

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

Minutes of the Board of Education meeting on May 5, 2015 in the Reed Intermediate School library, 3 Trades Lane.

K. Alexander, Chair
L. Roche, Vice Chair
K. Hamilton, Secretary
D. Leidlein
J. Vouros
D. Freedman
M. Ku

J. Erardi
L. Gejda
R. Bienkowski
approx. 40 Staff
approx. 60 Public
2 Press

Mr. Alexander called the meeting to order at 6:32 p.m.

Item 1 – Pledge of Allegiance

Item 2 – Celebration of Excellence

Dr. Erardi spoke about the Profiles in Professionalism program and introduced the 12 outstanding employees for the 2014-2015 school year. Those being honored were Linda Baron, Nathalie DeBrantes, Joanne Didonato, Jason Edwards, Gino Faiella, Tracey Jaeger, Gael Lynch, Gail Maletz, Valerie Pagano-Hepburn, Nadia Papalia, Marabeth Pereira and Stephen Richardson. A reception followed.

MOTION: Mrs. Roche moved that the Board of Education add to new business the discussion of the process of the Facility Committee. Mr. Vouros seconded. Motion passes unanimously.

Item 3 – Consent Agenda

MOTION: Mrs. Ku moved that the Board of Education approve the consent agenda which includes the minutes of April 21, 2015, the child rearing leave of absences for Meg Horn and Julie Yorty, the resignation of Dr. Linda Gejda, and the extension of a leave of absence for Kathleen Erikson, and the correspondence report. Mr. Vouros seconded. Motion passes unanimously.

Item 4 – Public Participation – none

Item 5 – Reports

Chair Report:

Mr. Alexander thanked everyone who worked hard to get the budget passed including Dr. Erardi, the PTAs, NEAG and the voters.

Superintendent's Report:

Dr. Erardi mentioned the community forum May 28 in the high school lecture hall at 7:30 p.m. to discuss enrollment and the facility study. The June 16 Board meeting will need to be rescheduled or cancelled as it conflicts with the high school graduation. There will be a report at the May 19 meeting from the Climate and Culture Committee. The last three days of school, June 15, 16 and 17 will be half days for students and full days for staff.

Dr. Erardi thanked Dr. Gejda for her contributions to the district. There is a timeline in place to fill her position with applications being accepted by June 5, interviews completed by June 26 and the appointment the week of July 6. It will most likely be a 90-day hold with a start date by

October 1. The second opening is for the high school assistant principal. He expects a recommendation for the May 19 meeting.

Student Reports:

Riland Abazi said this was teacher appreciation week and he thanked all teachers and administrators for their hard work. Best Buddies fundraiser was being held at Rita's Italian Ice of Bethel on May 14. The senior class trip to Six Flags will be May 29. AP testing is being held this week.

Megan Milano said that May 9 the varsity and JV lacrosse food drive will be held for the food pantry. Michael's Jewelry honored the unified sports group. May 7 is a night of jazz at the high school. She thanked the high school staff for their help in the college application process.

Committee Reports:

Ms. Hamilton said the policy met April 30 and will meet again May 14. The finance and facility CIP committee will be reconvening to review the CIP over the summer. She attended a meeting with Sandy Hook teachers and staff members for input on the new school.

Mr. Freedman said the negotiations committees met for the secretaries and custodians unions to set the ground rules and dates.

Mrs. Ku said there will be a meeting Monday on the paraeducators negotiations. At the Curriculum and Instruction Committee meeting they discussed the social studies curriculum at Reed School and Dr. Jennifer Kannan visited to speak about the importance of sleep. She also attended the security committee meeting where they discussed options for better cell phone coverage between our schools. They are also researching better access controls systems when entering a building. Another tabletop exercise will also be held.

Item 6 - Old Business

Transportation Survey:

There was some concern about a student not being able to ride a bus at all if the parents opted out of transportation. We are looking for a number but we aren't stating that we would remove them from ever riding a bus if necessary.

Dr. Erardi said we are looking for those who are willing to sign off as well as the important information in question four.

Mrs. Leidlein asked the next step because no names are indicated and if there were any legal implications.

Dr. Erardi said the next step is getting the names of those opting out but less comfortable attaching a name to question four. The second survey would be the name and if they waive transportation. He would like to get something out next week so it can be discussed over the summer.

MOTION: Mrs. Leidlein moved that the Board of Education approve the Transportation Survey. Ms. Hamilton seconded. Motion passes unanimously.

MOTION: Mrs. Leidlein moved that the Board of Education approve the Jazz Improvisations 1 and 2 Curriculum. Mr. Vouros seconded.

Dr. Gejda said the primary author is teacher Christopher Lee. This course is all about creating and composing.

Motion passes unanimously.

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

MOTION: Mrs. Roche moved that the Board of Education, upon the recommendation of the Policy Committee and the Superintendent of Schools, adopt the new Newtown Public School Community Relations Policies, Series 1000 as presented. Mr. Freedman seconded.

Ms. Hamilton spoke to CABE for the best way to approve blocks of policies. They suggested approving them all at once but removing those that needed to be discussed.

Mrs. Ku and Mr. Alexander questioned a few policies which were addressed.

For Policy 1212 Mrs. Ku questioned second tier volunteers who work one-on-one with students without direct supervision of the school employee.

Dr. Erardi would provide additional information for discussion.

MOTION: Mrs. Roche moved that these policies would take effect July 1, 2015.

Mr. Freedman seconded. Motion passes unanimously.

Vote on main motion: Passes unanimously.

MOTION: Ms. Hamilton moved that the Board of Education rescind on July 1, 2015 the series 1000 policies listed on the Series 1000 Replacement Summary. Mr. Freedman seconded.

Motion passes unanimously.

Item 7 – New Business

MOTION: Ms. Hamilton moved that the Board of Education, in accordance with the town of Newtown's Charter Section (6-30), a)&b), request a special appropriation of \$3,600,000 for the Newtown High School auditorium project. This amount is included in the currently approved CIP for the Board of Education for the 2015-2016 fiscal year. Mr. Vouros seconded.

Motion passes unanimously.

MOTION: Mrs. Leidlein moved that the Board of Education approve the continuation of the school activities fund accounts. Mrs. Roche seconded.

Mr. Bienkowski said Board policy requires us to approve the student activities fund accounts each year.

Ms. Hamilton asked for a status of where those accounts are. She is concerned about the carry over.

Motion passes unanimously.

Discussion on the process behind the Facility Committee:

Dr. Erardi said Board members attended the meeting last Thursday and there will be a presentation at the June 2 Board meeting. The direction is that nothing will change next year.

Mrs. Roche asked if they would be suggesting closing a school.

Dr. Erardi said they spent time discussing seven different options. The design of the May 28 forum is to share information with the community.

Mrs. Roche wants to understand how transportation is being considered in the process. There would have to be redistricting. Can we adjust the start time and add a fourth tier? We should also discuss sleep.

Dr. Erardi said transportation is part of our work. Redistricting in Newtown is a very complex issue. He suggests the Board to get the data and reach a conclusion. School start time is a complex issue also. We don't want to compromise instruction.

Mr. Freedman asked if this presentation would also identify staffing.

Dr. Erardi said it would.

Mrs. Roche wants to see the dollars we save and the money that will be put back into the schools.

Mr. Vouros said we need to consider a detailed account of what the middle school needs to rehabilitate it.

Ms. Hamilton said many years ago there was a study about what to do with the middle school. It's a placeholder in the CIP. Gino can give us an idea regarding HVAC, air quality, and updates to the science classes.

Dr Erardi said we are forecasting a problematic budget year in 2016-17 with a \$1.2M increase for insurance. He has no set time for the Board to make a decision but in September you should have everything needed to make that choice.

Mrs. Ku suggested keeping a running tally of questions and answers.

Item 8 – Public Participation – none

MOTION: Mr. Freedman moved to go into executive session to discuss personnel and invited Dr. Erardi, Mr. Bienkowski and Dawn Ryan. Mrs. Leidlein seconded. Motion passes unanimously.

Item 9 – Executive Session

Executive session began at 9:12 p.m.

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

Item 10 – Adjournment

The meeting adjourned at 10:15 p.m.

Respectfully submitted:

Kathryn Hamilton
Secretary

To: Dr. Joseph Erardi
From: Meg Horn
Position: Reading Teacher, Sandy Hook School
Re: Maternity Leave

April 27, 2015

Dear Dr. Erardi,

I am writing to inform you that I am expecting my third child this July. I am hoping that I may extend my maternity leave beyond the summer break and into the beginning of the 2015-2016 school year. I understand that my six weeks are considered a disability and will begin on August 24th when teachers report. I would also like to request to continue on leave under the FMLA regulations until November 30th. I would like to return to my current teaching position on December 1, 2015. I am aware that I will need to contact Denise Hornyak to set up a plan to continue my insurance coverage throughout my leave. I have discussed these arrangements with my principal, Kathy Gombos.

Thank you in advance for considering my request for maternity leave. If you have any questions, please feel free to contact me at any time.

Sincerely,



Meg Horn

cc: Kathy Gombos
Suzanne Deramo

APR 27 2015

17 Greenfield Avenue
Ridgefield, CT 06877

Dr. Joseph V. Erardi, Jr.
Superintendent of Schools
3 Primrose Street
Newtown, CT 06470

Dear Dr. Erardi,

My husband and I are thrilled to be expecting our first child in June. After much thought about next year, I am writing to request a leave of absence for the 2015-2016 school year to be home with our little girl.

My expected due date is June 20, 2015, and therefore I understand that I am not eligible for any paid leave time unless my labor begins before the last day of school (June 17).

I will be sure to inform the necessary people (Chris Geissler, Suzanne Deramo) if I need to begin my leave sooner than June 17. I will provide the necessary documentation from my doctor if this occurs.

Thank you for your consideration and, on a side note, for the great work you have begun in our district ☺.

Sincerely,



Julie Yorty
Early Intervention Specialist
Middle Gate School
yortyj@newtown.k12.ct.us
(516) 606-3805

✓
L.A.G.
4/20/15

Linda A. Gejda, Ed. D.

April 30, 2015

Dear Dr. Erardi and Members of the Newtown Board of Education,

The students of the Newtown Public Schools have the unwavering support of a community dedicated, at all costs, to their success. Led by caring Board members and a talented team of administrators and teacher leaders, the mission of the district guides important work to achieve the best educational experience for the community's most precious resource. Personnel who engage our children in the classroom on a daily basis are second to none. The ingredients for success are present.

For all of the reasons stated above, it is with mixed emotions that I submit my resignation from the assistant superintendent position of the Newtown Public Schools effective July 1, 2015. Upon my arrival, I was struck by the confidence and professionalism of the faculty and the caring and dedication of those who supported daily teaching and learning. Having had the good fortune to work with these individuals, I realize that their skill comes from a drive to continuously improve fueled by their love of children.

I am grateful for the consideration shown to me during my tenure. Serving the Newtown community has been a privilege. In the words of ee cummings, "I carry your heart with me."

Respectfully,



Linda A. Gejda, Ed. D.

MAY - 4 2015

May 2, 2015

Dear Dr. Erardi,

I would like to request an extension on my leave of absence to the end of the school year. My daughter, Brittany, is making good progress and will be released from Gaylord Hospital inpatient care sometime in May. She will still require a significant amount of basic need care at that time. The physical therapists, occupational therapists, and nurses are training me to attend to Brittany's needs so that she can make a safe transition home and continue convalescing. She currently only has the use of one arm that can function normally. This makes many daily activities difficult if not impossible for her to do on her own, one of which is changing the colostomy, one of the jobs I have been trained to do for her. Brittany also needs a walker and uses a custom-made leg brace, however her steps are difficult and unsteady. She will also need to be taken to a number of outpatient therapy appointments during the week, and will require further surgeries on both her intestines, and her elbow in the near future.

I am grateful to be able to provide this care for my daughter to help her in her recovery; however the past three months have taken a toll on me emotionally. Therefore, I don't think it would be in the best interest of the students, my daughter, or for me, to return to school for the remainder of this school year. I believe that it's in the best interest of the students to have consistency in order for them to end the school year successfully. I understand, that Ms. O'Connell, has done an exemplary job and feel confident that she will continue to do so.

I appreciate your consideration on this family emergency. Thank you again for all your kind wishes and prayers.

Sincerely,
Kathleen Erickson
RIS, Grade 5

BOE Communications Report, 5/5/2015
Kathy Hamilton, Board of Education Secretary

From	Date	Description
Robert Morey	4/22/2015	Speaking Engagement Thank You Note to Dr. Erardi
Keith Alexander	4/23/2015	Status of FOI hearing, PBSC Information
Susan Gibney	4/27/2015	Budget Referendum
HOM	4/28/2015	Retirement Party for Gail Maletz
Kevin Fitzgerald	4/28-30/2015	Request for Retraction/Correction of Public Record (7 Emails)
Mary Burnham	5/3/2015	Articles for Review
Anthony DiLorenzo	5/4/2015	PREK and Pending School Closing

Administrative Report

May 5th, 2015

1. Enrollment / Facility Study
Community Forum: - Thursday, May 28th
7:30 p.m. NHS Lecture Hall
2. June 16th BOE Meeting: Reschedule or Cancel
Possible Date: Tuesday, June 23 /Wednesday, June 24
3. Climate and Culture - Update - May 19th
4. End-of-the-Year Calendar : ½ Days 6/15, 6/16, 6/17
5. Timeline: Leadership Openings
 - a. Assistant Superintendent
 - i. Accept Application - June 5th
 - ii. Interview - Complete by June 26th
 - iii. Appointment on or About Week of July 6th
 - iv. Start Date / Dependent on Candidate -
Out Date - October 1st
 - b. NHS Assistant Principal
 - i. Appointment on May 19th

Joseph V. Edwards, J
5/15/15

NPS School Bus Ridership Survey/Spring 2015

Please assist us in determining our busing needs for the 2015-2016 school year by completing this brief survey.

1. Schools you will have child(ren) in attendance?

- Hawley
- Sandy Hook/Chalk Hill
- Middle Gate
- Head O'Meadow
- Reed Intermediate
- Middle School
- High School

2. Number of child(ren) in each school?

- Hawley
- Sandy Hook/Chalk Hill
- Middle Gate
- Head O'Meadow
- Reed Intermediate
- Middle School
- High School

NPS School Bus Ridership Survey/Spring 2015

3. Although eligible for bus transportation, based on the above noted schools, I would be comfortable removing my child (ren) from the 2015-2016 bus transportation roster at the following sites. The response to this question allows the Newtown Board of Education to tabulate the number of students who would waive transportation for the entire school year.

Hawley

Sandy Hook/Chalk Hill

Middle Gate

Head O'Meadow

Reed Intermediate

Middle School

High School

4. Optional, if applicable to your household: Why do you drive your child(ren) to school?

NPS
Newtown Public Schools
Activity Accounts
Period Ending March 31, 2015

Hawley School
Acct# 729519990
Managed by: Secretary
Approved by: Principal
Current Balance: \$6,083.21

Middle School
Acct# 729519974
Managed by: Secretary
Approved by: Principal
Current Balance: \$82,026.79

Sandy Hook School
Acct# 729519931
Managed by: Secretary
Approved by: Principal
Current Balance: \$15,259.30

High School
Acct# 729519624
Managed by: Secretary
Approved by: Principal
Current Balance: \$297,546.15

Middle Gate School
Acct# 701053826
Managed by: Secretary
Approved by: Principal
Current Balance: \$7,610.03

Custodial Account
Acct# 729516781
Managed by: Business Assistant
Approved by: Director of Business
Current Balance: \$72,127.38

Head O'Meadow
Acct# 729519851
Managed by: Secretary
Approved by: Principal
Current Balance: \$2,737.90

Continuing Education
Acct# 729519755
Managed by: Bookkeeper
Approved by: Director of Continuing Ed
Current Balance: \$40,817.38

Reed Intermediate
Acct# 729519966
Managed by: Secretary
Approved by: Principal
Current Balance: \$33,808.25



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

Thursday, March 12, 2015, 9:57AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of music theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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

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

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

Present

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

MU:Cr3.2.C.1a Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

Performing

Interpret

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

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

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

MU:Pr4.3.C.1a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Rehearse, Evaluate and Refine

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

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence

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

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

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

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

Content/Topics

Critical content that students must KNOW

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

Skills

Transferable skills that students must be able to DO

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

Demonstrate understanding of each concept by:

- a.) performing it on a musical instrument,
- b.) identifying it by sound,
- c.) singing it, and
- d.) identifying and/or drawing it visually on the musical staff.

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

- Aebersold, Jamey. *How to Play Jazz and Improvise*. Vol. 1. 6th ed. New Albany: Jamey Aebersold Jazz, Inc., 1992. Print with CD.
- Baerman, Noah. *Jazz Keyboard: Beginning, Intermediate, Mastering*. Complete ed. Van Nuys: Alfred Music Publishing Co., Inc., 2011. Print with CD.
- Baker, David. *Jazz Improvisation: A Comprehensive Method for All Musicians*. 2nd ed. Van Nuys: Alfred Publishing Co., Inc., 1988. Print.
- Reeves, Scott D. *Creative Beginnings: An Introduction to Jazz Improvisation*. Upper Saddle River: Prentice Hall, 1998. Print with CD.

completing ear-training exercises (i.e., identifying musical structures solely by sound).

- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

Web:

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

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

Assessments (Titles)

Written assessments


Other written assessments

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

Playing assessments

Formative: Recital


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

 [Sample Rubric for Scales and Arpeggios.pdf](#)

Playing assessments

Summative: Recital

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

 [Sample Rubric for Scales and Arpeggios.pdf](#)

Graduation Standards

Information Literacy

Problem Solving

Spoken Communication

Written Performance

Interdisciplinary Connections



Newtown Public Schools

Search Curriculum › Fundamentals of Jazz Theory (1)



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

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

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

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

Standard(s)

Content and CCSS

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

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CT: Arts, CT: Grades 9-12, Music

CONTENT STANDARD 6: Analysis

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

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

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

Content/Topics

Critical content that students must KNOW

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

Skills

Transferable skills that students must be able to DO

- 2. Work independently and collaboratively to solve problems and accomplish goals.
 - 7. Other.
- Demonstrate understanding of each concept by:
a.) performing it on a musical instrument,
b.) identifying it by sound,
c.) singing it, and
d.) identifying and/or drawing it visually on the musical staff.

5

- Chord symbols trump key signatures

Core Learning Activities

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

Resources

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Graduation Standards

Information Literacy

Problem Solving

Spoken Communication

Written Performance

Interdisciplinary Connections

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

6



Unit Planner: Jazz Improvisation (1)

Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:04AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

How does a musician improvise a jazz solo that works?

Guiding Questions

Factual, Conceptual, Provocative

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

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

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

- How does one make rhythm and phrasing clear?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Writing

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

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

Language

Language Progressive Skills

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

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

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

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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

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

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


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

CT: Arts

CT: Grades 9-12

Music


CONTENT STANDARD 3: Improvisation

 [Show details](#)

CONTENT STANDARD 3: Improvisation

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

CONTENT STANDARD 6: Analysis


 [Show details](#)

CONTENT STANDARD 6: Analysis

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

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

CONTENT STANDARD 7: Evaluation

 [Show details](#)

CONTENT STANDARD 7: Evaluation

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

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Performing

Present

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

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

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

MU:Pr6.1.C.1a Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: HS Proficient

Creating

Imagine

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question(s): How do musicians generate creative ideas?

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

Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

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

MU:Cr3.1.E.1a Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

Present

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

Connecting

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

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

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

NCCAS: Intermediate

Responding


Select

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

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 Core Music Standards for Jazz Improvisation (1).docx

Content/Topics

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

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

Skills

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

- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

Demonstrate understanding of each concept by:

- a.) performing it on a musical instrument,
- b.) identifying it aurally in given examples,
- c.) singing it, and
- d.) composing examples in traditional music notation.

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

improvised pitch choices)

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

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

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

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

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

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

Web:

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

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

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


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

Assessments (Titles)

Playing assessments

Formative: Recital


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

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)

Playing assessments

Summative: Recital

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

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)

"The Big Gig"

Summative: Recital

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

Graduation Standards

[Information Literacy](#)

[Problem Solving](#)

[Spoken Communication](#)


[Written Performance](#)


- Problem Solving

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

Interdisciplinary Connections

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

 [The Big Gig' Quality Performance Assessment.pdf](#)

 [Sample Rubric for 'The Big Gig'.pdf](#)



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

Thursday, March 12, 2015, 10:08AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

How does performing in a jazz group work?

Guiding Questions

Factual, Conceptual, Provocative

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

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

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

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

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Capacities of the Literate Individual

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

They build strong content knowledge.

[Show details](#)

They build strong content knowledge.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

[Show details](#)

CONTENT STANDARD 6: Analysis

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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


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

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

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

demonstrate extensive knowledge of the technical vocabulary of music; and

CONTENT STANDARD 7: Evaluation

 Show details

CONTENT STANDARD 7: Evaluation

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

Present

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

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

Performing

Analyze

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

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

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

MU:Pr4.2.C.Ia Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.

Interpret

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

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

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

MU:Pr4.3.C.Ia Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Connecting

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

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

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: Intermediate

Responding

Select


Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

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 [Core Music Standards for Jazz Practice and Perf \(1\).docx](#)

Content/Topics

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

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

Skills

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

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

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

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

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

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

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

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

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

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


Web:

DeVeaux, Scott and Gary Giddins. *Jazz:*

Assessments (Titles)


Playing assessments Formative: Recital

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

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)

Playing assessments Summative: Recital


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

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)

"The Big Gig" Summative: Recital

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

 ['The Big Gig' Quality Performance Assessment.pdf](#)

 [Sample Rubric for 'The Big Gig'.pdf](#)

Graduation Standards

[Information Literacy](#)
[Problem Solving](#)
[Spoken Communication](#)
[Written Performance](#)

- Problem Solving

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

Interdisciplinary Connections



Unit Planner: Fundamentals of Music (2)

Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:03AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of music theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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


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

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

 [Show details](#)

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

Present

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

MU:Cr3.2.C.1a Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

Performing

Interpret

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

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

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

MU:Pr4.3.C.1a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Rehearse, Evaluate and Refine

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

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence

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

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

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?


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

Connecting

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

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

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

Content/Topics

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

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

Skills

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

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

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

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

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

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

Baker, David. *Jazz Improvisation: A Comprehensive*

- Perform scales around the Circle of 5ths/4ths and/or moving chromatically.
- Perform a variety of scale drills for increased fluency.
- Reinforce select concepts and skills through completion of written exercises.
- Reinforce select concepts and skills by singing examples, in a group and/or alone.
- Reinforce select concepts and skills by completing ear-training exercises (i.e., identifying musical structures solely by sound).
- Reinforce select concepts and skills through computer-assisted drill using the Electronic Music Classroom.

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

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

Web:

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

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

Assessments (Titles)

Written assessments


Other written assessments

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

Playing assessments

Formative: Recital


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

 [Sample Rubric for Scales and Arpeggios.pdf](#)

Playing assessments

Summative: Recital

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

 [Sample Rubric for Scales and Arpeggios.pdf](#)

Graduation Standards

Information Literacy

Problem Solving

Spoken Communication

Written Performance

Interdisciplinary Connections



Unit Planner: Fundamentals of Jazz Theory (2)

Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:18AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

Which fundamental concepts of jazz theory must be understood?

How does a musician demonstrate that knowledge?

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Language

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

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

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

Show details

CONTENT STANDARD 6: Analysis

demonstrate extensive knowledge of the technical vocabulary of music; and

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Creating

Present

Anchor Standard 3: Refine and complete artistic work.
Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

MU:Cr3.2.C.1a Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

Performing

Interpret

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

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

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

MU:Pr4.3.C.1a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Rehearse, Evaluate and Refine

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

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence

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

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

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?

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

Connecting

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

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

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

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

Content/Topics

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

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

Skills

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

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

Demonstrate understanding of each concept by:

- a.) performing it on a musical instrument,
- b.) identifying it by sound,
- c.) singing it, and
- d.) identifying and/or drawing it visually on the musical staff.

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

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

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

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

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

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

Web:

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

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

Assessments (Titles)

Written assessments

Other written assessments

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

Graduation Standards

Information Literacy

Problem Solving

Spoken Communication

Written Performance

Interdisciplinary

Connections


concepts.

Playing assessments

Formative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured.

Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.


 [Sample Rubric for Scales and Arpeggios.pdf](#)

Playing assessments

Summative: Recital

Students demonstrate unit skills by performing specified musical content on their instruments. Performances may be live or video-captured.

Evaluation is completed using a rubric or scoring guide. May include a self-assessment component.

 [Sample Rubric for Scales and Arpeggios.pdf](#)



Unit Planner: Jazz Improvisation (2)

Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:19AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

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

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

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

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Writing

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

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

Language

Language Progressive Skills

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

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

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

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

CT: Arts

CT: Grades 9-12

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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


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

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

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Music


CONTENT STANDARD 3: Improvisation

 [Show details](#)

CONTENT STANDARD 3: Improvisation

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

CONTENT STANDARD 6: Analysis


 [Show details](#)

CONTENT STANDARD 6: Analysis

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

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

CONTENT STANDARD 7: Evaluation

 [Show details](#)

CONTENT STANDARD 7: Evaluation

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

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

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Performing

Present

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

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

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

MU:Pr6.1.C.1a Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.

Connecting

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

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

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: HS Proficient

Creating

Imagine

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question(s): How do musicians generate creative ideas?

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

Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

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

MU:Cr3.1.E.1a Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

Present

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Question(s): When is creative work ready to share?

MU:Cr3.2.E.1a Share personally-developed melodies, rhythmic passages, and arrangements – individually or as an ensemble – that address identified purposes.

NCCAS: Intermediate

Responding

Select

Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

Content/Topics

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

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

Skills

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

- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.
- 7. Other.

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

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

Core Learning Activities

Resources

Professional & Student

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

Print (with and without CD):

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

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

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

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

Web:

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

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

Assessments (Titles)

Playing assessments

Formative: Recital


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

Graduation Standards

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

Interdisciplinary Connections


May include a self-assessment component.

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)

Playing assessments

Summative: Recital

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

 [Sample Rubric for Tune Performance - Melody and Improvisation.pdf](#)


"The Big Gig"


Summative: Recital

This Quality Performance Assessment (QPA) can be used as a final assessment for the course. Description of task:

Student plays the role of a professional jazz musician by "calling" (i.e., choosing) and performing a tune. The tune is selected from a teacher-provided list.

Preparation includes learning the melody, mastering the appropriate scale(s), and improvising over the associated chord progression. At a predetermined time, students perform the tune (with improvisation) in the context of a mock-gig, either live or video-recorded. This performance takes the following form: MELODY, 1-2 CHORUSES OF IMPROV, MELODY. In addition, students keep a practice journal and write a one-page reflection of their practice experience.

 [The Big Gig' Quality Performance Assessment.pdf](#)

 [Sample Rubric for 'The Big Gig'.pdf](#)

- Problem Solving

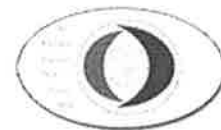
"The Big Gig" is a quality performance assessment (QPA) that offers students the opportunity to satisfy the Newtown High School Graduation Standard in Problem Solving.



Unit Planner: Jazz Styles and History (2)

Jazz Improv 1 and 2

Thursday, March 12, 2015, 10:20AM



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

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

Hiscavich, Michelle; Lee, Christopher

Enduring Understanding(s)/ Generalization(s)

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

Essential Question(s)

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

Guiding Questions

Factual, Conceptual, Provocative

How did jazz music originate?

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

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

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

Standard(s)

Content and CCSS

CCSS: English Language Arts 6-12

CCSS: Grades 9-10

Capacities of the Literate Individual

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

They build strong content knowledge.

[Show details](#)

They build strong content knowledge.

CT: Arts

CT: Grades 9-12

Music

CONTENT STANDARD 6: Analysis

[Show details](#)

CONTENT STANDARD 6: Analysis

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

Objective(s)

Bloom/ Anderson Taxonomy / DOK Language

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

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

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

uses of music elements and expressive devices;

demonstrate extensive knowledge of the technical vocabulary of music; and

NCCAS: Music - Music Theory/Composition

NCCAS: HS Proficient

Performing

Analyze

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

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

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

MU:Pr4.2.C.1a Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.

Interpret

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

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

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

MU:Pr4.3.C.1a Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.

Responding

Analyze

Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

MU:Re7.2.C.1a Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Interpret

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question(s): How do we discern the musical creators' and performers' expressive intent?

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

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

Connecting

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

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

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

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

Anchor Standard 11: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

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

NCCAS: Music - Traditional and Emerging Ensembles

NCCAS: Intermediate

Responding

Select


Anchor Standard 7: Perceive and analyze artistic work

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Essential Question(s): How do individuals choose music to experience?

MU:Re7.1.E.8a Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.

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 [Core Music Standards for Jazz Styles and History \(2\).docx](#)

Content/Topics

Critical content that students must **KNOW**

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

Skills

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

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

- Stylistic features
- Instrumentation
- Major figures and groups (performers, composers, innovators)
- Important repertoire and/or recorded performances
- Jazz periods/styles to include:
 - Early jazz
 - Swing
 - Bebop
 - Cool
 - Hard Bop
 - Latin
 - Free jazz
 - Fusion
 - Smooth jazz
 - Jazz of today

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

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

Core Learning Activities

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

Resources

Professional & Student

Print (with and without CD):

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

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

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

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

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

Web:

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

Assessments (Titles)

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

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

Graduation Standards

Information Literacy
Problem Solving
Spoken Communication
Written Performance

Interdisciplinary Connections

informed description and analysis.

"Gotta Share" project
Summative: Oral Report

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

Policy Service

The Connecticut Reference Manual of School Board Policies, Regulations, and Bylaws

5111(a)

Students

Admission/Placement

Admission

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

- a recommendation by the school Principal on the basis of supporting evidence from academic, physical and psychological examinations
- a vote of the Board of Education

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

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

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

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

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

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

Policy Service

The Connecticut Reference Manual of School Board Policies, Regulations, and Bylaws

5111(b)

Students

Admission/Placement (continued)

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

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

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

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

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

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

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

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Policy Service

The Connecticut Reference Manual of School Board Policies, Regulations, and Bylaws

5111(c)

Students

Admission/Placement

Legal Reference: Connecticut General Statutes

- 10-15 Towns to maintain schools
- 10-15c Discrimination in public schools prohibited. School attendance by five-year olds, as amended by PA 97-247
- 10-76a - 10-76g re special education
- 10-184 Duties of parents (re mandatory schooling for children ages five to sixteen, inclusive) as amended by PA 98-243, PA 00-157 and PA 09-6 September Special Session
- 10-186 Duties of local and regional boards of education re school attendance. Hearings. Appeals to state board. Establishment of hearing board. Readmission, as amended.
- 10-220h Transfer of student records, as amended.
- P.A. 11-15 An Act Concerning Juvenile Reentry and Education
- Appeals to state board. Establishment of hearing board
- 10-233a - 10-233f Inclusive; re: suspend, expel, removal of pupils
- 10-233c Suspension of pupils
- 10-233d Expulsion of pupils
- 10-233k Notification of school officials of potentially dangerous students.
- 10-261 Definitions
- State Board of Education Regulations
- 10-76a-1 General definitions (c) (d) (q) (t)
- 10-76d-7 Admission of student requiring special education (referral)
- 10-204a Required immunizations
- McKinney-Vento Homeless Assistance Act, 42 U.S.C. §11431 et seq.
- Plyler vs. Doe*, 457 U.S. 202 (1982)

Policy adopted:

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Policy Service

The Connecticut Reference Manual of School Board Policies, Regulations, and Bylaws

5112(a)

Students

Ages of Attendance

In accordance with Connecticut General Statute 10-186, the Board of Education shall provide education for all persons five years of age and older, having attained age five on or before the first day of January of any school year, and under twenty-one years of age who is not a graduate of a high school or vocational school, except as provided in Connecticut General Statutes 10-233c and 10-233d. Children who have not attained the age of five before the first day of January will not be admitted to kindergarten unless the student meets the requirements of policy 5111. Additionally, according to Connecticut General Statute 10-76d (b2), special education will be provided for children who have attained the age of three and who have been identified as being in need of special education, and whose educational potential will be irreparably diminished without special education.

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

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

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

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

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

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Policy Service

The Connecticut Reference Manual of School Board Policies, Regulations, and Bylaws

5112(b)

Students

Ages of Attendance (continued)

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

Legal Reference: Connecticut General Statutes

10-15 Towns to maintain schools

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

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

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

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

Appeals to State Board. Establishment of hearing board

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

10-233c Suspension of students

10-233d Expulsion of pupils

State Board of Education Regulations

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

Policy adopted:

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1112.6 - indicates that photography, broadcasting, etc. shall be subject to clearance with and approval of the Superintendent. The word "shall" implies to me that the Superintendent must approve publications. Is this current practice?

The intent of this policy is to provide another layer of permission during extra-ordinary events come up in the school community – one example might be if the press wants to interview students after a bomb threat. This does not apply to events that are listed in our yearly calendar like musicals, plays, and sporting events.

1140 - According to policy 1230a PTAs are subject to our policies. Will policy 1140 limit their ability to partner with local restaurants and advocate for budgets?

This does not limit PTAs in their advocacy for budgets. Advocacy using municipal funds or resources is what the state statute limits.

1212 - The last sentence indicates that Newtown follows a two-tiered volunteer system. What does that mean?

First tier volunteers are those persons who have interaction with students while under the supervision of a Newtown Public School staff. This would include such activities as being a classroom speaker, field day volunteer or PTA member.

Second tier volunteers are those persons who possibly will be interacting with students without the direct supervision of a Newtown Public School employee

1212(a) - This policy mentions that volunteers will be screened, but does not indicate what would disqualify a person other than being a sex offender. The form asks if the person is a convicted felon. Does this disqualify a person?

With sex offenders, school districts are automatically allowed to disqualify from volunteering. The same is not allowed for convicted felons – whether or not a convicted felon would be allowed to volunteer is a judgement call on the part of the principal.

1240 - How is this policy different from 1212?

Policy 1212 is only about volunteers coming into the schools. Policy 1240 is about resources outside of the school that might be helpful to the school programming. For example, a student might have the opportunity to do an independent study with a local business.

1321.1 - the last sentence indicates that musical organizations will not be permitted to put on programs for churches unless it is a joint service in which community churches are involved. Why not include all places of worship and religions (synagogues, mosques, temples)?

Perhaps we should strike the last paragraph altogether? Or reword?

1411 - was this policy reviewed in parallel with the MOU that the district has with the Town for the SSOs and SROs? I looked at the MOU for SSOs and did not see any issues, but wondered if another set of eyes looked at this.

This policy was reviewed with both Mark Pompano and the safety committee.

1411(c) - "Suspicious Device or Package" section contains a typo. The word "policy" should be "police."

Yes, this is a typo in the regulation.

Policy #	Policy Title	Notes
1000	Concept and Roles in Community Relations	Appropriate as former 9-100 with revision regarding district web content.
1010	Goals and Objectives	Do not include – no sample provided
1100	Communications with Public	Former 9-101; Simplified – Title changed to “Communication Protocol for Parents – Dispute Resolution”
1110	Media of Communications	Complete with revisions
1110.1	Parent Involvement	Former 7-409 with suggested additions by CABE
1110.3	School Governance Councils	Do not include – for low achieving schools
1111	School Sponsored Publications, Radio and Television	Do not include – no sample provided
1111.1	School Directory	Do not include – no sample provided
1111.2	Advertising	Do not include – no sample provided
1111.3	Public Cable Access Channel Message Board	Do not include – no sample provided
1112	News Media Relationships	Former 2-300 with suggested legal references
1112.1	Coverage of BOE Meetings	Do not include – no sample provided
1112.2	School News Releases	Do not include -- no sample provided
1112.3	News Conference/Interviews	Do not include – no sample provided
1112.4	Sports and Special Events	Do not include – no sample provided
1112.5	Media Access to Students	Do not include – Repetitive of 1112.6
1112.6	Video Taping of Staff/Students	Former 8-406
1115	Requests for Information About the Schools	New Policy
1120	Public Participation at BOE Meetings	Do not include – information in the 9000 series
1130	School Meetings	Do not include – no sample provided
1140	Distribution of Materials by Students	Former 9-200 with suggested additions by CABE and additional bullet about referenda materials
1140.1	Distribution of Non-School Literature	Do not include
1150	Responsibilities of School Personnel	Do not include
1160	Responsibilities of BOE	Do not include
1170	Recognition of Citizens, Staff Members, Members of BOE, Students	Do not include – no sample provided
1170.1	Award System for State Championship Athletic	Do not include – no sample provided

Policy #	Policy Title	Notes
	Teams and Individual Athlete State Champions	
1180	Memorials for Deceased Students or Staff	New
1200	Participation by the Public	Do not include – no sample provided. See policy 9325.
1205	Agenda Format/Preparation and Dissemination	Do not include - Duplicates current policy 9325.2
1210	School Community Associations	Use CABE first sample policy
1212	School Volunteers	Replaces 9-301; See also regulation; Lots of discussion around screening and fingerprinting.
1220	Citizens Advisory Committee	Use CABE sample policy with paragraph from policy 1221 regarding Board of Education
1221	Citizens Advisory Committee – For the Board of Education	Do not include – see 1220
1222	Citizens Advisory Committee – For Staff	Do not include – no sample provided. – see 1220
1223	Parental Involvement/Chapter 1	Do not include – no sample provided.
1230	Other School – Connected Organizations/Booster Clubs	Use CABE sample policy removing sentence regarding board of education requesting financial records or treasurer's report. Removing alternative /additional language.
1240	Citizen's Assistance to School Personnel	Use CABE policy
1250	Visits to the Schools	Use CABE policy with the additional information about security.
1251	Loitering or Causing of Disturbance	Former 9-302
1252	Motorized Vehicles on School Property	Do not include
1300	Public Activities Involving Staff, Students or School Facilities	Use CABE policy with form and Newtown fee schedule; Replaces 3-800 and partially replaces 3-800.1 (doesn't say it on the policy)
1300.1	Public Activities Involving Staff, Students or School Facilities – Community Engagement	Use CABE policy with revisions regarding “community engagement program”
1310	Relations between Public and School Personnel	Do not include – no sample provided.
1311	Staff Participation in Community Activities	Do not include
1311.1	Political Activities of School Employees	Use CABE policy
1311.2	Political Activities in the Schools/On School Board Property	Use CABE sample policy and regulation.
1312	Public Complaints	Use CABE recommended policy with changes
1312.2	Complaints About Policies	Do not include
1313	Gifts to School Personnel	Use CABE sample policy

Policy #	Policy Title	Notes
1313.1	Parental Involvement in Title I Programs	Do not include – no sample provided.
1314	Soliciting Funds from and by Students	Use CABE policy and 1324 policy form with added language about fundraising taking place within the present school year.
1315	Distribution of Materials to School/Personnel	Do not include – no sample provided.
1316	Relations Between Public and School Personnel	Do not include
1316.1	Public Conduct at School Activities	Do not include
1320	Relations Between Public and Students	Do not include – no sample provided.
1321	Public Performance by Students	Use existing policy 7-505 with sample regulation from CABE
1321.1	Public Performance by School Music Organizations	Use existing policy 8-407 with revision
1322	Contests for Students	Revised policy
1323	Gifts to Students	Do not include – no sample provided.
1324	Soliciting Funds from and by Students	See policy 1314.
1325	Advertising and Promotion	Use sample policy and regulation from CABE
1326	Solicitations by Staff Members	Use sample policy from CABE adding club/team uniforms
1327	Relations With Youth Organizations	Do not include
1330	Use of School Facilities	CABE did not include in packet – See policy 1300
1330.1	Use of School Fields by Outside Organizations	CABE did not include in packet – See policy 1300
1331	Smoke Free Environment	Contact CABE to see if they can blend new policy that we received and existing policy
1332	Assignment of Personnel to Cover School Events/Activities	Do not include -- no sample provided.
1340	Access to School Procedures and Materials	Do not include – no sample provided.
1350	Senior Citizens' Benefits	Use optional policy from CABE with revision to allow senior citizens free admission to school events
1360	Awards and Scholarships	Use sample policy from CABE
1400	Relations between other Governmental Agencies and the Schools	Do not include – no sample provided.
1410	Local Units	Do not include – no sample provided.
1411	Law Enforcement Agencies	Use updated sample policy from CABE. Dr. Erardi reviewed regulations with Safety Committee.

Policy #	Policy Title	Notes
1313.1	Parental Involvement in Title I Programs	Do not include – no sample provided.
1314	Soliciting Funds from and by Students	Use C.A.B.E. policy and 1324 policy form with added language about fundraising taking place within the present school year.
1315	Distribution of Materials to School/Personnel	Do not include – no sample provided.
1316	Relations Between Public and School Personnel	Do not include
1316.1	Public Conduct at School Activities	Do not include
1320	Relations Between Public and Students	Do not include – no sample provided.
1321	Public Performance by Students	Use existing policy 7-505 with sample regulation from C.A.B.E.
1321.1	Public Performance by School Music Organizations	Use existing policy 8-407 with revision
1322	Contests for Students	Revised policy
1323	Gifts to Students	Do not include – no sample provided.
1324	Soliciting Funds from and by Students	See policy 1314.
1325	Advertising and Promotion	Use sample policy and regulation from C.A.B.E.
1326	Solicitations by Staff Members	Use sample policy from C.A.B.E. adding club/team uniforms
1327	Relations With Youth Organizations	Do not include
1330	Use of School Facilities	C.A.B.E. did not include in packet – See policy 1300
1330.1	Use of School Fields by Outside Organizations	C.A.B.E. did not include in packet – See policy 1300
1331	Smoke Free Environment	Contact C.A.B.E. to see if they can blend new policy that we received and existing policy
1332	Assignment of Personnel to Cover School Events/Activities	Do not include – no sample provided.
1340	Access to School Procedures and Materials	Do not include – no sample provided.
1350	Senior Citizens' Benefits	Use optional policy from C.A.B.E. with revision to allow senior citizens free admission to school events
1360	Awards and Scholarships	Use sample policy from C.A.B.E.
1400	Relations between other Governmental Agencies and the Schools	Do not include – no sample provided.
1410	Local Units	Do not include – no sample provided.
1411	Law Enforcement Agencies	Use updated sample policy from C.A.B.E. Dr. Erardi reviewed regulations with Safety Committee.

Policy #	Policy Title	Replaces
1000	Concept and Roles in Community Relations	9-100
1100	Communications with Public	9-101
1110.1	Parent Involvement	7-409
1112	News Media Relationships	2-300
1112.6	Video Taping of Staff/Students	8-406
1140	Distribution of Materials by Students	9-200
1212	School Volunteers	9-301
1230	Other School -- Connected Organizations/Booster Clubs	9-300
1251	Loitering or Causing of Disturbance	9-302
1300	Public Activities Involving Staff, Students or School Facilities	3-800, 3-800.1
1314/1324	Soliciting Funds from and by Students	9-202, 7-601
1321	Public Performance by Students	7-505
1321.1	Public Performance by School Music Organizations	8-407