

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

Board of Education Meeting
May 21, 2024

Reed Intermediate School Library
3 Trades Lane, Newtown, CT
6:30 p.m.

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

AGENDA

- | | |
|--------|---|
| Item 1 | PLEDGE OF ALLEGIANCE |
| Item 2 | CELEBRATION OF EXCELLENCE <ul style="list-style-type: none">• Profiles in Professionalism |
| Item 3 | CONSENT AGENDA <ul style="list-style-type: none">• Donations to Hawley School• Donation to Sandy Hook School• Correspondence Report |
| Item 4 | **PUBLIC PARTICIPATION |
| Item 5 | REPORTS <ul style="list-style-type: none">• Chair Report• Superintendent's Report• Committee and Liaison Reports• Student Representatives Report• Action on Financial Report and Transfers for Month Ending April 30, 2024 |
| Item 6 | OLD BUSINESS <ul style="list-style-type: none">• Discussion and Possible Action on 2024-2025 Budget• Discussion and Possible Action on Theater Design Curriculum |
| Item 7 | NEW BUSINESS <ul style="list-style-type: none">• Discussion and Possible Action on Chartwells Contract Renewal• First Read of Policy 6153.1 Educational Tours• First Read of Sports Literature Curriculum• First Read of Project Adventure & Beyond Grades 7 and 8 Curriculum• Action on Minutes of May 7, 2024 |
| Item 8 | PUBLIC PARTICIPATION |
| Item 9 | ADJOURNMENT |

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

Newtown Education FOUNDATION

Congratulations! The Newtown Education Foundation (NEF) is excited to announce that we have reviewed and approved your grant request. Your proposal clearly aligns with our mission to enrich the learning experience for Newtown students.

Grantee: *Carla Tischio*
Title of Grant: *STEAM BOOKS*
Grant Total: \$ *500.00*

This grant is to be used only for the purpose described in the grant application and award letter. The grant is subject to modification only with the Newtown Education Foundation's prior approval. Acceptance of this grant means you agree to:

1. Use the grant funds only as specified in the approved grant proposal.
2. Maintain your records to show and account for the use of the grant funds.
3. Allow NEF access to records to verify grant expenditures and activities.
4. Refrain from the use of the funds for any purpose prohibited by law.
5. Cooperate with any efforts of NEF to publicize the grant award.

***Please confirm acceptance of this grant by emailing us at newtowneducationfoundation@gmail.com**

GRANT REPORT

You may email the below information. Please include any pictures.

★ Brief summary of how the grant was used:

★ Brief summary of outcomes achieved as a result of the grant. Include your future plans for the program:

The Newtown Education Foundation Inc PO Box 3524 Newtown, CT 06470		LOOK FOR: 3D hologram foil across top Heat-reactive circle in upper-right corner	244 51-7229/2211
Pay to the Order of <i>Hawley Elementary School</i>		Date <i>April 24, 2024</i>	\$ <i>500.00</i>
<i>five hundred and 00/100</i>		Dollars	Security Features Details on Back.
Newtown Savings Bank			
For <i>Carla Tischio-STEAM Books</i>		<i>M</i>	MP
⑆ 221172296⑆ 200 289 929⑆ 0244			

Newtown Education FOUNDATION

Congratulations! The Newtown Education Foundation (NEF) is excited to announce that we have reviewed and approved your grant request. Your proposal clearly aligns with our mission to enrich the learning experience for Newtown students.

Grantee: *Chris Moretti*
Title of Grant: *Outdoor Learning Area*
Grant Total: \$ *1,500.00*

This grant is to be used only for the purpose described in the grant application and award letter. The grant is subject to modification only with the Newtown Education Foundation's prior approval. Acceptance of this grant means you agree to:

1. Use the grant funds only as specified in the approved grant proposal.
2. Maintain your records to show and account for the use of the grant funds.
3. Allow NEF access to records to verify grant expenditures and activities.
4. Refrain from the use of the funds for any purpose prohibited by law.
5. Cooperate with any efforts of NEF to publicize the grant award.

***Please confirm acceptance of this grant by emailing us at newtowneducationfoundation@gmail.com**

GRANT REPORT

You may email the below information. Please include any pictures.

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★ Brief summary of outcomes achieved as a result of the grant. Include your future plans for the program:

The Newtown Education Foundation Inc PO Box 3524 Newtown, CT 06470		LOOK FOR: 3D hologram foil across top Heat-reactive circle in upper-right corner	247 51-7229/2211
		Date <i>April 24, 2024</i>	
Pay to the Order of	<i>Hawley Elementary School</i>	\$ <i>1500.00</i>	
<i>one thousand five hundred and 00/100</i>		Dollars	
Newtown Savings Bank		Security Features: Details on Back	
For <i>Chris Moretti - outdoor Learning</i>		MP	
⑆ 221172296⑆ 200 289 929⑈ 0247			

Newtown Education FOUNDATION

Congratulations! The Newtown Education Foundation (NEF) is excited to announce that we have reviewed and approved your grant request. Your proposal clearly aligns with our mission to enrich the learning experience for Newtown students.

Grantee: *Katie Mauro*
Title of Grant: *Robot Lab VR*
Grant Total: \$ *1,704.00*

This grant is to be used only for the purpose described in the grant application and award letter. The grant is subject to modification only with the Newtown Education Foundation's prior approval. Acceptance of this grant means you agree to:

1. Use the grant funds only as specified in the approved grant proposal.
2. Maintain your records to show and account for the use of the grant funds.
3. Allow NEF access to records to verify grant expenditures and activities.
4. Refrain from the use of the funds for any purpose prohibited by law.
5. Cooperate with any efforts of NEF to publicize the grant award.

***Please confirm acceptance of this grant by emailing us at newtowneducationfoundation@gmail.com**

GRANT REPORT

You may email the below information. Please include any pictures.

★ Brief summary of how the grant was used:

★ Brief summary of outcomes achieved as a result of the grant. Include your future plans for the program:

The Newtown Education Foundation Inc PO Box 3524 Newtown, CT 06470	LOOK FOR: 3D hologram foil across top Heat-reactive circle in upper right corner	248 51-7229/2211
Date <i>April 24, 2024</i>		
Pay to the Order of <i>Sandy Hook Elementary School</i>	<i>\$1704.00</i>	
<i>one thousand seven hundred four & 00/100</i> Dollars		MP
Newtown Savings Bank		
For <i>Katie Mauro - Robo Lab VR 2.0</i>		
⑆ 221172296⑆ 200 289 929⑆ 0248		

**NEWTOWN BOARD OF EDUCATION
MONTHLY FINANCIAL REPORT
APRIL 30, 2024**

SUMMARY

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

During the month of April, the district spent approximately \$6.3M for all operations. About \$4.7M was spent on salaries with the remaining balance of \$1.6M spent on all other objects.

The change over the last month’s projection has resulted in an increase of \$111,771; now showing a year-end projected balance of \$513,530.

During the month of April, our 2024-25 budget failed at referendum. As a result, the budget was reviewed by the Legislative Council on April 29th and further reduced by an additional \$1,408,307, for a total reduction of \$1,936,436. This large amount has forced the Board of Education to utilize the current year balance towards pre-purchasing materials that were included in the 2024-25 budget as an effort to address a portion of reduction. Therefore, we were forced to freeze spending in some areas in order to increase the current year balance. We have identified \$453,616 for materials to pre-purchase and have included a transfer request within this report.

TRANSFER REQUEST

- Requesting to transfer \$366,358 from various accounts in Purchased Property Services and Supplies to cover pre-purchases found in Textbooks
- Requesting and transfer from Other Equipment to Technology Equipment in the amount of \$75,000 to cover the pre-purchase of monitors and computers for classroom and teachers.
- Requesting \$21,000 from Salaries to Professional Services to cover additional expenses incurred for legal and consulting fees.

SALARY OBJECT

The overall salary object currently displays a positive position of \$244,216; increasing over the prior month by \$64,685

- All salary accounts have been reviewed and now reflect adjustments for teachers on leave, substitutes and the anticipation of filling open positions. All of these adjustments have resulted in the increase in this object.

EMPLOYEE BENEFITS - the overall balance in this object is showing a negative balance of -\$89,915 decreasing over the prior month by \$55,693.

- As part of our review process, we analyzed the anticipated costs for FICA & MCR and have now forecasted an additional cost of \$40,000 over the prior month. This addition can be attributed to many factors, such as insurance and HAS deductions and any salary adjustments that may have taken place mid-year.
- Our defined contribution plan is now showing a negative balance, having decreased by \$16,420 over the prior month. This account will typically run into the red as it is somewhat difficult to predict the annual expenditure during the budget process. The defined contribution plan (or 401a) is the only pension plan available, for new hires. As new hires come on, we will see an increase in the costs for this plan. The offset is a reduction in costs for our defined benefit plan which many of our tenured employees continue to participate in.

PROFESSIONAL SERVICES – now showing a negative balance of -\$65,010, having improved over the prior month by \$8,527.

- The negative balance here continues to be driven by the SLP services that are in place to cover two teachers out on leave. We will most likely request a transfer from the special education contingency account to cover the costs for the SLP services.
- We also anticipated going over our budget in legal and consulting fees and have requested a transfer in the amount of \$21,000 to cover this projection.

OTHER PURCHASED SERVICES – the overall position of this object is displaying a negative balance of -\$131,401, incurring additional costs of \$33,648 in costs over the prior month.

- **Contracted Services** – this account is showing a negative balance of -\$58,501. There are a few factors that have driven this account into the red. We continue to require the use of outside services to fill open positions found in our Behavioral Techs. This continues to be an area of concern as we currently have 4-5 positions open. These positions are required by the students IEP; and therefore, the district must comply and provide these services for our students. Year to date we have spent \$134,000 out of our operating budget (we had budgeted \$87,367 for this line item) and an additional \$140,000 from our IDEA grant, estimating a full year expense now at \$274,000.
- **Transportation** – continues to show a negative balance due to costs for families that have been temporarily displaced. These costs are currently projected to continue through the end of the school year.

- **Out-of-District Tuition** – this line has dipped into the red with a new year-end projection of -\$24,023. However, this does include a small amount for anticipated additional costs which may or may not come to fruition based on PPT outcomes.

SUPPLIES – the overall position of this object is showing a positive balance of \$330,100, having increased over the prior month by \$42,151.

- All accounts in this area have slightly increased with the majority of the increase found in our energy and heating accounts. This can be attributed to our virtual net metering program as well as a mild winter, resulting in less fuel required to heat our buildings.
- Included in this report is a transfer request for the 2024-25 pre-purchase of textbooks. The transfer request is all within this object, however, you will see a change in the majority of these balances in next month.

PROPERTY – the overall position of this object is now showing a positive balance of \$83,730, increasing over the prior month by \$80,200.

- Due to the major budget reduction for next year, we were forced to hold off on the implementation of new equipment as these funds will be needed to pre-purchase technology equipment. Next month you will see a shift in the balances (all within this object) from other equipment to technology equipment.

ALL OTHER OBJECTS

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

REVENUE

The board of education received \$12,292.00 in local tuition and the final portion of our Educational Cost Share was received in the Town offices.

Tanja Gouveia
Director of Business
May 17, 2024

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING APRIL 30, 2024**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
<u>GENERAL FUND BUDGET</u>											
100	SALARIES	\$ 53,196,025	\$ 55,194,736	\$ 60,633	\$ 55,255,369	\$ 40,038,338	\$ 14,832,387	\$ 384,644	\$ 140,428	\$ 244,216	99.56%
200	EMPLOYEE BENEFITS	\$ 11,895,625	\$ 12,775,678	\$ 21,500	\$ 12,797,178	\$ 12,332,675	\$ 4,370	\$ 460,133	\$ 550,047	\$ (89,915)	100.70%
300	PROFESSIONAL SERVICES	\$ 606,860	\$ 597,698	\$ 21,725	\$ 619,423	\$ 503,762	\$ 126,542	\$ (10,881)	\$ 54,129	\$ (65,010)	110.50%
400	PURCHASED PROPERTY SERV.	\$ 1,771,351	\$ 1,807,982	\$ (3,180)	\$ 1,804,802	\$ 1,287,977	\$ 293,023	\$ 223,802	\$ 179,557	\$ 44,244	97.55%
500	OTHER PURCHASED SERVICES	\$ 10,671,028	\$ 10,779,567	\$ 77,367	\$ 10,856,934	\$ 8,911,343	\$ 1,947,618	\$ (2,027)	\$ 129,374	\$ (131,401)	101.21%
600	SUPPLIES	\$ 3,195,338	\$ 3,177,330	\$ 2,060	\$ 3,179,390	\$ 2,342,573	\$ 83,470	\$ 753,348	\$ 423,247	\$ 330,100	89.62%
700	PROPERTY	\$ 540,847	\$ 560,749	\$ (180,105)	\$ 380,644	\$ 161,413	\$ 4,236	\$ 214,995	\$ 131,265	\$ 83,730	78.00%
800	MISCELLANEOUS	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 71,296	\$ 2,593	\$ 2,022	\$ 4,457	\$ (2,435)	103.21%
910	SPECIAL ED CONTINGENCY	\$ -	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
TOTAL GENERAL FUND BUDGET		\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 65,649,378	\$ 17,294,239	\$ 2,126,034	\$ 1,612,504	\$ 513,530	99.40%
900	TRANSFER NON-LAPSING (unaudited)	\$ 182,082									
		<i>this amount has been recommended for transfer into the BoE's Non-Lapsing Fund</i>									
GRAND TOTAL		\$ 82,134,639	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 65,649,378	\$ 17,294,239	\$ 2,126,034	\$ 1,612,504	\$ 513,530	99.40%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING APRIL 30, 2024**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
100	SALARIES										
	Administrative Salaries	\$ 4,208,912	\$ 4,253,224	\$ 84,655	\$ 4,337,879	\$ 3,419,823	\$ 917,824	\$ 231	\$ -	\$ 231	99.99%
	Teachers & Specialists Salaries	\$ 33,987,089	\$ 35,332,530	\$ (201,126)	\$ 35,131,404	\$ 24,347,912	\$ 10,690,557	\$ 92,936	\$ 28,317	\$ 64,619	99.82%
	Early Retirement	\$ 89,000	\$ 13,000	\$ -	\$ 13,000	\$ 13,000	\$ -	\$ -	\$ -	\$ -	100.00%
	Continuing Ed./Summer School	\$ 100,943	\$ 112,606	\$ 1,583	\$ 114,189	\$ 101,869	\$ 10,452	\$ 1,868	\$ 1,868	\$ -	100.00%
	Homebound & Tutors Salaries	\$ 184,211	\$ 198,460	\$ -	\$ 198,460	\$ 121,689	\$ 23,425	\$ 53,346	\$ 4,000	\$ 49,346	75.14%
	Certified Substitutes	\$ 787,241	\$ 760,023	\$ -	\$ 760,023	\$ 600,731	\$ 87,557	\$ 71,736	\$ 57,312	\$ 14,424	98.10%
	Coaching/Activities	\$ 719,019	\$ 688,567	\$ -	\$ 688,567	\$ 720,686	\$ 4,033	\$ (36,152)	\$ -	\$ (36,152)	105.25%
	Staff & Program Development	\$ 128,011	\$ 130,250	\$ -	\$ 130,250	\$ 42,361	\$ 73,934	\$ 13,955	\$ 15,105	\$ (1,150)	100.88%
	CERTIFIED SALARIES	\$ 40,204,427	\$ 41,488,660	\$ (114,888)	\$ 41,373,772	\$ 29,368,071	\$ 11,807,781	\$ 197,920	\$ 106,602	\$ 91,318	99.78%
	Supervisors & Technology Salaries	\$ 1,000,730	\$ 1,020,284	\$ 27,057	\$ 1,047,341	\$ 843,609	\$ 203,258	\$ 474	\$ -	\$ 474	99.95%
	Clerical & Secretarial Salaries	\$ 2,326,236	\$ 2,420,059	\$ 53,116	\$ 2,473,175	\$ 1,958,494	\$ 524,536	\$ (9,854)	\$ -	\$ (9,854)	100.40%
	Paraeducators	\$ 2,885,257	\$ 3,023,349	\$ -	\$ 3,023,349	\$ 2,183,540	\$ 649,422	\$ 190,387	\$ 4,000	\$ 186,387	93.84%
	Nurses & Medical Advisors	\$ 892,743	\$ 957,221	\$ -	\$ 957,221	\$ 664,253	\$ 277,290	\$ 15,677	\$ 3,000	\$ 12,677	98.68%
	Custodial & Maint. Salaries	\$ 3,249,642	\$ 3,391,717	\$ 72,039	\$ 3,463,756	\$ 2,670,875	\$ 804,215	\$ (11,334)	\$ 6,743	\$ (18,077)	100.52%
	Non-Certied Adj	\$ -	\$ 191,783	\$ (191,783)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	#DIV/0!
	Career/Job Salaries	\$ 158,051	\$ 180,335	\$ 1,714	\$ 182,049	\$ 136,790	\$ 56,122	\$ (10,862)	\$ (18,994)	\$ 8,132	95.53%
	Special Education Svcs Salaries	\$ 1,378,049	\$ 1,437,033	\$ 203,378	\$ 1,640,411	\$ 1,280,755	\$ 358,519	\$ 1,137	\$ 727	\$ 410	99.98%
	Security Salaries & Attendance	\$ 652,247	\$ 700,574	\$ -	\$ 700,574	\$ 572,206	\$ 147,044	\$ (18,677)	\$ 1,400	\$ (20,077)	102.87%
	Extra Work - Non-Cert.	\$ 123,294	\$ 115,721	\$ 10,000	\$ 125,721	\$ 95,679	\$ 4,200	\$ 25,842	\$ 17,850	\$ 7,992	93.64%
	Custodial & Maint. Overtime	\$ 290,185	\$ 236,000	\$ -	\$ 236,000	\$ 229,075	\$ -	\$ 6,925	\$ 19,100	\$ (12,175)	105.16%
	Civic Activities/Park & Rec.	\$ 35,166	\$ 32,000	\$ -	\$ 32,000	\$ 34,991	\$ -	\$ (2,991)	\$ -	\$ (2,991)	109.35%
	NON-CERTIFIED SALARIES	\$ 12,991,598	\$ 13,706,076	\$ 175,521	\$ 13,881,597	\$ 10,670,267	\$ 3,024,606	\$ 186,724	\$ 33,826	\$ 152,898	98.90%
	SUBTOTAL SALARIES	\$ 53,196,025	\$ 55,194,736	\$ 60,633	\$ 55,255,369	\$ 40,038,338	\$ 14,832,387	\$ 384,644	\$ 140,428	\$ 244,216	99.56%
200	EMPLOYEE BENEFITS										
	Medical & Dental Expenses	\$ 8,772,698	\$ 9,556,747	\$ -	\$ 9,556,747	\$ 9,545,334	\$ 620	\$ 10,793	\$ 5,348	\$ 5,444	99.94%
	Life Insurance	\$ 89,281	\$ 88,000	\$ -	\$ 88,000	\$ 73,531	\$ -	\$ 14,469	\$ 14,888	\$ (419)	100.48%
	FICA & Medicare	\$ 1,651,662	\$ 1,702,277	\$ -	\$ 1,702,277	\$ 1,316,013	\$ -	\$ 386,264	\$ 426,264	\$ (40,000)	102.35%
	Pensions	\$ 905,790	\$ 931,687	\$ 21,500	\$ 953,187	\$ 904,492	\$ 3,750	\$ 44,945	\$ 65,000	\$ (20,055)	102.10%
	Unemployment & Employee Assist.	\$ 52,413	\$ 81,600	\$ -	\$ 81,600	\$ 77,957	\$ -	\$ 3,643	\$ 38,547	\$ (34,904)	142.77%
	Workers Compensation	\$ 423,781	\$ 415,367	\$ -	\$ 415,367	\$ 415,349	\$ -	\$ 18	\$ -	\$ 18	100.00%
	SUBTOTAL EMPLOYEE BENEFITS	\$ 11,895,625	\$ 12,775,678	\$ 21,500	\$ 12,797,178	\$ 12,332,675	\$ 4,370	\$ 460,133	\$ 550,047	\$ (89,915)	100.70%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING APRIL 30, 2024**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
300	PROFESSIONAL SERVICES										
	Professional Services	\$ 497,713	\$ 436,643	\$ 22,000	\$ 458,643	\$ 394,866	\$ 109,354	\$ (45,578)	\$ 40,941	\$ (86,519)	118.86%
	Professional Educational Serv.	\$ 109,147	\$ 161,055	\$ (275)	\$ 160,780	\$ 108,896	\$ 17,188	\$ 34,697	\$ 13,188	\$ 21,509	86.62%
	SUBTOTAL PROFESSIONAL SERV.	\$ 606,860	\$ 597,698	\$ 21,725	\$ 619,423	\$ 503,762	\$ 126,542	\$ (10,881)	\$ 54,129	\$ (65,010)	110.50%
400	PURCHASED PROPERTY SERV.										
	Buildings & Grounds Contracted Svc.	\$ 691,835	\$ 691,550	\$ -	\$ 691,550	\$ 529,540	\$ 80,124	\$ 81,886	\$ 63,886	\$ 18,000	97.40%
	Utility Services - Water & Sewer	\$ 122,590	\$ 135,620	\$ -	\$ 135,620	\$ 67,611	\$ -	\$ 68,009	\$ 42,809	\$ 25,200	81.42%
	Building, Site & Emergency Repairs	\$ 507,151	\$ 475,000	\$ -	\$ 475,000	\$ 337,132	\$ 157,994	\$ (20,126)	\$ (9,717)	\$ (10,409)	102.19%
	Equipment Repairs	\$ 218,088	\$ 249,170	\$ (3,180)	\$ 245,990	\$ 174,680	\$ 10,390	\$ 60,920	\$ 59,679	\$ 1,240	99.50%
	Rentals - Building & Equipment	\$ 231,687	\$ 256,642	\$ -	\$ 256,642	\$ 179,014	\$ 44,515	\$ 33,113	\$ 22,900	\$ 10,213	96.02%
	Building & Site Improvements	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	-
	SUBTOTAL PUR. PROPERTY SERV.	\$ 1,771,351	\$ 1,807,982	\$ (3,180)	\$ 1,804,802	\$ 1,287,977	\$ 293,023	\$ 223,802	\$ 179,557	\$ 44,244	97.55%
500	OTHER PURCHASED SERVICES										
	Contracted Services	\$ 1,299,344	\$ 904,744	\$ 77,367	\$ 982,111	\$ 844,163	\$ 70,877	\$ 67,071	\$ 125,572	\$ (58,501)	105.96%
	Transportation Services	\$ 4,596,980	\$ 4,907,573	\$ -	\$ 4,907,573	\$ 3,913,552	\$ 717,226	\$ 276,796	\$ 346,796	\$ (70,000)	101.43%
	Insurance - Property & Liability	\$ 443,316	\$ 446,219	\$ -	\$ 446,219	\$ 435,965	\$ -	\$ 10,254	\$ -	\$ 10,254	97.70%
	Communications	\$ 179,879	\$ 174,170	\$ -	\$ 174,170	\$ 160,829	\$ 26,666	\$ (13,324)	\$ 4,000	\$ (17,324)	109.95%
	Printing Services	\$ 25,262	\$ 22,966	\$ -	\$ 22,966	\$ 10,426	\$ 9,640	\$ 2,900	\$ 3,000	\$ (100)	100.44%
	Tuition - Out of District	\$ 3,883,847	\$ 4,072,363	\$ -	\$ 4,072,363	\$ 3,358,251	\$ 1,114,129	\$ (400,017)	\$ (375,994)	\$ (24,023)	100.59%
	Student Travel & Staff Mileage	\$ 242,400	\$ 251,532	\$ -	\$ 251,532	\$ 188,158	\$ 9,080	\$ 54,294	\$ 26,000	\$ 28,294	88.75%
	SUBTOTAL OTHER PURCHASED SERV.	\$ 10,671,028	\$ 10,779,567	\$ 77,367	\$ 10,856,934	\$ 8,911,343	\$ 1,947,618	\$ (2,027)	\$ 129,374	\$ (131,401)	101.21%
600	SUPPLIES										
	Instructional & Library Supplies	\$ 944,749	\$ 792,074	\$ 2,060	\$ 794,134	\$ 630,409	\$ 56,037	\$ 107,687	\$ 107,148	\$ 539	99.93%
	Software, Medical & Office Supplies	\$ 221,527	\$ 198,452	\$ -	\$ 198,452	\$ 174,224	\$ 13,178	\$ 11,050	\$ 21,196	\$ (10,146)	105.11%
	Plant Supplies	\$ 398,008	\$ 365,600	\$ -	\$ 365,600	\$ 254,604	\$ 12,509	\$ 98,488	\$ 67,500	\$ 30,988	91.52%
	Electric	\$ 303,101	\$ 950,982	\$ -	\$ 950,982	\$ 779,507	\$ -	\$ 171,475	\$ 41,475	\$ 130,000	86.33%
	Propane & Natural Gas	\$ 472,827	\$ 469,981	\$ -	\$ 469,981	\$ 280,934	\$ -	\$ 189,047	\$ 115,047	\$ 74,000	84.25%
	Heating Oil	\$ 93,031	\$ 94,098	\$ -	\$ 94,098	\$ 82,956	\$ -	\$ 11,142	\$ 860	\$ 10,281	89.07%
	Fuel for Vehicles & Equip.	\$ 130,729	\$ 238,356	\$ -	\$ 238,356	\$ 99,044	\$ -	\$ 139,312	\$ 42,429	\$ 96,883	59.35%
	Textbooks	\$ 631,365	\$ 67,787	\$ -	\$ 67,787	\$ 40,894	\$ 1,746	\$ 25,147	\$ 27,592	\$ (2,445)	103.61%
	SUBTOTAL SUPPLIES	\$ 3,195,338	\$ 3,177,330	\$ 2,060	\$ 3,179,390	\$ 2,342,573	\$ 83,470	\$ 753,348	\$ 423,247	\$ 330,100	89.62%

**NEWTOWN BOARD OF EDUCATION
2023-24 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING APRIL 30, 2024**

OBJECT CODE	EXPENSE CATEGORY	EXPENDED 2022 - 2023	2023- 2024 APPROVED BUDGET	YTD TRANSFERS 2023- 2024	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
700	PROPERTY										
	Technology Equipment	\$ 355,440	\$ 422,996	\$ (181,500)	\$ 241,496	\$ 127,567	\$ 3,800	\$ 110,129	\$ 110,129	\$ -	100.00%
	Other Equipment	\$ 185,407	\$ 137,753	\$ 1,395	\$ 139,148	\$ 33,846	\$ 436	\$ 104,866	\$ 21,136	\$ 83,730	39.83%
	SUBTOTAL PROPERTY	\$ 540,847	\$ 560,749	\$ (180,105)	\$ 380,644	\$ 161,413	\$ 4,236	\$ 214,995	\$ 131,265	\$ 83,730	78.00%
800	MISCELLANEOUS										
	Memberships	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 71,296	\$ 2,593	\$ 2,022	\$ 4,457	\$ (2,435)	103.21%
	SUBTOTAL MISCELLANEOUS	\$ 75,483	\$ 75,911	\$ -	\$ 75,911	\$ 71,296	\$ 2,593	\$ 2,022	\$ 4,457	\$ (2,435)	103.21%
910	SPECIAL ED CONTINGENCY	\$ -	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
	TOTAL LOCAL BUDGET	\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 65,649,378	\$ 17,294,239	\$ 2,126,034	\$ 1,612,504	\$ 513,530	99.40%
900	Transfer to Non-Lapsing										
	GRAND TOTAL	\$ 81,952,557	\$ 85,069,651	\$ -	\$ 85,069,651	\$ 65,649,378	\$ 17,294,239	\$ 2,126,034	\$ 1,612,504	\$ 513,530	99.40%

SPECIAL REVENUES

EXCESS COST GRANT REVENUE	EXPENDED 2022-2023	APPROVED BUDGET @ 70%	SUBMITTED 12/1/23 @ 70%	SUBMITTED 3/1/24 @ 68%	STATE ESTIAMTE 3/1/2024 @ 66.71%	ESTIMATED Total	VARIANCE to Budget	FEB DEPOSIT	ANTICIPATED MAY DEPOSIT	% TO BUDGET
51266 Special Education Svcs Salaries ECG	\$ (7,750)	\$ -	\$ (50,725)	\$ (49,319)	\$ (48,339)	\$ (48,339)	\$ 48,339	\$ 33,747	\$ 14,592	#DIV/0!
54116 Transportation Services - ECG	\$ (489,642)	\$ (408,408)	\$ (395,314)	\$ (394,619)	\$ (386,778)	\$ (386,778)	\$ (21,630)	\$ 270,026	\$ 116,752	94.70%
54160 Tuition - Out of District ECG	\$ (1,373,396)	\$ (1,423,941)	\$ (1,378,921)	\$ (1,338,441)	\$ (1,311,846)	\$ (1,311,846)	\$ (112,095)	\$ 915,852	\$ 395,994	92.13%
Total	\$ (1,870,788)	\$ (1,832,349)	\$ (1,824,960)	\$ (1,782,379)	\$ (1,746,963)	\$ (1,746,963)	\$ (85,386)	\$ 1,219,625	\$ 527,338	95.34%
				Difference from 12/1 submission	\$ (77,997)			Total*	\$ 1,746,963	
110000			\$2,607,086	\$2,621,146	\$2,618,742			*75% of Jan Proj		

SDE MAGNET TRANSPORTATION GRANT	\$ (13,000)		\$ (15,600)			\$ (15,600)	\$ -			100.00%
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OTHER REVENUES

<u>BOARD OF EDUCATION FEES & CHARGES - SERVICES</u>	<u>APPROVED BUDGET</u>	<u>ANTICIPATED</u>	<u>RECEIVED</u>	<u>BALANCE</u>	<u>% RECEIVED</u>
LOCAL TUITION	\$37,620	\$37,620	\$49,525	(\$11,905)	131.65%
HIGH SCHOOL FEES FOR PARKING PERMITS	\$30,000	\$30,000		\$30,000	0.00%
MISCELLANEOUS FEES	\$6,000	\$6,000	\$5,167	\$833	86.12%
TOTAL SCHOOL GENERATED FEES	\$73,620		\$54,692	\$18,928	74.29%

<u>OTHER GRANTS</u>	<u>TOTAL BUDGET</u>	<u>21-22 EXPENSED</u>	<u>22-23 EXPENSED</u>	<u>ENCUMBER</u>	<u>BALANCE</u>	<u>% EXPENSED</u>
214 ESSER II - 9/30/2023		\$625,532	\$573,735	\$51,797	\$0	100.00%
218 ESSER III (estimated \$809k for 21-22 use) 9/30/2024		\$1,253,726	\$709,840	\$535,658	\$8,229	99.34%

2023 - 2024
NEWTOWN BOARD OF EDUCATION
DETAIL OF TRANSFERS RECOMMENDED
APRIL 30, 2024

		FROM			TO			
OBJECT CODE	AMOUNT		OBJECT CODE	AMOUNT				
100	\$21,000	TEACHERS & SPECIALISTS SALARIES \$21,000 001760560000-51133 PUPIL SERV - PSYCH SPECIALISTS - ELEM	300	\$21,000	PROFESSIONAL SERVICES \$21,000 001820820000-53000 DISTRICT - SUPERINTENDEN' PROFESSIONAL SERVICES			
400	\$10,000	BUILDINGS & GROUNDS SERVICES \$10,000 001900940000-53210 B&G - MAINTENANCE B&G CONTRACTED SERVICES	600	\$366,358	TEXTBOOKS \$366,358 001800800000-56900 DISTRICT - CURRICULUM TEXTBOOKS			
400	\$13,358	UTILITY SERVICES - WATER & SEWER \$3,358 001900960000-53225 B&G - CUSTODIAL WATER - RIS \$10,000 001900960000-53230 B&G - CUSTODIAL SEWER OPERATION & MAINT						
400	\$10,000	RENTALS - BUILDING & EQUIPMENT \$5,000 001600320000-53400 H.S. - SPORTS EQUIP RENTAL \$5,000 001900960000-53400 B&G - CUSTODIAL EQUIP RENTAL						
600	\$30,000	PLANT SUPPLIES \$30,000 001900940000-55900 B&G - MAINTENANCE B&G SUPPLIES						
600	\$130,000	ELECTRIC \$115,000 001900960000-56205 B&G - CUSTODIAL ELECTRICITY - RIS \$15,000 001900960000-56207 B&G - CUSTODIAL ELECTRICITY - HS						
600	\$73,000	PROPANE & NATURAL GAS \$2,000 001900960000-56501 B&G - CUSTODIAL PROPANE & NATURAL GAS - H \$7,000 001900960000-56502 B&G - CUSTODIAL PROPANE & NATURAL GAS-SH \$4,000 001900960000-56503 B&G - CUSTODIAL PROPANE & NATURAL GAS-MG \$15,000 001900960000-56505 B&G - CUSTODIAL PROPANE & NATURAL GAS-RIS \$15,000 001900960000-56506 B&G - CUSTODIAL PROPANE & NATURAL GAS-MS \$30,000 001900960000-56507 B&G - CUSTODIAL PROPANE & NATURAL GAS-HS						
600	\$10,000	FUEL OIL \$10,000 001900960000-56404 B&G - CUSTODIAL FUEL OIL - HOM						
600	\$90,000	FUEL FOR VEHICLES & EQUIP. \$90,000 001920870000-56600 DISTRICT - TRANSPORT FUEL FOR VEHICLES & EQUIP						
700	\$75,000	OTHER EQUIPMENT \$6,000 001750580000-57200 SP ED - SPEECH & HEAR EQUIPMENT/PROPERTY \$69,000 001850880000-57200 DISTRICT - SECURITY EQUIPMENT/PROPERTY				700	\$75,000	TECHNOLOGY EQUIPMENT \$75,000 001810850000-57200 DISTRICT - TECH EQUIPMENT/PROPERTY INSTRUCTIONAL SUPPLIES
	\$462,358	TOTAL TRANSFER REQUEST					\$462,358	TOTAL TRANSFER REQUEST

**2023 - 2024
 NEWTOWN BOARD OF EDUCATION
 TRANSFERS RECOMMENDED
 APRIL 30, 2024**

AMOUNT	FROM		TO		REASON
	CODE	DESCRIPTION	CODE	DESCRIPTION	
ADMINISTRATIVE					
\$21,000	100	TEACHERS & SPECIALISTS SALARIES	300	PROFESSIONAL SERVICES	TRANSFER TO COVER PROJECTED LEGAL AND NIXON SERVICES
\$10,000	400	BUILDINGS & GROUNDS SERVICES	600	TEXTBOOKS	TO PRE-PURCHASE TEXTBOOKS FOR NEXT YEAR
\$13,358	400	UTILITY SERVICES - WATER & SEWER			
\$10,000	400	RENTALS - BUILDING & EQUIPMENT			
\$30,000	600	PLANT SUPPLIES			
\$130,000	600	ELECTRIC			
\$73,000	600	PROPANE & NATURAL GAS			
\$10,000	600	FUEL OIL			
\$90,000	600	FUEL FOR VEHICLES & EQUIP.			
\$366,358					
\$75,000	700	OTHER EQUIPMENT	700	TECHNOLOGY EQUIPMENT	TO PRE-PURCHASE TECHNOLOGY EQUIPMENT FOR NEXT YEAR
\$462,358	TOTAL TRASNFER REQUEST				



Theater Design

3 Curriculum Developers | Last Updated: Monday, Apr 29, 2024 by Gabriel, Janice

Unit Calendar by Year

Unit	Au	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																											
Creating a Design Concept	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

Creating a Design Concept

Scale Drawing and Floor Plans

Costume Design

Prop Design

Makeup

5 Units found



Unit Plan

Creating a Design Concept

Newtown High School / High School / F&AA: Art & Music

🏠 Week 1 - Week 3 | 3 Curriculum Developers | Last Updated: Apr 25, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will create a design concept presentation for a published play. They will explore the meaning of text through critical analysis and learn how to translate their ideas into visual forms. They will describe the theme of the play, think about and write a clear design concept, and respond to questions from peers and teachers. They will consider all the elements of theatrical design – scenic, lighting, props, sound, make-up, costume and graphics – in their design concept presentation. They will create a presentation of the design concept that must include written documentation and visual/audio samples, multimedia and/or digital artifacts. The purpose of this exercise is not to generate actual designs but to demonstrate the learner's ability to analyze the design requirements of the play and to create an overall concept for expressing the theme of the play through design.

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 - Design Concept

- Analysis
- Theme
- Visual Representation
- Interpretation
- Collaboration
- Artists
- Craft
- Aesthetics

Generalizations

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

1. Theatre artists develop personal processes and skills for a design utilizing technical elements and visual representation.
2. Theatre artists' interpretation of a drama/theatre work is influenced by personal experiences and aesthetics.
3. Theatre artists critically inquire into the ways others have thought about and created drama processes and productions as a way to inform their own work.
4. Analysis of the script and collaboration with the production team cultivate strong concept designs.

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).

1. Theatre artists develop personal processes and skills for a design utilizing technical elements and visual representation.
 1. What defines an artist? (F)
 2. What is the role of a designer? (F)
 3. What skills are needed for technical design? (F)
 4. What is the technical design process? (F)
 5. What can be done to fully prepare a technical design? (C)
 6. How do theatre artists transform and edit their initial ideas? (C)
 7. How do designers convey thinking and vision in the process of bringing a show to life? (C)
2. Theatre artists' interpretation of a drama/theatre work is influenced by personal experiences and aesthetics.
 1. What defines aesthetics? (F)

Unit Plan

2. What are my personal experiences with theatre? (F)
3. How can the same work of art communicate different messages to different people? (C)
4. How do personal experiences influence interpretation? (C)
5. How do my interpretations of a specific work differ from others? (C)
6. Does personal bias impact how a script is read? (P)
3. Theatre artists critically inquire into the ways others have thought about and created drama processes and productions as a way to inform their own work.
 1. How are past productions researched? (C)
 2. How do history and culture inform design choices? (C)
 3. How much should the opinions of others inform the design process and production? (P)
4. Analysis of the script and collaboration with the production team cultivate strong concept designs.
 1. How is a script analyzed? (F)
 2. What are the elements of a good play? (C)
 3. How does a script inform an actor? A designer? A technician? A director? (C)
 4. How are plays different from movies or books? (C)
 5. How is reading a play different from watching it? (P)
 6. What happens when artists and audiences share a live theatre experience? (P)
 7. What determines if a production is successful? (P)

Content Knowledge

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

Students will know:

- what an artist is.
- the role of a designer.
- the technical elements of a show.
- how to read a script.
- how to mark-up a script.
- how to analyze a script.
- how the given circumstances of a script play a role in the design concept of a show.
- how personal experiences affect interaction with a show and design choices.
- how to present and defend a design concept.

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.
- 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.
- 7. Other.

Notes

- analyze a script and mark it up.
- state the theme of the play clearly and concisely.
- derive a design concept for a chosen play.
- create a presentation to communicate a design concept and justify decisions by aligning them with the script.
- develop a justification of the design concept based on the theme of the play.

Standards

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

NCCAS: Theatre

NCCAS: HS Accomplished

Performing

Prepare

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

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSII b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

NCCAS: HS Advanced

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSIII a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

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.

- Shoebox Bedroom project
 - students will create a model of their bedroom in a shoebox prior to learning any design skills. This leads to the understanding of scale models.
 - Students will be supplied with items to create their model including: hot glue guns, glue sticks, fabric scraps, colored construction or scrapbook paper, pom-poms, ribbon, Popsicle sticks, pipe cleaners, jewels, pony beads, colored pencils, crayons, rulers, scissors, etc.
 - Class presentations and critiques
 - **Shoebox bedroom Rubric - (See attached)**
- Design Process
 - Presentation (The Design Process Google Slides) - https://docs.google.com/presentation/d/1j9kGDB8_dXrytvZ0L4zS38HJ3P5kH9piqle9oRR20pl/edit?usp=sharing
 - Worksheet (The Design Process: Designer's Worksheet)
 - Read *Bread* by Andy Backer (attached)
 - Given Circumstances worksheet & discussion

 Shoebox Bedroom Rubric.pdf   The Design Process_ Designer's Worksheet.pdf   Bread Script.pdf 

 Given Circumstances form 

Vocabulary

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

- Alignment

Resources

Teacher and student resources used to support the learning.

National Core Arts Standards

- Design Concept
- Dramaturgy
- Justification
- Technical Elements
- Theme
- Zeitgeist
- Stage Directions
- Ground Plan
- Masking
- Given Circumstances
- Connotation
- Denotation
- Bird's eye view

Aronson, Arnold. *American Set Design*. New York : Theatre Communications Group, 1985.

Backer, Andy. "Bread." 1989. *25 Ten-Minute Plays from Actor's Theatre Louisville*, vol. 1, New York City, Samuel French, 1989, pp. 21-23.

Blurton, John. *Scenery: Draughting and Construction for Theatres, Museums, Exhibitions and Trade Shows*. Routledge, 2013.

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. McGraw-Hill Education, 2012.

Ingham, Rosemary. *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*. Heinemann Drama, 1998.

Miller, James Hull. *Small Stage Sets on Tour: A Practical Guide to Portable Stage Sets*. Meriwether Publishing, 1987.

Pinnell, William H. *Perspective Rendering for the Theatre*. SIU Press, 1996.

Reid, Francis. *Designing for the Theatre*. Routledge, 2013.

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.

Design Concept Project/Presentation | Summative | Visual Arts Project

Other oral assessments

 Design Concept Project_Assessment.pdf

3 State Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Scale Drawing and Floor Plans

Newtown High School / High School / F&AA: Art & Music

🏠 Week 4 - Week 6 | 3 Curriculum Developers | Last Updated: Apr 26, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will create representative scale drawings, models, and floor plans based on their selected play and design concept from the previous unit. Through this work they will learn how scaled representations foster communication and collaboration among the entire production team, providing a unified interpretation of the set design and stage layout. Students will be expected to demonstrate a high level of accuracy and precision across their work, understanding how it correlates to the set design process as well as other areas of discipline.

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: Representation

- Creation
- Interpretation
- Communication
- Collaboration
- Accuracy
- Process
- Floor Plans
- Precision
- Accuracy
- Scale drawing and model

Generalizations

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

1. Scale drawings represent physical stage objects created by hand or electronically by computer
2. Scale drawings, models, and figures ensure uniform interpretation.
3. Floor plans rely upon scale drawings for precision so they can serve as the basic tool by which communication and collaboration occur during the design process, rehearsals, and performances.
4. Precision, a guiding principle, ensures accuracy throughout the theatrical creation and interpretation process.

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).

1. Scale drawings represent physical stage objects created by hand or electronically by computer.
 1. What is a scale drawing? (F)
 2. How do scale drawings and actual measurements represent proportional relationships? (F)
 3. How is a scale drawing representative of physical objects? (F)
 4. What tools are needed to create a scale drawing? (F)
 5. How do designers create a scale drawing by hand? (F)
 6. How do designers create a scale drawing electronically? (F)
 7. What items should be included in a scale drawing? (F)
 8. Are there advantages of utilizing scale drawings in the design process? (P)

2. Scale drawings, models, and figures ensure uniform interpretation.

1. What is a scale model? (F)
2. What items should be included in a scale model? (F)
3. How does a scale model differ from a scale drawing? (C)
4. How do the creative and production teams utilize the scale drawings and scale models? (C)

3. Floor plans rely upon scale drawings for precision so they can serve as the basic tool by which communication and collaboration occur during the design process, rehearsals, and in performance.

1. What is the difference between a floor plan and a scale drawing? (C)
2. Why is it important to have floor plans drawn to scale for different parts of the design process? (C)
3. Who utilizes floor plans once they have been created? (C)
4. How do floor plans help facilitate communication and collaboration throughout the design process? (C)

4. Precision, a guiding principle, ensures accuracy throughout the theatrical creation and interpretation process.

1. What is the difference between accuracy and precision? (C)
2. Why are accuracy and precision so important at this stage of the design process? (C)
3. What could be the impact of having inaccurate drawings? (P)

Content Knowledge

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

Students will understand:

- proportional relationships between the drawing scale, the actual length, and the drawing length.
- how scale drawings are representative of physical objects.
- why scale drawings are used and the advantages furnished in the design process.
- how scale drawings and scale models differ.
- how the creative and production teams utilize scale drawings and scale models throughout the design and rehearsal process.
- how floor plans help facilitate communication and collaboration among the entire production team.
- why accuracy and precision are vital to the process.
- That a scale model is a practical means of combining the application of research, analysis, and design concepts.

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.
- 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.
- 7. Other.

Notes

Students will be able to:

- operate a scale/architect's ruler
- distinguish between standard increments of measurement
- take measurements of an area and of object
- execute accurate conversions from imperial measurements to a desired scale
- designate and appropriate scale for a given project
- create a scale drawing based on a design concept
- create a scale model based on a scale drawing
- demonstrate precision and accuracy through measuring, drawing, cutting and assembling
- work independently and collaboratively to solve problems and accomplish goals.

Standards

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

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Develop

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

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question(s): How, when, and why do theatre artists' choices change?

- TH:Cr2.1.HSI b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSI c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.

NCCAS: HS Accomplished

Performing

Prepare

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

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSII b. Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.

Responding

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSII b. Construct meaning in a drama/theatre work, considering personal aesthetics and knowledge of production elements while respecting others' interpretations.

NCCAS: HS Advanced

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

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

ITEEA: Standards for Technological and Engineering Literacy (2020)

ITEEA: Grades 9-12

Disciplinary Core Ideas

Standard 7. Design in Technology and Engineering Education

- STEL-7W. Determine the best approach by evaluating the purpose of the design. [Show Details](#)
- STEL-7X. Document trade-offs in the technology and engineering design process to produce the optimal design. [Show Details](#)
- STEL-7Y. Optimize a design by addressing desired qualities within criteria and constraints. [Show Details](#)
- STEL-7Z. Apply principles of human-centered design. [Show Details](#)
- STEL-7AA. Illustrate principles, elements, and factors of design. [Show Details](#)
- STEL-7BB. Implement the best possible solution to a design. [Show Details](#)
- STEL-7CC. Apply a broad range of design skills to their design process. [Show Details](#)

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.

- Working in Scale
 - Using a scale ruler
 - What is scale
 - Converting real life to a scale drawing
 - Converting a scale drawing to real-life
 - Converting between scales
 - How to Read an Architect's Scale (Video attached)
 - Architect's Scale PDF (Attached)
 - Scale Ruler Worksheet (Attached)
- Measuring and Converting
 - Measuring the auditorium stage accurately and then converting the measurements to a 1/8" scale drawing. (NHS Stage Skeleton Drawing Attached)
- Elements of Design and Principles of Composition
 - Presentation (Attached)
 - "The Five Essential Elements of Show Set Design" (Article Attached)
 - "Read, Render, Realize: A Step-by-Step guide to Set Design" (Article Attached)
- Set drawing and Scaling
 - Stage Directions (Stage Directions Handout)
 - Types of Set/Set pieces used for design

 How to Read an Architect_s Scale 1 copy.mp4   Architects Scale.pdf   Scale ruler worksheet.pdf  NHS Stage Skeleton Drawing.pdf   STAGE DIRECTIONS.pdf

Vocabulary

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

- Drafting
- Scale
- Scale drawing
- Scale ruler/architect's ruler
- Imperial measurements
- Floor plan
- Sectional drawing

Resources

Teacher and student resources used to support the learning.

Dills, Christopher. "READ, RENDER, REALIZE A step-by-step guide to set design." *Dramatics*, Apr. 2018.

"Drafting a Set Groundplan." *YouTube*, 23 Sept. 2020, www.youtube.com/watch?v=Bd8NZcFJ4C8&t=12s.

- Elevations
- Models
- White model
- Rendering
- CAD
- Elements of design
- Line
- Color
- Texture
- Mass
- Composition
- Tone
- Style
- Apron
- Battens
- Borders
- Catwalk
- Curtain Line
- Cyclorama (Cyc)
- Drop
- Flat
- Flats (Theatre & Studio/TV)
- Floor Plan
- Front or Act Curtain
- Legs
- Masking
- Periaktoi
- Platform
- Properties
- Proscenium Opening
- Raked Stage
- Riser
- Scrim
- Set
- Sight Line
- Spiking
- Stage Directions
- Stage Weights
- Teaser
- Tormentors
- Traveler
- Wagon
- Wings

Gillette, J Michael. *Theatrical Design and Production: An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed., McGraw-Hill, 2013.

"How to Read an Architect's Scale." Youtube, uploaded by WeldNotes, www.youtube.com/watch?v=PrbjWgyZIFc.

J. Michael Gillette. *Theatrical Design and Production*, 7th edition. New York, NY: The McGraw-Hill Companies, Inc, 2013.

Neat, David. Weblog post. *David Neat A Maker, A Teacher of Making*, WordPress, davidneat.wordpress.com/.

Nelms, Henning. *Scene Design: A Guide to the Stage*. Dover, 1975.
Raoul, Bill, and Mike Monsos, *Stock Scenery Construction Handbook*, 3rd ed., Broadway Press, 2015.

Steadman, Joshua. "The Five Essential Elements of Show Set Design." *Themed Attraction*, 4 Oct. 2019, www.themedattraction.com/five-essential-elements-of-show-set-design/.

 No-Small-Parts-Education-Guide.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.

Set Design Project | Summative | Personal Project

Technology Project

 Set Design Project.pdf  Set Design Project Rubric.pdf

10 State Standards Assessed

Scale Drawing Assessment | Summative | Visual Arts Project

 Scale Model Rubric.docx

2 State Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Costume Design

Newtown High School / High School / F&AA: Art & Music

Week 7 - Week 10 | 3 Curriculum Developers | Last Updated: Apr 26, 2024 by Gabriel Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Through conceptual development, specialized design, theoretical and practical-based research, students will learn the role of a costume designer. Students will discover that the practice of costume design is based not only on the necessity of literally clothing the bodies of performers but also on the understanding that clothing can communicate.

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.

- Characteristics
- Character
- Aesthetics
- Given circumstances
- Production style
- Design concepts
- Research
- Audience
- Understanding
- Connection
- Flexibility
- Collaboration
- Details
- Believability
- Transformation

Generalizations

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

- Costume designers utilize the script to identify characteristics of each character and establish a design aesthetic.
- The given circumstances and production style of the show inform the costume design concepts.
- Research aids in audience understanding and connection to a character.
- Flexibility and collaboration forge a harmonious working environment between the designer, director, and actor.
- Details establish a sense of believability and facilitate the transformation from actor to character.

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).

1. Costume designers utilize the script to identify the characteristics of each character and establish a design aesthetic.
 1. What is the role of a costume designer? (F)
 2. What is a costume plot? (F)
 3. What role does the script play in the costume design process? (C)
 4. How does the costume designer make informed costume choices for each character? (C)
 5. Are design aesthetics important to the overall production (P)
 6. Is the creative process the same for all designers? (P)

7. Is there a relationship between money and creativity? (P)
2. The given circumstances and the production style of the show inform the costume design concepts.
 1. What role do the given circumstances play in a design concept? (C)
 2. How can a production style be communicated visually? (C)
 3. How do costumes contribute to the director's vision? (C)
 4. How can costumes cultivate the world of the play? (P)
3. Research aids in audience understanding and connection to a character.
 1. What is the purpose of research in costume design? (F)
 2. How is research incorporated into costume design?(C)
 3. How does research aid in audience understanding and connection? (C)
 4. At what point has a designer done enough research? (P)
 5. With what aspects can or should a designer make compromises in terms of accuracy? (P)
4. Flexibility and collaboration forge a harmonious working environment between the designer, director, and actor.
 1. How does a costume designer ascertain the information needed from an actor? (F)
 2. What role does an actor play in the costume design process? (F)
 3. Why is it important for the costume designer and the director to collaborate on the costume designs? (C)
 4. What information does a designer need to know about an actor during the development process? (C)
 5. Can the attitudes of the players involved in the design process affect the outcome of the product? (P)
5. Details establish a sense of believability and facilitate the transformation from actor to character.
 1. Why is the believability of a character important? (C)
 2. What role does costume design play in the believability and transformation of a character? (C)
 3. How do actors transform from person to character? (P)
 4. Does personal taste play a role in the integration of details that impact believability and transformation (P)

Content Knowledge

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

- Students will know:
 - the role of a costume designer.

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.

- o the importance of the script in the design process.
- o how to closely read a script as a costume designer.
- o how design aesthetic plays into the overall production.
- o the role of given circumstances in the design concept.
- o how costumes visually express the director's vision
- o the importance of research throughout the process
- o the importance of collaboration between the designer, the director and the actor.
- o the roles of the director and the actor in the costume design process
- o why details are important and how they play a role in believability.
- o how costumes help actors transform into characters.

- 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.

Notes

Students will be able to:

- o interpret a script as a designer.
- o make informed choices about each character based on the script.
- o create a costume plot.
- o create drawings representative of a design concept.
- o identify costume pieces and translate those details into character facts.
- o identify which costume details serve to establish a strong setting or given circumstances and which details serve to establish unique characters.
- o draw a unique costume design using a costume outline or dummy from a published play.
- o research a variety of time periods and integrate the design aesthetic into a design concept.
- o collaborate with others to achieve a desired design
- o develop a justification of the design based on the script, research, and given circumstances
- o present ideas and communicate information clearly and effectively.
- o offer constructive critique of others work and accept constructive feedback and critique of personal work.

Standards

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

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Envision/Conceptualize

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

Develop

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

Enduring Understanding: Theatre artists work to discover different ways of communicating meaning.

Essential Question(s): How, when, and why do theatre artists' choices change?

- TH:Cr2.1.HSI a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
- TH:Cr2.1.HSI b. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Performing

Prepare

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

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSI b. Use researched technical elements to increase the impact of design for a drama/theatre production.

Responding**Reflect**

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

- TH:Re7.1.HSI a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Interpret

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

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSI a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re8.1.HSI b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re8.1.HSI c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Evaluate

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.

Essential Question(s): How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?

- TH:Re9.1.HSI b. Consider the aesthetics of the production elements in a drama/theatre work.
- TH:Re9.1.HSI c. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.

Connecting**Empathize**

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

- TH:Cn10.1.HSI a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

Interrelate

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

- TH:Cn11.1.HSI a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

NCCAS: HS Accomplished**Creating****Envision/Conceptualize**

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSII a. Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.

NCCAS: HS Advanced

Creating

Rehearse

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question(s): How do theatre artists transform and edit their initial ideas?

- TH:Cr3.1.HSIII b. Synthesize ideas from research, script analysis, and context to create a performance that is believable, authentic, and relevant in a drama/theatre work.

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.

Understanding what costuming can communicate (Attached lesson plan)

- The students will demonstrate an understanding of clothing communicating character by participating in a discussion and using clothes to create a character.

Introduction to Costume Design

- Presentation (Attached)
- "Costuming a Show" article (Attached)

Understanding HOW costuming communicates (Attached lesson plan)

- Students will demonstrate their understanding of how to communicate with clothing (using color, texture and shape) by creating a design rendering for a specific character.

The Details Tell Activity

- Instructions (Attached)
- Measuring Sheet (Attached)
- Worksheets (Attached)
- Rubric (Attached)

Script Analysis for Costuming

- Instructions (Attached)

Costume Meetings

-  Costume Design Presentation   Costuming a Show Article   The Details Tell   Details Tell Worksheets.pdf 
-  The Details Tell Rubric.pdf   Measuring Sheet.pdf   Script Analysis for Costuming 
-  Understanding HOW costuming communicates   Understanding what costuming can communicate 

Vocabulary

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

- Characteristics

Resources

Teacher and student resources used to support the learning.

- Character
- Aesthetics
- Given circumstances
- Design concepts
- Research
- Audience
- Understanding
- Connection
- Flexibility
- Collaboration
- Details
- Believability
- Transformation
- Build
- Color Theory

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed. New York, NY: McGraw-Hill, 2013. Print.

Tanner, Fran Averett. *Basic Drama Projects*. 9th ed. Des Moines, IA: Perfection Learning, 2015. Print.

 Costume Design wksht.docx  

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.

Costume Design Portfolio | Summative | Student Portfolio

 Costume Design Portfolio  Costume Rubric

13 State Standards Assessed

 Costume Design Rubric.docx  

Differentiation

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

Test Prep Connections

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



Unit Plan

Prop Design

Newtown High School / High School / F&AA: Art & Music

⤴ Week 11 - Week 14 | 3 Curriculum Developers | Last Updated: Apr 29, 2024 by Gabriel Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Students will learn to design props based on the needs of a script and the application of a design concept. Students will analyze the script and conduct research to make informed decisions on their design. Then, they will generate and refine a design concept and reflect on the design process.

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.

- Analysis
- Identification
- Acquisition
- Plot
- Character choice
- Movement
- Consequences
- Style
- Read
- Function
- Design
- Creation
- Hands-on skills

Generalizations

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

1. Prop designers' analysis of the script informs the identification of props needed and establishes the manner in which they will be acquired.
2. Props drive plots by establishing character choices, movements, and consequences.
3. Props must correspond to a production in at least three ways; style, read, and function.

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).

1. Prop designers analyze the script to identify the props needed for a show and determine the manner in which they will be acquired.
 1. What is a prop? (F)
 2. What makes a prop different from a set piece? (F)
 3. What role does the script play in the prop design process? (C)
 4. How do prop designers acquire different props? (C)
 5. How does research play a role in prop design? (C)
 6. Does a writer's language influence design elements? (P)
2. Props drive plots by establishing character choices, movements, and consequences.
 1. How do props establish character choice? (C)

2. How can a prop affect a character's movements? (C)
3. What are character consequences and how do props affect them? (C)
4. How does an inanimate object drive the plot? (P)

3. Props must correspond to a production in at least three ways; style, read, and function.

1. What is style? (F)
2. What is read? (F)
3. What determines function? (F)
4. How does the style of a prop fit in when the style and design serve the play? (C)
5. Why do details matter when creating a prop? ©
6. What factors should be considered when thinking about function? (C)

Content Knowledge

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

Students will know:

- the role of a prop designer.
- the role of a properties master.
- the importance of the script when understanding what props are needed for a production.
- the importance of research throughout the process.
- why details are important and how they play a role in believability.
- the steps necessary for creating a design rendering.
- the roles of theater practitioners.
- the skills necessary to work collaboratively on a design team.
- how a design concept fits into a production.
- how props aid actors in their transformation into a character.

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.
- 7. Other.

Notes

Students will be able to:

- create a prop list.
- design and build a prop from found objects.
- explain how design choices support the story and concept.
- use research to increase the impact of the design.
- apply engineering ideas to create a design that communicates the concept.
- explain and justify materials used in a design.
- conduct a formal analysis of technical elements in a scripted or improvised work.
- integrate technical elements and apply artistic choices to create a design.
- revise and refine the expression of artistic choices throughout the creative process.
- reflect on how props are found, created, and set out for rehearsals and productions.
- how to organize a prop table in a way that collaborates with the cast/crew demands.

Standards

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

NCCAS: Theatre
NCCAS: HS Proficient
Creating

Envision/Conceptualize

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI b. Explore the impact of technology on design choices in a drama/theatre work.

Rehearse

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Theatre artists refine their work and practice their craft through rehearsal.

Essential Question(s): How do theatre artists transform and edit their initial ideas?

- TH:Cr3.1.HSI c. Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work.

Performing

Prepare

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

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSI b. Use researched technical elements to increase the impact of design for a drama/theatre production.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

NCCAS: HS Advanced

Creating

Envision/Conceptualize

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSIII a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies to create the visual composition of a drama/ theatre work.

Performing

Prepare

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

Enduring Understanding: Theatre artists develop personal processes and skills for a performance or design.

Essential Question(s): What can I do to fully prepare a performance or technical design?

- TH:Pr5.1.HSIII b. Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Responding

Interpret

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

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSIII a. Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/ theatre work.

Connecting

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSIII a. Justify the creative choices made in a devised or scripted drama/theatre work, based on a critical interpretation of specific data from theatre research.

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.

That Bottle Should Have Come with a Label: Props and Script Analysis (Attached)

Toilet Paper Food Props (Attached)

Prop Design Final Project (Attached)

Trash to Treasure Project (Attached)

LESSON 1: Scouring the text

Students will come to an understanding of what props are needed throughout the show from what is written in the text and create a prop list.

LESSON 2: Understanding the Research Process

Students will come to an understanding of the importance of historical and stylistic research in prop design. They will decide what items the theatre has, should be purchased, rented and created. For items that needed to be created, students need to research how they might create the items to ensure accuracy.

LESSON 3: Choices Choices

Students will choose one prop that they would like to concentrate on and bring to life throughout the rest of the semester. They will be able to articulate their design concept through a written work. Students will be given the opportunity to meet and discuss their ideas and concepts of design for their particular prop with other members of the class. From their reading, analysis, and research, they will create a conceptual design statement for their project.

LESSON 4: Understanding Design, Composition, and Color

Students will come to an understanding of design elements, the principles of composition, and the effects of color and texture in prop design. Students will present a picture, object, etc. that portrays the essence of their conceptual design statement.

LESSON 5: Putting Ideas Together

Considering their analysis, research, and concept statement, students will create a rough, thumbnail sketch of their proposed design.

LESSON 6: It's all in the Details

From their thumbnail sketches, students will create a more complete, colorful rendering of their prop design. They will include samples of their color palette and any fabrics, textures, or other materials that will be included in their final design.

LESSON 7: Problems? Working it Out

Students will be able to recognize problems or difficulties in the design process and use appropriate modes of communication with their peers to help solve those problems.

LESSON 8: The Presentation

For their final, students will present their props to the class. They will discuss their design process and concept in a clear, focused oral presentation.

That Bottle Should Have Come with a Label   Props Drive Plots Article.pdf   Toilet Paper Food Props 

Trash to Treasure Project   Prop Design Final Project  

Vocabulary

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

- Style
- Read
- Function
- Acquisition
- Character Choice
- Movement
- Consequences
- Hands-on skills
- Contextual Reading
- Dramaturgy
- Anachronism

Resources

Teacher and student resources used to support the learning.

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup*. 7th ed. New York, NY: McGraw-Hill, 2013. Print.

Mussman, Amy. *The Prop Master: a Guidebook for Successful Theatrical Prop Management*. Colorado Springs, CO, Meriwether Pub., 2008.

Tanner, Fran Averett. *Basic Drama Projects*. 9th ed. Des Moines, IA: Perfection Learning, 2015. Print.

Wilson, Andy. *Making Stage Props: a Practical Guide*. Marlborough, Crowood, 2003.

Websites:

- <http://prophandbook.com/HOME.html>
- <https://www.theatre crafts.com/pages/home/topics/props-and-masks/glossary-of-technical-theatre-terms/>
- <https://www.theatrefolk.com/blog/how-to-create-a-master-props-list/>
- <https://theatre links.com/props/>

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.

Prop Design Final | Summative | Visual Arts Project

Other Visual Assessments

 Prop Design Final Project

6 State Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan Makeup

Newtown High School / High School / F&AA: Art & Music

⤴ Week 15 - Week 19 | 3 Curriculum Developers | Last Updated: Apr 29, 2024 by Gabriel, Janice

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Makeup application for a live audience is quite different than for a camera and everyday makeup. Contrast is exaggerated in order to make features and facial expressions visible for audience members that are sitting far from the stage. Makeup can enhance character traits and Students learn application for different sized theatres as well as products that hold up through sweat and hot lights. Mood and character makeups are learned, as well as old age makeup for the stage. Color theory is reviewed and makeup colors are created and applied from primes. Wig knowledge is necessary for theatre makeup artists. Applying, securing, and caring for different types of wigs are also covered.

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.

- Analysis
- Identification
- Acquisition
- Plot
- Character choice
- Movement
- Consequences
- Style
- Read
- Function
- Design
- Creation
- Hands-on skills

Generalizations

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

- Theatre artists rely on intuition, curiosity, and critical inquiry.
- Theatre artists refine their work and practice their craft through rehearsal.
- Theatre artists critically inquire into the ways others have thought about and created drama processes and productions as a way to inform their own work.

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).

- What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?
- How do theatre artists transform and edit their initial ideas?
- In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?
- How do you transform a young face to an old face?
- How do highlights and shadows influence our perception?
- How does a makeup artist change a face using just makeup?

Content Knowledge

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

- how to use makeup techniques to enhance facial features, create age, gender, or ethnic-specific looks, and convey emotions.
- how to use color, shading, highlighting, and contouring to visually communicate the desired message and enhance storytelling.
- how makeup interacts with stage lighting, ensuring that their character's features remain visible and expressive even under different lighting conditions.

Critical Skills

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

- 7. Other,

Notes

- bring their characters to life and make them more believable on stage.
- transform their appearance and effectively portray a wide range of characters.
- Work with others to determine a look best suited for a character.
- Identify good skin care
- Identify the difference between daily and stage makeup
- Demonstrate application of corrective, old age, and special stage makeup
- Perform a script analysis to create makeup for a character
- identify and assign categories to various 'human looks' as required by the project
- identify and label the various categories of 'looks' in the project

Standards

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

NCCAS: Theatre

NCCAS: HS Proficient

Creating

Envision/Conceptualize

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

Enduring Understanding: Theatre artists rely on intuition, curiosity, and critical inquiry.

Essential Question(s): What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

- TH:Cr1.1.HSI a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- TH:Cr1.1.HSI b. Explore the impact of technology on design choices in a drama/theatre work.
- TH:Cr1.1.HSI c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

Responding

Reflect

Anchor Standard 7: Perceive and analyze artistic work.

Enduring Understanding: Theatre artists reflect to understand the impact of drama processes and theatre experiences.

Essential Question(s): How do theatre artists comprehend the essence of drama processes and theatre experiences?

- TH:Re7.1.HSI a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Interpret

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

Enduring Understanding: Theatre artists' interpretations of drama/theatre work are influenced by personal experiences and aesthetics.

Essential Question(s): How can the same work of art communicate different messages to different people?

- TH:Re8.1.HSI a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
- TH:Re8.1.HSI b. Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- TH:Re8.1.HSI c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.

Connecting

Empathize

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

Essential Question(s): What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

- TH:Cn10.1.HSI a. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.

Interrelate

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

Essential Question(s): What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

- TH:Cn11.1.HSI a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Research

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

Essential Question(s): In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

- TH:Cn11.2.HSI a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
- TH:Cn11.2.HSI b. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

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.

Introduction to Makeup - The Big Bald Head (Attached)

Online Makeup Morgue (Attached)

LESSON 1: OLD AGE MAKEUP

Students will demonstrate their understanding of highlights and shadows by practicing aged makeup on their own face.

LESSON 2: OLD AGE MAKEUP APPLICATION

Students will demonstrate how to change a young face to an old face by their ability to use highlights and shadows to create an aged face.

LESSON 3: STYLIZED/FANTASY MAKE UP DESIGN

Students will show their ability to design for stylized makeup by creating a makeup map of their own design.

LESSON 4: STYLIZED MAKE UP APPLICATION DAY

The students will demonstrate their ability to apply the makeup directed by a makeup design that they created by practicing on their partners face.

LESSON 5: STYLIZED MAKE UP APPLICATION AND PITCH

The students will show their understanding of stylized makeup by presenting to the class their design and final product!

LESSON 6: WOUND MAKE UP

Students will demonstrate their understanding of wound makeup by practicing the wounds that they have for their story.

LESSON 7: GROSS AND GORE FINAL

The students will demonstrate their understanding of wound make-up by creating make-up to go along with their accident story

Vocabulary

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

- Base
- Shadow
- Highlight
- Chiaroscuro
- Eye liner
- Blush
- Powder
- Cake Make-up
- Cream Make-up
- Jowl
- Primary Colors
- Secondary Colors
- Spirit Gum
- Latex
- Derma wax
- Prosthetic
- Foundation
- Cold cream
- Crepe hair
- Stipple sponge
- Stippling

Resources

Teacher and student resources used to support the learning.

Thudium, Laura. *Stage Makeup: The Actor's Complete Step-by-step Guide to Today's Techniques and Materials*. New York: Back Stage, 1999. Print.

[Lesson-6.Wound-Examples.docx](#)  

[Lesson-6.Wound-Makeup-Notes.docx](#)  

[Lesson-1.Old-Age-Handout.docx](#)  

[Lesson-1.Old-Age-Pictures.docx](#)  

[Lesson-3.Stylized-Makeup-Design-Sheet.docx](#)  

[Lesson-3.Stylized-Makeup-Examples.docx](#)  

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.

Differentiation

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

Test Prep Connections

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

Instruction

Educational Tours

~~As a supplement to a particular course of instruction, Ss~~ Staff members may conduct educational tours, within or outside the District, the State of Connecticut or the United States, for the students or employees, or both, of any school or schools within the District. Such tour/trip is subject to District approval. Approval shall be based upon the educational relevancy to the proposed trip/tour.

Any approved trip/tour by the Board of Education (Board) to a destination outside of the United States shall be subject to U.S. State Department and Centers for Disease Control and Prevention travel advisories. In addition, any Board approved international student travel trip/tour requires registration of the trip with the local U.S. Embassy via the State Department's Smart Traveler Enrollment Program (STEP).

Foreign travel trips utilizing a tour company shall have the contract reviewed by the Board's attorney in advance of signing to ensure that it satisfies school Board policy and provides sufficient protection against liability. The District's policies shall apply, in addition to tour company requirements.

No student or employee may participate in such a tour unless he/she has accident and health insurance coverage protecting against bodily injury, disability or death while participating in the tour. Each student participating in the tour must provide an Emergency Treatment waiver signed by the parent or guardian to include emergency phone numbers and hospital insurance policy number and/or other data deemed necessary to implement this policy. Participation is dependent on meeting the deadline to visit a certified travel clinic, verification from a physician that student is fit for international travel, and compliance with district medication policy. School funds may not be used for any expenditures incurred on such a tour.

Employees entering into contracts or agreements with commercial agencies, without formal District approval, do so at their own risk. As such, any activity trip not approved by the Board is considered a private venture. The Board shall not be a co-sponsor of any such trip. Any distributed materials for such trips/tours must expressly and prominently state: "This program is not sponsored or endorsed by the Newtown School District." This disclaimer should appear on each item of tour/trip literature. The tour operator and/or the teacher sponsoring such trip shall acknowledge in writing to the Board that the trip/tour is not school or District sponsored or endorsed.

Alternate language:

~~As a supplement to a particular course of instruction, staff members may conduct educational tours, within or without the District, the State of Connecticut or the United States, for the students or employees, or both, of any school or schools within the District.~~

Instruction

~~Educational Tours~~

~~Alternate language: (continued)~~

~~Educational tour participants are required to have accident and health insurance coverage protecting against bodily injury, disability or death while participating in the tour. In addition, school funds may not be used for any expenditures incurred on such a tour, whereas school funds may be expended for a field trip. Each student participating in the tour must provide an Emergency Treatment waiver signed by the parent or guardian to include emergency phone numbers and hospital insurance policy number and/or other data deemed necessary to implement this policy.~~

- (cf. 1140 – Distribution of Materials to and by Students)
- (cf. 1140.1 – Distribution of Non-School Literature)
- (cf. 1324 – Fundraising)
- (cf. 1330 – Use of School Facilities)
- (cf. 3515 – Community Use of School Facilities)
- (cf. 6153 – Field Trips)
- (cf. 6153.11 – Non-Educational Field Trips)

Policy adopted:

rev. 4/15

CABE's optional regulation.

Instruction

Educational Tours

School Sponsored Tours

1. Administrative approval for the tour must be based upon educational relevancy. Requests for such trips shall include the essential outcomes/educational standards for the trip.
2. All school District policies, including those pertaining to student conduct shall apply to international student travel.
3. The District Central Office will review the District Insurance insurance must be reviewed with the insurance carrier to determine adequacy.
4. The participants on the tour, employees, and students, must show evidence of accident and health insurance. The Principal will have on file the documents which indicate that each participant of the tour has insurance and include the policy numbers when necessary.
5. Participation is dependent on meeting the deadline to visit a certified travel clinic, verification from a physician that student is fit for international travel, and compliance with the district medication policy.
6. The students and adults participating in the tour must be responsible for their own travel expenses and living expenses while on the tour. No school funds or educational funds will be utilized for any expenses incurred on such tours.
7. The Principal will be responsible to see that all Board of Education policies and administrative procedures are followed.
8. The Principal will be responsible for reviewing tours and will forward a recommendation concerning all suggested tours to the Superintendent for review.
9. Any tour out of the country shall then be forwarded to the Board of Education by the Superintendent with a recommendation for Board of Education consideration and possible approval. The recommendation will take into account any foreign travel warnings or cautions issued by the U.S. State Department.
10. Pre-approval in writing from the District's insurance company must be obtained by the District prior to departure.
11. A mandatory information meeting with students and their parents/guardians shall be held prior to the initiation of the tour. Parents and students shall be provided with information concerning the purpose and destination of the trip, transportation and eating arrangements, date and time of departure, estimated time of return, and a detailed itinerary. In addition, students and parents will be provided with the cost of the trip and the payment schedule.
12. Adequate supervision, based on the number of students and the travel involved, shall be provided by the District as directed by the Superintendent or his/her designee. This will include a minimum of two chaperones, ideally of different genders.

13. Chaperones shall be trained, as deemed necessary.
14. School District staff shall review acceptable standards of conduct with the students in advance of the trip/tour.
15. Student safety will be a primary consideration. School District staff sponsoring international student travel shall ensure chaperones and student participants register their travel with the Smart Traveler Enrollment Program (STEP) associated with the applicable US Embassy or Embassies. In the event an incident occurs requiring assistance from the US Embassy, the applicable District administrator incident commander will be notified.~~establish or procure written safety, crisis, and risk management plans.~~

Instruction

Educational Tours

School Sponsored Tours (continued)

16. All trip documents, signed medical disclosures and releases, etc., shall be retained at least until the expiration of the statute of limitations for filing a claim.
17. Permission forms and medical forms are to be reviewed by the Board's attorney.
18. Procedures are to be established for collecting pertinent health information including medical/prescription needs and for addressing students' health needs and any constraintseonstrains, including food allergies that might impact a student's ability to fully participate or keep up with the group's planned activities.
19. The tour company's contract is to be reviewed by the Board's attorney, prior to signature. All district policies shall apply, in addition to tour company requirements.

NonSchool Sponsored Tours

1. The District does not sponsor, provide, or facilitate non-school-sponsored international travel.
2. School District employees must not participate in or make arrangements for international travel involving District students that appear to be school sponsored.
3. ~~The teacher acting as a private agency must advise the school of intent to plan such tours.~~
4. ~~Students will not be contacted during regular school hours. The Principal may approve a limited number of meetings related to the proposed educational tour to be held in the school building. (*Alternate:* Meetings for non school sponsored international travel shall not be held on school property.)~~
5. ~~No pressure of any kind will be exerted on students to influence their participation.~~
6. ~~Clear and definitive statements from agents must accompany all materials and literature advising the Principal that the school is not in any way sponsoring or participating in the educational tour activity.~~
7. ~~The teacher acting as a private agency must file a list of participants ten days in advance of the intended trip in order to afford the school an opportunity to advise parents that the school is not sponsoring or participating in the educational tour.~~

Regulation approved:

rev. 4/15



Sports Literature (Approved)

4 Curriculum Developers | Last Updated: Friday, May 10, 2024 by Lye Jr, Victor

Unit Calendar by Year

Unit	Au	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																											
Unit 1-College Essay	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

Unit 1-College Essay

Unit 2- Society and Sports

Unit 3- Gender and Equity in Sports

Unit 4- Sacrifices Athletes Make for Glory

Unit 5-Culminating Project- Mock 30-for-30

4

5 Units found



Unit Plan

Unit 1-College Essay

Newtown High School / Grade 12 / English Language Arts

Week 1 - Week 5 | 4 Curriculum Developers | Last Updated: Jun 21, 2023 by Lye Jr, Victor

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

To support students in the process of writing an essay to send to colleges.

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: Structure, form, voice

Concepts: message, story, interpretation, purpose, audience, emotion, impact, literary devices, voice, persuasion, character, values, function, form, engagement, author

these are not overtly used in generalizations

Concepts: message, interpretation, purpose, emotion, , persuasion, engagement

Generalizations

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

1. Writing provides the opportunity to reveal personal character and values to others both explicitly and implicitly to accomplish the purpose.
2. Function dictates form.
3. Authors create engagement with audience through literary devices.
4. The voice in which a story is told impacts the audience's understanding and interpretation of the author's message
5. Specific anecdotes and details reveal character and values more authentically by showing rather than telling to engage the audience on an emotional level to facilitate persuasion.

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. How does an author decide what they want people to know about them? (C)
- 1b. What stories from personal past demonstrate the person the writer is today? (C)
- 1c. How does an author make choices to reveal their character and values accurately and persuasively? (C)
- 1d. Is there a best way to tell a story? (P)
- 2a. What makes a successful college essay/narrative? (F)
- 2b. What is a hook? (F)
- 2c. What is an anecdote? (F)
- 2d. What are different formats used to tell a narrative story? (F)
- 2e. What is a flashback? (F)
- 2f. How does an author work within parameters to best tell the story? (C)
- 2g. How does an author select illustrative anecdotes, connected hooks to reveal themselves to the audience? (C)
- 3a. What is an extended metaphor? (F)
- 3b. How do authors avoid cliches? (C)
- 3c. What literary devices do authors use to engage audience? (F)
- 3d. How do authors select appropriate literary devices to match message and audience? (C)

3e. How does an author refine literary devices to meet audience needs? (C)

4a. What is voice? (F)

4b. How does an author reveal voice through diction, syntax, and delivery? (C)

4c. How does an author adjust voice depending on audience and situation? (C)

5a. What is showing versus telling? (F)

5b. How does an author select anecdotes to reveal character and values? (C)

Content Knowledge

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

Students will know :

- the variations of an effective college essay
- the appropriate resources to help revision.
- to write and revise a college essay. (skill or activity)
- the technique of anecdote can lead the audience to desired inference.
- the power of an appropriate anecdote
- the proper way to match material to audience
- the variety of ways to write a college essay.

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.
- 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.

Notes

Students will develop analysis, synthesis, and evaluative process skills as they...

1. convey information and ideas to others in a presentation using spoken language, non-verbal language, and multimedia.
2. convey information and ideas in a given written format
3. demonstrate strategies to identify, locate, and interpret information

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

Key Ideas and Details 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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

- RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

6. Assess how point of view or purpose shapes the content and style of a text.

- RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading: Informational Text

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

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

- RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

Writing

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

- W.11-12.2a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- W.11-12.2b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- W.11-12.2c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- W.11-12.2d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- W.11-12.2e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- W.11-12.2f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
- W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

- W.11-12.3a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- W.11-12.3b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- W.11-12.3c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- W.11-12.3d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- W.11-12.3e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
- W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Speaking & Listening

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

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

Presentation of Knowledge and Ideas 4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

- SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

- SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

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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.

Read several college essays to identify requirements/strengths/weaknesses.

Identify college essay topics and the common app for schools student is in interested in attending.

Write a college essay, using the writing process both in class and in the writing center

Vocabulary

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

college essay
anecdote
revision

Resources

Teacher and student resources used to support the learning.

Conquering the College Admissions Essay in 10 Steps- Alan Gelb,
Ten Speed Press, 2008

Welcome to the Wonderful World of College Essays

<https://www.conncoll.edu/admission/apply/essays-that-worked/>

<https://collegescorecard.ed.gov/>

https://www.nytimes.com/2013/11/10/business/they-loved-your-gpa-then-they-saw-your-tweets.html?_r=3&adxnli=1&ref=general&src=me&adxnli=1384171753-17o+M4eVGUS/GAn/4I1aHQ&

<https://newtownk12.rubiconatlas.org/app/files/C434A1E4-77E9-4E5B-A2FB-D460F37D6EFB/7716?yearId=2024>

<https://www.businessinsider.com/college-essay-high-school-senior-into-every-ivy-league-university-2014-4>

[College Essay](#)

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.

College Essay | Summative | Personal Project

Expository Essay

8 State Standards Assessed

[CARES Peer-Review-Feedback-Form.pdf](#) [College Essay Checklist Rubric 2021.docx.pdf](#) [College Peer feedback.pdf](#)

[College Essay](#)

Differentiation

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

Students who are not going to college, write a personal narrative

Test Prep Connections

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



Unit Plan

Unit 2- Society and Sports

Newtown High School / Grade 12 / English Language Arts

Week 5 - Week 8 | 4 Curriculum Developers | Last Updated: May 9, 2024 by Lye Jr, Victor

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

To give students a greater understanding of how integral sports are within the society, for better or worse.

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: Society

Concepts: sports, social construct, athletics, community, fandom, isolation, governing bodies, monetary gain, life.

Generalizations

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

1. Sports, a social construct, create an objective reality that changes across cultures.
2. Athletics contribute to community.
3. Fandom can both contribute to or eliminate isolation.
4. Governing bodies create monetary gain.
5. Sports may supersede other aspects of life.

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 the definition of sports? (F)
- 1b. How do historical or political facets contribute to how people view a particular sport? (C)
- 1c. How does an activity achieve inclusion in the category of sports? (P)
- 2a. How do people make connections to people through sports? (C)
- 2b. How do sports create larger communities within society? (C)
- 2c. Why do people play sports? (P)
- 2d. Do community expectations burden or benefit the athletes? (P)
- 3a. How do people define fandom? (F)
- 3b. What is it about sports that bring people together as well as tear them apart? (P)
- 3c. Why are people fans? (P)
- 3d. Are sports important? (P)
- 4a. What is the purpose of the NCAA? (F)
- 4b. How does the NFL impact college and high school football? (F)
- 4c. How does Title IX impact player pay? (C)
- 4d. Why aren't college athletes paid? (C)
- 4e. Why when athletic bodies make so much money do players make so little of it? (P)
- 5a. How have sports changed? (F)
- 5b. What sacrifices do athletes make to play the game? (C)
- 5c. What do communities sacrifice for sports? (C)
- 5d. Do athletes sacrifice or benefit more of their lives for sports? (P)

- 5e. Are changes in sports good for athletes? (P)
 5f. How have cities/towns sacrificed other aspects of life for sports? (C)

Content Knowledge

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

Students will know:

- the comprehensive definition of sport versus activity
- the role of the NCAA and the rules that govern college sports and how those rules affect athletes.
- the impact of sports on local communities
- the stories of various athletes who worked out of poverty to either gain or loss success through athletics.
- the impact of poverty on athletics and situations

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.
- 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.

Notes

Students will develop analysis, synthesis, and evaluative process skill as they...

1. convey information and ideas to others in a presentation using spoken language, non-verbal language, and multi-media
2. take and support a position on information and ideas
3. convey information and ideas in a given written format
4. compare athletes' stories and backgrounds
4. relate and apply new knowledge using a variety of resources including technology
5. demonstrate strategies to identify, locate, and interpret information

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

Key Ideas and Details 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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

- RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Reading: Informational Text

Key Ideas and Details 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

6. Assess how point of view or purpose shapes the content and style of a text.

- RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas 7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

- RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing

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

- W.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- W.11-12.1b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- W.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- W.11-12.1d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- W.11-12.1e. Provide a concluding statement or section that follows from and supports the argument presented.
- W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

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

- W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

- W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Speaking & Listening

Comprehension and Collaboration 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- SL.11-12.1a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- SL.11-12.1b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- SL.11-12.1c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- SL.11-12.1d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
- SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Presentation of Knowledge and Ideas 4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

- SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range or formal and informal tasks.

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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.

1. Participate in a text- based seminar on the impact of sports on local communities
2. Write an analysis of the NCAA and ways to improve college sports for athletes
3. Identify greater themes in *Friday Night Lights* and *Across the River* and why those themes are still relevant in today's society.
4. Compare between athletes from *Friday Night Lights* and ESPN's *30-for-30 The Best That Never Was*
5. Write an essay comparing the lives of the people in *Friday Night Lights*, *Across the River*, and *Hoop Dreams*

Vocabulary

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

Sports
Title IX
NCAA
Social construct

Resources

Teacher and student resources used to support the learning.

Book:



























Friday Night Lights, Buzz Bissinger
Across the River, Kent Babb

Film:

Hoop Dreams, directed by Steve James
ESPN's *30-for-30 The Best That Never Was*
Student Athlete
Various Short Videos on College Football
Football High, PBS Frontline

Additional Materials:

After the Goal Rush by Tim Loh, CT Post
High School Football, Inc. NYTimes
Going Deep: Great American Sports Stories (excerpts), Gary Smith
The Year's Best Sports Writing 2022, Edited by JA Adande

- ✓ ADDRESS to the National Association of Independent Schools.doc  
- ✓ After the Gold Rush-Ansonia Questions.doc  
- ✓ Friday Night Lights Prologue Close Reading.doc  
- ✓ Still dreaming-Hoop Dreams Afterward.doc  
- ✓ <http://www.ctpost.com/local/article/After-the-Goal-Rush-2431134.php>  
- ✓ Football High   ✓ High School Football, Inc.  
- ✓ New Orleans Gun Violence   ✓ IMG Academy  
- ✓ The NCAA's Summer   ✓ Odessa  
- ✓ Burden of Expectatons   ✓ IMG  

[Allen, TX High School Football Stadium](#)[Alabama Locker Room Tour](#)

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.

Friday Night Lights Themes | Summative | Oral Report

FNL Social Issues

5 State Standards Assessed

Hoop Dreams/Friday Night Lights Comparison | Formative | Expository Essay

Hoop Dreams.doc

4 State Standards Assessed

Differentiation

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

For CP classes, they will have one core text for the unit and fewer supplemental reading/writing assignments. The honors classes can have multiple core texts for the unit and be able to complete all of the supplemental reading/writing assignments, as well as discussions.

Test Prep Connections

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



Unit Plan

Unit 3- Gender and Equity in Sports

Newtown High School / Grade 12 / English Language Arts

⤴ Week 8 - Week 10 | 4 Curriculum Developers | Last Updated: Today by Lye Jr. Victor

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

To give students a greater understanding of the struggle of athletes of color, female athletes, and athletes in poverty.

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: Equality

Concepts: Title IX, women's sports, role models, hate, gender, race relations, barriers, segregate, barriers

Generalizations

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

1. Title IX created an emphasis on women's sports.
2. Women's sports facilitates equality among the genders.
3. Female role models combat stereotypes.
4. Sports help improve racial relations.
5. Barriers to acceptance keep athletics economically segregated.

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 Title IX/ (F)
- 1b. How has Title IX positively impacted women's sports? (C)
- 1c. Why is it important for current athletes to know the stories of those who came before them? (P)
- 1d. What keeps women's sports from overtaking male sports? (P)

- 2a. What opportunities are available to women through sports? (C)
- 2b. What keeps women from seizing those opportunities? (C)
- 2c. How do sports negatively impact women's mental health? (C)
- 2d. Are women's sports important? (P)
- 2e. Why are the ratings lower for women's sports? (P)
- 2f. Why are the ratings higher for men's sports? (P)

- 3a. What makes someone a role model? (F)
- 3b. How do people determine their role models? (C)
- 3c. Is it important for girls to see female athletes? (P)
- 3d. Is representation important? (P)
- 3e. Is it important for people to understand that athletes are human? (P)

- 4a. What is racial bias? (C)
- 4b. Why is it important to see athletes of all races? (C)
- 4c. What is it important to tell the stories of underserved athletes? (C)
- 4d. Are sports racially segregated? (P)
- 4e. Are sports colorblind? (P)

4f. How does the pressure of a community negatively impact an athlete's mental health? (P)

5a. Is it necessary to have money to be successful in sports? (C)
5b. How does access to coaches and mental health experts help athletes become successful? (F)

5c. What obstacles must poor athletes overcome to success? (C)

5d. Is it important to understand stories about underserved communities? (P)

Content Knowledge

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

Students will: know

- the impact Title IX had on women's sports
- the barriers women face in the world of sports
- the role that women's sports play in society
- the racial barriers that athletes face.
- the economic barriers that effect athletes and their road to success

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.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.

Notes

Students will develop analysis, synthesis, and evaluative process skill as they....

1. convey information and ideas to others in a presentation using spoken language, non-verbal language, and multi-media
2. take and support a position on information and ideas
3. convey information and ideas in a given written format
4. relate and apply new knowledge using a variety of resources including technology
5. demonstrate strategies to identify, locate, and interpret information
6. take and support a position on information and ideas.

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Informational Text

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

- RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

- RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Writing

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

- W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

- W.11-12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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

- W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

- W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

- W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Speaking & Listening

Comprehension and Collaboration 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Presentation of Knowledge and Ideas 4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

- SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning; alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

- SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

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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.

1. Analyze athletic culture and the toxic nature of it.
2. Write an argument for why more people don't watch women's sports
3. Identify the external and internal pressures that affect athletes using What Made Maddy Run
4. Create presentations on how the positive nature of sports turned into negatives in What Made Maddy Run
5. Analyze the role of race and poverty in sports
6. Research a story of athletes who have gained success despite their humble beginnings.

Vocabulary

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

- Title IX
- Equity
- Segregation

Resources

Teacher and student resources used to support the learning.

Book:

- What Made Maddy Run
- A Most Beautiful Thing By Arshay Cooper

Film:

- A League of their Own, directed by Penny Marshall
- Ring of Fire
- Various ESPN 30-for-30s

Supplemental Materials:

- Playing with the Boys, Ellen McDonagh and Laura Pappano
- Let Me Play, Karen Blumenthal
- Title IX, Linda Jean Carpenter
- The Death of Paret by Norman Mailer
- Essays/Articles from The Year's Best Sports Writing 2022 Edited by JA Adande

- https://www.huffpost.com/entry/ivy-league-quitters-the-c_b_4525656
- <https://www.nbcsports.com/video/more-gold-jesse-owens-and-1936-berlin-olympics-0>
- What Made Maddy Run Intro
- Title IX
- https://www.youtube.com/watch?v=UzTP3f_6coA&t=71s

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.

Maddy Presentations | Summative | Other oral assessments

Oral Report

- Maddy Presentations

4 State Standards Assessed

Title IX | Summative | Expository Essay

Analytical essay considering the impact and importance of Title IX.

6 State Standards Assessed

Differentiation

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

For CP classes, they will have one core text for the unit and fewer supplemental reading/writing assignments. The honors classes can have multiple core texts for the unit and be able to complete all of the supplemental reading/writing assignments, as well as discussions.

Test Prep Connections

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



Unit Plan

Unit 4- Sacrifices Athletes Make for Glory

Newtown High School / Grade 12 / English Language Arts

⤴ Week 10 - Week 13 | 4 Curriculum Developers | Last Updated: Today by Lye Jr. Victor

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

To show students the necessary sacrifices athletes make to achieve success.

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: Fame

Concepts: coaches, athletes, fame, social standard, athletic success, historical understanding, physical detriment, today's athlete

Generalizations

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

1. Coaches impact athletic success
2. Athletes promote a social standard.
3. Fame and notoriety justify athletic sacrifice.
4. Historical understanding expands knowledge of today's athletes
5. Physical detriment correlates with playing at any level.

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. Who are the greatest coaches of all-time? (F)
- 1b. What attributes are necessary to be a great coach? (C)
- 1c. What attributes do coaches lack that prevents them from being great coaches? (C)
- 1d. Are there universal traits to being a great coach? (P)

- 2a. To what standards are athletes held? (C)
- 2b. How do athletes not live up to that standard? (C)
- 2c. Are athletes held to different standards than the rest of society? (P)
- 2d. What is the best example of a sport hero and why? (P)
- 2e. Do athletes have social obligations? (P)

- 3a. What must an athletes accomplish to be remembered? (C)
- 3b. What makes someone a hero? (P)
- 3c. Are athletes more important than other historical figures? (P)

- 4a. Does the history of Sports change the present (F)
- 4b. What important historical events in sports should people know? (C)
- 4c. What faults did athletes make in the past? (F)
- 4d. Is it important to know the sacrifices of past athletes? (P)

- 5a. What is CTE? (F)
- 5b. How does CTE occur in athletes? (F)
- 5c. Why did the NFL cover-up its knowledge of concussions? (C)
- 5d. Should athletes under 14 play contact sports? (P)

Content Knowledge

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

Students will know

- the sacrifices made by professional and college athletes in times of war.
- the definition of what it means to be a coach.
- the stories of various athletes and their sacrifices during World War II and the War on Terror.
- the definition of CTE and how it impacts athletes who played contact sports.
- the responses of various sports leagues to concussions and the last effects on their players.

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.
- 6. Value and demonstrate personal responsibility, character, cultural understanding, and ethical behavior.

Notes

Students will develop analysis, synthesis, and evaluative process skills as they...

1. demonstrates strategies to identify, locate, and interpret information
2. relates and applies new knowledge using a variety of resources and technology
3. convey information and ideas to others in a presentation using spoken language, non-verbal language, and multimedia.
4. convey information and ideas in a given written format
5. demonstrate strategies to identify, locate, and interpret information
6. compare the responses of various sports leagues to concussions and the last effects on their players

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

6. Assess how point of view or purpose shapes the content and style of a text.

- RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading: Informational Text

Key Ideas and Details 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

- RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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

- RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

Writing

6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

- W.11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Speaking & Listening

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

- SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

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

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

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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.

1. Create a model for the ideal coach in the 21st century.
2. Identify the habits of Coach Bob Hurley and determine if he could successfully coach in Newtown.
3. Create a map of the major days of Pat Tillman's life and identify his decision making process on those particular days.
4. Trace the larger themes of *Where Men Win Glory* throughout the book and how they relate to Pat Tillman
5. Create an annotated website of one of the chapters in *Where Men Win Glory*.
6. Write and deliver a persuasive speech on a sport issue relevant to today's world.

Vocabulary

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

Coaching
CTE
Concussions
theme
model

Resources

Teacher and student resources used to support the learning.

Book:

The Mosquito Bowl, Buzz Bissinger
Where Men Win Glory, Jon Krakauer
Unbroken by Laura Hillenbrand

Movies:

Eight Men Out, John Sayles
The Pat Tillman Story
Concussion
PBS Frontline League of Denial
The Street Stops Here
various ESPN 30-for-30s

Additional Material:

Muhammed Ali, Thomas Huser
The Miracle of St. Anthony's, Adrian Wojnarowski
various essays from *The Year's Best Sports Writing 2022* edited by JA Adande

- <http://sports.espn.go.com/espn/eticket/story?page=tillmanpart1>
- <https://sites.google.com/site/wheremenwinglory1000/home>
- <http://www.youtube.com/watch?v=jcqLIT44rR8>

Unit Plan

-  <http://www.abc.org/video/frontline-league-denial-nfls-concussion-crisis/> 
-  <http://www.espn.com/video/clip?id=10802533> 
-  http://www.espn.com/espn/feature/story/_/id/10816260/pat-tillman-enduring-guilt 
-  Copy of Pat Tillman Days of Our Lives 
-  Copy of Where Men Themes   Head Injuries 
-  Coach Bob Hurley 

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.

Where Men Win Glory Website | Summative | Personal Project

In groups of 3-4, students will create an annotated website based on an assigned chapter of *Where Men Win Glory*

-  Where Men Win Glory website.docx
-  Copy of Chapter 22-Where Men Win Glory

1 State Standard Assessed

Sports Issue Persuasive Speech | Formative | Other oral assessments

-  Persuasive Speech.doc

3 State Standards Assessed

Differentiation

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

Test Prep Connections

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

Students will develop analysis, synthesis, and evaluative process skills as they...

1. demonstrates strategies to identify, locate, and interpret information
2. relates and applies new knowledge using a variety of resources and technology
3. convey information and ideas to others in a presentation using spoken language, non-verbal language, and multimedia.
4. convey information and ideas in a given written format
5. demonstrates strategies to identify, locate, and interpret information

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Writing

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

- W.11-12.2a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- W.11-12.2b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Research to Build and Present Knowledge 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

- W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

- W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

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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.

1. Research a non-mainstream sports story that can be turned into a mock ESPN 30-for-30
2. Write an essay identifying themes used throughout the semester and tie those themes into the paper.
3. Using movie making software, create a 5-7 video highlighting your subject

Vocabulary

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

role models
humanity
inspiration
collaboration

Resources

Teacher and student resources used to support the learning.

We Video- accounts available through the LMC

Various ESPN 30-for-30 videos

- You Don't Know Bo
- Playing for the Mob
- Hawaiian: The Eddie Akau Story
- Once Brothers

 Sample Video  

 Cyrena Arokium 30-For-30 Fisk University Gymnastics Video.mp4  

 Sample Video  

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.

30-for-30 | Summative | Expository Essay

Technology Project

 Copy of Sports Lit Final 30-for-30

5 State Standards Assessed

Differentiation

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

Honors class are required to write 5-7 pages, while CP Class are required to write 3-5 pages.

Test Prep Connections

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



Unit Plan

Unit 5-Culminating Project- Mock 30-for-30

Newtown High School / Grade 12 / English Language Arts

Week 12 - Week 17 | 4 Curriculum Developers | Last Updated: Today by Lye Jr, Victor

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

To give students an opportunity to tell a lesser-known sports story that highlights some of themes and concepts that they have discussed throughout the semester.

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: Stories

Concepts:humanity, inspiration, athletes, audience

Generalizations

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

1. Sports stories examine humanity.
2. Athletes offer inspiration.
3. Lesser known stories spark an interest in the audience.

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. How do sports reveal humanity? (C)
- 1b. What do sports say about America? (C)
- 1c. Why are Americans so interested in Sports? (C)
- 1d. Are sports healthy (mentally/physically) for Americans? (P)
- 2a. Are all athletes inspirational? (C)
- 2b. Are all athletes inspriational? (C)
- 2c. Should athletes be role models? (P)
- 3a. Who is the audience? (C)
- 3b. How do people find lesser known stories? (C)
- 3c. What stories are important to tell? (C)
- 3d. Does every athlete have a story? (P)

Content Knowledge

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

Students will know:

- the qualities of an effective movie
- the research tools to use
- the benefits of collaboration
- the strategies for meeting deadlines

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.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.

Notes



Unit Plan

Unit 1: Creating a Community

Newtown Middle School / Grade 7 / Physical Education

⤴ Week 1 - Week 4 | 2 Curriculum Developers | Last Updated: Feb 26, 2024 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Community

Concepts: norms, honesty, respect, commitment, Challenge by Choice, awareness, physical and emotional safety, responsibility, experiences, participation, goal setting

Generalizations

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

1. Awareness of self and others builds strong communities.
2. Successful communities establish norms.
3. Challenge by Choice defines participation.
4. Everyone's actions affect physical safety; equipment alone does not create physical safety.
5. Each participant creates or inhibits emotional safety; it is everyone's responsibility.
6. Each participant is responsible for their own experiences and outcomes through our Full Value Commitment.

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 awareness? (F)
- 1b. What is the difference between awareness of yourself and awareness of others? (C)
- 1c. Can there be community without awareness? (P)
- 2a. What are norms? (F)
- 2b. Why should communities establish norms? (C)
- 2c. What happens to communities when norms are not followed? (P)
- 3a. What is Challenge by Choice? (F)
- 3b. What are comfort, stretch, and panic zones? (F)
- 3c. How does Challenge by Choice impact participation? (C)
- 3d. Does Challenge by Choice promote better group outcomes? (P)
- 4/5a. What is emotional and physical safety? (F)
- 4/5b. What group actions ensure both emotional and physical safety? (C)
- 4/5c. What group actions could destroy either emotional and physical safety? (P)
- 6a. What is the Full Value Commitment? (F)
- 6b. What commitments make someone a valued member of this group? (P)

Content Knowledge

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

- Safe movement
- Full Value Commitment
- Challenge by Choice
- SMART Goal Setting
- Experiential Learning Cycle

 FVC--Full Value Commitment  

 Challenge by Choice.pptx    ELC Poster  

 Project Adventure-Setting goals  

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11.2020.pdf  

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.

1. Perfect Circle
2. Introduce Full Value Commitment (hand tracing activity)
3. Journal entry 1: Practice SMART Goal Setting & Reflection
4. Move Without Touching
5. Challenge Circles
6. Experience Theater
7. Pipeline
8. Moonball
9. Circle Name Games
10. Peek-a-Who
11. Inclusion Tag Games

 PA Curriculum-Unit 1 Rough Draft (7)  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

Journal Entries | Formative | Other written assessments

Students will respond to prompts in their digital journals.

No State Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 2: Responsible Problem Solving

Newtown Middle School / Grade 7 / Physical Education

Week 5 - Week 10 | 2 Curriculum Developers | Last Updated: Feb 26, 2024 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Responsible Decision-Making

Concepts: communication, teamwork, norms, relationships, responsibility, conflict, problem-solving, care for self, care for others, strengths/weaknesses, competency, goals

Generalizations

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

1. Effective teams communicate to solve problems.
2. Responsible decisions require respecting the group's norms.
3. Effective teamwork relies on trust and confidence in others.
4. Healthy relationships require caring for self and others and addressing conflict constructively.
5. Recognizing strengths and weaknesses contributes to successful team outcomes.

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 effective communication? (F)
- 1b. What is the ABCDE method of problem solving? (F)
- 1c. What behaviors limit effective communication? (C)
- 1d. How do effective teams incorporate communication with problem-solving skills? (C)
- 1e. Does effective communication always lead to success? (P)
- 2a. What is a responsible decision? (F)
- 2b. Why should groups establish norms? (C)
- 2c. What happens to communities when norms are not followed? (C)
- 2d. Do norms always lead to stronger teams? (P)
- 3a. What characterizes effective teamwork? (F)
- 3b. How can groups grow their mutual trust? (C)
- 3c. How does greater trust within the group affect outcomes? (C)
- 3d. Is confidence in the group necessary for successful teamwork? (P)
- 4a. What is a healthy relationship? (F)
- 4b. What does constructive conflict resolution look like? (F)
- 4c. What strategies promote constructive conflict resolution? (C)
- 4d. Will some teams always be effective? (P)
- 5a. How do strengths and weaknesses affect a team? (F)
- 5b. How can a team address strengths and weaknesses to be more successful? (C)

5c. Does reflecting on team successes and setbacks impact the group's outcome? (P)

Content Knowledge

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

1. ABDCE Decision Making Process
2. offering support when appropriate
3. advocating for self and others
4. identifying & communicating challenges and solutions
5. individual talents & competencies contribute to a successful team outcome

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11.2020.pdf  

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.

1. ABDCE Decision Making Process
2. Craft Stick Tower Challenge
3. Pressure Pit
4. Computer Key Punch
5. Maze Without Walls
6. Trolleys
7. Connectiles
8. Raft Race
9. Everybody's Up
10. Individual Rubric, Self Assessment
11. Personal Goal Reflection
12. Ubuntu Cards

 PA Curriculum-Unit 2 Rough Draft (7)  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- - *The Hundredth Monkey* by Nate Folan (HM)
 - *Silver Bullets* by Karl Rohnke (SB)
 - *Count Me In* by Mark Collard
 - *No Props* by Mark Collard
 - *Adventure in Education* by Dick Prouty
 - *Cowstails & Cobras II* by Karl Rohnke
 - *Adventure in the Classroom*, Mary Henton

- Adventure Curriculum for Physical Education (Middle School) by Jane Panicucci

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.

Problem Solving Group Assessment | Formative | Self Assessment

Rubric found on page 150 from Adventure Curriculum for PE= Middle School. Modified as necessary

No State Standards Assessed

 PA Individual Rubric.pptx   ABCDE Problem Solving   ABCDE Problem Solving 

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 3: Building Confidence & Trust

Newtown Middle School / Grade 7 / Physical Education

⤴ Week 11 - Week 15 | 2 Curriculum Developers | Last Updated: Feb 26, 2024 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Awareness

Concepts: self-awareness, social awareness, relationships, conflicts, honesty, integrity, diversity, differences, growth, goals, flexibility, trust, confidence, success

Generalizations

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

1. Recognizing and incorporating each team member's diverse strengths, weaknesses, and attributes contributes to team success and growth.
2. Setting achievable team goals requires the ability to think flexibly as a group.
3. Diversity creates stronger teams.
4. Trustworthiness builds confidence in both individuals and teams.
5. Demonstrating honesty and integrity inspires confidence and trust.

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 strengths and talents of my team and each member? (F)
- 1b. How can managing conflict become the basis for effective relationships? (C)
- 1c. Is understanding everyone's perspectives valuable when building relationships? Does it affect outcomes? (P)
- 2a. What is a goal? (F)
- 2b. What is the difference between being flexible and inflexible as a team? (C)
- 2c. What strategies can a team incorporate to encourage flexibility? (C)
- 2c. Is there a time when a group should remain inflexible? (P)
- 3a. What are some examples of our team's diversity? (F)
- 3b. What makes teams successful? (C)
- 3c. How do diverse perspectives contribute to a team's dynamic? (P)
- 4a. What is trust? (F)
- 4b. What does trust in a team look like? (C)
- 4c. What behaviors or statements consistently damage trust or confidence? (C)
- 4c. Is it easy for a team to lose confidence in itself? (P)
- 5a. What is integrity? (F)
- 5b. Can good teams exist without honesty? (P)

Content Knowledge

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

- recognizing strengths & talents in both self and others
- considering others' perspectives
- resolving conflicts constructively
- proper spotting & communication techniques
- setting achievable goals
- demonstrating honesty & integrity

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11.2020.pdf  

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.

1. Whale Watch
2. Everybody's Up/Spotting Sequence (Hundredth Monkey)
- spotting stance, trust leans; trust falls
3. Telephone Pole Shuffle
4. Wild Woozy
5. Geo Crossing (Challenge by Choice review)
6. FFEACH Charades
7. Group Rubric Activity & Team Discussions

 Project Adventure Grade 7 Unit 3  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

 Project Adventure Class Rubric.docx  

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 4: Resiliency & Coping in a Group Setting

Newtown Middle School / Grade 7 / Physical Education

Week 16 - Week 19 | 2 Curriculum Developers | Last Updated: Feb 26, 2024 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: resiliency & coping

Concepts: competency, group dynamics, trust, emotional & physical safety, positive vs negative risk taking, preparedness, honesty, community goal, Challenge by Choice, participation, diversity

Generalizations

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

1. Positive group dynamics rely on recognizing emotional and physical safety within the group.
2. Competency and safety depend on differentiating between positive and negative risk taking.
3. Achieving a community goal requires trust and preparedness from the group.
4. Challenge by Choice defines participation.
5. Acknowledging group diversity promotes positive outcomes and the ability to understand different perspectives.

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 both emotional and physical safety? (F)
- 1b. What group actions ensure both emotional and physical safety? (C)
- 1c. What group actions could destroy either emotional or physical safety? (P)
- 2a. What does being competent with a task mean to the success of the group? (F)
- 2b. What is the difference between positive and negative risk taking? (C)
- 2c. Is appropriate risk taking always beneficial? (P)
- 3a. What is a community goal? (F)
- 3b. How do groups prepare to achieve a community goal? (C)
- 3c. Can goals be achieved without either trust or preparation? (P)
- 4b. How does Challenge by Choice impact participation? (C)
- 5c. Does diversity impact the success of a group? (P)

Content Knowledge

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

- recognizing strengths & weaknesses within entire team

Critical Skills

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

- differentiating between positive vs. negative risk taking
- being mindful of the safety of both self & others within the team
- analyze what it means to participate fully (Challenge by Choice model)
- contemplating both emotional and physical safety of the team
- experiencing competency within the team setting

Standards

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

 CASSEL-SEL Framework  

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.

1. group rubric & team discussion, Are We Ready?
2. proper harness use
3. knot tying-figure 8 follow through & safety hitch
4. helmet adjustments & carabiners
5. Australian belay
6. climbing safety protocols
7. final reflection prompt

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

Final Reflection-Project Adventure Prompt | Summative | Self Assessment

 Final Reflection Prompt--Project Adventure

No State Standards Assessed

 Project Adventure Class Rubric.docx  

Differentiation

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

Test Prep Connections

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



Project Adventure & Beyond Gr. 8

2 Curriculum Developers | Last Updated: Thursday, Jun 30, 2022

Unit Calendar by Year

Unit

Unit 1: Promoting & Experiencing Community

Unit 2: Responsible Problem Solving

Unit 3: Developing Confidence & Trust

Unit 4: Resiliency & Coping, Individual Competency

Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Ju																											
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



4 Units found

Monday, Mar 25, 2025 - Sunday, Mar 31, 2024



Unit Plan

Unit 1: Promoting & Experiencing Community

Newtown Middle School / Grade 8 / Physical Education

⌵ Week 1 - Week 4 | 2 Curriculum Developers | Last Updated: Jun 29, 2022 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Community

Concepts: norms, honesty, respect, commitment, Challenge by Choice, awareness, physical and emotional safety, responsibility, experiences, participation, paradigm shift, goal setting

Generalizations

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

1. Awareness of self and others builds strong communities.
2. Successful communities establish norms.
3. Challenge by Choice defines participation.
4. Everyone's actions affect physical safety; equipment alone does not create physical safety.
5. Each participant creates or inhibits emotional safety; it is everyone's responsibility.
6. Each participant is responsible for their own experiences and outcomes through our Full Value Commitment.
7. A group's ability to perceive paradigm shifts impacts group problem solving competency.

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 awareness? (F)
- 1b. What is the difference between awareness of yourself and awareness of others? (C)
- 1c. Can there community without awareness? (P)
- 2a. What are norms? (F)
- 2b. Why should communities establish norms? (C)
- 2c. What happens to communities when norms are not followed? (P)
- 3a. What is Challenge by Choice? (F)
- 3b. What are comfort, stretch, and panic zones? (F)
- 3c. How does Challenge by Choice impact participation? (C)
- 4/5a. What is emotional and physical safety? (F)
- 4/5b. What group actions ensure both emotional and physical safety? (C)
- 4/5c. What group actions could destroy either emotional and physical safety? (P)
- 6a. What is the Full Value Commitment? (F)
- 6b. What commitments make someone a valued member of this group? (P)
- 7a. How does paradigm shift impact group problem-solving competency? (C)

7b. Does Challenge by Choice promote better individual participation? (P)

Content Knowledge

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

- Safe movement
- Full Value Commitment
- Challenge by Choice
- SMART Goal
- Experiential Learning Cycle

 FVC--Full Value Commitment  

 Challenge by Choice.pptx  

 Project Adventure-Setting goals    ELC Poster  

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11.2020.pdf  

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.

1. Perfect Circle
2. Developing Full Value Commitment (hand tracing activity)
3. Journal entry 1: Practice SMART Goal Setting & Reflection
4. Move Without Touching
5. Experience Theater
6. Turnstile
7. Moonball
8. Circle Name Games
9. Peek-a-Who Name Game
10. Inclusion Tag Games

 PA Curriculum-Unit 1 Rough Draft (8)  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard

- Adventure in Education by Dick Prouty
- Cowstails & Cobras II by Karl Rohnke
- Adventure in the Classroom, Mary Henton
- Adventure Curriculum for Physical Education (Middle School) by Jane Panicucci

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.

Journal Entries | Formative | Other written assessments

Students will respond to prompts in their digital journals.

No State Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 2: Responsible Problem Solving

Newtown Middle School / Grade 8 / Physical Education

Week 5 - Week 10 | 2 Curriculum Developers | Last Updated: Jun 28, 2022 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Responsible Decision-Making

Concepts: communication, teamwork, norms, relationships, responsibility, conflict, problem-solving, care for self, care for others, talents, competency, goals, leadership

Generalizations

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

1. Effective team leadership promotes communication to solve problems.
2. Responsible decisions require respecting the groups' norms.
3. Effective teamwork builds trust and confidence both in self and others.
4. Healthy relationships require caring for self and others and addressing conflict constructively.
5. Recognizing individual strengths and weaknesses contributes to successful team outcomes.

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 effective communication? (F)
- 1b. What is the ABCDE method of problem solving? (F)
- 1c. What does group leadership look like? How could leadership be established? (C)
- 1d. How do effective teams incorporate individual participants' problem-solving skill sets and communication styles? (C)
- 1e. Which leadership strategies and behaviors are the most effective? (P)
- 1e. Does leadership always lead to success? (P)

- 2a. How do individual decisions affect group outcomes? (C)
- 2b. Which group norms matter most? (C)
- 2c. What happens to individuals when norms are not followed? (C)
- 2d. Which group norms matter most? Does individual adherence to that norm affect the group outcome? (P)

- 3a. What individual actions, choices and behaviors contribute to effective teamwork? (F)
- 3b. How does effective teamwork and the mutual trust of the team affect individuals? (C)
- 3c. How does greater trust within the group affect outcomes? (C)
- 3d. Is confidence and trust in the group necessary for successful teamwork? (P)

- 4a. What is an individual's responsibility in a healthy relationship? (C)

4b. What individual behaviors and actions promote constructive conflict resolution? (F)

4c. What strategies promote constructive conflict resolution? (C)

4d. Is it better to avoid conflict? (P)

5a. How do individual strengths and weaknesses affect a team? (F)

5b. How can a team incorporate individual strengths and weaknesses to be more successful? (C)

5c. Does reflecting on team successes/setbacks and strengths/weaknesses impact the group's outcome? (P)

Content Knowledge

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

1. ABDCE Decision Making Process
2. offering support when appropriate
3. advocating for self and others
4. identifying & communicating challenges and solutions
5. individual talents & competencies contribute to a successful team outcome

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11_2020.pdf  

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.

1. ABDCE Decision Making Process
2. Craft Stick Tower Challenge
3. Pressure Pit
4. Computer Key Punch
5. Maze Without Walls
6. Trolleys
7. Connectiles
8. Raft Race
9. Mass Pass
10. Individual Rubric, Self Assessment
11. Personal Goal Reflection
12. Ubuntu Cards

 PA Curriculum-Unit 2 Rough Draft (7)  

Resources

Teacher and student resources used to support the learning.

Vocabulary

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

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

Problem Solving Group Assessment | Formative | Self Assessment

Rubric found on page 150 from *Adventure Curriculum for PE= Middle School*. Modified as necessary

No State Standards Assessed

PA Individual Rubric.pptx   ABCDE Problem Solving   ABCDE Problem Solving  

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 3: Developing Confidence & Trust

Newtown Middle School / Grade 8 / Physical Education

Week 11 - Week 15 | 2 Curriculum Developers | Last Updated: Jun 30, 2022 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: Awareness

Concepts: self-awareness, social awareness, relationships, conflicts, creativity, collaboration, self-efficacy, empathy, compassion, diversity, growth, communication, Full Value Commitment, trust, confidence, culture

Generalizations

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

1. Individual commitment to the components of our FVC creates a positive team culture.
2. Clear communication establishes trust in self and others.
3. Utilizing diversity promotes greater opportunity for success.
4. Creative collaboration in a changing environment enhances confidence and trust in self and others.
5. Demonstrating empathy and compassion within a team develops greater confidence and trust.

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 strengths and talents of my team members? (C)
- 1b. How does "letting go and moving on" (FVC) affect team conflicts? (C)
- 1c. What parts of the FVC are most powerful to manage conflicts that arise on my team? (P)
- 1d. Must all individuals on my team get along well? (P)
- 2a. What is a communication? (F)
- 2b. How does communicating clearly impact team interactions? (C)
- 2c. Can teams experience success if they don't communicate well? (P)
- 2d. Does clear communication guarantee success? (P)
- 3a. What diversity do I bring to my team? (F)
- 3b. What can individual team members do to create a more inclusive environment? (C)
- 3c. How do diverse strengths, weaknesses, attributes and perspectives affect team dynamics? (P)
- 4a. What is trust? (F)
- 4b. How can an individual team member enhance confidence and trust? (C)
- 4c. Is it easy for a team to lose confidence in itself? What could cause this? (P)
- 5a. What is empathy? (F)

5b. Do the same strategies for demonstrating empathy and compassion work with all teammates? (P)

Content Knowledge

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

- recognizing strengths & talents in both self and others
- considering others' perspectives
- resolving conflicts constructively
- creative thinking in a changing environment
- collaboration effectively
- recognizing situational demands * opportunities
- experiencing self-efficacy
- demonstrating empathy & compassion

Critical Skills

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

Standards

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

 CASEL-SEL-Framework-11.2020.pdf  

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.

1. Whale Watch
2. Spotting Sequence (Hundredth Monkey)
 - spotting stance, trust leans, trust falls
3. Confused Muse
4. Triangle Traverse
5. Geocrossing
6. FFEACH Charades
7. Group Rubric Activity & Team Discussions

Project Adventure Grade 7 Unit 3  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

 Project Adventure Class Rubric.docx  

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 4: Resiliency & Coping, Individual Competency

Newtown Middle School / Grade 8 / Physical Education

Week 16 - Week 19 | 2 Curriculum Developers | Last Updated: Jun 30, 2022 by Chivinski, Ronald

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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: resiliency & coping skills

Concepts: individual competency, group dynamics, trust, emotional & physical safety, positive vs negative risk taking, preparedness, honesty, individual goal. Challenge by Choice, participation, diversity, self-efficacy

Generalizations

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

1. Positive group dynamics rely on recognizing emotional and physical safety within the group.
2. Individual competency and safety depend on differentiating between positive and negative risk taking.
3. Experiencing individual competency in a community setting requires participating fully and being mindful of the safety of both self and others.
4. Achieving a community goal requires trust and preparedness between individual members of a group.
5. Challenge by Choice defines individual participation toward a group goal.
6. Embracing group diversity promotes positive outcomes and the ability to understand different perspectives and empathize with others.
7. Reflecting on an individual's role in promoting personal, social, and community well-being facilitates successful interactions and choices.

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 both emotional and physical safety? (F)
- 1b. What individual actions ensure both emotional and physical safety? (C)
- 1c. What individual actions could destroy either emotional or physical safety? (P)
- 2/3a. What does being individually competent with a task mean to the success of the group? (F)
- 2/3b. How do different individuals perceive & define positive & negative risk taking? (C)
- 2/3c. Are there risks which are universally positive or negative for every individual? (P)
- 4a. What is a community a goal? (F)
- 4b. How do individuals affect a community goal? (C)
- 4c. Can goals be achieved without individual trust or preparation? (P)
5. How does Challenge by Choice impact individual participation? (C)
6. Does diversity impact the success of a group? (P)
- 7a. Did individual reflection improve group outcomes? (P)
- 7b. How does individual competency build self-efficacy? (C)

Content Knowledge

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

- recognizing strengths & weaknesses within entire team
- differentiating between positive vs. negative risk taking
- being mindful of the safety of both self & others within the team
- analyze what it means to participate fully (Challenge by Choice model)
- contemplating both emotional and physical safety of the team
- experiencing individual competency

Critical Skills

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

Standards

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

 CASSEL-SEL Framework  

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.

1. group rubric & team discussion, Are We Ready?
2. harness review
3. knot tying--double figure 8 on a bight & safety hitch
4. helmet adjustments & carabiners review
5. individual belay school training
6. individual belay assessment
7. climbing safety protocols
8. final reflection-prompt

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

- *The Hundredth Monkey* by Nate Folan (HM)
- *Silver Bullets* by Karl Rohnke (SB)
- *Count Me In* by Mark Collard
- *No Props* by Mark Collard
- *Adventure in Education* by Dick Prouty
- *Cowstails & Cobras II* by Karl Rohnke
- *Adventure in the Classroom*, Mary Henton
- *Adventure Curriculum for Physical Education (Middle School)* by Jane Panicucci

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.

Final Reflection-Project Adventure Prompt | Summative | Self Assessment

 Final Reflection Prompt--Project Adventure

No State Standards Assessed

 CASEL-SEL Framework   Project Adventure Class Rubric.docx 

Differentiation

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

Test Prep Connections

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

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

Minutes of the Board of Education meeting held on May 7, 2024 at 7:00 p.m. in the Council Chambers, Municipal Office Building, 3 Primrose Street.

A. Plante, Chair	C. Melillo
J. Vouros, Vice Chair	A. Uberti
D. Ramsey, Secretary	T. Gouveia
S. Tomai	5 Public
C. Gilson	1 Press
D. Linnetz	
B. Leonardi	
G. Peteronjes	
I. Khazadian (absent)	

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

Item 1 – Pledge of Allegiance

Item 2 – Consent Agenda

MOTION: Ms. Linnetz moved that the Board of Education approve the consent agenda which includes the correspondence report. Mr. Ramsey seconded. Motion passes unanimously.

Item 3 – Public Participation

Item 4 - Reports

Chair Report: Mrs. Plante started her report by acknowledging all of Newtown's amazing teachers during Teacher Appreciation Week. Mrs. Plante stated that the Board is consumed with two of their most important responsibilities. The first being the budget and the second being the hiring of a Superintendent. Regarding the budget, she urges the community to vote on Tuesday, May 14th. The administrators and building principals are hard at work, trying to identify the list of possible adjustments. As a Board, they will discuss the individual reductions after the referendum. These discussions will take place at their May 21st Board meeting at Reed Intermediate.

Superintendent's Report: Mr. Melillo highlighted all of the District's fine arts events that will be happening in the next two weeks. He also reported that the CT Department of Administrative Services confirmed that our HVAC grant will be approved. All of the projects have been completed and the Town will now receive a 35% reimbursement from the state of Connecticut. The Head O'Meadow project will be receiving \$150,000+ for the install of HVAC units. The Newtown High School, A-wing, will be receiving \$290,000 and B-wing will receive \$390,000+. Lastly, Newtown received reimbursement of \$2,679,000 for the Hawley project. Mr. Melillo thanked Judit DeStefano for writing those grants and John Barlow for working collaboratively with the town to bring money back to Newtown.

Mr. Ramsey also thanked Mitch Bolinsky and other elected officials who did a lot of work behind the scenes.

Committee and Liaison Reports:

Mr. Gilson reported that he served as a chaperone for the Boston trip. He was able to witness first hand the teachers in action. He was very impressed with the student's behavior as well as the teacher's dedication to the students. He believes that this was the first field trip since Covid and from a logistical standpoint, it went very smoothly.

Mr. Leonardi congratulated Anne Fries, second grade teacher at Hawley Elementary, for receiving Newtown Teacher of the Year for a second time. He can personally speak to the excellence of Ms. Fries because his daughter was a student of hers two years ago.

Mr. Ramsey thanked Mr. Gilson for chaperoning the Boston trip. The Board received great feedback.

Mr. Ramsey reported that he went to Matilda Jr. at Reed Intermediate and was extremely impressed with the talent of the students. The spirit of the show was extraordinary.

Mr. Ramsey reported that the Curriculum & Instruction/SEL committee met on Tuesday, April 30th. Dr. Longobucco, Janice Gabriel and Michelle Hiscavich presented the Theater Design Curriculum. This course is a half year elective. They explained the technical and artistic design concepts of the class. This class has a project based assessment. The committee also received a presentation from Mrs. DiBartolo on the Grade 6-8 proposed reading program which will be presented during this meeting.

Student Representative Report:

Mr. Peteronjes reported that Newtown High School celebrated its spirit week last week. The seniors showed off their college commitments along with unique outfits. AP students will be starting their AP tests this week which lasts for two weeks. He also reported that Junior Prom was a success and looking forward to Senior Prom this week. Two Track records were broken at the last meet and with most Spring sports winding down, they are beginning to prepare for their postseasons. Lastly, he reported that most seniors are starting to interview with Newtown Scholarship Association, looking for potential money towards college.

Item 5 - Presentations

Discussion and Possible Action on Grade 6-8 Into Literature Reading Program:

MOTION: Ms. Linnetz moved that the Board of Education approve the Grade 6-8 Into Literature Reading Program. Ms. Tomai seconded.

Mrs. DiBartolo presented the Grade 6-8 Comprehensive Reading Program Recommendation.

Mr. Gilson asked if Newtown was required to pilot the reading programs. If not, he asked why Newtown decided to begin a pilot program.

Mrs. DiBartolo answered that there was a requirement for K-3 because of the Right to Read Act. To keep consistency and coherence across the grade levels, Newtown decided to roll that program to grades K-5. With grades 6-8, it was not a requirement. The learning walks showed them that it would be in the best interest of the students and teachers to pilot the programs.

Mr. Gilson asked if other districts compare programs, run a pilot, compile data, and reach out to other districts for feedback and coordination like Newtown did.

Mrs. DiBartolo said that they did not at the 6-8 grade level.

Mrs. DiBartolo said that grades K-5 use EL and it is the best fit for those students because of the structures that are in place. There are module pieces which are reading, writing, speaking and listening. Then the skills block in K-2. In grades 3-5, there are the modules and then an "All block" which is the additional language and literacy block. This allows the students to practice grammar and complex text. Grades 6-8 and what EL offered for them, they did not see the same level that they saw with K-5 and ultimately decided to go with another program for those grades. She continued by saying that Into Literature had topics that were more meaningful for the students and the speaking and listening protocols are much more in depth.

Mr. Gilson asked if Mrs. DiBartolo felt that the changes to the English curriculum were making the students feel more challenged.

Mrs. DiBartolo said that she does and has witnessed the progress in the classrooms. The student's comments have been that they love Language Arts. She reminded the Board that it will take 3-5 years to see the overall impact.

Mr. Leonardi asked what the methodology was behind the split of the pilot programs.

Mrs. DiBartolo answered that they looked at the teachers in each grade level and randomly assigned them one of the programs to pilot.

Mr. Leonardi asked if all the students were in one of the pilot programs.

Mrs. DiBartolo said it was split half and half.

Mr. Leonardi asked if there were other quantitative ways in which they can benchmark whether or not the pilot programs were effective.

Mrs. DiBartolo answered that they use a universal screener called i-Ready. i-Ready is broken down into domains, which are vocabulary, informational literature and overall comprehension. In conjunction with Beth Anne, Newtown's database administrator, they were able to create subsections of each domain of i-Ready data so they currently have a baseline to work off of.

Mr. Leonardi asked if it was premature to get data to see improvement.

Mrs. DiBartolo said it was because it will take 3-5 years to get accurate data.

Mrs. Plante asked after the implementation from the K-5 reading program, what lessons are they rolling forward into this new implementation for grades 6-8.

Mrs. DiBartolo said the biggest lesson was to listen to the teachers and their needs. They also found that checking in with teachers and having informal conversations was very beneficial.

Mrs. Plante asked if there was a PD plan.

Mrs. DiBartolo said that they just started that planning and Into Literature will be providing the teachers and administrators with coaches.

Motion passes unanimously.

ACES International Education Opportunities

Jason Hiruo, Director of ACES International, presented education opportunities through ACES International.

Mrs. Linnetz thanked Mr. Hiruo for his presentation. Mrs. Linnetz stated that she is the current Chair of the Policy Subcommittee and currently working on an International Field Trip policy so she found this presentation very helpful..

Mr. Hiruo offered his input if needed.

Mr. Gilson asked how many students ACES works with in Connecticut.

Mr. Hiruo said there are approximately 55,000 students in all of ACES programs.

Mr. Leonardi said that he said the programs sound tremendous and he was a huge advocate of international travel. He asked what they are monitoring when working with embassies.

Mr. Hiruo said safety is the number one priority for their travelers.

Mr. Vouros asked if the NICE program was affiliated with ACES.

Mr. Hiruo said it is not affiliated with NICE but sees the potential to reinvigorate the NICE program. He is very appreciative of Mr. Tim DeJulio and Ms. Sue McConnell, along with other colleagues for continuing to help facilitate the international field trips at the high school.

Mr. Vouros would like to think that ACES could be infused into the elementary world language program so it becomes robust.

Item 6 - Old Business

Item 7 - New Business

MOTION: Mrs. Linnetz moved that the Board of Education fully authorize the Superintendent and his/her staff to recruit and hire for a specified open position. Mr. Ramsey seconded.

Mr. Melillo stated that there is a need to replace an administrator for one year in Special Education.

This is an area of shortage, it is important to fill the position from within and then backfill the teaching position as soon as possible.

Mrs. Plante stated that according to Policy 2151, there is a procedure for hiring an administrator. Typically, there would need to be a hiring committee, however, the Board can authorize the Superintendent to hire without the need for a hiring committee.

Vote: 6 ayes, 1 nay (Mrs. Tomai) Motion passes.

First Read of Theater Design Curriculum:

Mr. Ramsey asked the Board to review the curriculum in their board packet and reach out to him if they have any questions or comments.

Mr. Gilson stated that he spoke to Ms. Gabriel regarding online resources to do set design and she told him that there used to be an online program that was open access, however, it is now expensive. Mr. Gilson asked Mrs. Uberti to reach out to Ms. Gabriel to see if there is any other type of tool that the students could use for their benefit.

Mrs. Linnetz asked if this was a new class.

Mrs. Uberti said that it is not.

Discussion and Possible Action on the Superintendent Search Group:

MOTION: Mrs. Linnetz moved that the Board of Education approve CAFE, the Connecticut Association of Boards of Education, for the superintendent search, dependent upon finalization and execution of the contract. Mr. Vouros seconded.

Mr. Gilson stated that he is a representative to CAFE which has a well-trusted reputation of excellence in Connecticut. They are engaged in education, training new board members, advocacy at the state level and supporting board members. He believes they are the best choice to conduct Newtown's Superintendent search. Mary Broderick is the consultant Newtown will be working with. She is highly capable and experienced and conducted over fifty superintendent searches. There will be a survey sent to parents and staff. It is important that they receive feedback from the public. The applicants will need to apply by May 31st. The Board will choose the finalists on June 6th and June 10th.

Ms. Tomai said that 'Newtown' knows Newtown best and asks the community to fill out the survey.

Vote: 6 ayes, 1 abstained (Mr. Leonardi)

Motion passes.

Discussion and Possible Action on Health Food Certification:

MOTION: Mrs. Linnetz moved that pursuant to C.G.S. Section 10-215f, the Board of Education or governing authority certifies that all food items offered for sale to students in the schools under its jurisdiction, and not exempted from the Connecticut Nutrition Standards published by the Connecticut State Department of Education, will comply with the Connecticut Nutrition Standards during the period of July 1, 2024, through June 30, 2025. This certification shall include all food offered for sale to students separately from reimbursable meals at all times and from all sources, including but not limited to school stores, vending machines, school cafeterias, culinary programs, and any fundraising activities on school premises sponsored by the school or non-school organizations and groups. Mr. Vouros seconded.

Ms. Vadas stated that this is an annual vote that needs to be sent to the state.

Motion passes unanimously.

MOTION: Mrs. Linnetz moved that the Board of Education or governing authority will allow the sale to students of food items that do not meet the Connecticut Nutrition Standards and beverages not listed in Section 10-221q of the Connecticut General Statutes provided that the following conditions are met: 1) the sale is in connection with an event occurring after the end of the regular school day or on the weekend; 2) the sale is at the location of the event; and 3) the food and beverage items are not sold from a vending machine or school store. An "event" is an occurrence that involves more than just a regularly scheduled practice, meeting, or extracurricular activity. For example, soccer games, school plays, and interscholastic debates are events but soccer practices, play rehearsals, and debate team meetings are not. The "regular school day" is the period from midnight before to 30 minutes after the end of the official school day. "Location" means where the event is being held and must be the same place as the food and beverage sales. Mr. Vouros seconded. Motion passes unanimously.

MOTION: Mrs. Linnetz moved that the Board of Education approve the minutes of April 23, 2024. Mr. Ramsey seconded. Motion passes unanimously.

Item 8 - Public participation

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

Item 9 - Adjournment

The meeting adjourned at 8:50 p.m.

Respectfully submitted:

Donald Ramsey
Secretary