

To view this meeting, the livestream link is: <https://vimeo.com/event/729428>

To make a public comment, the call in number is (US) 1-402-509-7752  
The PIN is 890 810 915#

Board of Education Meeting  
February 6, 2024

Council Chambers  
3 Primrose St., Newtown, CT  
6:45 p.m.-Executive Session  
7:00 p.m.-Public Session

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

#### AGENDA

- Item 1 EXECUTIVE SESSION
  - Personnel Leave of Absence Request
- Item 2 PLEDGE OF ALLEGIANCE
- Item 3 POSSIBLE VOTE ON EXECUTIVE SESSION ITEM
- Item 4 CONSENT AGENDA
  - Donation to Sandy Hook School
  - Correspondence Report
- Item 5 \*\*PUBLIC PARTICIPATION
- Item 6 REPORTS
  - Chair Report
  - Superintendent's Report
  - Committee and Liaison Reports
  - Student Representatives Report
- Item 7 PRESENTATIONS
  - Special Education/Pupil Personnel Update
  - ELL Update
- Item 8 OLD BUSINESS
- Item 9 NEW BUSINESS
  - First Read of Grade 5 and Grade 6 Band Curriculum
  - Action on Minutes of January 18, 2024
  - Action on Minutes of January 23, 2024
  - Action on Minutes of January 25, 2024
- Item 10 PUBLIC PARTICIPATION
- Item 11 ADJOURNMENT

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



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

### **Memorandum**

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

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

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

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

If you have any questions, please contact our office.

Thank you!



To our locally nominated school,

Congratulations!

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

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

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

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

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

Sincerely,

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

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

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

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



0033305

Alliance Energy LLC 15 Northeast Industrial Road Branford, CT 06405

Date	Location	Reference	Gross Amount	Discount	Net Amount
12/07/23	9900	31855	500.00	0.00	500.00
Check Date 01/04/24	Vendor: Number - Name 5475 - SANDY HOOK ELEMENTARY SCHOOL		500.00	0.00	500.00

52-153  
112  
Bank of America  
MA

Alliance Energy LLC  
15 Northeast Industrial Road  
Branford, CT 06405

Five Hundred Dollars

To The Order Of SANDY HOOK ELEMENTARY SCHOOL  
12 DICKINSON DRIVE  
SANDY HOOK, CT 06482

VOID AFTER 180 DAYS

Authorized Signature

Check Date  
01/04/24

Check No.  
0033305

Check Amount  
\*\*\*\*\*500.00

*Gary Brooks*

⑈0033305⑈ ⑆01201539⑆ 0022 2007 6594⑈

# English Language Learners



Board of Education Presentation  
February 6, 2024

Kara DiBartolo  
Director of Teaching and Learning

Miki Theodosiou  
Teacher of ELL



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

--MEGAN DEHNER



# Purpose of Tonight's Presentation

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

# Connecticut's English Language Learners Defined

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

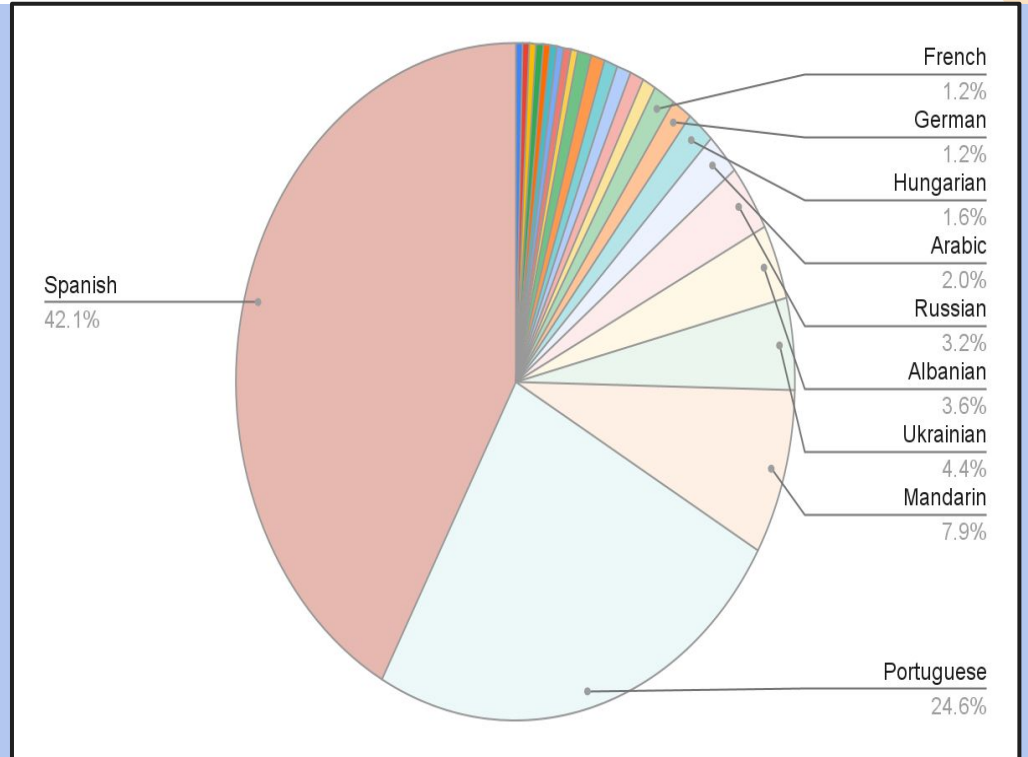
*Source: CSDE*



# District Languages Spoken

## Languages Spoken- 26 Languages

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



# Diversity Amongst Multi-Lingual Learners

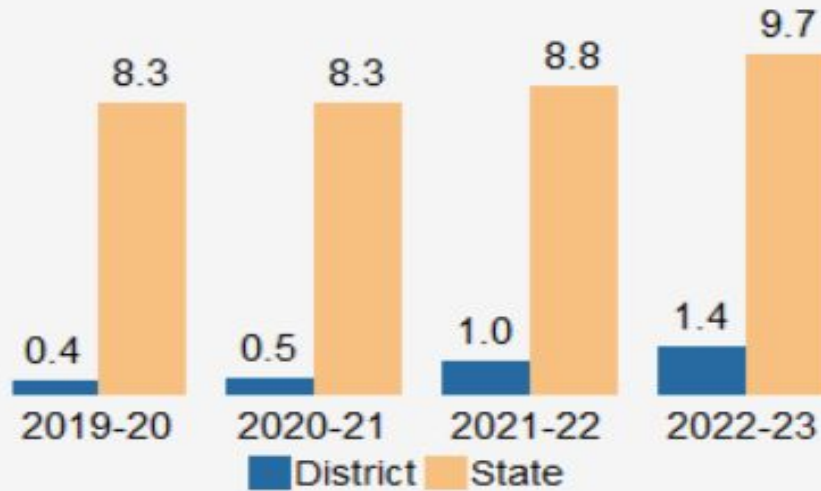
<b>Multilingual Learner</b>	Student whose parent or guardian reports speaking one or more languages other than English at Home	May or may not qualify for ESOL services
<b>Long term or Ever EL</b>	Students whose parent or guardian reports speaking one or more languages other than English at home.	Have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

# Our Newcomers: Who are they?

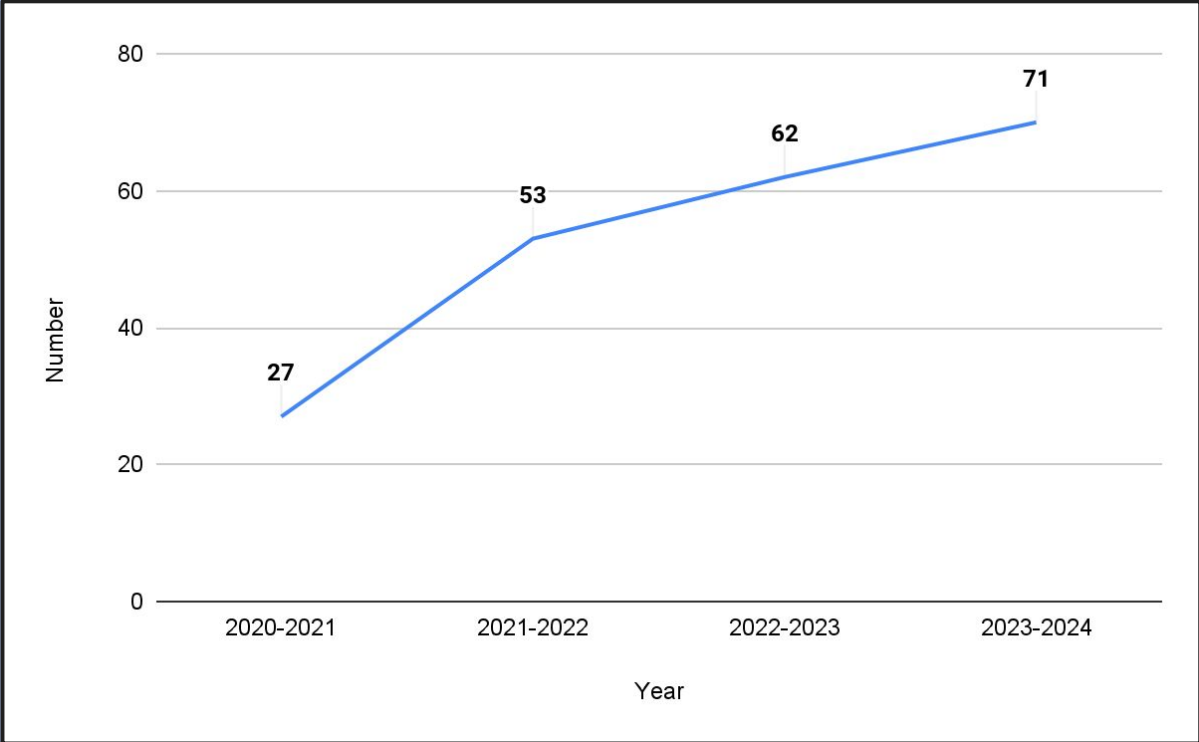
Population	Our students	Supports
<ul style="list-style-type: none"><li>● 7% of our MLs</li><li>● Vietnam, Ecuador, Columbia, Brazil</li><li>● 10 months or less rule by law</li></ul>	<ul style="list-style-type: none"><li>● Some lack language skills, even in native language</li><li>● Some are impacted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

# Newtown Compared to the State

Percentage English Learners ⓘ



# Historical Trends Across the District



# Historical Trends

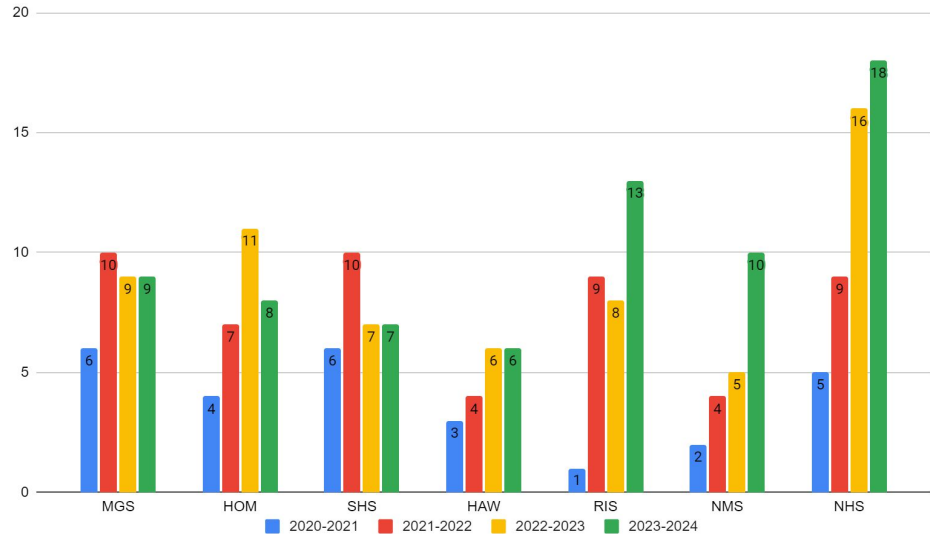
## Caseloads

Miki Theodosiou (NHS):  
18 Students

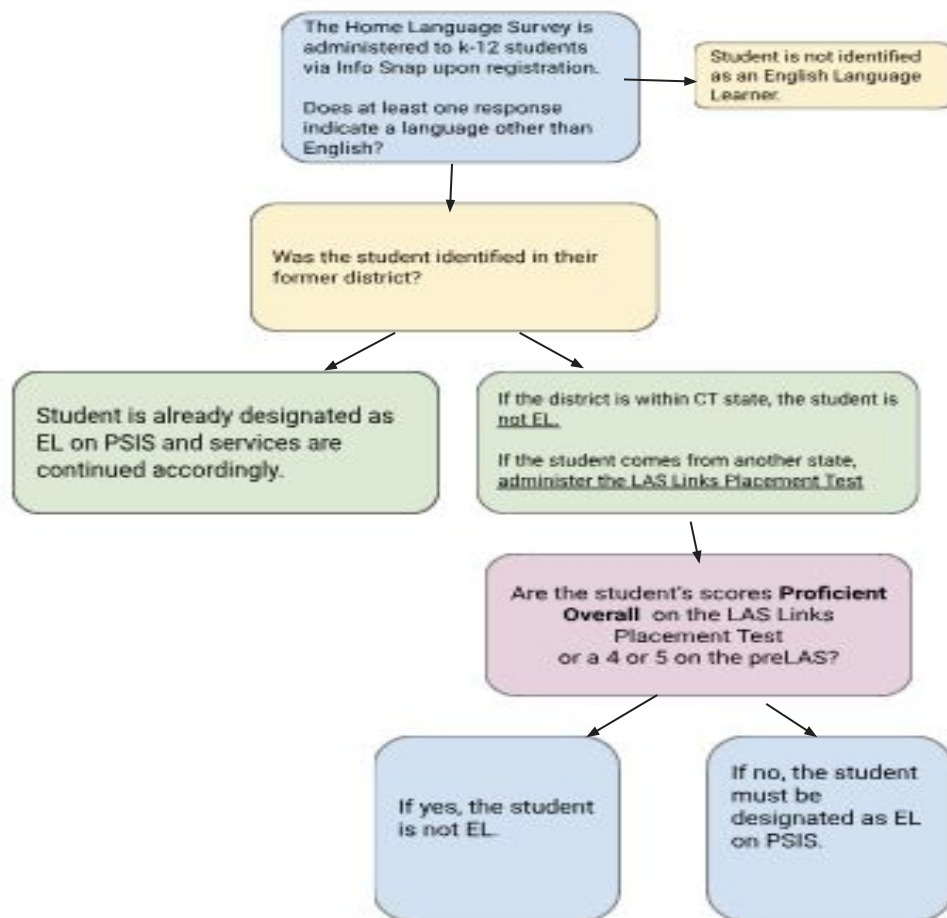
Cristina Montanez (RIS,SHS,HOM):  
28 Students

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

## Students Identified as ELL 2020-2024



Newtown Public Schools  
EL Identification Flow Chart



# LAS Links

## Level 1

Nonverbal or use of native language

## Level 2

Minimal Vocabulary/ grammar skills  
Restate rather than create

## Level 3

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

## Level 4

Can interpret, analyze, and evaluate information

## Level 5

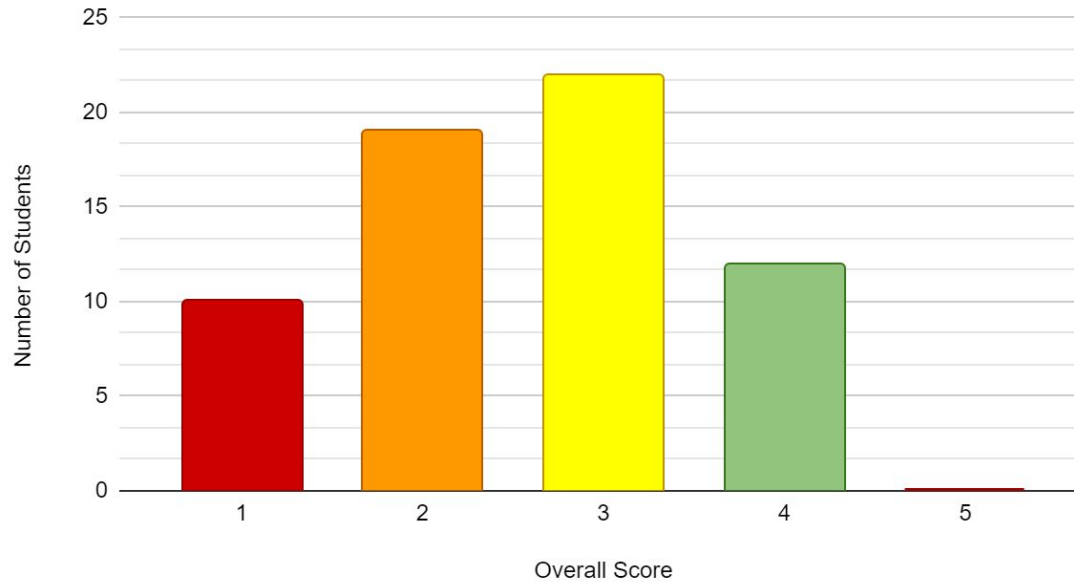
Can evaluate, synthesize and present information

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



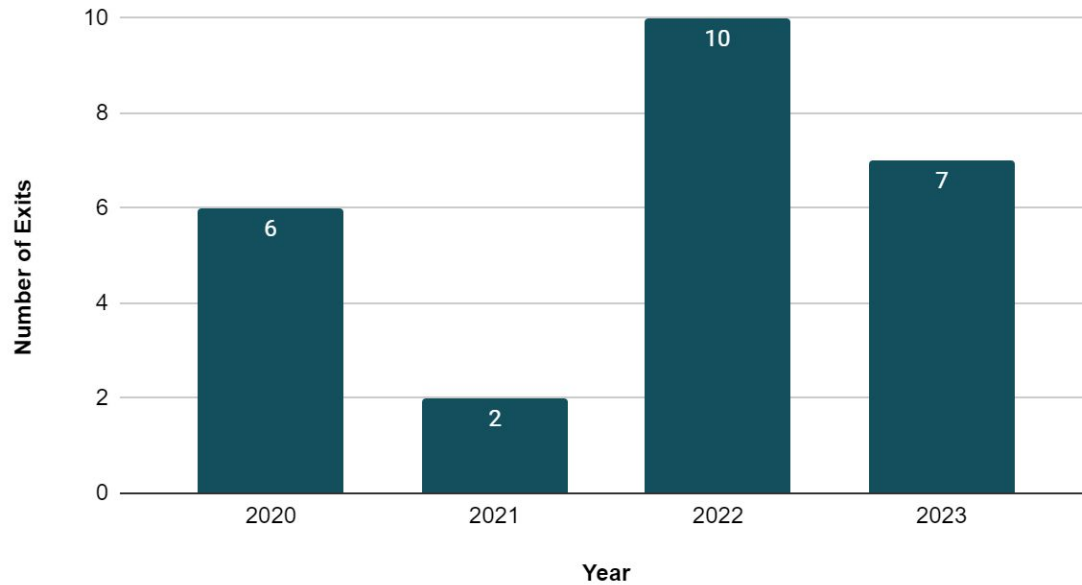
# Las Links Data

**2023 Las Links Data**



# EL Students Exited/Monitored

Number of Student Exits



# Instructional Strategies and Best Practices

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

# Language Acquisition Journey

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



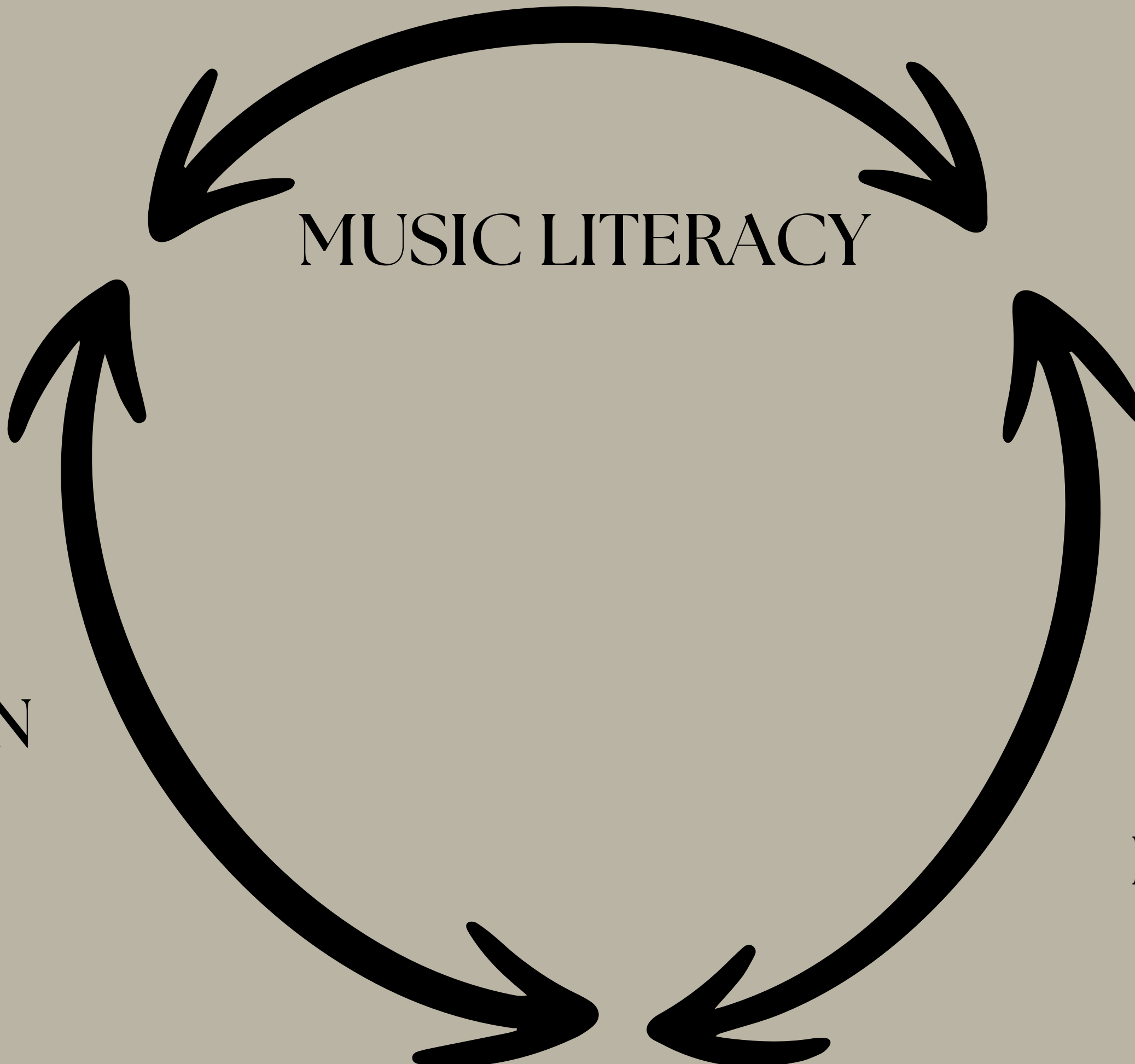
ANY  
QUESTIONS?

2024

# BAND CURRICULUM



SOUND  
PRODUCTION  
AND PITCH



MUSIC LITERACY

LISTENING  
AND  
EVALUATING

# MUSIC LITERACY:

## CONCEPTS:

NOTATION

COUNTING

DECODING

SUBDIVIDING

TECHNIQUE

DURATION

SYMBOLS

SIGHT READING





# SOUND PRODUCTION AND PITCH:



## CONCEPTS:

NOTE POSITIONS

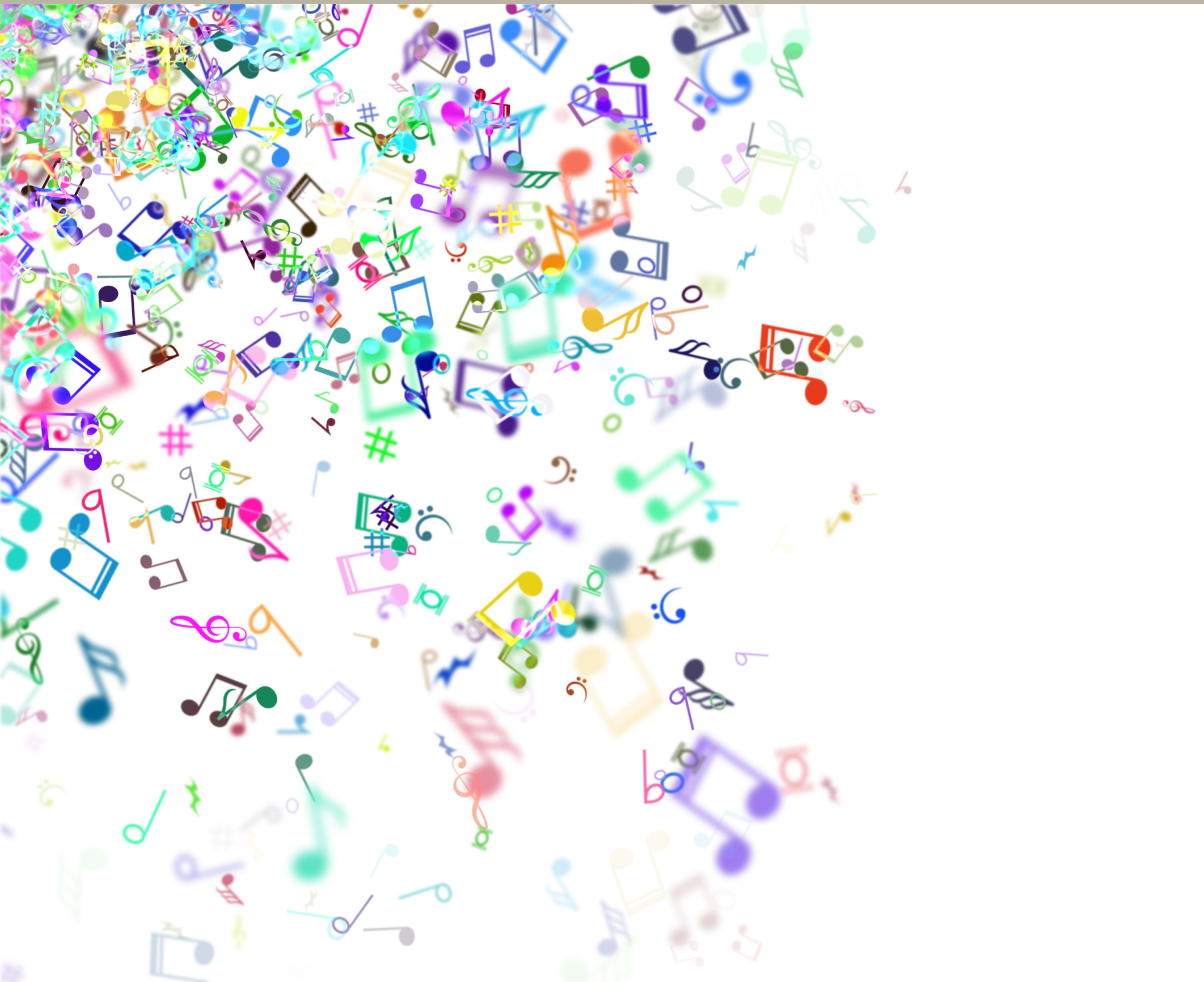
STAFF/CLEF

PITCH

TONE QUALITY

TECHNIQUE

# ANALYZING AND EVALUATING:



## CONCEPTS:

CRITICAL LISTENING

IDENTIFYING

OBSERVING

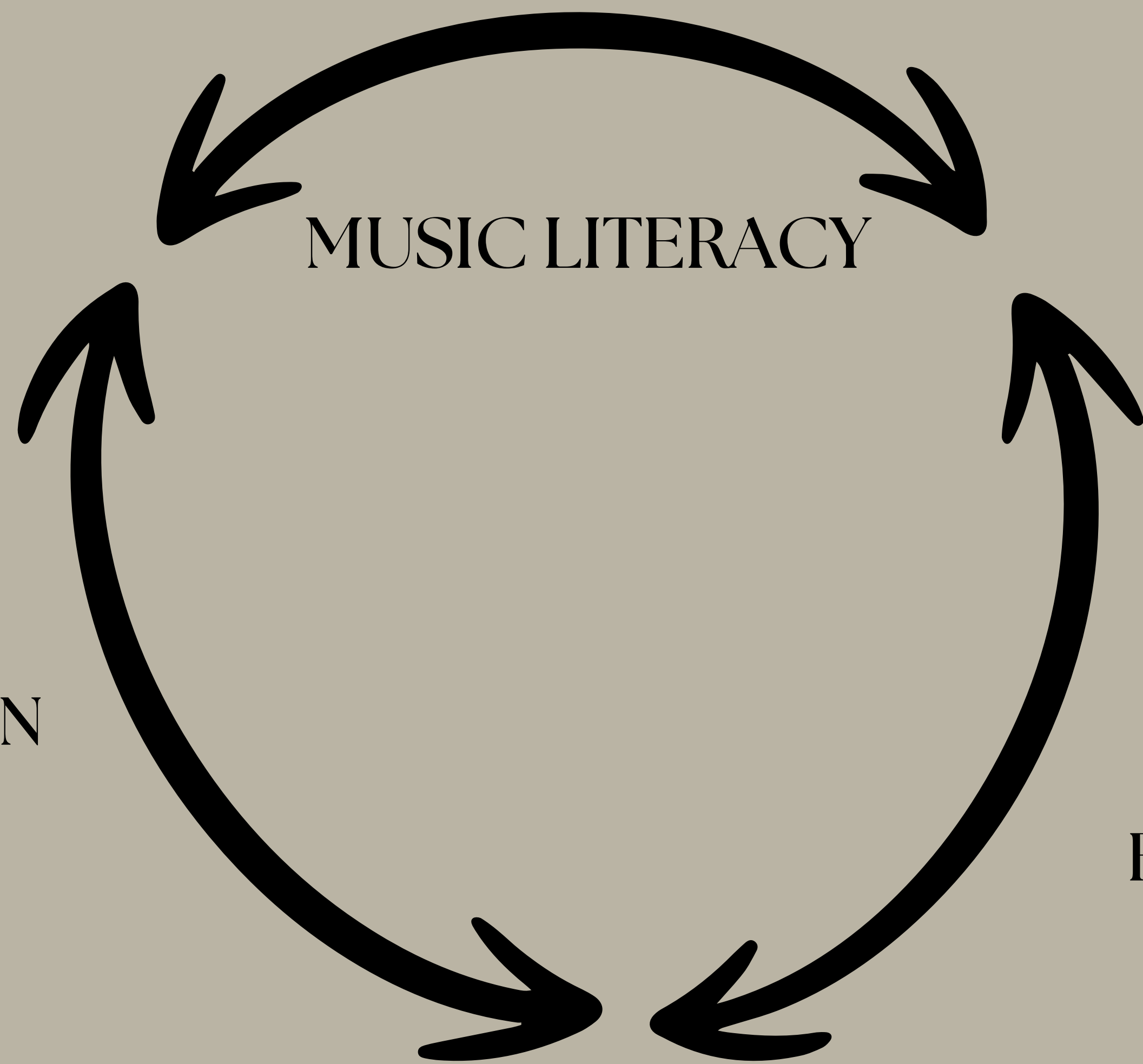
REFINING

EVALUATING

SOUND  
PRODUCTION  
AND PITCH

MUSIC LITERACY

LISTENING  
AND  
EVALUATING



2024

# BAND CURRICULUM





# Band 5 (Under Review/Revision)

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

## Unit Calendar by Year

Unit	Au	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																												
Lessons	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	
<input type="checkbox"/> Analyzing and Evaluating																																							
<input type="checkbox"/> Music Literacy																																							
<input type="checkbox"/> Sound Production and Pitch																																							

3 Units found



## Unit Plan

### Analyzing and Evaluating

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

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

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

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

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

### Conceptual Lens/Concepts

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

Lens: Analyzing and Evaluating

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

### Generalizations

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

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

### Guiding Questions

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

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

### Content Knowledge

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

### Critical Skills

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

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

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

## Standards

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

NCCAS: Music

NCCAS: Grade 5

### Creating

#### Imagine

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

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

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

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

#### Evaluate and Refine

**Anchor Standard 3: Refine and complete artistic work.**

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

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

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

#### Present

**Anchor Standard 3: Refine and complete artistic work.**

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

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

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

### Performing

#### Analyze

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

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

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

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

#### Interpret

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

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

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

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

#### Rehearse, Evaluate and Refine

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

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

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

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

#### Present

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

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

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

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

#### Responding

##### Select

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

##### Analyze

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

##### Interpret

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

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

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

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

##### Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

#### Connecting

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

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

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

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



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

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

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

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

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

## Core Learning Activities

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

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

## Vocabulary

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

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

## Resources

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

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





 glossary\_1.pdf   glossary\_2.pdf 

 Music\_MCA\_Ensemble\_Performing.pdf 

 glossary\_1.pdf   glossary\_2.pdf 

## Assessments

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

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

## Differentiation

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

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

## Test Prep Connections

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



## Unit Plan

### Music Literacy

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

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

### Concept-Based Curriculum Unit Template

#### Purpose of the Unit

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

Introduction and development to basic music literacy.

#### Conceptual Lens/Concepts

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

Lens: Music Literacy

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

#### Generalizations

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

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

#### Guiding Questions

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

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

## Content Knowledge

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

Students will be able to:

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

## Critical Skills

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

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

## Standards

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

NCCAS: Music

NCCAS: Grade 5

Creating

Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

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

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

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

Present

Anchor Standard 3: Refine and complete artistic work.

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

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

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

Performing

Analyze

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

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

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

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

**Interpret**

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

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

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

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

**Rehearse, Evaluate and Refine**

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

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

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

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

**Present**

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

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

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

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

**Responding****Analyze**

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

**Interpret**

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

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

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

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

**Evaluate**

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

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

## Core Learning Activities

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

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

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

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

## Vocabulary

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

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

See attached glossary:

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

## Resources

Teacher and student resources used to support the learning.

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

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

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

## Assessments

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

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

## Differentiation

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

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

## Test Prep Connections

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



## Unit Plan

### Sound Production and Pitch

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

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

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

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

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

### Conceptual Lens/Concepts

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

Lens: Sound Production

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

### Generalizations

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

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

### Guiding Questions

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

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

### Content Knowledge

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

Students are expected to know:

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

### Critical Skills

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

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



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

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

## Notes

Use of proper pitch name all the time

 Sequential note introductions\_5.pdf  

## Standards

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

NCCAS: Music

NCCAS: Grade 5

## Creating

## Plan and Make

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question(s): How do musicians make creative decisions?

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

## Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

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

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

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

## Present

Anchor Standard 3: Refine and complete artistic work.

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

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

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

## Performing

## Analyze

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

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

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

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

## Rehearse, Evaluate and Refine

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

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

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

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

## Present

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

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

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

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

## Responding

## Interpret

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

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

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

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

## Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

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

## Core Learning Activities

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

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

## Vocabulary

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

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

## Resources

Teacher and student resources used to support the learning.

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



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

See Attached Glossary

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

 glossary\_1.pdf   glossary\_2.pdf 

 Sequential note introductions\_5.pdf 

 pas-drum-rudiments-2018dccc96de1726e19ba7fff00008669d1.pdf 

 Music\_MCA\_Ensemble\_Performing.pdf 

## Assessments

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

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

## Differentiation

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

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

## Test Prep Connections

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



# Band 6 (Under Review/Revision)

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

## Unit Calendar by Year

Unit	Au	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																											
<input type="checkbox"/> Draft Analyzing and Evaluating	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
<input type="checkbox"/> Draft Music Literacy	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
<input type="checkbox"/> Draft Sound Production and Pitch	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38

3 Units found



## Unit Plan

### Analyzing and Evaluating

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

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

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

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

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

### Conceptual Lens/Concepts

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

Lens: Analyzing and Evaluating

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

### Generalizations

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

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

### Guiding Questions

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

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

### Content Knowledge

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

### Critical Skills

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

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

## Standards

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

NCCAS: Music

NCCAS: Grade 6

### Creating

#### Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

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

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

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

#### Present

Anchor Standard 3: Refine and complete artistic work.

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

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

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

### Performing

#### Select

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

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

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

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

#### Analyze

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

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

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

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

#### Interpret

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

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

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

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

#### Rehearse, Evaluate and Refine

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

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

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

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

#### Present

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

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

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

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

#### Responding

##### Select

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

##### Analyze

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

##### Interpret

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

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

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

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

##### Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

#### Connecting

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

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


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

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

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

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

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

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

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

## Core Learning Activities

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

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

## Vocabulary

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

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

## Resources

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

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

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 Music\_MCA\_Ensemble\_Performing.pdf 



0963\_001.pdf 1794\_001.pdf

## Assessments

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

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

## Differentiation

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

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

## Test Prep Connections

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



## Unit Plan

### Music Literacy

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

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

### Concept-Based Curriculum Unit Template

#### Purpose of the Unit

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

Review of basic level and continuing development of music literacy.

#### Conceptual Lens/Concepts

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

Lens: Music Literacy

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

#### Generalizations

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

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

#### Guiding Questions

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

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

## Content Knowledge

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

Students will be able to:

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

## Critical Skills

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

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

## Standards

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

NCCAS: Music

NCCAS: Grade 6

Creating

Imagine

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

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

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

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

Plan and Make

Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question(s): How do musicians make creative decisions?

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

Evaluate and Refine

Anchor Standard 3: Refine and complete artistic work.

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

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

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

Present

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Musicians' presentation of creative work is the culmination of a process of creation and communication  
Essential Question(s): When is creative work ready to share?

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

### Performing

#### Select

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

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

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

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

#### Analyze

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

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

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

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

#### Interpret

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

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

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

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

#### Rehearse, Evaluate and Refine

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

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

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

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

#### Present

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

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

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

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

### Responding

#### Analyze

Anchor Standard 7: Perceive and analyze artistic work

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

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

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

#### Interpret

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

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

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

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

#### Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

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

## Core Learning Activities

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

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

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

## Vocabulary

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

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

## Resources

Teacher and student resources used to support the learning.

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

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

See attached Glossary:

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

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pas-drum-rudiments-2018dcccc96de1726e19ba7ff00008669d1.pdf

Music\_MCA\_Ensemble\_Performing.pdf

0963\_001.pdf 1794\_001.pdf

### Assessments

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

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

### Differentiation

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

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

### Test Prep Connections

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



## Unit Plan

### Sound Production and Pitch

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

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

## Concept-Based Curriculum Unit Template

### Purpose of the Unit

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

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

### Conceptual Lens/Concepts

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

Lens: Sound Production

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

### Generalizations

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

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

### Guiding Questions

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

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

### Content Knowledge

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

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

### Critical Skills

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

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

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

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

## Notes

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

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 Sequential note introductions\_5.pdf 

## Standards

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

NCCAS: Music

NCCAS: Grade 6

Performing

Select

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

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

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

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

Interpret

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

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

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

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

Rehearse, Evaluate and Refine

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

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

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

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

Present

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

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

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

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

Responding

Analyze

Anchor Standard 7: Perceive and analyze artistic work

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

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



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

#### Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

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

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

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

#### Connecting

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

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

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

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

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

## Core Learning Activities

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

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

## Vocabulary

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

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

## Resources

Teacher and student resources used to support the learning.




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

See Attached Glossary:

See Attached Range Chart:

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 0970\_001.pdf    0971\_001.pdf  

 pas-drum-rudiments-2018dcccc96de1726e19ba7ff00008669d1.pdf  

 Music\_MCA\_Ensemble\_Performing.pdf  

## Assessments

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

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

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## Differentiation

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

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

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## Test Prep Connections

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

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

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

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	12 Staff
S. Tomai	2 Public
C. Gilson	
D. Linnetz	

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

Item 1 – Executive Session

Executive session began at 6:00 p.m. and ended at 7:05 p.m.

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

Item 2 – Pledge of Allegiance

Item 3 – Consent Agenda

MOTION: Mr. Higgins moved that the Board of Education Move that the Board of Education approve the consent agenda which includes the donation to Newtown High School, the Newtown High School April 2025 ACIS trip, and the correspondence report. Mr. Ramsey seconded. Motion passes unanimously.

Item 4 – Second Read of Policy 1700 Possession of Deadly Firearms or Deadly Weapons

MOTION: Mr. Higgins moved that the Board of Education approve Policy 1700 Possession of Deadly Firearms or Deadly Weapons. Mrs. Linnetz seconded.

Mr. Higgins reported this policy was discussed at the last Board meeting. We received a comment from Mr. Gilson regarding the possible inclusion of "electronic weapons" in this policy but when we conferred with counsel they told us we couldn't include that because it was not part of the State Statute.

Motion passes unanimously.

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

Mr. Melillo presented his 2024-2025 budget.

Mrs. Plante thanked everyone who worked to prepare this presentation and welcomed questions from the Board.

Mr. Higgins asked for information on how the budget makes allocations tied to the strategic plan and if it represents incremental spending, reallocation of resources, or are we already doing that.

Mr. Melillo noted that when the elementary schools added the math specialists and the ESSR money ended, we worked with principals to see if we should allocate those positions. We have an investment in the K-5 program, there's an investment in textbooks for AP courses at the high school and Spanish courses at the middle school, and a grant investment in career pathways. We are also looking at investing in professional development opportunities for teachers to look

at the instructional core which include student engagement, strong curriculum or content, and practice. Instructional rounds and investing in curriculum and instruction and professional development will improve student outcomes.

Mr. Higgins asked if he could quantify into dollars the incremental investment in activities that are new and tied to concrete objectives.

Mr. Mellilo would get him numbers on that and break it out.

Mr. Ramsey referred to expendable and non-expendable supplies and asked if the principal in each school can transfer monies from one area to areas in greater need of expendable materials.

Mrs. Vadas said we did that during Covid and she can go back and look at any transfers which we bring to the Board.

Mrs. Plante referred to unfunded mandates and how it might impact our budget.

Mr. Melillo said in the current budget year we had the Right to Read legislation that came out so we are sitting on the K-5 reading program. Elementary amounts are higher because they are expendables that go along with the programs. We are not mandated but it makes sense to look at the middle school programs so we have continuity from grade five through eighth grade. The unfunded mandates pushed us through that. Last year he provided a list of State unfunded mandates to the Board, which is over one hundred.

Mr. Higgins noted that on June 27 Mr. Melillo explained the strategic plan and discussed the lack of granularity in the plan in identifying concrete objectives, where we were, where we wanted to go and how we were going to assess whether we were making progress. He explained this was the first step and it would be developed over the summer. The beginning of September we talked about the status of that plan. He said work was going on and it would be coming. He repeated that on September 19. We still have not seen any updates or articulation of the objectives and if we are getting there. Can the Board expect to see an update to the strategic plan and the incremental investment we are making for each objectives and what we are trying to achieve? It's hard to see where he is making strategic investments and if we are doing enough. He wants to know if that will include the amplification of the strategic plan we have been discussing.

Mr. Melillo spoke to the Chair about presenting the strategic plan to the Board. We are scheduled to have a mid-year update with our administrators in February. Once we tie down that update we will come to the Board and update school by school.

Mr. Higgins asked for the articulation of the district goals which is what he's looking for in the budget and is part of annual goals.

Mr. Melillo would get the information and speak about that in policy.

#### Item 6 – Elementary School Budgets

Mr. Napolitano began by speaking about the success of the new programs and they were thankful for the Board's continued support.

Mr. Ramsey asked if there was flexibility in transferring money within your buildings and how teachers felt about their instructional supplies.

Mr. Moretti said that because Hawley was split between Sandy Hook School and Reed Intermediate School they were able to use supplies at these location but next year will be a restocking year for us. The teachers fill out a budget and ask for what they need. He feels the line items are accurate.

Dr. Gombos said her classroom teachers are very supportive of their supplies. She asked that they ask before they buy anything.

Mr. Napolitano noted that each budget is a little different each year. Our music, art and Spanish teachers work in two buildings.

Mr. Geissler agreed with Mr. Moretti and Mr. Napolitano that teachers feel they are very supported. We also have very generous PTAs.

Mr. Vouros asked how things were in the library media specialist areas.

Mr. Moretti noted that they picked up our enrichment and students are excited and collaborative with each other on lessons. The request for opting out of books has been very minor.

Mr. Geissler feels our media centers are wonderful and the hub of the school.

Mr. Vouros asked if there was enough staffing in that area.

Mr. Geissler said there was.

Mr. Higgins said that in looking at performance gaps, early intervention strategies come up again and again. Regarding the math specialists and being able to keep them he asked if that was part of keeping the level of support. Are we doing enough to support the intervention strategies and are you resourced enough to make an impact? Do you have the resources regarding interventions?

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

Mr. Higgins asked if you were satisfied and if you are tracking the students. Would more resources enable us to move faster?

Mr. Napolitano said we have seen excellent student growth but we will look at information to see if we need more resources.

Mr. Moretti agreed with Mr. Napolitano. What we are learning is that it is best for students to be in a classroom. We would like the teachers to supply more Tier 1 support on how to analyze data and interventions. We are very grateful to have the regular education BCBAs in our buildings to help with classroom behaviors. We started the dialogue of a social worker at the elementary level to help with needs in the community.

Dr. Gombos noted that it was impactful for her interventionists to go in the classroom. We are getting better at data which helps us support them but there are still behavior concerns. Our math scores are going in the right direction.

Mr. Moretti said that regarding addressing the strategic plan, we are writing goals about student improvement and move students if necessary. It is helpful to share data between schools.

Mrs. Plante noted that Middle Gate School will have 12 new students next year and asked if there was enough space.

Mr. Geissler said they have limited capacity to provide classrooms. The reading department has one classroom for four teachers. He has the possibility to reconfigure one room for a classroom if necessary.

#### Item 7 – Reed Intermediate School

Dr. Correia spoke about the Reed budget.

Mr. Ramsey commented on the atmosphere in the Reed office and the warmth of the secretaries to the people coming in. He asked if they are meeting the needs of the students dealing with English as a second language.

Dr. Correia said it's challenging but you see the improvement because we have excellent resources in our ELL department.

Mr. Gilson asked about computer education at Reed and if he had enough funding with changing technology.

Dr. Correia said the fifth and sixth grade technology curriculum is being rewritten and he is fine where he is.

#### Item 8 – Newtown Middle School Budget

Mr. Ross thanked the Board for their commitment to our schools and spoke about the middle school budget.

Mr. Ramsey complimented Mr. Ross and Mr. Walsh as the school has grown tremendously the last two years. There have been huge results in student achievement. Regarding Project Adventure, he asked if there was value in having two certified teachers, which would enhance the program.

Mr. Ross noted that Project Adventure has a profound impact on social emotional learning. He feels we are in a good place with one certified teacher and para for our program. The resources we have are adequate and effective.

Mr. Higgins said that from 2017 to now there has been about a 15% decline in enrollment and asked what kind of effect it has made in the middle school. He also asked if there was anywhere he had needs.

Mr. Ross stated that declining enrollment comes with challenges and it impacts staff morale. Also, educators have to deal with issues if positions are eliminated such as having to teach in other areas which might be difficult and will affect students. There is a gap at the middle school so we have two supports for ELA and a math and language arts interventionist. There were growing pains but it lead to opportunities.

Regarding middle school needs, ELA is a need we are addressing and he expects to see students with grade level opportunities. We want to be sure we are giving her staff the necessary tools to help the students. They are reviewing the scores and feel more work needs to be done. We have to improve in our practices.

Mr. Vouros asked the cost of removing the para from Project Adventure and putting in a teacher.

Mr. Ross said it would be about \$45,000.

Mr. Vouros commented that Mr. Walsh has been an amazing addition in helping us move teaching and learning forward in the middle school. He has a great commitment to students and families.

Item 9 – Technology Budget

Mr. Colclough presented the technology budget.

Item 10 – Public Participation

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

Item 11 – Adjournment

The meeting adjourned at 10:24 p.m.

Respectfully submitted:

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Donald Ramsey  
Secretary

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

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

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

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

Item 1 – Executive Session

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

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

Item 2 – Pledge of Allegiance

Item 3 – Newtown High School/Athletics Budget

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

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

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

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

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

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

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

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

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

Mr. Higgins asked about the specialist positions.

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### Item 4 – Special Education Budget

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

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

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

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

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

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

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

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

Mr. Higgins asked if there was any reason we are not screening at the kindergarten level. Mrs. Uberti stated we are missing a regulation for the policy which we should revisit or add a regulation to make it clearer. If a parent made a referral, under the law we would identify.

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

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

Mr. Higgins asked if we were screening for talented.

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

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

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

#### Item 5 – Pupil Personnel Budget

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

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

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

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

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

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

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

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

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

#### Item 6 – Health Budget

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

#### Item 7 – Curriculum

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

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

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

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

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

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

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

#### Item 8 – Public Participation

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

#### Item 9 – Adjournment

The meeting adjourned at 9:34 p.m.

Respectfully submitted:

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Donald Ramsey  
Secretary

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

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

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Vadas
T. Higgins	7 Staff
S. Tomai	1 Public
C. Gilson	
D. Linnetz	

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

Item 1 – Pledge of Allegiance

Item 2 – Continuing Education Budget

Jennifer Arnold presented the Continuing Education budget.

Mr. Higgins complimented her presentation. What she does is very important and he asked how students end up in her program.

Mrs. Arnold said teachers and other faculty recommend students who need additional support and have a maximum of only eight students to ensure they are getting good care. There are 100 K-6 students, 75 from the middle school, and 14 to 16 from the high school.

Mr. Higgins asked the total dollars collected for tuition.

Mrs. Arnold would get that information to him.

Mr. Higgins asked if we were meeting the full demand of students who would benefit from these programs.

Mrs. Arnold said we are able to meet the needs of students with this budget.

Mr. Gilson said summer programs are expensive and asked how the private programs compare to hers.

Mrs. Arnold tries to make it affordable and offers tuition assistance so no child is turned away. Students attend from 8:00 a.m. to noon and the cost for a two-week program is \$299.

Mrs. Tomai referred to the Smart Camp which sells out each year and wondered if there was a place to find extra money by charging more to add extra money to your program.

Mrs. Arnold said it was \$350 for two weeks for a half a day. She doesn't want to drive parents away who cannot afford the program and we pretty much break even with our costs to run the program.

Item 3 – Plant Budget

John Barlow presented the plant budget.

Mrs. Tomai referred to the Head O'Meadow solar panels and that part of that money has to be spent in 2024.

Mr. Barlow said that was correct and he is working with Fred Hurley on that. The money is part of a grant from Eversource. There is also some grant money for roof repairs.

Mr. Ramsey said our custodians are high class in dealing with students and the public and our buildings always look wonderful. Regarding the middle school upper A-wing and how warm it

gets he asked if we could upgrade the electricity to bring in portable units in the summer and if that has anything to do with the facilities study.

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

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

Mr. Barlow wanted to be sure the money is spent for a system to take care of that problem.

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

Mr. Vouros said that regarding the facilities study results, we could address the middle school electrical system now to be able to add an air conditioner to a couple of rooms. Also, regarding leaks, when you repair the roofs don't choose the lowest bid because that's why we're where we are.

Mr. Higgins noted that Middle Gate School is forecast to have an enrollment increase over the next 10 years and asked if the facilities study would see how to provide space there. Mr. Barlow said the facilities study engineer looked at data for potential expansion of enrollment and how students could be moved around or renovations take place. They will look at it districtwide.

Mrs. Plante said the State mandate is for HVAC assessment every five years and asked if that cost was in this budget.

Mr. Barlow said it was not. That testing estimate is \$250,000. We hope savings and the current budget will help and we can also apply for a waiver.

#### Item 4 – Benefits

Mrs. Vadas spoke about the benefits budget.

#### Item 5 – General Services

Mrs. Vadas presented information on the general services budget.

Mr. Higgins asked about the accounting mechanism regarding the adjustments and if we don't use the money, what happens to it. He also asked if we have a line item and don't use all of the money what happens to the money not used.

Mrs. Vadas said the extra money in the para budget would be reduced by the \$200,000. We've had large amounts in our certified account in other years and have used the money for other things. It's a way to bring our total budget down.

Mr. Melillo said last year with our budget process the discussion started with our surplus of \$500,000. It's great to have money at the end of the year but some people feel we weren't expending our funds in an efficient manner.

Mark Pompano, Director of Security, spoke about the security department since he began in Newtown. The Newtown High School and Sandy Hook School armed guards are working eight-hour shifts. Three district guards get a stipend for directing traffic at the high school, the middle school and Hawley School. We've looked at the rate of pay for guards in the past. They love working here and are proud of Newtown. They would like a couple of paid holidays but they are more concerned about their hourly rate of pay compared to their peers. We have difficulty finding SSOs and females who would be interested and many decline the position because of the pay.

Mr. Higgins asked if they get health insurance or other benefits.

Mr. Pompano stated that the armed officers are retired from law enforcement and have benefits. They are really looking for better hourly pay and paid holidays. They are offered the benefits but most don't take them.

Mr. Higgins asked why was this increase in compensation was not proposed in the budget.

Mrs. Vadas said these are a non-certified non-union group and we bring this to the Board in May or June for pay increases. It's been an ongoing concern and came to the Board a few times.

Mr. Higgins asked if Mr. Pompano had a recommendation that is competitive and appropriate and what would it do to the staffing line item in the budget.

Mr. Pompano suggest around \$28 per hour for armed guards and \$25.50 for unarmed guards. Mrs. Vadas would give financial information to the Board at Tuesday's meeting.

Mr. Gilson asked how you decided when to have armed guards.

Mr. Pompano said we began after 12/14 and used Newtown officers and officers from other districts until it became difficult for them to continue. We brought in retired police officers who could be armed. They were employed by the NPD who supplied their weapons and uniforms and had their contract with them. Someone applied for unemployment because they only worked 10 months a year so the Town decided to discontinue the program. The Superintendent at that time decided to make them our employees. There is at least one armed in each school and two in the high school, and one unarmed in each school with a high number at the high school.

Mr. Gilson asked to have the enrollment comparison between the high schools on the list.

Mr. Higgins also asked if there was a difference in the work environment and level of responsibility in those high schools and if it factors into their compensation.

Mr. Higgins commented on safety exercises with outside firms but he didn't see that in the budget. He asked if there was any spending proposed to help enhance security.

Mr. Pompano said there was no money in the budget for this next year.

Mr. Melillo said he has money in this years budget. Proposals were given to him at the last security meeting. There was no vote to accept the proposals and a lot of discussion around using the state agency which provides it for free.

Mr. Ramsey asked the cost of the tabletop exercise.

Mr. Pompano said it was \$15,000.

Mr. Ramsey asked if it was determined that an exercise would have to be conducted in regular intervals.

Mr. Pompano said the security committee recommended an annual exercise. Many things recommended come at no cost.

Mr. Gilson asked if the tabletop exercise was going to be repeated every year.

Mr. Pompano said we did one every year since Covid and it was in the Superintendent's budget.

#### Item 6 – Transportation Budget

Angela Walsh presented the transportation budget.

Mr. Higgins asked if our contracted provider can no longer perform and we have to go outside of the contract to fill in the gap, how has the experience been with that and the budget impact.

Mrs. Vadas said we had difficulty finding vendors before Covid but now we have three providers that are very stable and had no rate increases. This is only for out-of-district transportation.

#### Item 7 – Financial Report for the Month Ending December 31, 2023

MOTION: Mrs. Tomai moved that the Board of Education approve the financial report for the month ending December 23, 2024. Mr. Higgins seconded.

Mrs. Vadas presented the financial report.

Motion passes unanimously.

#### Item 8 – Minutes for Approval

MOTION: Mrs. Tomai moved that the Board of Education approve the minutes of December 19, 2023. Mr. Higgins seconded. Motion passes unanimously.

MOTION: Mrs. Tomai moved that the Board of Education approve the minutes of January 4, 2024. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mrs. Tomai moved that the Board of Education approve the minutes of January 9, 2024. Mr. Ramsey seconded. Motion passes unanimously.

#### Item 9 – Public Participation - None

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

#### Item 10 – Adjournment

The meeting adjourned at 10:24 p.m.

Respectfully submitted:

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Donald Ramsey  
Secretary