 Second Theme Film, Mini Documentary Films, Open Topic Short Films, Music Videos.
Also the designing of three Film Posters using graphic design software, two Making-Of Research Project/Presentations, as well as a Film Critique Essay.

Resources

Professional & Student

Beyond Popcorn: A Critic's Guide to Looking at Films by Robert Glatzer
The Classroom Video Producer's Guidebook by Patrick Rosencrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines and Techniques by Thomas Burrows, Donald Wood, & Lynne Schafer-Gross
Making Sense of Movies: Filmmaking in the Hollywood Style by Robert Henry Stanley

Assessments

- MoviePosterProjectFilm2.pdf
- FilmCritiqueEssay_Film2.pdf
- 3 Minute Short Films.docx
- 90SecondFilm_Briefing.docx
- 90SecondFilm_Calendar.docx
- 90SecondFilm_ConceptPlan.docx
- 90SecondFilm_GradingComponents.docx
- DocumentaryInterviewTips.docx
- DocumentaryProjectCalendar.docx
- DocumentaryProjectOutline.pdf
- DocumentrayGradingComponents.docx
- making of project.docx
- Music Video Concept Plan.docx
- MusicVideoGradingComponents.docx
- MusicVideoProjectCalendar.docx
- plot_diagram copy.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Information Literacy
- Problem Solving
- Spoken Communication
- Written Performance

Interdisciplinary Connections

Business Education, Marketing - Personal interactions, leadership and team functions, management functions.

storyboard copy.pdf

PeerReview2.docx

Newtown Public Schools
Film Production II

Film Genres & Styles

Collaboration

Enduring Understanding(s)/ Generalization(s)

Films relate stories to audiences by using genre-specific patterns/themes while staying aware of the genres' limitations.

LENS: Themes

Essential Question(s)

What genres am I drawn to as a film-goer vs as a filmmaker?

Guiding Questions

Factual, Conceptual, Provocative

F
What are different types of film genres?
What are defining tendencies within each of these genres?
C
What happens if these tendencies or patterns are shifted or altered dramatically in a film claiming to adhere to a given genre?
What makes genres different from one another?
P
Can different genres be effectively combined together?
Do all genres of film presently exist?
Can new genres be created?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 16. Describe the equipment and personnel necessary for producing a studio production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will distinguish film genres and explain differences in tendencies for the various genres discussed.
Students will manipulate existing film scenes and clips, preparing a trailer to "swap" the genre of a chosen film.
Students will examine editing components of film clips, rearranging them and modifying sound effects, background music, and other editing features to create a new trailer.

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- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Identifying genres & corresponding tendencies in film genres, (horror, romantic comedy, comedy, drama, thriller, action, sci-fi) harvesting film clips for editing, mastery of film editing software (iMovie, Adobe PremierePro), file management.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***

Core Learning Activities

Class discussions analyzing genre patterns using film clips, Genre Swap Trailer Concept Plan, Film Project, Peer Critical Analysis, Self Reflection.

Resources

Professional & Student

Beyond Popcorn: A Critic's Guide to Looking at Films by Robert Glatzer
The Classroom Video Producer's Guidebook by Patrick Rosencrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines and Techniques by Thomas Burrows, Donald Wood, & Lynne Schafer-Gross
Making Sense of Movies: Filmmaking in the Hollywood Style by Robert Henry Stanley

Assessments

PeerReview2.docx

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

English - Connects to developing themes in storytelling in writing as well as identifying themes and genres in reading comprehension.

Newtown Public Schools
Film Production II

Documentary Films

Collaboration

Enduring Understanding(s)/ Generalization(s)

Production and editing choices can result in varied perspectives even when utilizing identical interviews and footage.

LENS: Perspective

Essential Question(s)

What techniques are best used to tell a story in documentary film style?

Guiding Questions

Factual, Conceptual, Provocative

dF
How are interviews best captured in camera?
What additional footage can be used to enhance an interview for the screen?
C
What makes a documentary film effective or ineffective?

P
Is documentary film the best way to accurately portray an event in film?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 1. Describe the various video production processes, when integrated together to create a successful message.
- 2. Describe the differences between a studio production and a field production.

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 4. Demonstrate fire safety prevention and extinction, and trip hazards as it relates to lighting and electrical equipment.
- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.
- 7. Describe and apply fundamentals of cable safety.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will develop dynamic, engaging, and relevant questions to ask those they interview on camera.
Students will generate and compose b-roll footage and still images to enhance their documentary films.
Students will analyze interviews, b-roll, and still images gathered for compositional quality and concept relevance to determine what to include in film projects.
Students will integrate appropriate music and sound effects relating to their story.

- 8. Identify target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.
- 11. Define and describe the legal concerns of copyrights, ethics, releases, and royalties.
- 12. Explain the importance of budgets, scheduling, and deadlines in meeting the requirements of a project.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.
- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Documentary story development, interview question creation, camera equipment set-up, filming b-roll footage, framing interviewees for talking space, editing film and sound including background music, sound effects, and voice levels.

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 appropriate for authentic tasks.***
- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***
- ***6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.***

Core Learning Activities

Sample Mini Documentary Dissection, Mini Documentary Film Concept Plan, B-roll shots list, Interview question list, film project, production log, peer critical analysis, self-reflection.

Resources

Professional & Student

Beyond Popcorn: A Critic's Guide to Looking at Films by Robert Glatzer
The Classroom Video Producer's Guidebook by Patrick Rosencrantz
The Technique of Television Production by Gerald Millerson
Television Production Disciplines and Techniques by Thomas Burrows, Donald Wood, & Lynne Schafer-Gross
Making Sense of Movies: Filmmaking in the Hollywood Style by Robert Henry Stanley
ThrashLab Youtube Channel, Subculture Club mini documentaries #1-22

Assessments

- DocumentaryInterviewTips.docx
- DocumentaryProjectCalendar.docx
- DocumentaryProjectOutline.pdf
- DocumentrayGradingComponents.docx
- PeerReview2.docx
- ThrashLab_DocumentaryDissection.docx

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Social Studies - Analysis of documentary films can show bias.

Journalism

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Newtown Public Schools
Film Production II

Short Fiction Films

Collaboration

Enduring Understanding(s)/ Generalization(s)

The creation of short films enables filmmakers to explore ideas, methods, and techniques in storytelling without the pressures of a full-length film project.

Stories can be told in a variety of ways. Finding the appropriate method to tell stories enables filmmakers to explore different ideas.

LENS: Storytelling

Essential Question(s)

What are the most important aspects of a film to me, as a filmmaker?

Guiding Questions

Factual, Conceptual, Provocative

F
What are some different strategies filmmakers use to tell short stories?
C
How do filmmakers tell effective and dynamic stories in a short time-frame?
What is most important to ensure short films are engaging?
P
Can a short film get its story across as effectively as a feature length-film?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 1. Describe the various video production processes, when integrated together to create a successful message.
- 2. Describe the differences between a studio production and a field production.

B. Safety: Describe and apply the fundamental principles that relate to both field and studio production.

- 6. Identify proper methods of transport and storage for appropriate production and personal equipment.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 8. Identify a target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will develop a story of their choosing to create a short film that will be less than 5 minutes long.
Students will prepare concept plans, screenplays, and story boards for their short films.
Students will utilize knowledge of filming methods and techniques as well as editing strategies to produce their short films.

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column, and screenplay format.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

- 14. Describe, plan the use of, and apply 3-point lighting, source light, white balance, scrims, and reflectors using the appropriate techniques.
- 15. Describe the various types of sound equipment and techniques used with handheld, lavaliere, shot gun, condenser, omni and directional methods.
- 16. Describe the equipment and personnel necessary for producing a studio production.
- 17. Describe the equipment and personnel necessary for producing a field production.

E. Cinematic Principles: Describe and apply fundamental camera operations, movement, and composition.

- 18. Describe white balance, iris, aperture, auto and manual focus, audio settings, and levels in camera operations.
- 19. Describe dolly, truck, pan, and tilt as it relates to camera movements.
- 20. Describe the following methods of stabilization: tripod, monopod, slider, steady cam, fluid head, friction head, and dolly.
- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

F. Post-Production: Identify and describe the elements of post-production to effectively deliver a message.

- 22. Create graphics and titles appropriate to the project.
- 23. Describe play head, timeline, bin, multiple tracks, trimming, and edit points within nonlinear video editing.
- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Plot development, character development, camera techniques, lighting methods, editing software, independent film creation, time management, collaborative production planning, cinematic principles & aesthetics.

Skills

Transferable skills that students must be able to DO

- ***2. Work independently and collaboratively to solve problems and accomplish goals.***
- ***3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.***
- ***5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.***
- ***6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.***

Core Learning Activities

Short film Concept Plan, Screenplay, Storyboard, Film Project, Peer Critical Analysis, Self-Reflection.

Resources

Professional & Student

Writing Short Films - Linda J. Cowgill
The Art of the Short Film: Shot by Shot of Nine Classics - Richard Raskin

Assessments

- 3 Minute Short Films.docx
- 90SecondFilm_Briefing.docx
- 90SecondFilm_Calendar.docx
- 90SecondFilm_ConceptPlan.docx
- 90SecondFilm_GradingComponents.docx
- plot_diagram copy.pdf
- storyboard copy.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

English - Short-story writing, Writing Through Film

Newtown Public Schools
Film Production II

Music Video Production

Collaboration

Enduring Understanding(s)/ Generalization(s)

Music videos create the opportunity for filmmakers to interpret songs and create a visual story to better engage the musicians' audience.

Modern, multi-sensory approaches to information delivery can reach audiences in a different way than single sensory method.

LENS: Interpretation of Music

Essential Question(s)

What is the most effective way to visually interpret a song for the screen?

Guiding Questions

Factual, Conceptual, Provocative

F
What tendencies are seen among music videos from the same musical genre?
C
Should music video directors work within musical genres that they themselves enjoy?
How might a director maintain professionalism while producing a music video for a song or genre they don't particularly care for?
How do personal preferences impact the work of a music videographer?
P
What makes a music video "good"?

Standard(s)

Content and CCSS

CT: CTE: Technology Education (PS 2015)

Grades 9-12

Digital Video Production Systems

A. Video Production Skills: Understand video production as a communication tool and the equipment and skills required to properly communicate a message.

- 1. Describe the various video production processes, when integrated together to create a successful message.
- 2. Describe the differences between a studio production and a field production.
- 3. Identify various career paths in digital/video production.

C. Pre-Production: Describe the process used for concept development and storyboarding as part of the pre-production process while focusing on the importance of communication, deadlines, and legal considerations.

- 8. Identify a target audience and design an appropriate message for the target market.
- 9. Describe the process used for concept development/treatment.

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

Students will prepare plans to create a dynamic music video of a chosen song.
Students will assess and examine filmed footage to ensure lip-syncing matches song melody, lyrics, and tempo while editing.
Students will critique peer music videos and reflect on their own work for fulfillment of assignment criteria.

- 10. Identify and describe the script elements of storyboarding, two column, and screenplay format.
- 11. Define and describe the legal concerns of copyrights, ethics, releases, and royalties.
- 12. Explain the importance of budgets, scheduling, and deadlines in meeting the requirements of a project.
- 13. Evaluate a shooting location in terms of lighting, sound, production equipment needs, and electrical essentials.

D. Production: Identify and describe the elements of production to effectively deliver a message.

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- 21. Describe the rule of thirds, head room, lead room/talk space, establishing shot, extreme close up, close up, medium, medium wide, wide, extreme wide, and depth of field as it relates to camera composition/framing.

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- 24. Describe and apply import, file, and asset management.
- 25. Edit and finalize images and video for rough cut, transitions, color correction, keying, and pacing with nonlinear software.
- 26. Edit audio for voice over, sound levels, music, and sound effects with application software.

G. Media Components and Concepts: Identify and understand the technological literacy of video production.

- 27. Describe the following digital literacy terminology: aspect ratios, screen resolution, frame rate, file formats, codec, compression, bit rate, and display properties.

Content/Skills

Critical content that students must KNOW

Music video genres & styles, lip-syncing in editing, creating a story from a chosen song, filming & editing techniques, lighting methods, camera angles & motions.

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.***

Core Learning Activities

Music video concept plan, shots list, song lyrics, storyboard, film project, peer critical analysis, self reflection.

Resources

Professional & Student

Assessments

- Music Video Concept Plan.docx
- MusicVideoGradingComponents.docx
- MusicVideoProjectCalendar.docx
- storyboard copy.pdf

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

- Problem Solving

Interdisciplinary Connections

Music - Song interpretation.