

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 seconds the motion. 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.

Board of Education

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May 7, 2024

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. Leonardi seconded. Motion passes unanimously.

Item 9 - Adjournment

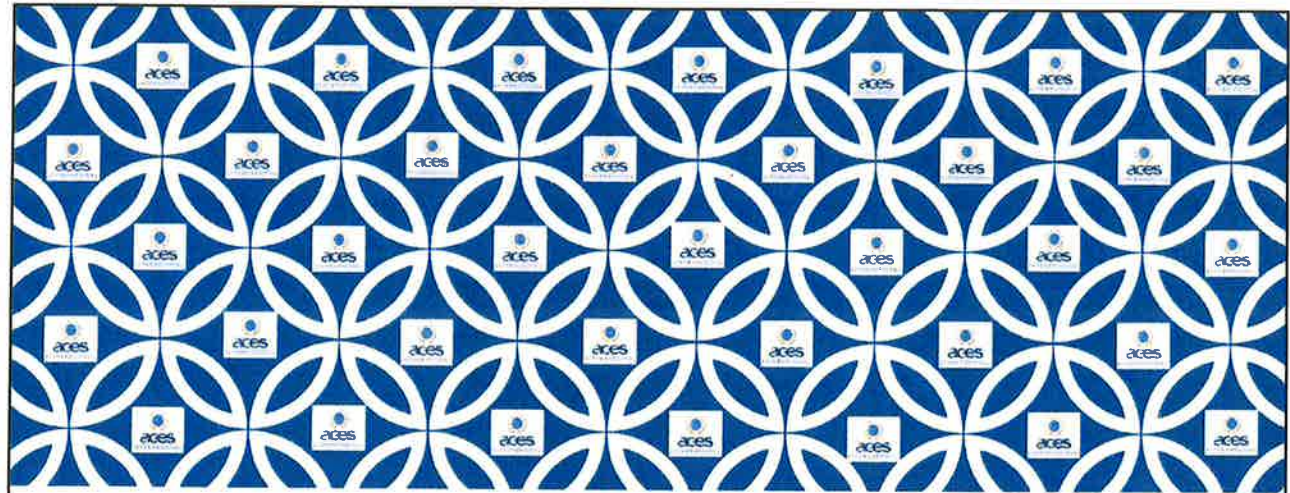
The meeting adjourned at 8:50 p.m.

Respectfully submitted:



Donald Ramsey
Secretary

Correspondence Report
04/23/2024 – 05/06/2024

Date	Name	Subject
04/23/2024	Ramsey, Donald	Correspondence Report for the BOE meeting 04/23/2024
04/24/2024	Melillo, Christopher	Budget Referendum Results
04/25/2024	Hiscavich, Michelle	Spring Arts Events
04/26/2024	Gilson, Christopher	Newtown Superintendent search: Introduction meeting with Cabe
04/26/2024	Hiscavich, Michelle	Thank You!
04/28/2024	Melillo, Christopher	4/28 Superintendent's Sunday Update
04/29/2024	Gabriel, Janice	Newtown Middle School to present Shrek Jr.
04/29/2024	Plante, Alison	April 29 – Week in Preview
04/29/2024	Plante, Alison	Fwd: NESDEC Contract
05/03/2024	Susan, Marcin...	BOS Agenda 5/3/24
05/05/2024	Plante, Alison	Fwd: Elementary World Language
05/05/2024	Melillo, Christopher	5/5 Superintendent's Sunday Update
05/03/2024	June, Kathy	BOE Mailing – May 7, 2024
05/05/2024	Plante, Alison	May 5, 2024 Week in Preview



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 Jason Hiruo, Director jhiruo@aces.org

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1




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-  REGIONAL EDUCATION BUREAU AUTHORITY
-  NOT-FOR-PROFIT ORGANIZATION
-  PUBLIC EDUCATION SERVICE AGENCY (ESA)

AREA COOPERATIVE EDUCATIONAL SERVICES



2



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48 United States

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4



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Jason Hiruo, jhiruo@aces.org

Portugal: June 2023 **Spain: June 2024**

8



Executive Academy

- US National Executive Educators Field Study
- Superintendents and BOE Global Forum
- International Executives-in-Residence
- Organization Advisory for Global Programming



9



School District Internationalization

- Campus Projects
- Global Competency Curriculum
- Collaborative Partnerships



10

Schools PreK - 12

- Online Classroom Collaborative Projects
- School-to-School Projects
- Student and Teacher Exchange



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12



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Lucia Fonseca
Lfonseca@aces.org

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- Spend time with Yale faculties and students everyday
- Lectures & seminars
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Sep 2024-Mar 2025

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- Supervision provided by ACES International Education Specialist.
- All-inclusive: Accommodations, meals, round-trip airfare, in-country transportation, cultural and intercultural exchange activities.
- VIP exclusive tour of the Audi production floor.
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- Memorable experiences in Hungary with a comprehensive itinerary that includes sightseeing and engaging cultural activities.
- ACES International provides cultural and travel seminars in preparation for students. Families are invited to join.
- Certificate of Completion provided for program completion and recognition.

When: July-August 2024
Where: Budapest and Győr Hungary
Basecamp: University
Registration: Before Feb 15, 2024
All participants must possess a valid U.S. passport at time of application.

acedilipulla@aces.org

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- China: July 8th 12th 9:00 am - 11:30 am
- Portugal: July 8th 12th 12:30 pm - 4:30 pm
- South Korea: July 15th 19th 9:00 am - 11:30 pm
- Argentina: July 15th 19th 12:30 pm - 4:30 pm


Fees:

- One session: \$275
- Two sessions: \$400 (save \$150)
- Three sessions: \$600 (save \$225)
- Four sessions: \$800 (save \$300)

SCAN TO REGISTER

For more information, contact:
Michelle Zickler, Angela Costello-Pinto
mzickler@aces.org acedilipulla@aces.org
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Transportation
Insurance
Culture & Travel Prep




17

**ACES International Workforce
Development Initiative**

90-Day Paid Training and Certification Program
**Quality Control Inspector
Lab Technician
Industrial Mechanic**

Melissa Alers, malers@aces.org

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 <p>aces INTERNATIONAL</p> <hr/>  <p>aces International Preschool and Childcare Center</p> <p>Lucia Fonseca Lfonseca@aces.org</p>	 <p>aces INTERNATIONAL LOCAL-TO-GLOBAL & GLOBAL-TO-LOCAL AESA</p> <p>Jason Hiruo, Director jhiruo@aces.org</p>  <p>A photograph of a young girl with dark hair, wearing a blue and white striped shirt, holding a globe of the Earth above her head. The background is a green world map. The ACES logo is visible in the bottom right corner of the photo.</p>
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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

- 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.

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.

- 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.

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 Assesment | 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

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.

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.

- 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 wkshd.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

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

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.



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?

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)

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.

**Board of Education
Newtown, Connecticut**

Minutes of the Board of Education meeting held on April 23, 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	
C. Gilson	
D. Linnetz	
B. Leonardi	
G. Petertonjes (absent)	
I. Khazadian (absent)	

Mrs. Plante called the meeting to order at 7:02 p.m.

Item 1 – Pledge of Allegiance

Item 2 – Consent Agenda

MOTION: Mr. Gilson moved that the Board of Education approve the consent agenda which includes the donation to Newtown High School and the correspondence report. Mr. Vouros seconded. Motion passes unanimously.

Item 3 – Public Participation

Item 4 – Reports

Chair Report: Mrs. Plante offered thanks and well wishes to Mr. Melillo and appreciated his services to the Newtown schools. He helped the district focus on teaching and learning and the instructional core and wished him the best of luck on the next leg of his journey.

Superintendent's Report: Mr. Melillo spoke about the facilities work done over the April break. He mentioned Reed's production of the play *Matilda, Jr.* this weekend. He reminded the community to vote before the polls close at 8 PM. As Superintendent, he is committed to the Newtown Public Schools by actively supporting the Board of Education during this time of transition for his departure. This was a decision he has made with his family and its one that is in the best interest for him, the district and his wife and children. He thanked the Board for their support.

Committee Reports:

Mr. Gilson attended the Ridgefield Board of Education meeting where he presented the CABA award for excellence in communications and their website and newsletter stayed for their meeting. A volunteer worked on their website and offered help with any questions we might have for ours. Their Board is also having some contentious issues with adjusting their start times. CABA has a meeting next week and a wrap up session regarding legislation. Mrs. Plante said we are planning for a legislative wrap up with our State delegation at the May 21 meeting.

Mr. Gilson continued that he would be chaperoning the middle school field trip to Boston. Also, he and Mr. Ramsey attended the DEAI workshop and was impressed with the staff participation. Mr. Leonardi spoke with the Hawley PTA co-presidents and highlighted some of their work. Mr. Vouros noted that the Outstanding Educational Leader Award from the Connecticut PTA was given to Sara Wasley, Library Media Specialist at Reed.

Mr. Ramsey highlighted veteran middle school teacher Phil Cruz who developed a unit which is a mock trial of John Brown before the Civil War and applied and received a grant from Choose Your Donor and the Connecticut Department of Education. This enabled him to purchase robes, a podium, a gavel and the equipment for the trial.

Financial Report Month Ending March 31, 2024:

MOTION: Mr. Gilson moved that the Board of Education approve the financial report for the month ending March 31, 2024. Mr. Ramsey seconded.

Ms. Gouveia presented her financial report.

Motion passes unanimously.

Item 5 – Old Business

Mrs. Plante said we would not address the policies tonight.

Mrs. Linnetz reported that these policies were for second read. Because there may be possible changes to the statutes that apply to these policies we decided to wait until the May 7 meeting when we should know of any changes.

Item 6 – New Business

MOTION: Mr. Gilson moved that the Board of Education establish a Personnel Search Committee for the purpose of recommending to the Board one or more candidates for the position of Superintendent of Schools, and move further, that the Personnel Search Committee be comprised of the following individuals in their capacity as members of the Board: Alison Plante, John Vouros, Don Ramsey, Shannon Tomai, Chris Gilson, Doria Linnetz, and Brian Leonardi. Mrs. Tomai seconded.

Mrs. Plante noted that the search process will last a few months with this motion as the first step. She thanked Mr. Ramsey and Mr. Gilson for being co-chairs for that committee.

Motion passes unanimously,

MOTION: Mr. Gilson moved that the Board of Education approve the 2023-2024 Non-renewal List. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of April 1, 2024. Mr. Ramsey seconded. Motion passes unanimously.

MOTION: Mr. Gilson moved that the Board of Education approve the minutes of April 2, 2024. Mr. Ramsey seconded. Mr. Leonardi noted that his name was omitted from the list of attendees at the top. Motion passes unanimously.

Item 7 – Public Participation

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

Item 8 – Adjournment

The meeting adjourned at 7:32 p.m.

Respectfully submitted:

Donald Ramsey
Secretary



Grades 6-8 Comprehensive Reading Program Recommendation

Kara DiBartolo

Director of Teaching and Learning

May 7, 2024
Board of Education

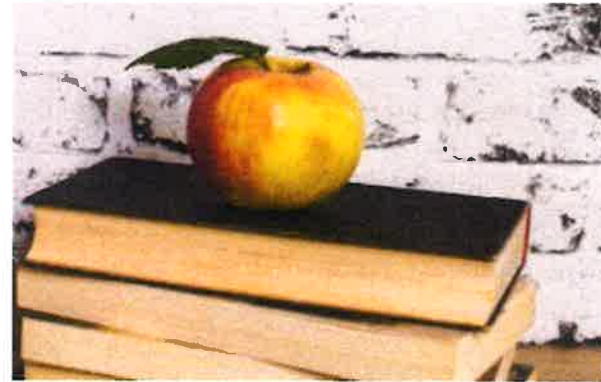
Introduction

“Rigor is not an attribute of a text but rather a characteristic of our behavior with that text.”—Kylene Beers, *Notice & Note: Strategies for Close Reading*



The Why

- Adopt a resource that supports rigorous literacy instruction and is fully aligned to current grade level and curriculum standards.
- Adopt a resource that may be used by students uniformly through the grade spans to support more consistent instructional practices.
- Commit to a resource for multiple years to build internal capacity and understanding for staff as well as long-term familiarity for students and families.





Piloted Programs

Imagine Learning EL Education 6-8 (2020)

Imagine Learning EL Education is a comprehensive ELA 6-8 program that equips teachers to fully implement the CCSS for Literacy in a manner that is rigorous, culturally relevant, coherent, engaging, and accessible to all learners.

A program that emphasizes:

1. A content based, integrated approach
2. Connections to real-world content and engaging texts.
3. Expanded view on student achievement
4. Student thinking, collaboration and respect
5. Backward Design

Received one of the highest ratings on Edreports.

HMH Into Literature (2021)

HMH Into Literature is a CCSS Literacy aligned, comprehensive 6-8 literacy program, that emphasizes diverse, culturally relevant texts that connect with students' lives, builds confidence, standards mastery, and college and career readiness for every learner in the classroom.

HMH Into Literature is a curriculum designed to inspire students to love reading, hone their speaking and writing voices, and communicate with the world.

Received one of the highest ratings on Edreports.



Pilot Teams and Programs

	HMH Into Literature	EL Imagine Learning
RIS Grade 6	Tracy Galassi Jen Pirone Stephanie Finik <u>Special Education</u> Holly Bartlett Ellen Calcavecchio	Erika Bell Jennifer Williams Kaitlin Miller Laura Wyman <u>Special Education</u> Tracey Ryan Anita Fox <u>ESL Teacher</u> Patricia Kuna
NMS Grade 7	Andrew Tremaglio <u>Special Education</u> Kaitlin Logan	Brooke Nucifora Karen Colwell <u>Special Education</u> Evelyn Bachar Erin Montaine
NMS Grade 8	Susan Lang Leslie Duda <u>Special Education</u> Ingrid Rousseau Amanda Garrison Stephanie Simon	Chester Washburn <u>Special Education</u> Jenna Skelton

Benefits of Comprehensive Reading Program

A comprehensive reading program fosters **critical thinking** and **analytical skills**. It also enhances **vocabulary development** and **cognitive abilities**, leading to improved academic outcomes.



The Evaluation Process



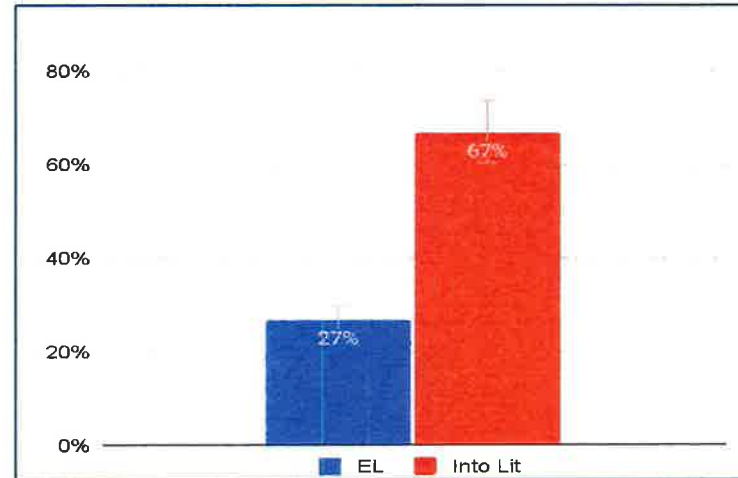
1. Pilot teachers completed feedback surveys in the Winter and Spring.
2. Teachers engaged in structured observations within their building and across schools.
3. Administrators informally visited classrooms to observe the programs, review student work, and speak with teachers and students.
4. Administrators attended PLCs and Department meetings to gather anecdotal data from the teachers and LACs.
5. Kara, Anne and LACs conducted student reading program focus groups at each school.
6. Students and parents completed feedback surveys for both programs.





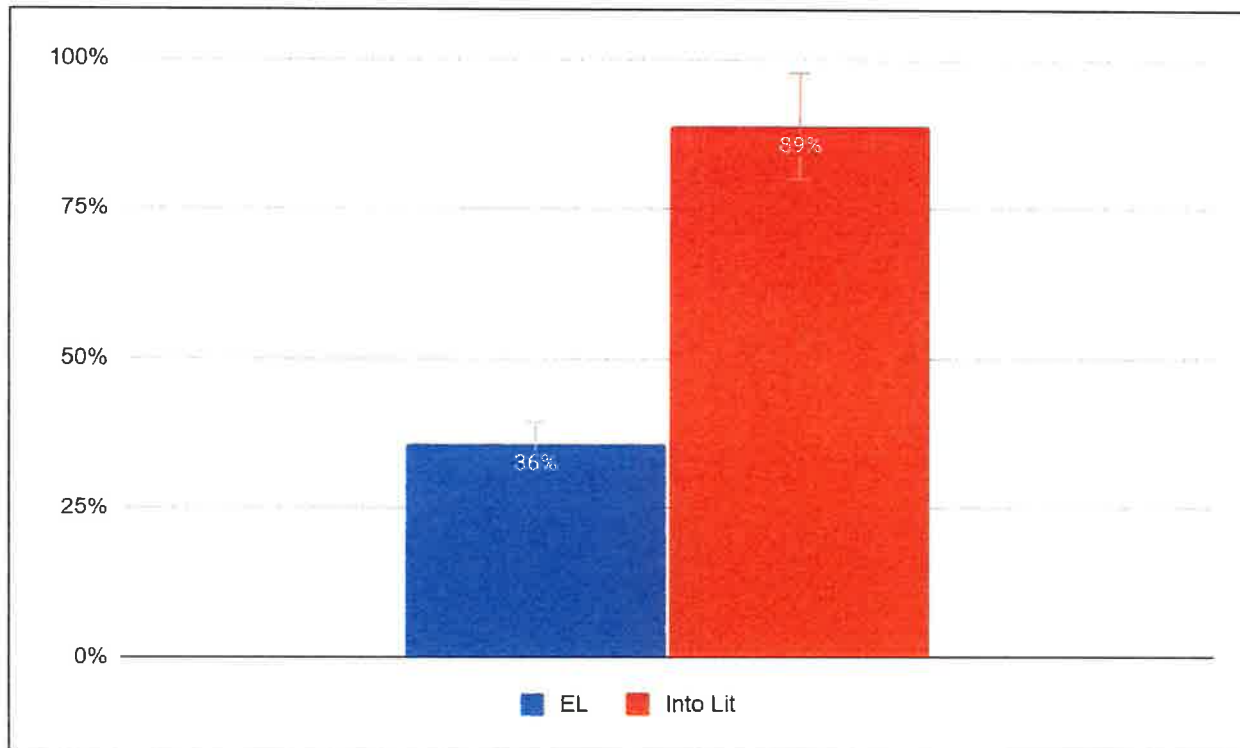
Usability and Design- Key Question

Materials meet the criteria for being well-designed and utilize effective lesson structure and pacing. Daily lessons include structures and resources for both whole group and small group literacy instruction. The program allows flexibility for teachers to rely on professional judgment to modify pacing.



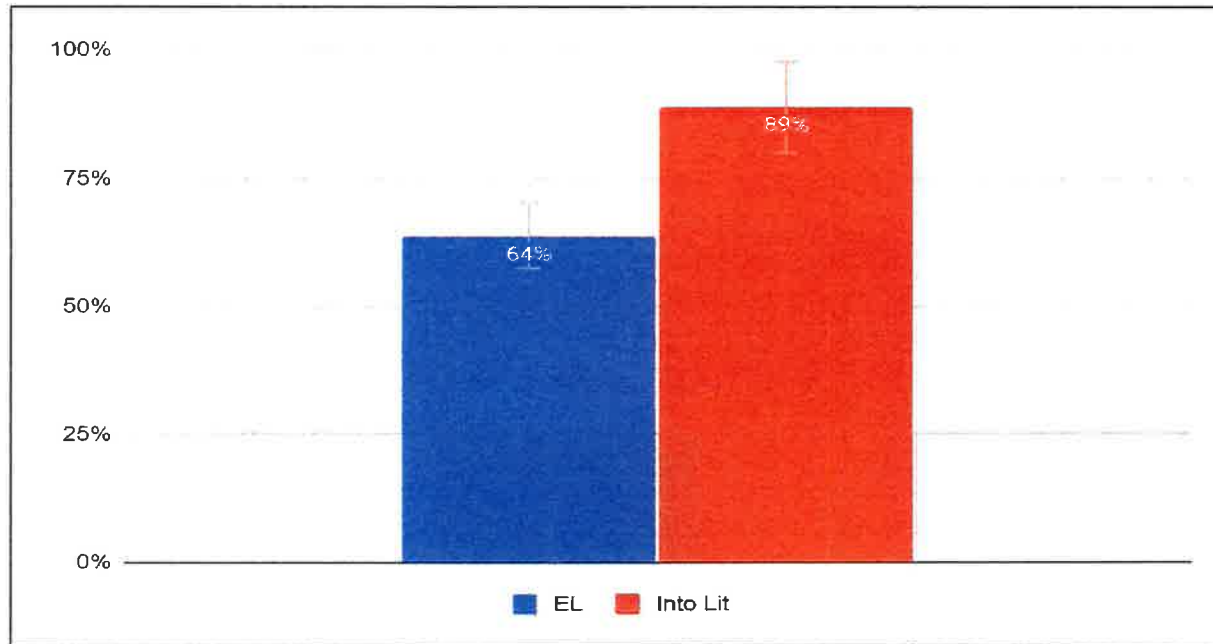


The program includes opportunities for teachers to effectively plan & utilize materials with integrity & to further develop their own understanding of the content.





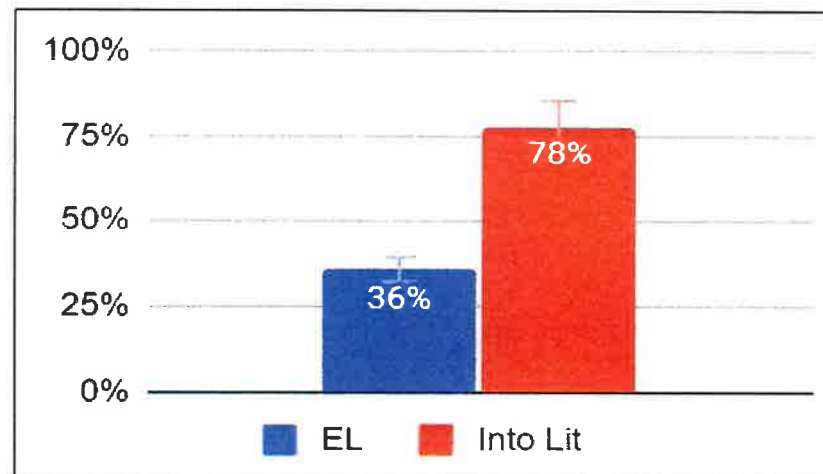
The visual designs (whether print or digital) is not distracting or chaotic, but supports students in engaging thoughtfully with the subject.





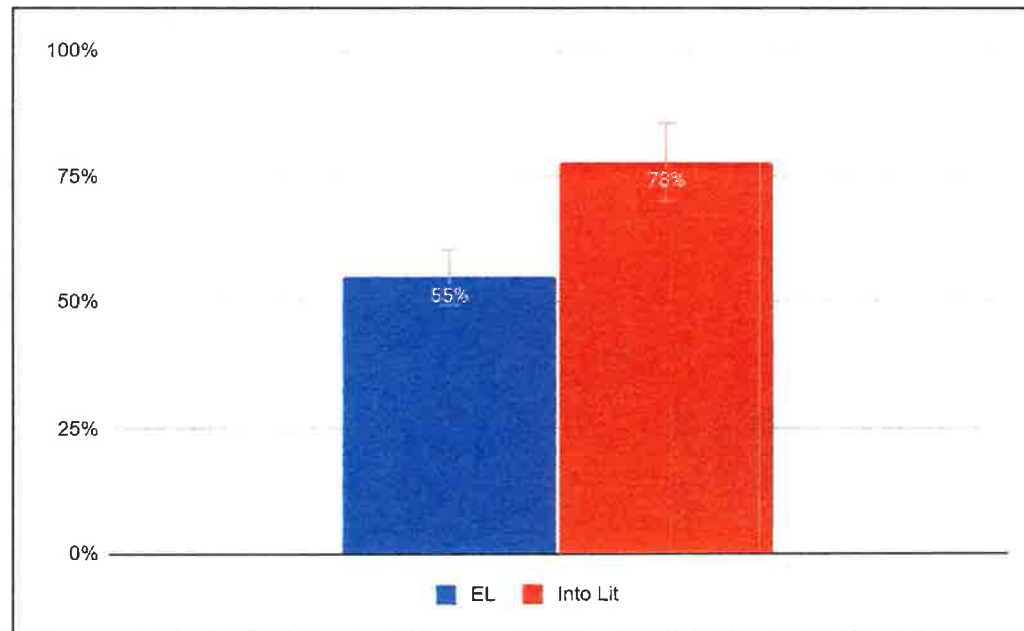
Content- Key Question

Texts are worthy of students' time & attention: texts are of quality & are rigorous, meeting the text complexity criteria for each grade. Materials support students advancing toward independent reading.



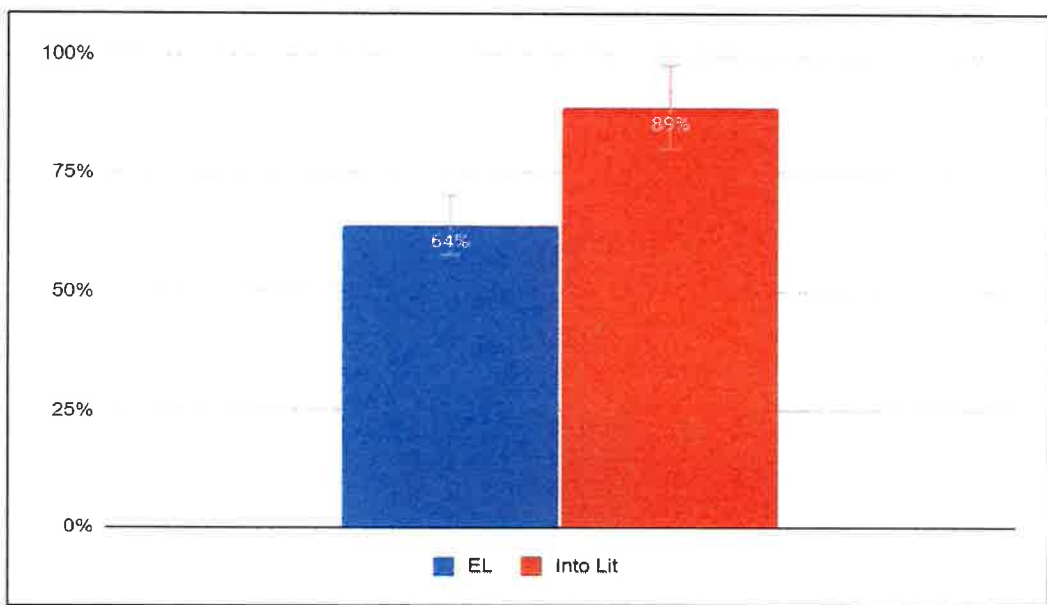


Anchor texts are of high quality, worthy of careful reading, and consider a range of student interests.



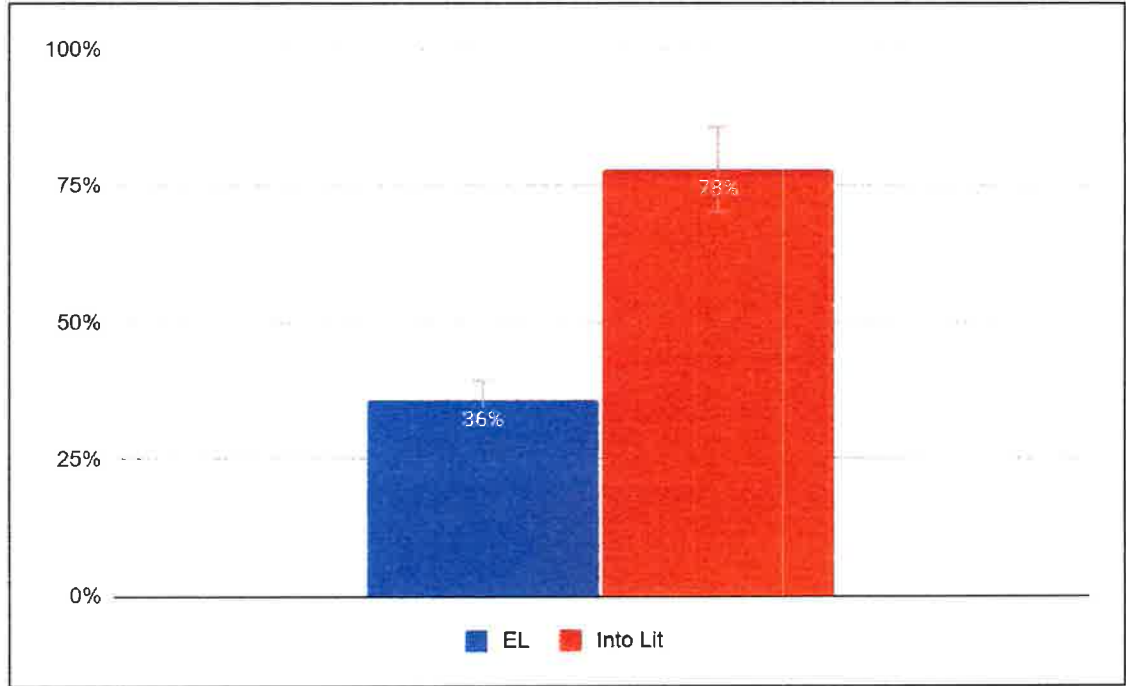


Materials reflect the distribution of of text types & genres required by the standards at each grade level.



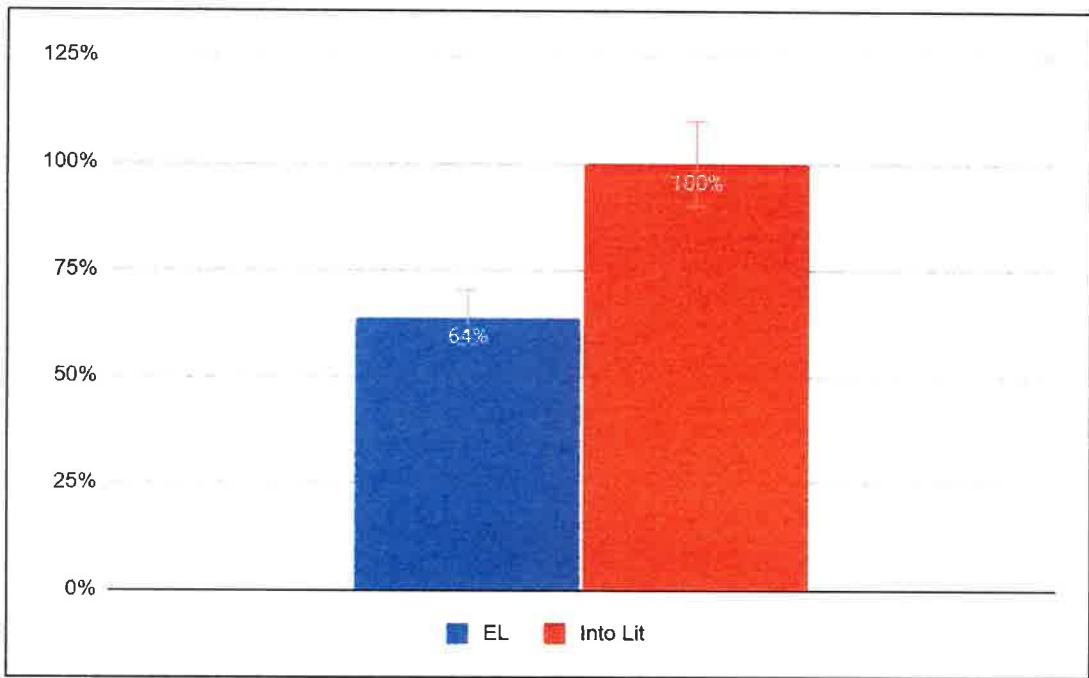


Materials provide opportunities for students to engage in a range & volume of reading to support their reading at grade level by the end of the school year, including accountability structures for independent reading.



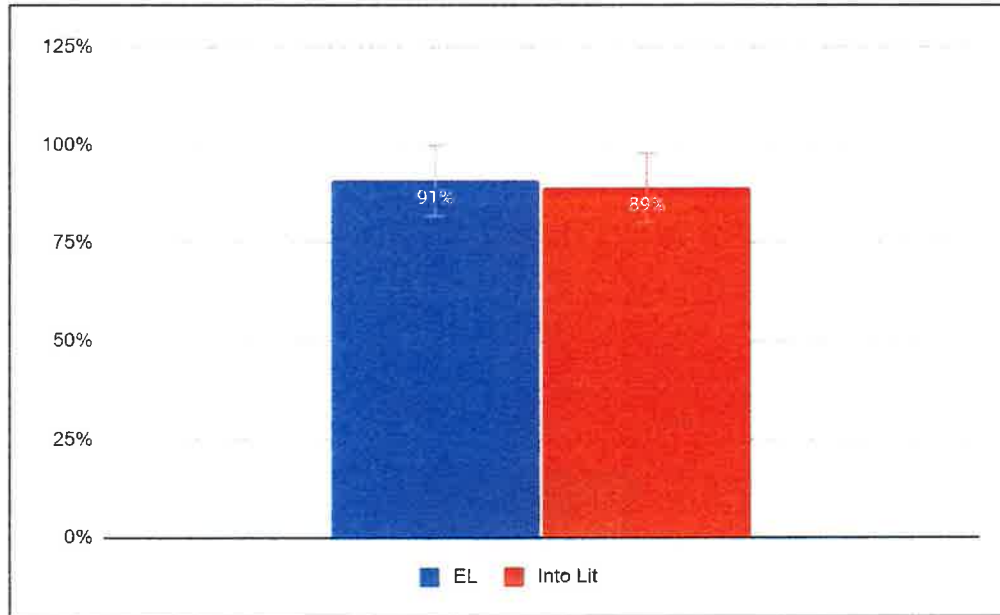


Materials provide opportunities for students to address different text types of writing that reflect the distribution of required by standards.



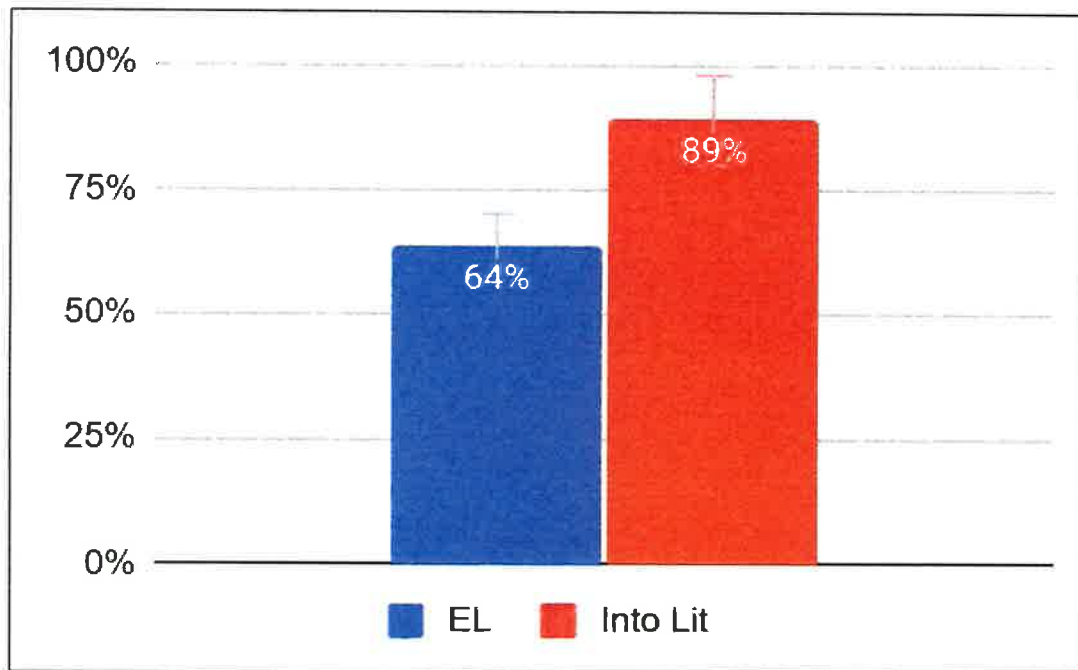


Materials support students' listening & speaking about what they are reading & researching (including presentation opportunities) with relevant follow-up questions and evidence.



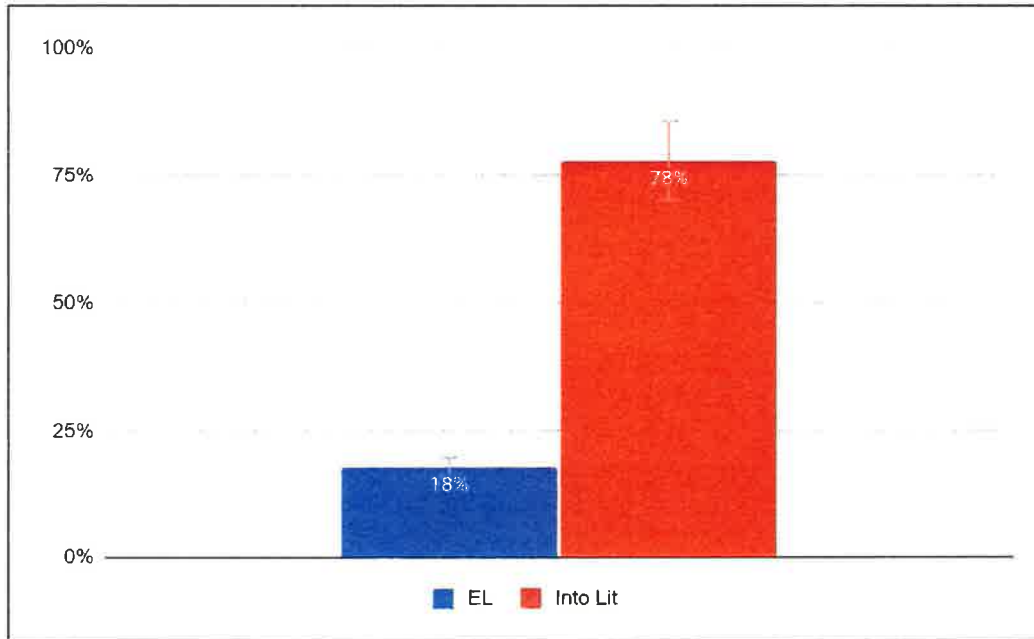


Materials build knowledge through integrated reading, writing, speaking, listening & language.



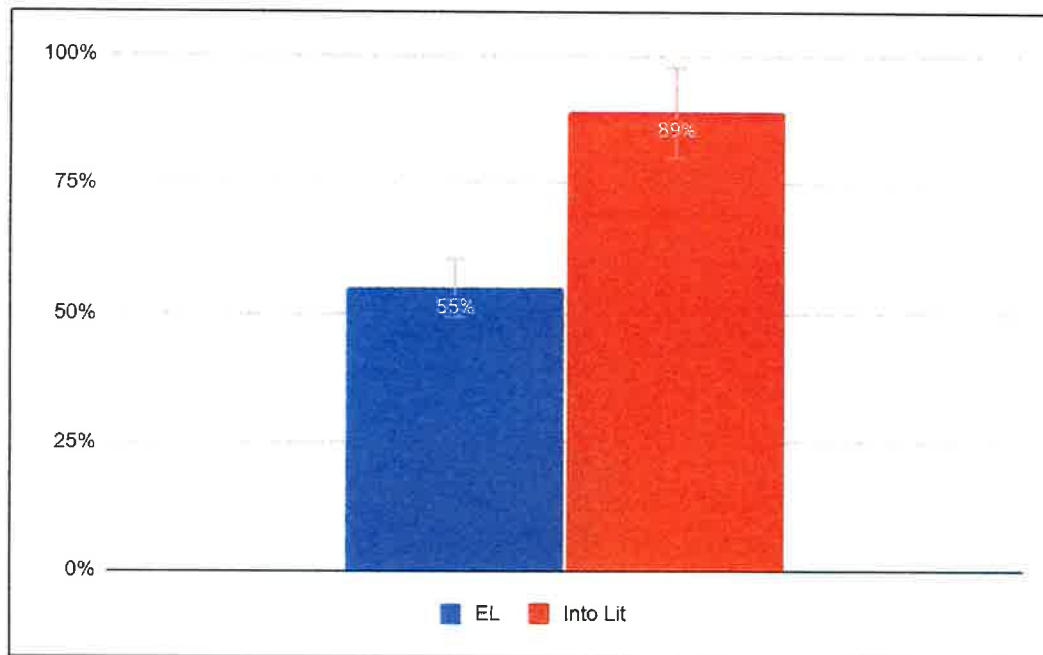


Content instruction respects the differentiated needs of all learners.





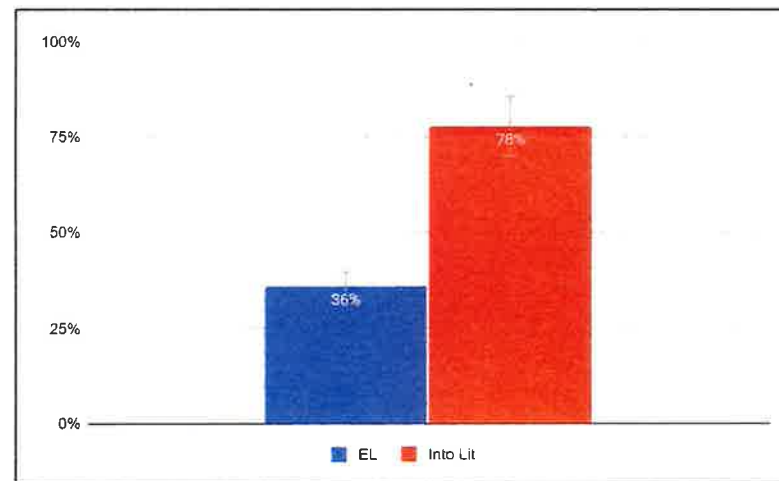
Materials promote mastery of grade-level standards by the end of the year.





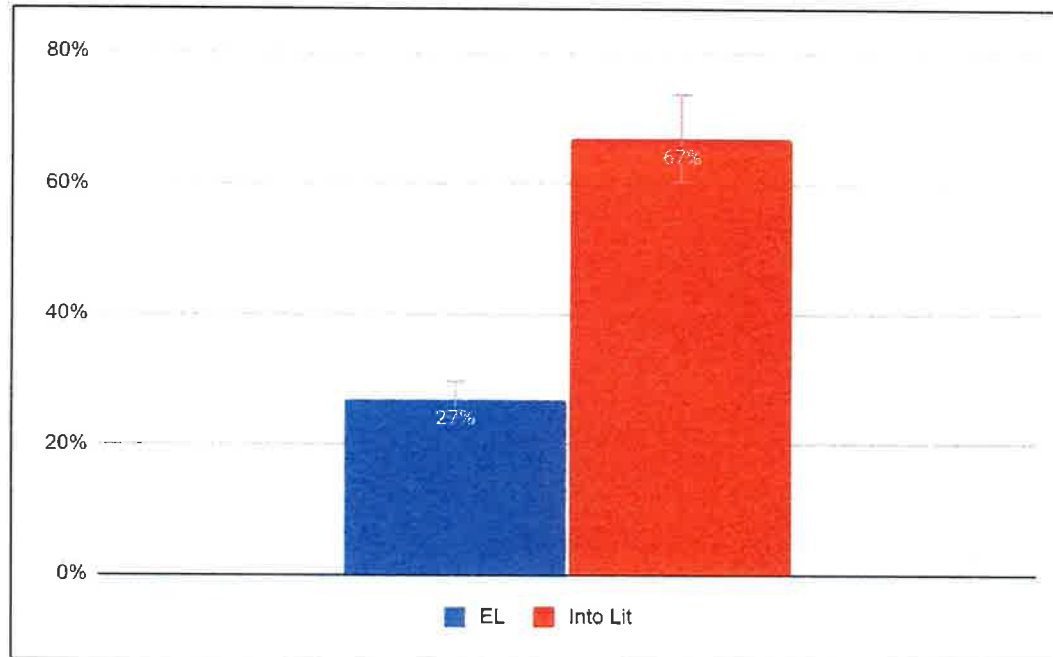
Technology- Key Question

Technology that comes with the text/series enhances & compliments instruction.





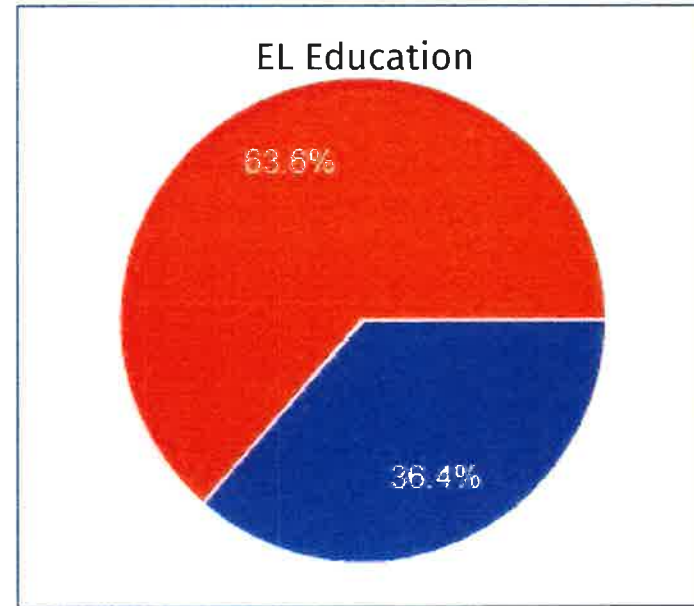
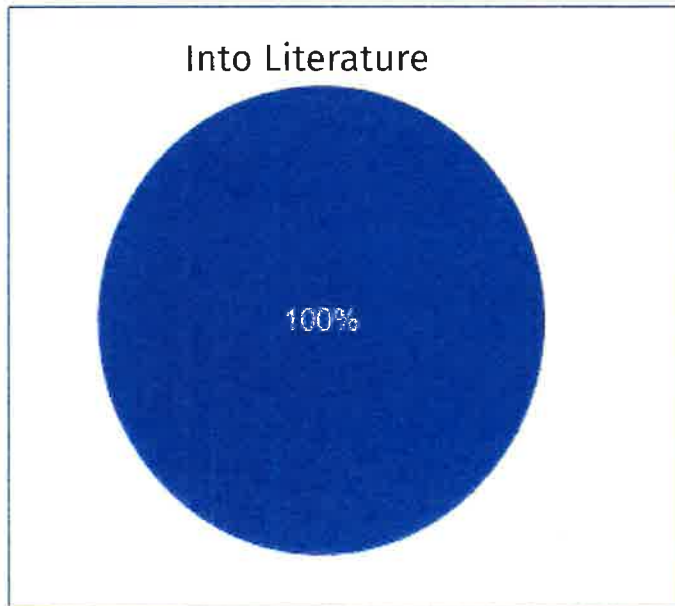
Technology is easy to navigate.





Overall Impressions

Please choose one of the following that best reflects your overall impressions of the text/series piloted thus far...





EL Education Imagine Learning Teacher Feedback

- I have been able to learn a lot through this process and think that overtime the curriculum will be beneficial. There is a need for supplemental and additional teaching in order for the students to fully grasp the material.
- I am learning to like this program as I can adjust the lessons to meet my needs and the students needs. The content and texts are engaging, but the lessons are confusing and don't make sense. When I can teach the material in a way that I am used to, then I feel much better.
- Lessons are longer than planned for. The book took a long time to get through in Module 1. I really like the graphic organizers and the variety of papers and assessments. Modifying can be challenging.
- The technology is not always easy to use.
- It is rigorous, but there's not enough skill practice or writing pieces overtime.
- Students seem to enjoy the anchor texts provided
- The daily routine is consistent and predictable.



Into Literature Teacher Feedback

- Into Literature provides students with rigorous and engaging content. Students are challenged to analyze texts more critically than the previous curriculum. I am very pleased overall with the quality of the content. I wish more differentiated tasks and assignments were available for Special Education students who could really use them, but other than that and the platform organization (which is more on the teacher than on the kids), I have no concerns. I really enjoy teaching this curriculum!
- I love this curriculum. I feel it supports students' understanding of texts and challenges them to think beyond the surface. It is rigorous, yet appropriate for 6th grade. The amount of resources available have been helpful, especially when utilizing differentiated texts or other skills coach assignments during small groups. I am very happy with Into Literature.
- I have been very impressed with how much my students have grown over the school year. They are more confident in their abilities and now love seeing how they perform on assessments and assignments. The platform is very user friendly and allows for the teacher to meet the needs of all students. While the curriculum is rigorous and challenging, students have adapted and are really doing well. I really enjoy the program and love how confident my students have become.
- Between the two programs piloted, Into Literature seems more rigorous, providing an appropriate scaffolded step up from EL Education Imagine Learning at the elementary grades in anticipation of continued secondary literacy instruction and learning in high school. The integrated learning units engage students across multiple modalities, focusing on building background knowledge and content knowledge.



Student Feedback

Into Literature

1. In ELA this year I have enjoyed learning in different ways. Also I enjoy the way HMH is set up with how they teach.
2. I have enjoyed the books we have read. I have really liked when we do a whole class discussion.
3. It's different this year because we tend to do way more on the Chromebook which is actually a lot easier than everything being on paper like last year because people tend to lose stuff.
4. My experience in ELA this year has been really great. I feel like I have learned a lot. A lot of the resources we use have been really helpful with the texts that we read. The books and articles we read are really interesting. I've learned a lot from them and I feel like other kids can, too.
5. I have enjoyed working in groups this year.
6. I would change the way that the assignments are worded because the wording was very confusing.

EL Education Imagine Learning

1. I enjoyed most of the activities and the materials. I liked reading all together as a class.
2. I don't really like it that much. I think the units can be really confusing.
3. To make it way less repetitive and not do the same thing every day.
4. I enjoyed the reading, because our books were actually pretty good.
5. I have enjoyed the partner work that we have done this year. Being cooperative is very helpful and makes students like me grow.
6. I like how everyone is on the same page and no one is really behind or ahead.



RECOMMENDATION

Adopt HMH Into Literature in Grades 6-8



Next Steps

2023-2024

1. Develop 2024-2025 PD Plan
2. Begin ordering materials
3. If possible, provide teachers with materials prior to the end of the year
4. "What do you need?" Survey
5. Meet in PLCs to review the materials we already have in-house

2024-2025

1. Develop common and consistent grading practices, and the scoring and administration of assessments
2. Shape the program to meet the needs of our 6-8 students.
3. Provide ongoing release time for planning
4. Schedule Parent Information Session

*Presentation created with Slidesgo template