

# Board of Education Regular Meeting

Tuesday, June 9, 2026 7:00 PM

Daniel Hand High School - Library Media Center, 10 Campus Drive , Madison, CT 06443

## I. Call to Order / Attendance

I.A. Pledge of Allegiance

## II. School / Community Session

II.A. Public Participation

## III. Board of Education Student Representatives' Report

**Speaker (s):** Grace Ackerman and Katherine Rizzo

## IV. Superintendent's Report

**Speaker (s):** Craig A. Cooke, Ph.D.

IV.A.

- Board of Education Student Representative Recognition / Introduction of new Student Representative
- End-of-Year Events

## V. Board Members' Comments

## VI. Audience Response to Information Presented (Ref. Bylaw #9540.10)

## VII. Consent Agenda (Ref. Bylaw #9540.2)

VII.A. Line Item Transfers as of June 3, 2026

VII.B. Budget Expenditures as of June 3, 2026

VII.C. May 2026 Personnel Report

## VIII. Action Item: Motion to approve the Consent Agenda

## IX. Board Committees / Liaison Updates (Ref. Bylaw #9450)

IX.A. Curriculum and Student Development

**Speaker (s):** Members: Catherine Miller, Chair; Mary Ann Connelly, Jessica Wilen

IX.B. Facilities Committee

**Speaker (s):** Members: Emily Rosenthal, Chair; Diane Infantine-Vyce, Lisa Deane

IX.C. Finance Committee

**Speaker (s):** Members: Galen Cawley, Chair, Emily Rosenthal, Jessica Wilen

IX.D. Personnel Committee

**Speaker (s):** Members: Maureen Lewis, Chair; Catherine Miller,

Mary Ann Connelly

IX.E. Policy Committee

**Speaker (s)**: Members:  
Diane Infantine-Vyce,  
Chair; Maureen Lewis,  
Galen Cawley

IX.E.1. Policies for Review, First Reading:

- 5030.2 Interdistrict School Attendance Areas

IX.E.2. Policies for Review, Waive Second Reading:

- 5040 Admission to the Public Schools at or Before Age 5
- 5090.9 Use of Private Technological Devices by Students

IX.F. LEARN Liaison

**Speaker (s)**: Galen Cawley

X. **Action Item: Motion to approve the proposed Art, ELA, Math, and Social Studies curriculum units recommended by the Curriculum & Student Development Committee.**

XI. **Action Item: Motion to waive the second reading and approve the following policies: 5040 Admission to the Public Schools at or Before Age 5, 5090.9 Use of Private Technological Devices by Students**

XII. **Action Item: Motion to authorize the Finance Committee Chair to close out the 2025-2026 fiscal year directly with the Finance Director.**

XIII. **Action Item: Motion to accept the resignation of Board member Seth Klaskin effective June 18, 2026 at 4 p.m.**

XIV. **Action Item: Election of Board Chairperson effective June 19, 2026. (Ref. Bylaw #9420)**

XV. **Action Item: Motion to approve the minutes of the May 26, 2026 Board of Education Meeting (Ref. Bylaw #9540.9)**

XVI. **Discuss the evaluation of the Superintendent and take possible action on the Central Office Contract (discussion proposed for Executive Session)**

XVII. **Future Agenda Items**

XVIII. **Adjournment**

XIX. **The Town of Madison does not discriminate on the basis of disability, and the meeting facilities are ADA accessible. Individuals who need assistance are invited to make their needs known by contacting the Town ADA/Human Resources Director, Debra Ferrante, at 203-245-6310 or by email at ferranted@madisonct.org at least five (5) business days prior to the meeting.**

## MADISON PUBLIC SCHOOLS LINE ITEM TRANSFERS 6.9.26

JOURNAL	LINE	SOURCE	EFF DATE	ORG	OBJECT	ACCOUNT NAME	COMMENT	INCR/DECR	AMOUNT
91	1	BUA	06/02/2026	GE24240B	56111	FAB LAB INSTRUCTIONAL SUPPLIES	CAMERAS/CELL PHONE BAN	DECR	10,522
91	2	BUA	06/02/2026	GE11540B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	897
91	3	BUA	06/02/2026	GE11540B	55501	PRINTING/INSTRUCTIONAL SUPPLIE	CAMERAS/CELL PHONE BAN	DECR	1,243
91	4	BUA	06/02/2026	GE10540B	55501	PRINTING/INSTRUCTION SUPPLIES	CAMERAS/CELL PHONE BAN	DECR	1,009
91	5	BUA	06/02/2026	GE11140B	55501	PRINTING/INSTRUCTIONAL SUPPLIE	CAMERAS/CELL PHONE BAN	DECR	776
91	6	BUA	06/02/2026	GE10440B	55501	PRINTING/INSTRUCTION	CAMERAS/CELL PHONE BAN	DECR	777
91	7	BUA	06/02/2026	GE11540B	56410	TEXTBOOKS	CAMERAS/CELL PHONE BAN	DECR	390
91	8	BUA	06/02/2026	GE11540L	55110	PRINTING/INSTRUCTIONAL SUPPLIE	CAMERAS/CELL PHONE BAN	DECR	388
91	9	BUA	06/02/2026	GE11540D	54900	PURCHASED SERVICES	CAMERAS/CELL PHONE BAN	DECR	155
91	10	BUA	06/02/2026	GE11540B	58100	DUES FEES & MEMBERSHIPS	CAMERAS/CELL PHONE BAN	DECR	95
91	11	BUA	06/02/2026	GE10540B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	947
91	12	BUA	06/02/2026	GE10540L	55110	PRINTING/INSTRUCTION	CAMERAS/CELL PHONE BAN	DECR	293
91	13	BUA	06/02/2026	GE10540B	56410	TEXTBOOKS	CAMERAS/CELL PHONE BAN	DECR	289
91	14	BUA	06/02/2026	GE10440B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	319
91	15	BUA	06/02/2026	GE10240B	55501	PRINTING/INSTRUCTION	CAMERAS/CELL PHONE BAN	DECR	117
91	16	BUA	06/02/2026	GE10740B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	213
91	17	BUA	06/02/2026	GE10840B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	140
91	18	BUA	06/02/2026	GE10640B	55501	PRINTING/INSTRUCTIONAL SUPPLIE	CAMERAS/CELL PHONE BAN	DECR	388
91	19	BUA	06/02/2026	GE10640B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	DECR	124
91	20	BUA	06/02/2026	GE10440F	56120	INSTRUCTIONAL SOFTWARE	CAMERAS/CELL PHONE BAN	DECR	60
91	21	BUA	06/02/2026	GE11240K	54300	REPAIRS & MAINTENANCE	CAMERAS/CELL PHONE BAN	DECR	40
91	22	BUA	06/02/2026	GE11240B	57301	EQUIPMENT	CAMERAS/CELL PHONE BAN	DECR	6
91	23	BUA	06/02/2026	GE10240B	56110	INSTRUCTIONAL SUPPL	CAMERAS/CELL PHONE BAN	INCR	19,189
95	1	BUA	06/02/2026	BF92010K	52200	SOCIAL SECURITY	BOE EOY LIT 5 - CHROMEBOOKS	DECR	25,000
95	2	BUA	06/02/2026	GE56010L	55113	FUEL/TRANSPORTATION	BOE EOY LIT 5 - CHROMEBOOKS	DECR	60,000
95	3	BUA	06/02/2026	GE40010B	51210	SUBSTITUTES	BOE EOY LIT 5 - CHROMEBOOKS	DECR	65,000
95	4	BUA	06/02/2026	GE55010F	57304	COMPUTER HARDWARE	BOE EOY LIT 5 - CHROMEBOOKS	INCR	150,000
307	1	BUA	06/04/2026	GE10110B	56110	CORE ALLOCATION FUNDING	BOE EOY LIT 6 - BANNERS	DECR	10,000
307	2	BUA	06/04/2026	BF55840K	56220	ELECTRICITY-DHHS/FACILITIES	BOE EOY LIT 6 - BANNERS	DECR	15,000
307	3	BUA	06/04/2026	GE11925Q	57301	EQUIPMENT/HIGH SCHOOL	BOE EOY LIT 6 - BANNERS	INCR	25,000

## 2025-2026 MADISON PUBLIC SCHOOLS EXPENDITURE REPORT THROUGH 6.4.2026

OBJECT	ACCOUNT DESCRIPTION	ORIGINAL		REVISED BUDGET	YTD EXPENDED	ENCUMBRANCES	AVAILABLE	
		APPROP	TRNFRS/ADJSMT				BUDGET	% USED
51108	51108 AP TESTING	15,000		15,000	4,070		10,930	27.13
51110	51110 TEACHERS	25,777,296	(604,918)	25,172,377	25,162,891	1,444	8,043	99.97
51111	51111 ADMINISTRATORS	2,605,975	870	2,606,844	2,509,330	97,514		100.00
51112	51112 EPED	314,893	11,306	326,199	326,199			100.00
51113	51113 CO CURRICULAR	635,070	52,581	687,651	672,084		15,567	97.74
51114	51114 EARLY RETIREMENT	23,577	5,707	29,284			29,284	0.00
51116	51116 DIRECTORS / MANAGERS	419,463	15,937	435,400	419,144	16,255		100.00
51120	51120 OFFICE STAFF	1,510,721	14,646	1,525,366	1,408,143	98,674	18,549	98.78
51121	51121 INSTRUCTIONAL PARAPROFES	1,918,489	(227,187)	1,691,302	1,531,501	155,661	4,140	99.76
51122	51122 CUSTODIANS	1,934,582	(1,462)	1,933,120	1,712,580	195,093	25,447	98.68
51123	51123 MEDIA / TECH PARAPROFESS	300,317	29,278	329,595	298,359	30,614	622	99.81
51124	51124 SECURITY / SUSPENSION	654,450		654,450	615,769	37,280	1,400	99.79
51126	51126 SCHOOL HEALTH SERVICES	402,637	(6,672)	395,964	362,793	28,254	4,917	98.76
51128	51128 ATHLETIC TRAINER	60,392		60,392	60,392			100.00
51129	51129 ATTENDANCE INCENTIVE	14,500	1,462	15,962			15,962	0.00
51130	51130 THERAPISTS / OCCUP & PHY	478,279	(4,546)	473,733	470,700		3,033	99.36
51210	51210 SUBSTITUTE TEACHERS	666,920	86,218	753,138	679,130	44,065	29,943	96.02
51212	51212 SUBS / SCHOOL HEALTH SER	17,000	3,900	20,900	13,408		7,493	64.15
51221	51221 CLASSIFIED SUBS	15,000	7,500	22,500	20,473		2,027	90.99
51320	51320 OVERTIME	70,638	61,907	132,544	108,938		23,606	82.19
51321	51321 CUSTODIAL/CASUAL LABOR	42,806		42,806	9,884		32,922	23.09
52130	52130 LIFE INSURANCE	49,200		49,200	47,532		1,668	96.61
52200	52200 SOCIAL SECURITY	643,899	(115,000)	528,899	459,316		69,583	86.84
52201	52201 MEDICARE	563,912		563,912	563,912			100.00
52202	52202 FSA ADMINISTRATION	1,750		1,750	802	91	857	51.01
52300	52300 PENSION-DEF BENEFIT	1,115,153		1,115,153	1,039,056	65,295	10,802	99.03
52301	52301 PENSION-DEF CONTRIBUTION	94,000	21,826	115,826	92,855		22,971	80.17
52500	52500 UNEMPLOYMENT	25,000	44,675	69,675	60,240	9,435		100.00
52600	52600 WORKER'S COMP	236,163	(85,406)	150,757	135,737		15,020	90.04
52700	52700 DISABILITY INSURANCE	65,500		65,500	60,169		5,331	91.86
53000	53000 FOOD SERVICE PROGRAM	75,000		75,000	75,000			100.00
53101	53101 LABOR & LEGAL SVCES	120,000	(25,000)	95,000	62,520	20,733	11,747	87.64
53222	53222 EVALUATION SERVICES	142,125	7,234	149,359	82,576	66,264	519	99.65
53224	53224 STAFF DEVELOPMENT	254,566	(20,350)	234,216	150,467	48,146	35,603	84.80
53225	53225 NEASC ACCREDITATION SERV	5,110		5,110	4,515		595	88.36
53230	53230 STUDENT SUPPORT SERVICES	54,000	15,531	69,531	38,844	9,496	21,191	69.52
53231	53231 ADULT EDUCATION	46,000	(4,000)	42,000	42,000			100.00
53300	53300 PROF / TECH SVCES	1,503,619	(61,858)	1,441,761	1,296,292	82,944	62,525	95.66
53305	53305 PROF TECH MEDICAL	35,603	(3,398)	32,206	32,006	200		100.00

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		APPROP	TRNFRS/ADJSMT				BUDGET	% USED
54210	54210 DISPOSAL / RECYCLING	113,200	(9,872)	103,328	92,780	2,548	8,000	92.26
54220	54220 STORM EVENTS	64,946	215,141	280,087	272,395	7,692		100.00
54300	54300 REPAIRS & MAINT	548,168	122,157	670,325	586,855	59,594	23,876	96.44
54307	54307 TECH / INFRASTRUCTURE	42,000		42,000	42,000			100.00
54308	54308 PLANNED AND CYCLED MAINT	489,500	42,000	531,500	531,500			100.00
54309	54309 EMERGENCY MAINTENANCE	50,000	(50,000)					
54310	54310 KITCHEN MAINTENANCE	13,401	(2,826)	10,575	4,243	2,832	3,500	66.90
54313	54313 TREATMENT PLANT REPAIRS	29,000	(10,000)	19,000	13,548	1,657	3,795	80.03
54320	54320 REPAIR / CONTRACTS	36,500	(30,000)	6,500	(3,144)	3,114	6,530	-0.46
54330	54330 ALARM SERVICES	12,372		12,372	5,230		7,142	42.27
54340	54340 TELEPHONE MAINTENANCE	14,024		14,024	9,660	875	3,489	75.12
54420	54420 RENTAL AGREEMENTS	20,086	1,000	21,086	18,833	2,213	40	99.81
54600	54600 TREE SERVICES	8,828	(4,000)	4,828	4,800		28	99.42
54900	54900 PURCHASE SVCES	155	(155)					
55110	55110 STUDENT ACTIV TRANS	20,508	58,718	79,226	70,284	1,662	7,280	90.81
55111	55111 REGULAR TRANSPORTATION	2,181,000		2,181,000	1,735,081	2,520	443,399	79.67
55113	55113 FUEL / TRANSPORTATION	315,000	(90,000)	225,000	183,560	20,188	21,252	90.55
55114	55114 SCHOOL CHOICE TRANSPORT	75,500		75,500	57,611		17,889	76.31
55120	55120 SPED TRANSPORTATION	1,418,439		1,418,439	1,236,649	179,856	1,933	99.86
55201	55201 GENERAL INSURANCE	350,698		350,698	328,618	15,500	6,580	98.12
55203	55203 STUDENT INSURANCE	22,594		22,594	22,594			100.00
55301	55301 TELECOMMUNICATIONS	160,629	(12,280)	148,349	122,790	14,799	10,760	92.75
55302	55302 POSTAGE	20,159	(2,180)	17,980	15,186	709	2,085	88.41
55303	55303 REPORTS/PUBLIC RELATIONS	4,651	9,000	13,651	11,534		2,117	84.49
55500	55500 PRINTING & BINDING	40,560	2,000	42,560	39,298	3,242	19	99.96
55501	55501 PRINTING / INSTRU SUPPLI	37,334	(4,359)	32,975	30,122	2,850	3	99.99
55608	55608 TUITION / TYPICALS	(70,000)	(30,000)	(100,000)	(122,652)		22,652	122.65
55610	55610 EXT PLACEMENTS / PUBLIC	589,232	58,382	647,614	593,159	54,455		100.00
55630	55630 EXT PLACEMENTS / PRIVATE	1,885,542	329,618	2,215,160	1,705,241	396,425	113,494	94.88
55640	55640 SCHOOL CHOICE TUITION	76,000	(40,025)	35,975		35,970	5	99.99
55641	55641 EXTENDED YEAR SERVICES /	130,529	(9,878)	120,651	120,334		318	99.74
55643	55643 EXT PLACEMENT/ GENERAL E	10,000	(10,000)					
55801	55801 TRAVEL (STAFF)	24,630		24,630	18,109	530	5,991	75.68
55802	55802 TRAVEL (BOE)	320	(320)					
55900	55900 MISC PURCH SERVICES	10,850		10,850	7,796	2,160	894	91.76
56101	56101 OFFICE SUPPLIES	39,372	(306)	39,066	27,589	4,558	6,919	82.29
56110	56110 INSTRUCTIONAL SUPPLIES	510,763	100,097	610,861	406,077	124,723	80,060	86.89
56111	56111 FAB LAB INSTRUCTIONAL SU	20,000	(10,522)	9,478	6,690	2,788		100.00
56112	56112 STEAM	13,000		13,000	4,762	1,440	6,798	47.71

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		APPROP	TRNFRS/ADJSMT				BUDGET	% USED
56120	56120 INSTRUCTIONAL SOFTWARE	54,380	10,201	64,581	64,311	240	30	99.95
56130	56130 CUSTODIAL SUPPLIES	127,132	(1,196)	125,936	99,073	21,465	5,398	95.71
56131	56131 MAINTENANCE SUPPLIES	78,000		78,000	62,359	8,596	7,045	90.97
56140	56140 FIELDS MAINTENANCE	112,900	(13,000)	99,900	85,951	9,045	4,904	95.09
56206	56206 GAS SERVICES	235,068	(20,000)	215,068	195,396	12,500	7,172	96.67
56210	56210 WATER	49,875		49,875	34,677	8,800	6,398	87.17
56220	56220 ELECTRICITY	1,028,480	(77,320)	951,160	773,218	166,919	11,024	98.84
56260	56260 EQUIPMENT MAINTENANCE	21,672		21,672	3,674	4,619	13,380	38.26
56410	56410 TEXTBOOKS & REPLACEMENT	43,122	(6,273)	36,848	31,895	2,856	2,097	94.31
56411	56411 TEXTBOOKS / NEW	36,500	(24,732)	11,768	7,753	4,015		100.00
56420	56420 AWARDS	3,800	(2,854)	946	946			100.00
56421	56421 MEDIA SUPPLIES	26,971	2,690	29,661	19,936	2,892	6,834	76.96
56422	56422 PERIODICALS	24,663	201	24,863	23,380		1,483	94.03
56423	56423 PRINT COLLECTION	154,000		154,000	99,158	21,084	33,758	78.08
56550	56550 STAFF UNIFORMS	5,258	1,196	6,454	6,454			100.00
56551	56551 UNIFORMS / STUDENT GROUP	29,000	1,183	30,183	30,183			100.00
56900	56900 SUPPLIES	42,983	5,489	48,472	35,718	8,386	4,368	90.99
56902	56902 PROGRAM SUPPLIES	25,000	(3,637)	21,363	(7,559)	24,551	4,371	79.54
57301	57301 EQUIPMENT	192,928	68,294	261,221	144,821	75,985	40,415	84.53
57302	57302 OS SOFTWARE	359,840	(1,990)	357,850	340,585	17,265		100.00
57303	57303 EQUIP - LEASE/PURCHASE	39,120		39,120	32,710		6,410	83.61
57304	57304 COMPUTER HARDWARE	542,700	162,000	704,700	545,937	155,765	2,998	99.57
57330	57330 FURNISHINGS & FIXTURES		46,235	46,235	40,615	5,484	135	99.71
57400	57400 PUBLIC SAFETY	6,623	10	6,633	6,424	58	152	97.72
58100	58100 DUES, FEES & MEMBSHPS	99,878	11,332	111,209	101,236	4,426	5,547	95.01
<b>Grand Total</b>		<b>55,577,986</b>		<b>55,577,986</b>	<b>51,607,609</b>	<b>2,507,310</b>	<b>1,463,067</b>	<b>97.37</b>

# Curriculum Unit Overviews

Courses Ready for Board of Education Adoption in June 2026

Art	ELA	Math	Social Studies
<ul style="list-style-type: none"><li>• <i>Kindergarten/Grade 1</i></li><li>• <i>Grade 2/3</i></li><li>• <i>Grade 4/5</i></li><li>• <i>Grade 6</i></li><li>• <i>Grade 7</i></li><li>• <i>Grade 8</i></li><li>• <i>Drawing I &amp; II</i></li><li>• <i>Painting Studio</i></li><li>• <i>Printmaking</i></li><li>• <i>Photography</i></li><li>• <i>Commercial Photography</i></li><li>• <i>Animation I &amp; II</i></li><li>• <i>Movie Making</i></li><li>• <i>Ceramics</i></li><li>• <i>Sculpture</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Grade K Unit 3-5</i></li><li>• <i>Grade 1 Unit 3-5</i></li><li>• <i>Grade 2 Unit 3-5</i></li><li>• <i>Grade 3 Unit 3-5</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Geometry Unit D-F</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Grade 6</i></li><li>• <i>Grade 7</i></li><li>• <i>Grade 8</i></li></ul>

# Kindergarten & Grade 1 Art Curriculum Overview

2025-2026

<p><b>Unit 1A</b> <i>We Imagine, We Create</i></p>	<p>In first grade, artists will be gaining control of their drawing and painting tools in order to engage in exploration and imaginative play with materials. They will apply these skills to collaboratively create a work of art from a provided "mystery line" or Beautiful Oops. They will learn by safely and properly exploring uses of materials and tools to create works of art to manipulate line for different purposes.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>
<p><b>Unit 1B</b> <i>Let's Learn about Line</i></p>	<p>In this introductory unit, students will begin to understand the 7 basic elements (or ingredients) of art beginning with line. They will apply acquired skills to compose an abstract painting. Students will learn by studying Wassily Kandinsky's abstract paintings, how to use a variety of lines to express movement, feeling, or to tell a story.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 2A</b> <i>Go Figure</i></p>	<p>In this unit, students will use art vocabulary to describe choices while observing and creating art. They will apply drawing skills to drawing human and other figures. They will learn by comparing images of human figures in art throughout time as they create a drawing of themselves in an imagined preferred activity.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2B</b> <i>Using Shapes to Create</i></p>	<p>In this unit, students will build upon their understanding of the elements to further explore how lines create shapes and the creation of color. They will apply drawing, painting, and cutting skills to compose a collage. Students will learn through the work of masters such as Piet Mondrian, Henri Matisse, and Paul Klee to explore how lines are used to create shapes. They will experiment with primary color mixing to discover what and how secondary colors are created.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 3A</b> <i>Animals in Art</i></p>	<p>In this unit, students will use observation and investigation in preparation for making a work of art. They will apply drawing, painting, and sculpting skills to design a clay animal with texture. Students will learn by analyzing the work of master artists while creating their work.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3B</b> <i>From Shape to Form</i></p>	<p>In unit 3, students will begin to take their knowledge of two dimensional art and begin to explore form, texture, and value within three dimensional art forms. They will apply learned skills to design a sculpture. Students will learn through an exploration of professional artists, as well as using natural and found objects to create different types of sculptures.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 4A</b> <i>Creating a Sense of Space</i></p>	<p>During the course of this unit, students will understand how to utilize space and create the illusion of space through the use of light/shadow, size and placement of shapes. They will apply these skills to create a still life. Students will analyze a variety of still life and landscape paintings in a museum-like setting, such as works by Grant Wood and Grandma Moses, and begin learning a formal critique process.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Design</p>
<p><b>Unit 4B</b> <i>Making My Mark</i></p>	<p>For the final unit, students will experience the last two elements of art: space and value. They will apply their understanding of media, processes, and techniques to design a portfolio cover that demonstrates their understanding of the elements of art. They will learn printmaking processes to create artwork (inspired by masters) while using a variety of media to create a composition that fills the space given.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Grade 2 & 3 Art Curriculum Overview

2025-2026

<p><b>Unit 1A</b> <i>The Artist in Me</i></p>	<p>In this introductory unit, students will review drawing materials, tools, and equipment available to them for art making and will demonstrate an understanding of how to use and care for them. Students will apply drawing skills to create a portrait, participate in a critique, and write an artist statement. They will learn through the study of various artists how to incorporate a sense of space through the use of easily definable shapes and objects in drawings.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 1B</b> <i>Express Yourself</i></p>	<p>In this unit, students will begin their art journey by utilizing the world of expressionism as a springboard for their own creativity and will come to understand the principles of design, or "recipes" to consider when creating successful artwork. They will apply their drawing and painting skills to create an expressive line design. Students will learn by engaging with abstract expressive artworks such as Pollock, Munch, and VanGogh to spark their own ideas, experimenting with materials and tools to explore personal interests.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2A</b> <i>Animals &amp; Biome Landscapes</i></p>	<p>In this unit, second and third graders will learn observational drawing techniques to create perspective and value as this is the time that they are entering the dawning realism stage of artistic development. Students will apply these skills toward the drawing of an animal in its environment (in conjunction with third grade scientific study of biomes). They will learn by analyzing and practicing with various drawing styles.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2B</b> <i>Textile Design</i></p>	<p>In this unit, second and third grade artists will be comparing and contrasting cultural uses of textile art from different times and places. They will develop an appreciation for art around the world by analyzing how sharing it contributes to communities. They will apply their skills with such materials as scissors, glue, and paint in creating their art, and they will further show an appreciation for art by demonstrating safe procedures for using and cleaning art tools and equipment.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 3A</b> <i>Clay Creations</i></p>	<p>Second and third graders will explore uses of clay beyond the pinch pot. They will apply slab and/or coil skills to create a unique vessel, adding details such as symbols and textures to make their piece meaningful. They will learn by analyzing various clay forms, refining clay skills to design a stamp, and developing a plan starting with a sketch.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 3B</b> <i>Fun Forms</i></p>	<p>In this unit, students will gain skills with clay sculpting techniques. They will apply their skills at using the pinch method in order to create a functional vessel. Students will learn through peer discussions, brainstorming ideas, and reflection about the choices made in creating art.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 4A</b> <i>Weaving Learning Together</i></p>	<p>Second and third graders will apply weaving techniques to create an original textile for the PBA. They will learn by gaining skills in weaving recognizing the significance of weaving throughout time.</p> <p><b>Profile of a Graduate Capacities:</b> Decision Making</p>
<p><b>Unit 4B</b> <i>There's No Place Like Art</i></p>	<p>In their final unit as second and third grade artists, students will learn about spaces for art display and will engage in architectural drawing/painting/printing. They will apply their analyzing skills to evaluate all the work they have completed throughout the year in order to select and prepare a piece to share for the school art show.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>

# Grade 4 & 5 Art Curriculum Overview

2025-2026

<p><b><u>Unit 1A</u></b> <i>Formal Drawing Techniques</i></p>	<p>In the first unit, students will learn about drawing tools, such as the range of drawing pencils along with basic drawing techniques such as the simple shapes technique of drawing. They will use those skills to render an image of a purposefully chosen subject. Students will learn by working step by step through the drawing process while receiving regular feedback along the way.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><b><u>Unit 1B</u></b> <i>Observational Still Life</i></p>	<p>In this unit, students will learn about still life artwork. They will apply their knowledge by creating their own still life. Students will learn by practicing direct observation techniques, becoming familiar with the chosen medium, oil pastel, and refining their work based on feedback.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Design</p>
<p><b><u>Unit 2A</u></b> <i>Color Schemes &amp; Patterns</i></p>	<p>In this unit, students will continue their experiences with color theory and how to develop a color scheme that works to convey personal choices as well as cultural connections. They will apply their knowledge to create a scheme which reflects both understanding of a viewed artwork/artform (i.e. Oaxacan Alebrijes, molas) as well as personal creative preferences of the artist. Students will experiment with a variety of color combinations and media in order to create a series of colorful reduction prints.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Design</p>
<p><b><u>Unit 2B</u></b> <i>Mixed Media Clay</i></p>	<p>In this unit, students will create a mixed-media project combining ceramic design and fiber arts. They will combine their knowledge of the use of clay and glaze as well as weaving to create a cohesive and structurally sound mixed-media work with a strong sense of purposeful design and media unity. Students will learn by generating annotated sketches of their ideas, including clay design, possible glaze choices, and weaving preferences.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation, Decision Making</p>
<p><b><u>Unit 3A</u></b> <i>Sculpting from Inspiration</i></p>	<p>In this unit, students will learn how to build a papier mache sculpture from armature through the finished, painted product. They will apply their skills to making their Oaxacan animals come to life based on their previous drawings and color scheme. Students will learn by experimenting with paper mache technique, and will paint and embellish their finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b><u>Unit 3B</u></b> <i>Curating and Designing</i></p>	<p>Students will participate in collaborative decision making tasks for showcasing completed artwork. This is a mini-unit to be taught in conjunction with preparation for the art show or related celebration of completed works.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Self-Awareness</p>

# Grade 6 Art Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Animal Drawing</i></p>	<p>This unit invites students to explore the intersection of artistic technique and personal growth. By studying professional and peer artwork, students develop the foundational skills of observation, composition, and realistic rendering using a variety of drawing pencils and shading techniques. Beyond the canvas, this unit is grounded in the Profile of a Graduate (POG) competencies, specifically focusing on Self-Direction through the lenses of Self-Awareness and Decision Making. In the context of their artwork, students reflect on their strengths and areas for growth. As they move from practice sketches to the final product they must assess their own technical progress particularly in how they manage their time and stay motivated through the detailed shading process. Artistic creation is a series of informed choices. Students practice making informed decisions based on evidence by selecting reference photos that inspire them and determining the most effective composition for their background. They take responsibility for their learning by developing action plans to move their rough sketch into a final original product.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness, Decision Making</p>
<p><b>Unit 2</b> <i>Clay Animal Sculptures</i></p>	<p>This unit introduces students to the tactile world of clay sculpture, where they will transform raw material into three-dimensional animal forms. Students will learn the foundational handbuilding techniques: slab, pinch, and coil construction, while gaining an understanding of the technical requirements for working with clay, such as the critical "slip and score" method for attaching pieces and the importance of hollowing out larger forms to ensure a successful firing in the kiln. This unit is anchored in the Profile of a Graduate (POG) competencies of Design and Product Creation. Design is about more than just aesthetics; it is about intentionality. Students must visualize their animal forms and translate those mental images into stable, physical structures. They learn to make deliberate choices about which building method (slab, coil, or pinch) best supports their desired final product. Creating a ceramic sculpture requires perseverance and an understanding of the material's limitations. Students demonstrate mastery of product creation by iterating on their designs, managing the drying and firing stages, and applying surface finishes with precision.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3</b> <i>3 Dimensional Mixed Media Sculpture</i></p>	<p>This unit invites students to step into the role of a book artist, exploring how a book can be more than just a container for text, it can be a sculptural, mixed-media object. By analyzing the intricate works of artists like Lynda Wilson and Susie Leiper, students will discover the delicate balance between form and function. This unit is specifically designed to help students grow in the Profile of a Graduate (POG) competencies of Self-Awareness and Product Creation. Artistic growth begins with knowing yourself as a learner. In this unit, students use their sketchbooks to reflect on their own creative process. They are encouraged to identify what inspires them, acknowledge where they struggle, and seek feedback from peers to overcome creative blocks. Bookmaking is a structural challenge that requires a commitment to quality. Students move from initial sketches to a refined final product. By learning binding techniques they gain the ability to create authentic, high-quality physical objects that communicate their personal creative vision.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Self-Awareness</p>

# Grade 7 Art Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Surrealist Drawing</i></p>	<p>In this unit, students step into the dreamlike world of Surrealism, where the boundaries of reality are challenged through art. By studying the works of masters who used symbolism, juxtaposition, and altered scale to explore the unconscious mind, students will learn to translate abstract thoughts into visual narratives. This project is anchored in the Profile of a Graduate (POG) competencies of Design and Self-Awareness, challenging students to not only master technical skills but to deeply consider the personal meaning behind their creative choices. Surrealism is an exercise in intentional design. Students must act as architects of their own reality, planning how to incorporate techniques like juxtaposition and levitation to serve their artistic vision. By moving from a rough sketch to a final drawing, they learn to utilize the design process to solve complex visual problems. As students select symbols and themes to represent their unconscious thoughts they are asked to reflect on their own perspectives and inspiration. This process encourages students to recognize their unique artistic voice and evaluate their strengths and areas for growth as they navigate the complexities of their final drawing.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Papermaking</i></p>	<p>In this unit, students embark on a journey that blends the science of color theory with the tactile craft of handmade papermaking. By moving from the fundamental principles of the color wheel to the physical creation of their own paper pulp, students explore how raw materials can be transformed into expressive, textured compositions. This unit is anchored in two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. Students learn to intentionally control their materials to achieve specific visual effects, while simultaneously reflecting on their growth as creators. Design is the bridge between an idea and a finished product. Throughout this unit, students must plan their projects through sketches before touching the clay or paper. They learn to use a design process: identifying a goal, planning the steps, and executing with intention, to ensure their final collage is a cohesive, high-quality work of art. Creating art allows students to understand their own creative voice. By using their sketchbooks to reflect on their learning, students evaluate their own progress, identify the techniques that resonate with them, and recognize their strengths and areas for growth. This reflective practice helps them understand how their unique perspective informs their artistic choices.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 3</u> <i>Character Invention</i></p>	<p>In this dynamic unit, students transition from viewers to creators as they explore the world of stop-motion animation and character design. Drawing inspiration from the distinct, moody style of filmmakers like Tim Burton, students will learn how to invent a character that doesn't just look interesting, but tells a story. By synthesizing narrative writing with three-dimensional sculpting, students engage in a rigorous creative process that mirrors professional animation studios. This unit is heavily focused on the Profile of a Graduate (POG) competencies of Design and Self-Awareness, pushing students to think critically about how every visual choice impacts the viewer's experience. Character creation is a complex problem-solving task. Students must utilize a structured design process: starting with a goal (a specific character mood), developing a plan (sketching and storyboarding), and executing that plan through physical construction. They must constantly check that their 3D sculpture aligns with their original narrative goals. Throughout the project, students engage in constant self-reflection. They develop a deeper awareness of their own artistic voice. They learn to identify their technical strengths, whether in sculpting, painting, or writing, and make adjustments to their work based on teacher feedback and personal reflection.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Grade 8 Art Curriculum Overview

2025-2026

<p><u><i>Unit 1</i></u> <i>Art Form Focused on Pop Art</i></p>	<p>In this dynamic unit, students step into the vibrant and often humorous world of Pop Art, transforming from observers of culture into active creators. Our young artists will explore how everyday objects can be reimagined as meaningful works of art, transitioning their visions from 2D sketches into bold 3D sculptures. Before picking up a paintbrush or sculpting tool, students dive deep into the Idea Generation phase where students will study existing cultural icons and models to generate multiple concepts, learning how to solve creative problems by looking at the world through a Pop Art lens. Turning this concept into a tangible sculpture requires high-level Product Creation skills where students will learn to present their artistic ideas effectively, ensuring their Pop Art message resonates with a diverse audience.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Product Creation</p>
<p><u><i>Unit 2</i></u> <i>Clay Vessel</i></p>	<p>In this unit students transition from admirers of art to skilled ceramicists. By exploring the works of artists like Jim Kraft and Louise Goodman, students investigate the delicate balance between form (how it looks) and function (how it is used). This journey takes them from conceptual sketches and cardboard templates to a final, glazed coil vessel. To ensure our students are growing as holistic learners, this unit is anchored in two of the Profile of a Graduate (POG) capacities. Design, where before even touching clay students engage in the design process where they learn that professional art is built on a foundation of intentionality and planning, and Self Awareness where they will monitor their own progress and learn from the process.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u><i>Unit 3</i></u> <i>Linear One-Point Perspective Drawing</i></p>	<p>In this unit, students move beyond the flat surface of the paper to become masters of three-dimensional space. By learning the mathematical and artistic rules of linear perspective, students will transform simple shapes into complex architectural forms that appear to recede into the distance. Creating a realistic world on a two-dimensional page requires a strategic, step-by-step design process. Students will move from basic practice to a sophisticated final PBA. Perspective drawing is a rigorous discipline where one wrong line can change the entire composition. This makes it the perfect environment for developing Self-Awareness. Through teacher demonstrations and individual coaching, students learn to identify technical errors and make immediate adjustments. This fosters a growth mindset, where mistakes are viewed as essential data points for improvement.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Drawing I Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Drawing Dynamics</i></p>	<p>Students will become skilled in the fundamentals of observational drawing by engaging in a series of dynamic exercises aimed at developing perceptual accuracy. Students will apply techniques in spatial relationships, gesture drawing, and proportion to capture their subjects with precision. By tying the observational drawing practice directly to Self-Awareness, students transform the studio into a laboratory for personal growth. Rather than just reproducing an image, students will use the drawing process to identify their own cognitive biases and refine the approach through active reflection.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><u>Unit 2</u> <i>You Can Draw!</i></p>	<p>In this unit, students will move beyond basic observational skills to master the art of compositional design. Students will learn to render complex values and organize multiple objects into a cohesive, fully realized still life. This drawing unit is also a design project that requires students to orchestrate balance, focal points, and narrative space. By treating the still life as a curated experience, students will actively exercise the Design capacity outlined in the Profile of a Graduate. Mastering the design phase requires more than artistic talent; it demands strategic and reflective thinking, as students move intentionally from initial concept to a polished final product. Students will learn to weigh the impact of every aesthetic choice, ensuring that their final drawing reflects purposeful planning rather than trial and error.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><u>Unit 3</u> <i>Portraiture</i></p>	<p>In this unit, students will move beyond simple surface-level representation to explore the structural integrity of the human face. Students will master frontal portrait proportions, the technical rendering of facial features, and the precise application of the Renaissance grid technique, learning to bridge the gap between three-dimensional reality and two-dimensional form. This unit of study serves as a practical application of the Profile of a Graduate, where technical mastery and personal growth are intentionally intertwined.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><u>Unit 4</u> <i>Color Dynamics</i></p>	<p>In this unit, students will move beyond basic color mixing to proficiently apply color theory. Rather than simply using paint to fill space, students will learn to manipulate hues, tints, shades, and tones to influence mood, create focal points, and balance complex visual relationships. This work emphasizes intentionality, where every color choice serves a specific compositional goal. To successfully navigate this unit and prepare for the post-assessment, students will view color through the lens of the Design capacity. Students are tasked with creating a composition in which the color palette serves as the primary tool for communication.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Drawing II Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Drawing Dynamics Revisited-Still Life</i></p>	<p>Students will engage in a series of short-term activities designed to solidify foundational drawing competencies, including gesture, sighting, measuring, and charcoal manipulation. These exercises culminate in a comprehensive still life study in which students translate three-dimensional objects onto a two-dimensional surface with heightened accuracy. To excel in this unit, students must act as the primary evaluators of their own progress. There is an emphasis on Self-Awareness, requiring students to critically examine their performance during each session, identify specific technical challenges such as proportional distortion or value gaps, and actively implement strategies to improve. Students will document their process of revision, providing evidence of how they recognized errors and the specific adjustments made to improve the integrity of their drawings.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b>Unit 2</b> <i>Rendering in Color</i></p>	<p>In this unit, students will develop functional mastery of one- and two-point perspective, learning how to construct convincing interior and exterior architectural spaces. Students will then integrate a human figure into these environments, ensuring that scale and placement adhere to the logic of established vanishing points. The focus on the Product Creation capacity requires students to move beyond simple drafting and engage in a formal process to refine composition for an intended purpose, creating a sense of immersion for the viewer. Students will plan spatial layouts, iterate on figure placement, and purposefully refine environments based on the narrative needs of the piece. Success will be measured by how clearly the final drawing communicates a coherent, believable world.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 3</b> <i>Expressive, 3/4 View Portrait</i></p>	<p>This unit focuses on the mastery of techniques to create a large-scale, expressive portrait from a three-quarters perspective. Students will explore how to manipulate value by pulling highlights from a toned surface and pushing darks to establish a full range of depth and form. Beyond technical proportional accuracy, the project emphasizes capturing the unique mood of the subject through energetic mark-making and intentional composition. The final work culminates in a refined portrait that utilizes both charcoal and eraser to render a lifelike, evocative representation that fills the page.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b>Unit 4</b> <i>Perspective</i></p>	<p>In this unit, students will transform a flat surface into a convincing three-dimensional world by mastering the technical laws of one- and two-point perspective. Students will act as visual architects, constructing deep space through the precise use of vanishing points, orthogonal lines, and parallel verticals. By integrating a proportionally accurate human figure, students will establish a realistic sense of scale and bring a narrative element to interior or exterior environments. Through the strategic application of light and shadow, students will use value to reinforce depth and guide the viewer into the scene. The unit culminates in a fully rendered composition that demonstrates students' ability to bridge mathematical precision with artistic expression.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Painting Studio Curriculum Overview

2025-2026

<p><b><u>Unit 1</u></b> <i>Monochromatic Master Copy</i></p>	<p>Welcome to the studio! In this unit, students will master the fundamentals of monochromatic paint mixing, learning to manipulate value and contrast without the distraction of hue. Students will apply these skills by creating an observational study of a classic Impressionist or Post-Impressionist landscape. Students will progress through the full creative cycle, from initial thumbnail sketches to define major masses, to the precise transfer of those forms onto a final canvas. This work functions as an exercise in Design. To succeed in the post-assessment, students must demonstrate how they studied master works to generate their own compositional plan. Students are not simply copying; they are designing an approach. They must be able to articulate how they planned their main masses and how those strategic choices, made before paint touched the canvas, directly impacted the depth and balance of the final painting.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b><u>Unit 2</u></b> <i>Painting A Portrait</i></p>	<p>Students will develop a working knowledge of the fundamentals of portrait painting, exploring how to capture the human form through color and light. Students will learn to compose and transfer their image directly to canvas, tone the surface, and block in primary forms and values. The unit culminates in the deliberate layering of paint, where students will manage a limited palette to synthesize color, value, and temperature. This unit serves as a core application of Self-Awareness. Students are expected to act as lead evaluators of their own progress, identifying personal tendencies such as approaches to mixing skin tones or challenges with value transitions and taking responsibility for growth by experimenting, reflecting, and adjusting technique based on critical analysis of their work.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b><u>Unit 3</u></b> <i>Landscape</i></p>	<p>Students will capture the beauty of the natural world by translating a photograph of a favorite or dream location into a dynamic painting. Students will explore landscape fundamentals, including spatial recession, atmospheric perspective, and light quality. Through guided practice and direct demonstration, students will transform a two-dimensional reference into an evocative, three-dimensional space on canvas. This project challenges students to use Design to solve the problem of spatial translation. Students are required to engage in a process to refine composition for an intended emotional purpose. Students will document preparatory work specifically how they selected and cropped their reference image to demonstrate that the final painting results from a purposeful plan rather than a direct, unedited replication of the source photo.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Printmaking Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Intaglio Idiom</i></p>	<p>In this unit, students will be introduced to intaglio, a printmaking method that shares the same rhythmic, tactile qualities as drawing. Students will select an idiom or piece of figurative language to serve as the conceptual anchor for their work. By etching their interpretation into a plate, students will translate abstract language into a precise visual narrative, culminating in an original artist statement that clarifies interpretive choices. This work is a direct exercise in Design. To succeed in the post-assessment, students must demonstrate how they engaged in a process to refine their product for an intended audience by designing a visual translation. Students must be able to articulate how initial sketches evolved through the etching process and how final compositional choices driven by the selected idiom effectively communicate intended meaning to the viewer.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><u>Unit 2</u> <i>Animal Poems Block Printing</i></p>	<p>Students will embark on an in-depth exploration of relief printmaking, a traditional and impactful medium that emphasizes the contrast between positive and negative space. Students will identify and analyze a poem featuring an animal subject, then develop imagery that captures the themes and emotional weight of the text. The unit concludes with a series of four prints: two twin prints that demonstrate technical consistency and two experimental approaches that push the boundaries of inking. This unit serves as a core application of Analyzing. Students are required to evaluate evidence, specifically the imagery and language within the chosen poem, to identify underlying patterns and themes. Success depends on students' ability to make logical inferences between the poem's text and their final visual block print. Students will document how their analysis of the poem's structure directly informed the design of their animal imagery, showing the clear relationship between research and finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><u>Unit 3</u> <i>Monotype Portrait</i></p>	<p>Students will explore the possibilities of the Monotype, a form of printmaking that results in a single, unique image which cannot be exactly replicated. After selecting and analyzing a character from literature, students will develop an experimental monotype portrait based on specific character descriptions and traits.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

# Photography: Darkroom to Digital Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Darkroom</i></p>	<p>In this unit, students undergo a transformative journey from passive observers to intentional creators of photographic art. This curriculum bridges historical foundations with modern professional practices, guiding students from casual digital snapshots to the high-quality execution of 35mm film compositions. By blending technical mastery of darkroom chemistry with the nuances of portrait lighting, students develop a sophisticated visual vocabulary rooted in the capacity: Design. Students are challenged to develop strategic plans that allow them to examine the impact of every step toward a finished product, purposefully refining their work through both external feedback and rigorous personal reflection. Central to this artistic growth is the cultivation of another capacity: Self-Awareness. Beyond technical skill, students must learn to reflect on their individual strengths and areas for growth, making real-time adjustments to their creative process. This unit requires students to effectively manage their time and maintain the internal motivation necessary to transition from technical learners to self-directed artists capable of communicating complex narratives through a single frame.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Digital Photo</i></p>	<p>This five-week instructional unit serves as a rigorous transition where students evolve from casual hobbyists into intentional photographic artists by mastering key Profile of a Graduate competencies. Structured as a progressive scaffold, the curriculum moves from the mechanics of the Exposure Triangle to high-level multimedia synthesis, requiring students to demonstrate Design by developing strategic plans that examine the impact of technical choices on finished products while purposefully refining work based on feedback and reflection. As students navigate diverse environments from controlled studios to unpredictable ecosystems and fast-paced photojournalism, they must also exhibit Self-Awareness by reflecting on technical strengths, managing time effectively across varied tasks, and staying motivated to achieve professional outcomes. Ultimately, students prove they can maintain technical correctness while prioritizing creative vision and professional ethics, using experiences to provide specific evidence of growth in these capacities. Students will also continue to explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Commercial Photography Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Introduction to Commercial Photography/Portraiture</i></p>	<p>This intensive unit provides the essential technical and practical expertise required for high-level commercial photography, bridging the gap between simply taking a photo and intentionally creating art. As a STEM-credited course, the curriculum integrates the technical precision of optics and digital processing with the principles of the creative design process. Students will gain photographic fluency across the entire image-capturing process, from phone photography fundamentals and advanced DSLR operation to achieving high-quality results through studio lighting and industry-standard post-production in Photoshop and Lightroom. Students will also explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner. Success will be measured not only by final images but by growth in the Profile of a Graduate (POG) capacities. Specifically, students will engage in Design through strategic planning by developing concepts via mood boards and analyzing the physics of lighting and posing before the shutter is released. Furthermore, students will cultivate Self-Awareness by mastering the Creative Cycle, utilizing peer feedback and technical reflection to refine work from a rough capture into a professional-grade final image.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><b>Unit 2</b> <i>Food/Product Photography</i></p>	<p>In this unit, students transition from casual photographers to commercial creators by exploring the art and science behind professional food and drink advertising. This hands-on experience covers the entire industry workflow—from the initial mood board concept to the final polished advertisement. Students will master high-end equipment including strobe lighting and different camera lenses to capture the perfect “hero shot” of different food items. Students will learn different tricks of the trade when stylizing food. Students will use tools such as Adobe to practice advanced retouching, color grading, and the integration of typography and other graphic design elements to create professional ad layouts. By the end of the term, students will have developed a commercial campaign demonstrating the technical precision and creative strategy required in the modern marketing world. Throughout the trimester, success will be measured not only by final images but by growth in the Profile of a Graduate (POG) capacities. Specifically, students will engage in Design through strategic planning by developing concepts via mood boards and analyzing the physics of lighting and posing before the shutter is released. Furthermore, students will cultivate Self-Awareness by mastering the Creative Cycle, utilizing peer feedback and technical reflection to refine work from a rough capture into a professional-grade final image. Students will also continue to explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Animation I Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Fundamentals of Animation</i></p>	<p>In this unit students embark on a journey from static sketches to moving stories. By exploring the history of animation and navigating modern digital tools, students learn how to bridge the gap between what they imagine and what they can bring to life on screen. Students will learn through a continuous cycle of planning, collaboration, and reflection while becoming proficient at the essential mechanics of movement within the software application. A central goal of this unit is to develop the Design capacity within our Creative Thinking framework.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2</b> <i>Story Development</i></p>	<p>In this unit students transition from technical exercises to the art of narrative. They will develop an original animated short story from concept to final cut, learning how to evoke empathy in an audience through visual storytelling, perspective, and sound. Throughout this project, students use their sketchbooks to map out storyboards, exploring a classic narrative structure: Character → Wish → Conflict → Struggle → Resolution. They then bring these sketches into the animation software, where they become proficient at creating backgrounds and utilize staging and timing. This unit is specifically designed to meet our Design and Product Creation standards. Students are challenged to go beyond simple drawing and instead engage in a professional creative workflow.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3</b> <i>Animation for Social, Political, or Environmental Change</i></p>	<p>In this unit, students move beyond technical exercises to explore the power of animation as a tool for social change. They are tasked with developing an original animated story that addresses a political, social, or environmental issue they are passionate about. By blending rigorous research with creative storytelling, students learn how to use digital media to inform an audience and advocate for a better world. This unit serves as a cornerstone for developing two critical Profile of a Graduate capacities: Citizenship and Product Creation. Animation is a universal language, and in this unit, students step into their roles as global citizens. Students don't just make a video, they manage a complex, professional-grade production cycle.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>

# Animation II Curriculum Overview

2025-2026

<p><b><u>Unit 1</u></b> <i>Unique Character Creation</i></p>	<p>In this unit, students step into the role of professional character designers. They will move from initial pencil sketches in their personal sketchbooks to a fully realized, animated digital character. This project challenges students to bridge the gap between imagination and technical execution, ensuring that their character is not only visually compelling but also moves and speaks in a way that reveals their unique backstory. This unit is designed to foster growth in two critical Profile of a Graduate areas: Product Creation and Citizenship. Students are not just creating art; they are learning to manage their own creative process and take ownership of their development.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>
<p><b><u>Unit 2</u></b> <i>Music Video Inspiration</i></p>	<p>In this unit, students embark on an immersive creative project: animating a complete visual sequence set to a musical selection of their choice. By synthesizing sound, rhythm, and motion, students transform abstract auditory experiences into coherent, expressive visual stories. This unit moves beyond simple mechanics, challenging students to use the "12 Principles of Animation" such as squash and stretch, timing, and staging to render professional-grade work. Beyond the artwork this unit utilizes our Profile of a Graduate in the areas of Product Creation and Citizenship. Students move past following instructions to originate their own unique concepts, studying existing models to think outside the box and synthesize new visual possibilities. They will also engage in a professional design cycle, moving from storyboarding and beat-matching to iterative refinement through class critiques.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>
<p><b><u>Unit 3</u></b> <i>Collaboration Animation Team Story</i></p>	<p>In this unit, students transition from solo animators to members of a creative production team. The challenge is to work together to pitch, plan, and produce a cohesive animated story. By integrating previous experience with character development and music synchronization, students learn how to merge individual artistic voices into one unified vision. The central goal of this unit is to find a consistent visual element, drawing style, or background that ties every student's unique animation sequence together into a seamless professional short film. This unit is designed to push students towards proficiency in the Profile of a Graduate capacities: Collective Intelligence and Product Creation. Animation is an industry built on teamwork. In this unit, students go beyond working alongside one another; they work through one another. Students are also going to be challenged to produce a high-quality digital product that meets professional standards.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

# Movie Making Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Moving Pictures</i></p>	<p>Students will be introduced to the fundamental mechanics of filmmaking, mastering essential camerawork and composition techniques. By creating a short silent film, students will learn to communicate without dialogue, relying purely on visual storytelling. This unit concludes with an immersive dive into the post-production editing process, where students will produce an original, individual cut from a group's collective footage. The core challenge is Idea Generation. Students must study existing models of visual language to think "outside the box" when solving narrative problems. Students are required to document how they moved from abstract concepts to a concrete storyboard, demonstrating their ability to synthesize different framing approaches to explore new possibilities for the final edit.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation</p>
<p><u>Unit 2</u> <i>The Hero We Deserve</i></p>	<p>In this unit, students will explore the structural precepts of plot development and apply them to a unique narrative challenge: the "Hero's Journey" of a personified inanimate object navigating the school environment. Students will collaborate on group production while maintaining autonomy over an individual edit. This project integrates Idea Generation and Design. Students will act as strategists, refining their plot for an intended audience and purpose. Success in this unit requires balancing the creative "what if" of the object's journey with a rigorous design plan that ensures the visual narrative remains cohesive, logically sequenced, and emotionally resonant.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Design</p>
<p><u>Unit 3</u> <i>FX World</i></p>	<p>Students will produce a short film where the story is explicitly contingent on visual effects (VFX) applied in post-production. After exploring the capabilities of Adobe Premiere Pro, students will develop a narrative that hinges on specific technological interventions, ensuring that chosen effects function not as gimmicks, but as a primary engine for the story's meaning. This work focuses on Product Creation and Self-Awareness. Students must effectively use digital media to communicate complex information. As technical challenges arise, students will engage in reflective practice, identifying where the process succeeded or faltered and making adjustments accordingly to ensure the final product meets industry standards of clarity and impact.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Self-Awareness</p>
<p><u>Unit 4</u> <i>Director's Cut</i></p>	<p>Students will conduct a deep analysis of a specific director's body of work to decode their unique stylistic signatures and art direction. Students will then apply these stylistic precepts to a script, re-engineering dialogue, character behavior, and visual tone to authentically emulate that director's cinematic voice. The core of this unit is Analyzing and Product Creation. Students will evaluate the relationship between stylistic patterns and emotional effects, making inferences about why a director chooses specific techniques. The final goal is to translate this analysis into an original, engaging product that demonstrates the ability to sustain a consistent creative vision throughout an entire film.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>

<p><b>Unit 1</b> <i>Skills and Techniques</i></p>	<p>This studio-intensive course is designed to take students on a journey from raw material to finished art, fostering both technical mastery and personal growth. Throughout this trimester, students will engage deeply with the material properties of clay and the strategic demands of ceramic production. To ensure success our curriculum is intentionally structured around two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. Students will move beyond simple creation by developing strategic plans for their work. Whether it is calculating shrinkage rates, selecting the correct wedging method, or planning the structural integrity of a complex, multi-component piece, students will learn to examine the impact of each step on their finished product. We emphasize the importance of iterative refinement—taking feedback from peers and self-reflection to purposefully improve a piece before it reaches the kiln. Ceramic work requires immense patience and the ability to pivot. Students will practice reflection by identifying their personal strengths and areas for growth. They will be tasked with managing their time, prioritizing multi-stage projects, and taking full responsibility for their learning outcomes. As they encounter the unpredictable nature of clay, they will practice making informed decisions based on evidence, considering potential consequences for their final work.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
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# Sculpture Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Recreating a Famous Work</i></p>	<p>In this sculpture unit, our classroom becomes a creative laboratory where students explore the expressive power of clay. This unit is designed to challenge students to think like designers and act as self-aware creators, grounding our work in two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. In our studio, we emphasize that sculpture is an intellectual process as much as a physical one. Sculpture requires a high degree of intentionality.</p> <p>To master this capacity, students will:</p> <ul style="list-style-type: none"><li>• Develop a strategic plan that allows them to examine the impact of each step toward a finished product, from initial sketches to the final firing;</li><li>• Engage in a deliberate cycle of purposefully refining a product based on feedback from peers and their own personal reflection;</li><li>• View technical challenges and failures as essential data points that lead to more informed, better-designed decisions.</li></ul> <p>This unit acts as a mirror for personal development. Students will practice self-awareness by learning to:</p> <ul style="list-style-type: none"><li>• Reflect on their strengths and areas for growth, making necessary adjustments to their techniques as they work with the medium;</li><li>• Effectively manage their time and prioritize tasks to ensure their clay stays at the proper consistency across multiple project stages;</li><li>• Stay motivated to achieve desired outcomes, taking full responsibility for the condition and evolution of their work.</li></ul> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Sculpting an Animal Form</i></p>	<p>In this unit, students will explore the rich history of animal sculpture, tracing its significance from prehistoric times to the modern era. By studying how animals have been depicted from ancient Egyptian deities and medieval gargoyles to the specialized sculptures of the 19th century, students will gain a deeper appreciation for the role of animals in human culture and artistic expression. This project is deeply rooted in the Profile of a Graduate (POG) framework, specifically Design and Self-Awareness. Students begin by analyzing photographic references and identifying the basic geometric forms that constitute the chosen animal's anatomy. Students then develop a strategic plan to construct their sculpture, carefully considering balance, proportions, and structural integrity. Through a structured critique process, students will evaluate work against established criteria. Students will use feedback from peers and their own reflections to refine sculptures, ensuring that every step taken moves them closer to a successful finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 3</u> <i>Everyday Objects</i></p>	<p>In this unit, students will transform discarded materials into meaningful art, exploring the concept of recycled art as a powerful medium for creative expression and environmental awareness. By turning trash into treasure, students learn that materials can be given a second life, effectively reducing waste while challenging their own creative boundaries. This unit is aligned with our Profile of a Graduate (POG) framework, specifically fostering growth in Product Creation and Decision Making. Students will gather visual research and photographic references to translate everyday objects into three-dimensional sculptures. Throughout the construction process, students will make informed choices about which cardboard joinery techniques best suit their specific design, considering the structural consequences of each method.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Decision Making</p>
<p><u>Unit 4</u></p>	<p>In this unit, students will explore the sophisticated world of relief sculpture—an art form where figures emerge from a flat background. Moving beyond simple two-dimensional drawing, students will learn to manipulate cardboard to create depth, texture, and shadow, transforming ordinary materials into compelling portraits of people who inspire them. This unit is aligned with our Profile of a Graduate</p>

# Sculpture Curriculum Overview

2025-2026

<i>Cardboard Portraits</i>	<p>(POG) framework, specifically fostering growth in Design and Product Creation. Students will act as lead designers throughout the creative process, moving from theoretical understanding to structural execution. Students will move from initial research and photographic references to the creation of an original cardboard portrait. They are challenged to create a product that effectively communicates the likeness of their subject through specific artistic choices.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
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<p style="text-align: center;"><b>Unit 3</b> <i>Reading &amp; Writing about Friends</i></p>	<p>In <i>Reading and Writing about Friends</i>, students explore stories about friendship, emotions, and character relationships to deepen their understanding of how characters think, feel, and interact with others. Through engaging read-alouds and discussions, students learn to analyze characters' actions, words, and feelings while making connections to their own experiences and relationships. Students also begin to understand story structure by identifying characters, setting, problems, and solutions within narrative texts. As they develop their own stories, students learn how writers use details, events, and emotions to communicate meaningful experiences and ideas.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Should I Share My Ice Cream?</i> by Mo Willems, <i>All About Polar Bears</i> by Edventure Learning, <i>Polar Bears- National Geographic</i> by Laura Marsh, <i>Pete the Cat and His Magic Sunglasses</i> by James Dean, <i>Happy Birthday Tacky!</i> by Helen Lester, <i>Pete the Cat: Valentine's Day is Cool</i> by James Dean, <i>We Are In A Book!</i> by Mo Willems, <i>My New Friend Is So Fun!</i> by Mo Willems, <i>Tacky and the Winter Games</i> by Helen Lester, <i>Tacky the Emperor</i> by Helen Lester, <i>My Friend Is So Sad</i> by Mo Willems, <i>I Will Surprise My Friend!</i> by Mo Willems, <i>Tacky</i> by Helen Lester, <i>Ahoy There Little Polar Bear</i> by Hans De Barr, and <i>Bunny Cakes</i> by Rosemary Wells.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Self-Awareness</p>
<p style="text-align: center;"><b>Unit 4</b> <i>Informational Reading and Writing</i></p>	<p>In the unit, <i>Informational Reading and Writing</i>, students build knowledge about animals and the natural world through informational texts and hands-on literacy experiences. Students learn how nonfiction texts teach readers about real topics by using text features, facts, labels, and specialized vocabulary. As they investigate animal characteristics, habitats, and adaptations, students develop curiosity and begin to think like researchers and experts. This unit also supports students in using reading, discussion, drawing, and writing to share information clearly and teach others about topics they have studied.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including The Too Cute Series including <i>Baby Rabbits</i>, <i>Baby Kangaroos</i>, <i>Baby Tigers</i>, <i>Baby Elephants</i>, and <i>Baby Dogs</i>; The Blast Off Beginner Series includes <i>Dogs</i>, <i>Birds</i>, <i>Fish</i>, <i>Hamsters</i>, <i>Baby Cats</i>, and <i>Guinea Pigs</i>; <i>How to Make Bubbles</i> by Erika L. Shores,</p>

# Kindergarten ELA Curriculum Overview

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	<p><i>How to Draw Animals</i> by Sophia Elizabeth, <i>The Big Fun Cookbook</i> by Food Network, <i>National Geographic Little First Book of Animals</i> by Catherine Hughes, <i>What Do You Do With a Tail Like This?</i> by Steve Jenkins, <i>Hedge Hogs</i> by Mary Quattlebaum, <i>Penguins</i> by Kate Riggs, and <i>Tarra and Bella: The Elephant and Dog Who Became Friends</i> by Carol Buckley.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5</b> <i>Informational Reading and Writing</i></p>	<p>In <i>Extra, Extra Read All About It!</i> Reading and Writing With Voice, students explore poetry, descriptive language, and opinion writing as they learn how words can express ideas, feelings, and imagination. Through reading and discussing a variety of poems and mentor texts, students discover how authors use rhythm, sensory details, similes, and vivid word choice to create meaning and engage readers. Students experiment with different forms of poetry while developing confidence in their own unique voices as writers. As the unit progresses into opinion and persuasive writing, students learn to clearly express their thoughts, support their ideas with reasons, and communicate their opinions in creative and meaningful ways.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Duck! Rabbit!</i> by Amy Krouse, <i>Not a Stick and Not a Box</i> by Antoinette Portis, <i>I Wanna New Room</i> and <i>I Wanna Iguana</i> by Karen Kaufman Orloff and David Catrow, <i>Shout! Little Poems that Roar</i> by Brod Bagert and Sachiko Yoshikawa, <i>Quick as a Cricket</i> by Audrey Wood and Don Wood, <i>Crazy Like a Fox: A Simile Story</i> by Loreen Leedy, <i>My Dog Is As Smelly As Dirty Socks: And Other Funny Family Portraits</i> by Hanoch Piven, <i>Doodle Dandies</i> by J. Patrick Lewis and Lisa Desimini, <i>Hail Stones and Halibut Bones</i> by Mary O’Neill and John Wallner, <i>How to Write a Poem</i> by Kwame Alexander, <i>Can I Be Your Dog?</i> by Troy Cummings, and <i>Rap A Tap Tap</i> by Leo and Diane Dillan.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

<p><b>Unit 3</b> <i>Informational Reading and Writing</i></p>	<p>In the unit, <i>Informational Reading and Writing</i>, students explore informational texts to build knowledge about the world while learning how nonfiction authors organize and communicate ideas. Through reading, discussion, and inquiry, students become “information detectives” who ask questions, gather facts, and identify main ideas and supporting details across texts. As students investigate topics related to science, history, animals, and communities, they learn how text features, illustrations, and vocabulary support understanding. This unit also supports students in becoming informational writers who can clearly teach others about topics they know and care about using facts, details, and purposeful organization.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including a selection of National Geographic books including <i>At the Beach</i>, <i>Hop Bunny</i>, <i>Elephants</i>, <i>Hello Penguin</i>, <i>Sharks</i>, <i>Slither Snake</i>, <i>Lions</i>, <i>Jump Pup</i>, <i>Flutter Butterfly</i>, <i>Play Kitty</i>, <i>Go Cub and Climb Koala</i>. Students will also read <i>Life Cycles: Puppy to Dog</i> by Camilla de la Bedoyere, <i>How to Make Slime</i> by Lori Shores, <i>How to Make Ice Cream in a Bag</i> by Barbara Alpert, <i>Hark! A Shark!</i> By Bonnie Worth, <i>All About Sharks</i> by Bonnie Worth, <i>How to Make a Shark Laugh</i> by Chris Cate, <i>Scary Sharks</i> by Camilla de la Bedoyere, <i>Jellyfish</i> by Lola M. Schaefer, <i>Service Dogs</i> by Marie Brandle, <i>Baby Dogs</i> by Betsy Rathburn, <i>Long Tall Lincoln</i> by Jennifer Dussling, and <i>Martin Luther King Jr. A Peaceful Leader</i> by Harper Collins.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Product Creation</p>
<p><b>Unit 4</b> <i>Reading and Writing Tales</i></p>	<p>In <i>Reading and Writing Tales</i>, students explore traditional tales, fairy tales, and fractured fairy tales to understand how stories can be adapted and retold across cultures, settings, and perspectives. Through comparing multiple versions of familiar tales, students learn to analyze characters, settings, problems, and solutions while recognizing common story structures and patterns. Students examine how authors make creative changes to traditional stories to create humor, suspense, or new perspectives for readers. As they move into writing, students become “story engineers,” crafting their own adapted tales with imaginative settings, meaningful details, and engaging narrative elements inspired by the stories they have studied.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p>

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	<p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including <i>Alaska’s Three Pigs</i> by Arlene Laverde and Mindy Dwyer, <i>Cindy Ellen</i> by Susan Lowell, <i>Cinderella</i> by Brighter Child, <i>Paper Bag Princess</i> by Robert Munsch and Michael Martchenko, <i>Off We Go To Mexico</i> by Laurie Krebs and Christopher Corr, <i>Three Ninja Pigs</i> by Corey Rosen Schwartz and Dan Santat, <i>The Three Little Pigs</i> by Patricia Seibert, <i>Ponyella</i> by Laura Numeroff, <i>The Three Aliens and the Big Bad Robot</i> by Margaret McNamara, <i>The Three Little Fish and the Big Bad Shark</i> by Ken Geist, <i>The Three Little Riggs</i> by David Goran, <i>Desert Habitat</i> by Bobbie Kalman, <i>The Three Javelinas</i> by Susan Lowell, <i>The Three Tamales</i> by Eric A. Kimmel, <i>Prince Cinders</i> by Babette Cole, <i>Little Red Riding Hood</i> by Jerry Pinkney, and <i>Little Bear’s Visit</i> by Ese Holmelund Minarik and Maurice Sendak.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5</b> <i>Reading and Writing With Voice!</i></p>	<p>In <i>Reading and Writing With Voice!</i>, students explore how language can entertain, persuade, and express ideas in creative and powerful ways. Through poetry, reader’s theater, humor, and opinion writing, students discover how authors use rhythm, sensory language, figurative language, and voice to engage readers and listeners. Students experiment with descriptive language, sound words, and expressive vocabulary as they create original poems and persuasive pieces that communicate their thoughts and feelings clearly. This unit encourages students to develop confidence as readers, writers, and performers while celebrating creativity, self-expression, and the joy of language.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including <i>Worm Weather</i> by Jean Taft and Matt Hunt, <i>Noisy Poems for a Busy Day</i> by Robert Heidbreder and Lori Joy Smith, <i>Splish Splash</i> by Joan Bransfield Graham and Steven M. Scott, <i>Flicker Flash</i> by Joan Bransfield Graham and Nancy Davis, <i>Fun Dog</i>, <i>Sun Dog</i> by Deborah Heiligman and Tim Bowers, <i>Let’s Go For a Drive</i>, <i>Today I Will Fly</i>, <i>This Is Not A Good Idea</i> by Mo Willems, <i>Very Short Fables to Read Together</i> by Mary Ann Hoberman and Michael Emberley, <i>Shark vs. Train</i> by Chris Barton, <i>Hey Bruce Stories</i> by Ryan T. Higgins, <i>Benny and Penny Stories</i> by Geoffrey Hayes, <i>The Day the Crayons Quit</i> by Drew Daywalk, and <i>Young Cam Jansen and the Library Mystery</i> by David A. Adler.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

<p><b>Unit 3 Reading</b> <i>Noticing Patterns - A Cynthia Rylant Author Study</i></p>	<p>In <i>Noticing Patterns-A Cynthia Rylant Author Study</i>, students deepen comprehension through an author study of Cynthia Rylant and other selected texts, learning how authors develop themes through characters, relationships, and everyday experiences. Students explore how writers create meaning from small, everyday moments and how these moments can carry significant emotional and thematic weight. Through close reading and discussion, they begin to notice patterns across texts by the same author and start to engage in early comparative thinking across texts and authors. This unit also supports students in seeing reading and writing as connected acts of meaning-making, where authors make intentional choices to shape their stories and messages.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts by Cynthia Rylant that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Henry and Mudge: The First Book</i>, <i>Silver Packages</i>, <i>In November</i>, <i>The Old Woman Who Names Things</i>, <i>Snow</i>, <i>An Angel for Solomon Singer</i>, <i>The Ticky-Tacky Doll</i>, <i>The Relatives Came</i>, <i>A Night in the Country</i>, <i>Every Living Thing</i>, and <i>When I Was Young in the Mountains</i>.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 3 Writing</b> <i>Noticing Patterns - A Cynthia Rylant Author Study</i></p>	<p>In <i>Noticing Patterns - A Cynthia Rylant Author Study</i>, writing instruction is grounded in narrative writing and strongly connected to students' reading work. During writing, students study how authors like Cynthia Rylant craft personal narratives that illuminate small but meaningful moments. Instruction is explicit and scaffolded as teachers model how to plan, draft, revise, and edit while students apply taught spelling patterns, high-frequency words, capitalization, and grade-level conventions during authentic writing tasks. Students identify and practice craft moves such as sensory details, similes, descriptive adjectives, vivid verbs, and show-don't-tell techniques to stretch out important moments and create vivid imagery. Students immediately apply these craft moves to their own narrative and memoir writing while teachers provide targeted feedback to strengthen both foundational skills and overall writing quality.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 4 Reading</b> <i>Reading Nonfiction Books with Purpose</i></p>	<p>In <i>Reading Nonfiction Books with Purpose</i>, students build understanding of informational text structures and content knowledge while developing the ability to distinguish between fiction and nonfiction and synthesize information across texts. Through engaging nonfiction materials, students expand their knowledge of the natural and cultural world and learn how information is organized and communicated by authors. They practice identifying key ideas and details, comparing information across texts on the same topic, and using what they read to deepen their understanding of how the world works. This unit also fosters curiosity and inquiry as students explore science, animals, and other real-world topics through purposeful reading and discussion.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy</p>

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	<p>instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Penguins</i> by Anne Schreiber, <i>Caterpillar to Butterfly</i> and <i>Great Migrations: Butterflies</i> by Laura Marsh, <i>Bugs, Bugs, Bugs</i> by Jennifer Dussling, and <i>The Cherokee People</i> by Sarah Machajewski.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 4 Writing</b> <i>Writing Nonfiction Books with Purpose</i></p>	<p>In this <i>Writing Nonfiction Books with Purpose</i>, students learn how informational texts teach readers through the use of nonfiction text features, research, and organized writing. Students begin by creating an “All About Me” nonfiction book in which they explore text features such as captions, labels, diagrams, maps, headings, glossaries, bold words, and tables of contents. Through explicit modeling, shared writing, and guided practice, students learn how authors use these features to help readers better understand information. Students also conduct simple research about their favorite season and use notes to write complete informational sentences in their own words.</p> <p>As the unit progresses, students apply their growing understanding of nonfiction writing to a larger research project on an animal or self-selected topic. Students read multiple nonfiction sources, gather important information through note-taking, and organize their ideas into clear sections to teach readers about their topic. Throughout the unit, students strengthen foundational writing skills including sentence construction, organization, capitalization, punctuation, revision, and editing. Opportunities for collaboration, discussion, and digital publishing support students in developing confidence as nonfiction readers, researchers, and authors.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5 Reading</b> <i>Traditional Stories &amp; Lessons Learned</i></p>	<p>In <i>Traditional Stories &amp; Lessons Learned</i>, students strengthen comprehension of traditional literature by analyzing how characters, events, and story structures convey central messages and moral lessons. Through the study of fables, trickster tales, folktales, and pourquoi tales, students learn to recognize recurring patterns and understand how authors use characters’ actions and consequences to teach values. They interpret simple symbolism and identify thematic messages that reflect universal lessons across cultures and stories. This unit supports students in connecting these lessons to their own lives, helping them consider how literature can guide thinking about choices, behavior, and relationships.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>The Lion and the Mouse</i>, <i>The Dog and His Bone</i>, <i>The Jay and The Peacock</i>, <i>The Fox and The Grapes</i>, and <i>The Crow and The Pitcher</i>. Other featured titles include <i>The Hare and The Tortoise</i>, <i>The Fox and The Stork</i>, <i>The Wolf</i></p>

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	<p><i>and The Crane, The Ant and The Grasshopper, Belling the Cat, The Three Little Pigs, Tops and Bottoms, Raven, Monkey, and the pourquoi tale How Chipmunk Got His Stripes.</i></p> <p><b>Profile of a Graduate Capacities:</b> Alternate Perspectives</p>
<p><b>Unit 5 Writing</b> <i>Opinion Writing</i></p>	<p>In this unit, students develop as persuasive writers by learning how to express clear opinions, support their thinking with reasons and evidence, and communicate effectively with a specific audience. Instruction begins with foundational concepts such as distinguishing between facts and opinions and identifying strong opinion topics that matter to students personally. Through engaging activities, students learn how persuasive writing is organized and how writers use introductions, supporting reasons, linking words, and conclusions to convince readers. Mentor texts, oral rehearsal, and collaborative conversations provide structured opportunities for students to strengthen their ideas before drafting.</p> <p>Throughout the unit, students move through the full writing process as they draft, revise, edit, publish, and share opinion pieces in authentic formats such as friendly letters. Students learn to address audiences directly, use transition words to organize ideas, and apply grade-level grammar, capitalization, punctuation, and spelling conventions to improve clarity. Collaboration and peer feedback are embedded throughout the unit, helping students strengthen communication and revision skills. The unit culminates in a hands-on mailing project where students learn to address envelopes and use stamps, followed by a creative choice board that allows them to explore other persuasive formats such as travel brochures, advertisements, and book reviews.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

# Grade 3 ELA Curriculum Overview

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<p><b>Unit 3 Reading</b> <i>Reading with Believable Characters and Problems</i></p>	<p>In <i>Reading with Believable Characters and Problems</i>, students explore realistic fiction to deepen their understanding of how authors create believable characters, meaningful conflicts, and authentic stories that reflect real-life experiences. Through close reading and discussion, students examine how characters' thoughts, feelings, motivations, and actions shape the events of a story and contribute to character growth and change. Students learn how authors use dialogue, descriptive detail, internal thinking, and plot structure to build tension and develop emotional depth.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Owen Foote Money Man</i> by Stephanie Greene, <i>Thank You, Mr. Falker</i> and <i>My Rotten Redheaded Older Brother</i> by Patricia Polacco, <i>Enemy Pie</i> by Derek Munson, and <i>The Memory String</i> by Eve Bunting.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3 Writing</b> <i>Writing with Believable Characters and Problems</i></p>	<p>In <i>Writing with Believable Characters and Problems</i>, students develop realistic fiction stories by creating believable characters, meaningful conflicts, and authentic life experiences. Through close study of mentor authors, students learn how writers use dialogue, descriptive detail, internal thinking, and character actions to build emotional depth and create stories that feel genuine and relatable. Students examine how characters' motivations, struggles, and responses to challenges shape plot development and contribute to character growth over time. Throughout the writing process, students create original realistic fiction pieces with clear narrative structure, including a beginning, rising action, climax, and resolution. As they refine their writing, students strengthen their ability to develop strong characters, elaborate story details, and craft satisfying endings that reflect both character change and meaningful themes.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 4 Reading</b> <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i></p>	<p>In <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i>, students read a variety of informational texts to build knowledge about the natural world and strengthen their understanding of how nonfiction texts communicate facts, ideas, and explanations. As students explore topics such as animal adaptations and survival, they learn how authors organize information using main ideas, supporting details, text features, and domain-specific vocabulary. Through reading, discussion, and research, students begin to think like scientists and informational writers, synthesizing information across sources and using evidence to deepen their understanding.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud</p>

# Grade 3 ELA Curriculum Overview

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	<p>experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Minerals, Rocks, and Soils</i>, <i>Great Migrations: Whales</i> by Laura Marsh, <i>Elephants</i> by Laura Marsh, <i>Elephants</i> by Steve Bloom, and <i>Deadliest Animals</i> by Melissa Stewart.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Analyzing, Product Creation</p>
<p><b>Unit 4 Writing</b> <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i></p>	<p>In <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i>, students develop informational writing that clearly communicates ideas about scientific topics, with a focus on animal adaptations and how living things survive and thrive in their environments. Building on knowledge gained through reading and discussion, students learn to organize facts and ideas using clear structures that include a main idea supported by relevant details. They study mentor texts to understand how authors use precise language, domain-specific vocabulary, and text features to explain complex information in an accessible way. Throughout the writing process, students create an informational piece for a real audience, strengthening their ability to explain scientific concepts clearly, use evidence from texts, and communicate ideas with purpose and clarity.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Analyzing, Product Creation</p>
<p><b>Unit 5 Reading</b> <i>Readers Study Important People</i></p>	<p>In <i>Readers Study Important People</i>, students explore biographies to better understand how individuals can shape history, solve problems, and inspire change. Through reading about the lives of influential people from a variety of backgrounds and time periods, students learn to distinguish between fame and true significance by examining perseverance, innovation, leadership, and personal impact. Using inquiry and discussion, students analyze the challenges these individuals faced, the choices they made, and the lasting contributions they left behind. This unit encourages students to reflect on the qualities they admire in others while considering how individual actions can positively influence communities and the wider world. By the end of the unit, students not only learn about history, they learn how people’s actions can inspire change and make a difference.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>The Boy Who Harnessed the Wind</i> by William Kamkwamba &amp; Bryan Mealer, <i>The Boy Who Invented TV: The Story of Philo Farnsworth</i> and <i>Wilma Unlimited: How Wilma Rudolph Became the World’s Fastest Women</i> by Kathleen Krull, <i>Spring After Spring</i> by Stephanie Roth Sisson, <i>Who Says Women Can’t Be Doctors? The True Story of Elizabeth Blackwell</i> by Tanya Lee Stone, <i>The Story of Ruth Bader Ginsburg</i> by Susan B. Katz, <i>I Dissent: Ruth Bader Ginsburg Makes Her Mark</i> by Debbie Levy. Students will also read a variety of books from <i>The Story of Biographies Series</i>.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

## Unit 5 Writing

### *Persuasive Writing*

In the *Persuasive Writing* writing unit, students learn how writers use opinions, reasons, evidence, and craft moves to influence the thinking and actions of others. Through engaging mentor texts, debates, collaborative discussions, and authentic writing experiences, students explore the difference between facts, opinions, and persuasion while developing persuasive topics connected to their classroom, school, and community. Students study how authors use persuasive strategies to strengthen their arguments and make their writing more convincing. Throughout the unit, students analyze mentor texts, participate in oral rehearsal activities, and practice identifying persuasive techniques used by writers and speakers.

As the unit progresses, students learn to consider audience, organize ideas into clear paragraphs, and support opinions with strong reasons and evidence. Instruction focuses on helping students develop cohesive persuasive pieces using transitions, structured paragraph organization, and purposeful word choice tailored to different audiences. Through guided practice, collaborative revision, peer feedback, and teacher conferencing, students draft, revise, edit, and publish a persuasive writing piece about a meaningful issue or problem they want to address. The unit culminates in opportunities for students to reflect on their growth as writers and celebrate their published persuasive work through sharing and presentation activities.

**Profile of a Graduate Capacities:** Design

# Geometry Curriculum Overview

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<p><b>Unit D</b> <i>Congruence and Similarity Geometry</i></p>	<p>Chapters 5 and 6 develop an understanding of triangle congruence, relationships, and the conditions that guarantee congruence or similarity. Students use SSS, SAS, ASA, and AAS criteria to determine triangle congruence and apply this knowledge in proofs. In Chapter 6, students explore triangle inequalities and the relationships between side lengths and angle measures, as well as special segments like medians, altitudes, and angle bisectors. Chapter 8 extends the work with triangles and polygons to develop an understanding of similarity and proportionality. Students explore criteria for triangle similarity, critique the differences between criteria for congruence and similarity, and use scale factors in real-world applications.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Collective Intelligence</p>
<p><b>Unit E</b> <i>Right Triangles and Trigonometry</i></p>	<p>Chapter 9 introduces students to the foundational relationships in right triangles, focusing on the Pythagorean Theorem and the development of trigonometric ratios. Students apply these ratios—sine, cosine, and tangent—to solve problems involving right triangles, including those involving angles of elevation and depression. The unit also covers special right triangles (<math>30^\circ - 60^\circ - 90^\circ</math> and <math>45^\circ - 45^\circ - 90^\circ</math>) and connects trigonometry to real-world applications such as measurement, design, and navigation. Emphasis is placed on reasoning through diagrams, setting up proportions, and using calculators strategically to approximate values.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit F</b> <i>Circles &amp; Physical Properties</i></p>	<p>This unit introduces students to the foundational properties and theorems of circles in Chapter 10. Students will explore key vocabulary and relationships. This foundational understanding is critical for the application of measurement concepts later in the unit.</p> <p>Chapter 11 extends these principles by focusing on the two-dimensional measurement of circles. Students will apply their knowledge of circle properties to master the formulas for circumference and area, solving a range of problems that connect these concepts to real-world contexts.</p> <p>The unit culminates in Chapter 12, where students synthesize their understanding of two-dimensional area and transition to the third dimension. This chapter focuses on the surface area and volume of three-dimensional solids, including prisms, pyramids, cones, cylinders, and spheres. The emphasis is on building a comprehensive framework for geometric measurement that progresses logically from plane figures to solid objects.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Collective Intelligence</p>

# Grade 6 Social Studies Curriculum Overview

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<p><b>Unit 1</b> <i>Bringing Order to the City</i></p>	<p>As students enter Grade 6 Social Studies we seek to widen their conception of the world in both time and place. By investigating world civilizations, and making modern connections to them, Unit 1 inculcates a curiosity and appreciation of the world cultures in students through class activities that put the student at the center of learning including: acting out literature, conducting an archeological study, role play, and more. A theme that ties unit one together is, bringing order to a growing world. As we make our way around the world through time, students explore the many ways different civilizations tried to maintain peace through legal, religious, and artistic means in the growing cities throughout the ancient world. The unit begins with a study of prehistoric hunter-gatherer cultures. By putting students in the boots of an archeologist, they will learn that other cultures are unique in their own right and have a dignity to be honored. By learning about others we can learn about ourselves. In this light, students then explore themes of geography in ancient Egypt, Mesopotamia, Ancient China, Ancient India, Greece and Rome. To support students in their inquiry, nonfiction reading skills and geography skills are regularly integrated throughout the unit.</p> <p><b>Profile of a Graduate Capacities:</b> Citizenship</p>
<p><b>Unit 2</b> <i>The Spread of Ideas</i></p>	<p>While following Unit 1 chronologically, the theme of Unit 2, <i>The Spread of Ideas</i>, marks a distinct shift in historical focus. We live in the digital age, a time in which ideas and knowledge spread in nanoseconds. The amount of time it takes for the amount of knowledge in the world to double is now down to less than a year and experts predict it will be down to less than a day before long. Of course, now, through artificial intelligence, information is being learned by nonhumans. Unit 2 examines key moments in history that helped the amount of knowledge to vastly expand and the effects of that spread of knowledge.</p> <p>Students start their study with an examination of the Han and Song Dynasties of classical China, we focus on the Chinese inventions of the printing press and compass. In each of these cases students predict the potential applications and impact of these inventions on the growth of knowledge. Students continue to the House of Wisdom of Baghdad, the learning center of the Muslim Empire at the crossroads of the world's great civilizations, where a rich culture of learning resulted. Students finally examine the interdependence of economies through a study of the inflation caused by the Mali King, Mansa Musa's hajj to Mecca. Throughout the unit, activities that involve constructing, simulating, designing or interpreting are at the center of the student experience. Students are required to predict, extrapolate, and question the impact and meaning of the inventions on the spread of ideas. The exploration of each civilization is supported by nonfiction reading/listening sources and engaging geography skills. At the end of the unit, students will design an object to sell at our grade-wide trade fair as a summative assessment. The materials, symbols, shape, and design of their object will demonstrate aspects of the theme, content, and skills that were woven throughout the unit.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3</b> <i>Worlds Collide</i></p>	<p>Our previous study of the Medieval World sets the stage for Unit 3 in which the civilizations of the Middle East, the Americas, Africa, Europe and Asia often collide. The guiding capacity for Unit 3 is alternate perspectives and a central question asked throughout the unit is: Whose story is being told? As students seek to answer that question they will use primary sources to support and critique the historical record. Students first apply this question in their study of Marco Polo in which they contrast two authors' opinions of whether the explorer actually traveled to China. Later in the unit, during their study of the Renaissance, students gather evidence to answer the question, "Was Galileo a heretic?" When the students investigate the conquistadors of the sixteenth century they ask, "Should it be called Pizarro's conquest of the Inca" or "The Great Incan Rebellion?" Later, students critique the underlying values of Bartolome de las Casas and Juan Gines De Sepulveda who each debated about the Spanish treatment of Native Americans for the King of Spain. Finally, students examine the scramble for Africa from both the European and African perspectives. In each of these cases, students are encouraged to demonstrate the many aspects of global thinking. As students seek to draw conclusions about each of these historic instances, they are encouraged to keep</p>

# Grade 6 Social Studies Curriculum Overview

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an open mind to all perspectives. As objective historians, they seek to identify the values and principles, the merits and limitations, of all of the perspectives they are studying. Indeed, extreme black and white responses are often an oversimplification of complex issues. As in the previous units, student learning about these events is supported by nonfiction reading and geography skills.

**Profile of a Graduate Capacities:** Alternate Perspectives

# Grade 7 Social Studies Curriculum Overview

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<p><b>Unit 1</b> <i>The Struggle for National Identity</i></p>	<p>Europe's rise in global influence since 1492, expressed through colonization and imperialism, came to a head in World War I. This unit explores the event through a sequence of connected learning experiences, each supported by a formative project. Students begin by examining "A Web of Causes," exploring the complex concepts and events that led to the "war without a cause." Students then progress to investigate the war itself focusing on the technology and conditions that made W.W.I a "new kind of war". The abominable conditions of soldiers and civilians alike set an important precursor to events of later units. In "A Messy Peace" students experience the Treaty of Versailles through a simulation and learn of the many unresolved challenges resulting. The themes of human rights, international law, and globalization will be evaluated in this unit through the analysis capacity.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Alternate Perspectives</p>
<p><b>Unit 2</b> <i>Upstanders and Bystanders</i></p>	<p>After an inconclusive ending to World War I, Unit 2 continues to trace themes of the challenges of governance and human rights in a globalized world. Through a study of 1920s Germany, students advance their nonfiction writing skills in an essay examining the conditions that opened the door to Hitler's rise to power. This is followed by an analysis of the Anti-Defamation League's Pyramid of Hate as it applies to a timeline of antisemitism in 1930s Germany. Students then personalize the intensifying events through a guided journaling assignment. The unit culminates with students creating historical significance presentations on key events in the European and Pacific theaters of World War II. Like Unit 1, Unit 2 ends with more unanswered conundrums that set up the following unit: What hopes remain for Jewish survivors? How could the Nazis be brought to justice? What should happen to Europe's disintegrating empires?</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3</b> <i>Post War Decolonization</i></p>	<p>The dual traumas of the World Wars left the world operating in a new world order. The horrific actions of Germany, Japan, and others raised two urgent questions after surrender: What should happen to the perpetrators of these crimes? and How can we prevent these atrocities from happening again? Technology and circumstance opened the door to new possibilities in collective security but that concept was not without its challenges. Unit 3 begins with a focus on the creation and operation of the United Nations, the problems it was tasked with solving, and the challenges of establishing a form of international governance for the first time. For all the promise of its creation, the work of the UN has always been controversial and even considered ineffective. Students will judge the Nazi critique of the Nuremberg Trials to begin to understand the complications of international law. They will also create their own propositions for one of the immediate charges of the UN, the creation of a Jewish state.</p> <p>The unit then shifts to an examination of the decolonization process across the continents of South America, Africa, and South East Asia. For the previous 150 years much of the world was under the thumb of European empires. In the wake of world war a new paradigm unfolded; European powers were now largely too weak to hold onto their empires and, further, they could no longer make legitimate claims to their rule. Our course will use the <i>World Cultures</i> text series to support student research of select countries from South America, Africa, and East Asia. Students will work collaboratively to share their findings with others and, in turn, learn from other group members along the way. The unit culminates with students creating an expressive product that communicates an aspect of a culture through which the student shares a personal intellectual connection. Each step in the research and product creation processes will be guided by refined questioning.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 4</b></p>	<p>After having spent the year learning about triumphs and failures of the human condition, Unit 4 takes the lessons of the school year and seeks to help students connect them to their own life. Students will choose from a selection of nonfiction and historical fiction texts as they</p>

# Grade 7 Social Studies Curriculum Overview

2025-2026

<i>Enduring Legacy</i>	<p>explore the lived experiences of people around the world. As the students read, they will participate in book groups and chronicle their thoughts through a series of podcast episodes. As the students progress through their book, they will refine their reading skills as well as advance their ability to identify, examine, and trace new concepts introduced in their unique book selection. Application of podcasting and book club protocols (shared with Language Arts classes) are utilized to develop mastery. The unit culminates in the summative podcast in which students detail their understanding and application of a theme from their book and connect it to the world history taught in grades 6 and 7.</p> <p>The following book choices will be available for students to choose: <b>Europe:</b> <i>You Don't Know What War Is</i> by Yeva Skalietska; <b>Africa:</b> <i>The Boy Who Harnessed the Wind</i> by William Kamkwamba; <b>Asia/Middle East:</b> <i>Shooting Kabul</i> by N.H. Senzai, <i>Amal Unbound</i> by Aisha Saeed, <i>The Bridge Home</i> by Padma Venkatraman, <i>When Stars Are Scattered</i> by Victoria Jamieson and Omar Mohamed; <b>South America/ Caribbean/ Mexico:</b> <i>Treasure of the World</i> by Tara Sullivan, <i>The Bluest Sky</i> by Christina Diaz Gonzalez, <i>Mexikid</i> by Pedro Martin.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry</p>
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# Grade 8 Social Studies Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Rebels, Rights &amp; Revolution</i></p>	<p>When the 13 colonies officially separated from England in 1776 they were embarking on a great experiment, founding a country on the ideals of democracy and equality. Further, creating a national government that 13 different colonies could agree upon was a challenge that required more than one attempt to get right. Unit 1 challenges students to explore the profound and lasting meaning of the founding documents, along with the resulting controversies, to be better informed as we aspire to fulfill these lofty ideals in our own time. Students will use the tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi, to introduce the narrative of this unit from which to build further learning.</p> <p><b>Profile of a Graduate Capacities:</b> Alternate Perspectives</p>
<p><b>Unit 2</b> <i>Expansion &amp; Economic Growth From States to Nation</i></p>	<p>With the new government established, the United States quickly set its sights on expansion. At the start of the nineteenth century, with the growing populations' desire for farm land, as well as their busy factories in need of natural resources, motivation for Americans to flood across national borders was high. New technologies, mixed with the ideology of Manifest Destiny, only accelerated the pace of westward, unmitigated migration. Unit 2 traces this physical expansion of the United States, challenging students to question and critique how expansion took place. From the Louisiana Purchase through the Mexican American War, students will examine expansion through the political, ideological, economic and technological lenses. This study helps students to begin to further define what democracy meant for different Americans at the time. It also sets the context for later units as tension over slavery escalated with every step across the continent. The tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi, will serve as a foundational resource from which further learning is based.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 3</b> <i>The Age of Jackson &amp; Establishing a National Identity</i></p>	<p>If the Revolution (Unit 1) could be thought of as America's birth, and the Early Republic as a representation of its physical growth (Unit 2), the Age of Andrew Jackson may represent the nation's turbulent intellectual adolescence as it sought to define its identity. It was largely through the persona and presidency of Andrew Jackson that this struggle played out. Jackson was a war hero and "Indian fighter" in the War of 1812, he was a perceived victim of the Corrupt Bargain of 1824, and he was the era's only two-term president. A series of relatively minor but telling political disputes, including funding for internal improvements, protective tariffs, a national bank, and states' rights (nullification), were the issues through which the country came of age. In this unit, students are challenged to explore each of these instances in an attempt to identify which events of this tumultuous era deserve to be built upon today and which to leave in the past. Students continue to build their nonfiction reading skills through their continued use of the nonfiction tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 4</b> <i>Civil War</i></p>	<p>If the Jacksonian Era had been interpreted by students as turbulent, coming of age years, the Civil War was a difficult moment of truth for the country. The war was a battle over the values that were to guide United States policy moving forward. At stake, was the political conflict of states rights vs federal rights, an economic conflict of the industrial north vs the agricultural south, and a social conflict of urban reform vs agrarian tradition. Underpinning each of these conflicts was the elephant in the room, slavery. Seventy one years of attempted compromise had failed. This unit begins with an in depth study of slavery in an attempt to humanize a ghastly institution by investigating the harsh conditions as well as the forms of resistance exhibited by enslaved people. Students then trace the dramatic events of the 1850s that escalated and exacerbated tensions to a crisis level. Finally, students study the war itself with a particular focus on how the war impacted the institution of slavery. In addition to the continued use of Rod Franchi's <i>Nineteenth Century American History for Teens</i>, students also</p>

# Grade 8 Social Studies Curriculum Overview

2025-2026

	<p>have the opportunity to examine an additional aspect of the war and refine their writing skills with our curriculums more extensive research project of the year.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry</p>
<p><b>Unit 5</b> <i>The Newest American Citizens: Reconstruction</i></p>	<p>After the Civil War, the question of how to move forward loomed large. What would happen to former confederate leadership and soldiers? What did formerly enslaved people need as they made a life for themselves? How would the confederate states be readmitted to the country? None of these questions had easy answers. Unit 5 examines these questions and the various attempts to answer them. After considering the context of post war America, the unit first features a study of Reconstruction successes and then moves on to Reconstruction failures. Ultimately, Reconstruction came to a formal and controversial end in 1877, leaving a tragic 75 year legacy of Jim Crow segregation. As in our previous units, Rod Franchi's <i>Nineteenth Century American History for Teens</i>, is utilized as a resource to base further learning.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>

## Policy Summary

June 9, 2026

### **Policies for Review, First Reading:**

#### 5030.2 Interdistrict School Attendance Areas

The policy has been updated to reflect the District becoming a sending and receiving district with New Haven. Technical changes have been made throughout.

### **Policies for Review, Waive Second Reading:**

#### 5040 Admission to the Public Schools at or Before Age 5

Public Act 26-1. Currently, children who turn five after September 1 of the school year may be admitted early to kindergarten through a mandatory early admission waiver process. Pursuant to Public Act 26-1, effective July 1, 2026, this process will become optional for school districts, and as of July 1, 2027, it will be eliminated entirely. Therefore, as of July 1, 2027, all children must be five years old on or before September 1 of the school year in order to enroll in public school kindergarten. The District has chosen to eliminate the waiver process effective July 1, 2026.

#### 5090.9 Use of Private Technological Devices by Students

This policy has been updated to reflect the Board of Education's April 28, 2026 action of cell phones in schools.

**Interdistrict School Attendance Areas**

The Madison Board of Education (the “Board”) recognizes that students may benefit from having a choice of schools to attend within the Connecticut public school system that is not limited by school and/or ~~Madison’s~~ district boundaries. Public school choice will (1) provide parents and students with greater opportunities to choose the school and / or program that best meets the academic needs of the student; (2) influence positively the level of parent involvement and student motivation; (3) improve academic achievement; (4) reduce racial, ethnic and economic imbalance; and (5) provide a choice of educational programs for students.

The Madison Public Schools (“the District”) will cooperate with the appropriate regional educational service center in the planning and implementation of the state-wide interdistrict public school attendance program in accordance with the timelines and provisions ~~contained within~~ set forth in the applicable Connecticut General Statutes, C.G.S. 10-4a as amended by PA 97-290, “An Act Enhancing Educational Choices and Opportunities,” and C.G.S. 10-266aa as amended by P.A. 99-289, “An Act Concerning School Choice and Interdistrict Programs.”

Effective July 1, 2026, the District shall be eligible to participate as a receiving district and a sending district with New Haven. Nonresident students from the ~~New London~~New Haven district who apply pursuant to the regulations approved by the Board, may enroll in the District particular programs or schools in districts in the surrounding areas on a space available basis, without payment of tuition except that the ~~Madison Public Schools~~District shall receive an amount, within available appropriations, from the Department of Education, for each out-of-district student attending a school within the ~~Madison Public Schools~~District. It is recognized that the Regional Educational Service Centers (“RESC”) shall determine which school districts in its area are located close enough to a priority school district to make transportation feasible.

In providing for admission of nonresident students, the ~~Madison Public Schools~~District shall consider:

1. Issues pertaining to the availability of space within a requested school to accommodate the enrollment request. The ~~Madison Public Schools~~District will notify its RESC by March 31 of each year of the space it will have available for students from the surrounding area for the new school year. The total number of new program seats available shall be approved annually by a majority vote of the board.
2. Programs available and the possible establishment of new programs.
3. Eligibility criteria for participating in a particular program, including age requirements, course prerequisites and required levels of performance.

- 46 4. Dates of enrollment of nonresident students in a school or program.
- 47
- 48 5. The requirement that participants attending school in the ~~Madison Public~~
- 49 ~~Schools District~~ may do so until they graduate from high school.

50

51 It is the policy of the ~~Madison Public Schools District~~ to receive nonresident students as

52 part of the state-wide interdistrict public school attendance program in accordance with

53 plan developed with the ~~Regional Educational Service Center RESC~~. Such planning, the

54 Board believes, should consider, but not be limited to, the issues of definition and

55 determination of space availability, choice of students, transportation to and from school

56 and for after-school activities. Further, planning should consider issues related to special

57 education, prior disciplinary behavior, and acceptance of prior academic work. The

58 ~~Madison Public Schools District~~ will not recruit students under this program for athletic or

59 extracurricular purposes. Records of students involved in the interdistrict program will be

60 promptly forwarded to the receiving district.

61

62 The Board directs the Superintendent and staff not to make any distinction based on ~~race,~~

63 ~~sex, ethnic group, religion or disability-protected class membership~~ of any student who is

64 in attendance or who seeks admission to any school within the ~~Madison Public~~

65 ~~Schools District~~ in the determination or recommendation of action under this policy.

66

67 Magnet School Parent Choice Option

68

69 Parents/guardians of students attending District schools shall have the option to enroll their

70 child(ren) in a magnet school with which the District is a non-participating district. This

71 enrollment may occur when an interdistrict magnet school has unused student capacity and

72 may enroll directly into its program any interested student. A student from a district that is

73 not participating in the interdistrict magnet school shall be given preference. The District

74 is obligated to support the operation of the interdistrict magnet school in an amount equal

75 to the per student tuition, if any, charged to participating districts.

- 76
- 77
- 78 (cf. 5020.1 - Nondiscrimination)
- 79 (cf. 5030 – Assignment of Students to School)
- 80 ~~(cf. 5030.1 – Intra-District / School Attendance Areas)~~
- 81 ~~(cf. 5060.1.2 – Nonresident Attendance)~~
- 82 ~~(cf. 5100.9.1 Student Recruitment)~~

83

84 Legal Reference: Connecticut General Statutes

85

86 10-4a Education interests of state defined, as amended by PA 97-290 -An Act

87 Enhancing Education Choices and Opportunities

88 10-226a-d ~~Pupils or racial minorities~~

89 ~~10-226b Existence or racial intolerance~~

90 ~~10-226c Plan to correct imbalance~~

91 ~~10-226d Approval of Plan by State Board~~

92 10-266aa Statewide interdistrict public school attendance program, as

93 amended by P.A. 99-289, An Act Concerning School Choice and Interdistrict

94 Programs.

95

96 Date of Adoption: December 7, 1999  
97 Technical Revision: August 22, 2006  
98  
99  
100 First Reading: June 9, 2026

**Regulation #5030.2  
Interdistrict School Attendance Areas**

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No regulations required for Policy #5030.2

Admission to the Public Schools at or Before Age Five

The Madison Board of Education (the "Board") complies with its legal obligation to cause each child five years of age and over and under eighteen years of age who is not a high school graduate and is residing within the Board's jurisdiction to attend school in accordance with Connecticut General Statutes § 10-184.

Effective July 1, 2024, the Madison Public Schools (the "District") shall be open to resident children five years of age and over who reach age five on or before the first day of September of any school year.

~~Effective July 1, 2026, for children who will not reach the age of five on or before the first day of September of the school year, the District shall no longer consider written requests from the child's parent or guardian may submit a written request to the principal of the school seeking early admission to the District. Upon receipt of such written request, the principal and an appropriate certified staff member shall assess such child to determine whether admitting the child is developmentally appropriate. For decisions relating to early admission to the District, the decision of the principal and appropriate certified staff shall be final.~~

~~The Superintendent or Superintendent's designee shall be responsible for developing administrative regulations in furtherance of this policy. Such regulations shall identify procedures for the receipt and processing of requests for early admission to the District and for assessing whether early admission of a child is developmentally appropriate.~~

Legal Reference:

Connecticut General Statutes

- 10-15c Discrimination by public schools prohibited. School attendance for five-year-olds
- 10-220 Duties of boards of education
- 10-221 Board of education to prescribe rules, policies, and procedures
- 10-184 Duties of parents. School attendance age requirements

~~Public Act 23-208, "An Act Making Certain Revisions to the Education Statutes."~~

Public Act 26-1, "An Act Concerning the Reallocation of Certain State Funds and Various Provisions Relating to Education, Public Safety, General Government, Elections, Intermediate Care Facilities and Warehouse Distribution Centers."

Date of Adoption: December 12, 2023

First Reading: June 9, 2026

**Use of Private Technology Devices by Students**  
(formerly Electronic Communication Device)

Students may possess privately-owned technological devices on school property and/or during school-sponsored activities, in accordance with the mandates of this policy and any applicable administrative regulations as may be developed by the Superintendent of Schools. Effective July 1, 2026, students may continue to possess privately-owned technological devices but the devices must be off and stored for the duration of the academic day (“bell-to-bell”) in accordance with the rules and procedures set forth in the administrative regulation associated with this policy.

**Definitions**

Board Technology Resources

For the purposes of this policy, “Board technology resources” refers to the Madison Board of Education’s (the “Board’s”) computers and instructional technologies; communications and data management systems; informational technologies and the Internet; and any other technology resources owned and/or used by the school district and accessible by students.

Privately-owned Technological Devices

For the purposes of this policy, “privately-owned technological devices” refers to, but is not limited to, privately-owned desktop computers, personal computing devices, cellular phones, Smartphones, network access devices, radios, personal audio players, tablets, walkie-talkies, personal gaming systems, Bluetooth speakers, personal data assistants, and other electronic signaling devices.

**Use of Privately-Owned Technological Devices**

Privately-owned technological devices may not be used during ~~instructional~~the academic day time, except as specifically permitted by instructional staff, by an established accommodation, or unless necessary for a student to access the district’s digital learning platform or otherwise engage in remote learning if remote learning has been authorized in accordance with applicable law.

On school property, at a school-sponsored activity, while in use for a remote learning activity if remote learning has been authorized in accordance with applicable law, or while being used to access or utilize Board technology resources, the use of any such device for an improper purpose is prohibited. Improper purposes include, but are not limited to:

- Sending any form of a harassing, threatening, or intimidating message, at any time, to any person (such communications may also be a crime);
- Gaining or seeking to gain unauthorized access to Board technology resources;
- Damaging Board technology resources;
- Accessing or attempting to access any material that is obscene, obscene as to minors, or contains pornography;
- Cyberbullying;

- 46 • Using such device to violate any school rule, including the unauthorized recording  
47 (photographic, video, or audio) of another individual without the permission of the individual or  
48 a school staff member; or
- 49 • Taking any action prohibited by any Federal or State law.

### 51 **Search of Privately-Owned Technological Devices**

52 A student's privately-owned technological device may be searched if the device is on Board property or  
53 in a student's possession at a school-sponsored activity and if there are reasonable grounds for  
54 suspecting that the search will turn up evidence that the student has violated or is violating either the law  
55 or the rules of the school. Any such search shall be reasonably related to the objectives of the search and  
56 not excessively intrusive in light of the age and sex of the student and the nature of the infraction.

### 58 **Responsibility for Privately-owned Technological Devices**

59 Students are responsible for the safety and use of their privately-owned technological devices. If a  
60 privately-owned technological device is stolen, lost, or damaged while the device is on school property  
61 or during a school-sponsored activity, a report should be made to the building principal, who will  
62 investigate the loss in a manner consistent with procedures for stolen or damaged personal property.  
63 Students and parents should be aware that the Board is not liable for any privately-owned technological  
64 device that is stolen, lost, or damaged while at school or during a school-sponsored activity. For that  
65 reason, students are advised not to share or loan their privately-owned technological devices with other  
66 students.

### 68 **Disciplinary Action**

69 Misuse of the Board's technology resources and/or the use of privately-owned technological devices to  
70 access or utilize the Board's technology resources in an inappropriate manner or the use of such devices  
71 in any manner inconsistent with this policy will not be tolerated and will result in disciplinary action.  
72 ~~For students, a violation of this policy may result in loss of access privileges, a prohibition on the use~~  
73 ~~and/or possession of privately owned technological devices on school property or at school-~~  
74 ~~sponsored activities, and/or suspension or expulsion in accordance with the Board's policies related to~~  
75 ~~student discipline.~~

### 78 **Access to Board Technology Resources**

80 The Board may permit students, using their privately-owned technological devices, to access the Board's  
81 computers and instructional technologies; communications and data management systems; informational  
82 technologies and the Internet; and any other technology resources used by the school district and  
83 accessible by students. Students using privately-owned technological devices will agree to access the  
84 District's technology resources only through the designated Wi-Fi network. Additionally, it is the  
85 expectation of the Board that students who access these resources while using privately-owned  
86 technology devices will act at all times appropriately in ways that are fully in accord with applicable  
87 policies concerning technology use as well as all local, state, and federal laws.

89 Through the publication and dissemination of this policy statement and others related to use of the  
90 Board's computer systems, as well as other instructional means, the Board educates students about the  
91 Board's expectations for technology users.

93 The Board's technology resources shall only be used to access educational information and to promote  
94 learning activities both at home and at school. Students are expected to act at all times appropriately in  
95 ways that are fully in accord with applicable policies concerning technology use as well as all local,  
96 state, and federal laws when using the Board technology resources. Failure to do so will result in the  
97 consequences outlined herein and in other applicable policies (including, but not limited to, the Safe  
98 School Climate Plan, the Student Discipline Policy and the Use of Computers Policy).  
99

100 Students must abide by the procedures outlined in this policy and all policies and applicable regulations  
101 outlined in the Board's computer use and other applicable policies. Students will be given specific  
102 information for log-on and access procedures for using school accounts. No user may deviate from these  
103 log-on/access procedures. **Students are advised that the Board's network administrators have the**  
104 **capability to identify users and to monitor all privately-owned technological devices while they are**  
105 **logged on to the network.** Students must understand that the Board has reserved the right to conduct  
106 monitoring of Board technology resources and can do so *despite* the assignment to individual users of  
107 passwords for system security. Any password systems implemented by the Board are designed solely to  
108 provide system security from unauthorized users, not to provide privacy to the individual system user.  
109 The system's security aspects, message delete function and personal passwords can be bypassed for  
110 monitoring purposes. Therefore, students should be aware that they should not have any expectation of  
111 personal privacy in the use of privately-owned technological devices to access Board technology  
112 resources. This provision applies to any and all uses of the Board's technology resources and any  
113 privately-owned technological devices that access the same.  
114

#### 115 **Harm to Board Technology Resources**

116 Any act by a student using a privately-owned technological device that harms the Board technology  
117 resources or otherwise interferes with or compromises the integrity of Board technology resources will  
118 be considered vandalism and will be subject to discipline and/or appropriate criminal or civil action.  
119

#### 120 **Closed Forum**

121 This policy shall not be construed to establish a public forum or a limited open forum.  
122

#### 123 Legal References:

124  
125 Conn. Gen. Stat. § 10-233j  
126

127 Conn. Gen. Stat. § 31-48d  
128

129 Conn. Gen. Stat. §§ 53a-182; 53a-183; 53a-250, *et seq.*  
130

131 Electronic Communication Privacy Act of 1986, Public Law 99-508, codified at 28 U.S.C. §§  
132 2510 through 2520  
133

134  
135 Date of Adoption: September 5, 1995  
136 Date of Revision: October 15, 1996  
137 Date of Revision: December 1, 1998  
138 Date of Revision: April 23, 2002  
139 Date of Revision: June 1, 2010

140 Date of Revision: June 5, 2012  
141 Date of Revision: October 15, 2013  
142 Date of Revision: June 21, 2022  
143 Date of Revision: June 6, 2023  
144  
145 First Reading: June 9, 2026

**Regulation #5090.9**  
**Use of Private Technology Devices by Students**

**Cellular Phones**

The use of privately-owned technological devices at school is considered a privilege, not a right. Therefore, students may possess cellular phones and other wireless communication devices on school property and school-sponsored transportation, providing students adhere to the restrictions contained within this regulation and specific school building restrictions outlined in the student handbook.

**High School:** Students are permitted to bring cellular phones and other wireless communication devices to school. Devices must be off and stored in the student’s locker, vehicle, or backpack prior to the start of the academic school day and must remain stored away until the end of the academic day. Students may use cellular phones and other wireless communication devices before and after the academic day in areas designated by the school administration.

~~Students are permitted to bring cellular phones and other wireless communication devices to school. Such devices should remain on silent throughout the school day. Device use, including earbuds, is not permitted, bell to bell, during class time. A teacher may allow use of such devices for course-specific educational purposes. Students may use cellular phones and other wireless communication devices during non-class times in areas designated by the school administration.~~

**Middle School:** Students are permitted to bring cellular phones and other wireless communication devices to school. Devices must be **off and** placed, ~~on silent~~, in lockers prior to the start of the academic school day and can be collected at the end of the academic day. Students may use cellular phones and other wireless communication devices before and after the academic day in areas designated by the school administration.

**PreK-5:** Students are discouraged from bringing cellular phones and other wireless communication devices to school. If a parent/guardian sends their student to school with a device, the device must remain **on silent/off** for the entire day and remain out of sight and in a student’s bag for the entirety of the school day and while on school-sponsored transportation.

**Other Acceptable Uses**

Cellular phones and other wireless communication devices are permissible in the following circumstances:

**a. IEP, 504, or Health Care/Medical Plan.**

Students may use cellular phones, wireless communication devices and other electronic devices during class time when authorized pursuant to an Individual Education Plan (IEP), a Section 504 Accommodation Plan, or a Health Care/Medical Plan with supportive documentation from the student’s physician.

**b. Other Reasons.**

Other reasons determined appropriate by a school administrator or school administrator’s designee.

# Curriculum Unit Overviews

Courses Ready for Board of Education Adoption in June 2026

Art	ELA	Math	Social Studies
<ul style="list-style-type: none"><li>• <i>Kindergarten/Grade 1</i></li><li>• <i>Grade 2/3</i></li><li>• <i>Grade 4/5</i></li><li>• <i>Grade 6</i></li><li>• <i>Grade 7</i></li><li>• <i>Grade 8</i></li><li>• <i>Drawing I &amp; II</i></li><li>• <i>Painting Studio</i></li><li>• <i>Printmaking</i></li><li>• <i>Photography</i></li><li>• <i>Commercial Photography</i></li><li>• <i>Animation I &amp; II</i></li><li>• <i>Movie Making</i></li><li>• <i>Ceramics</i></li><li>• <i>Sculpture</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Grade K Unit 3-5</i></li><li>• <i>Grade 1 Unit 3-5</i></li><li>• <i>Grade 2 Unit 3-5</i></li><li>• <i>Grade 3 Unit 3-5</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Geometry Unit D-F</i></li></ul>	<ul style="list-style-type: none"><li>• <i>Grade 6</i></li><li>• <i>Grade 7</i></li><li>• <i>Grade 8</i></li></ul>

# Kindergarten & Grade 1 Art Curriculum Overview

2025-2026

<p><b>Unit 1A</b> <i>We Imagine, We Create</i></p>	<p>In first grade, artists will be gaining control of their drawing and painting tools in order to engage in exploration and imaginative play with materials. They will apply these skills to collaboratively create a work of art from a provided "mystery line" or Beautiful Oops. They will learn by safely and properly exploring uses of materials and tools to create works of art to manipulate line for different purposes.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>
<p><b>Unit 1B</b> <i>Let's Learn about Line</i></p>	<p>In this introductory unit, students will begin to understand the 7 basic elements (or ingredients) of art beginning with line. They will apply acquired skills to compose an abstract painting. Students will learn by studying Wassily Kandinsky's abstract paintings, how to use a variety of lines to express movement, feeling, or to tell a story.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 2A</b> <i>Go Figure</i></p>	<p>In this unit, students will use art vocabulary to describe choices while observing and creating art. They will apply drawing skills to drawing human and other figures. They will learn by comparing images of human figures in art throughout time as they create a drawing of themselves in an imagined preferred activity.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2B</b> <i>Using Shapes to Create</i></p>	<p>In this unit, students will build upon their understanding of the elements to further explore how lines create shapes and the creation of color. They will apply drawing, painting, and cutting skills to compose a collage. Students will learn through the work of masters such as Piet Mondrian, Henri Matisse, and Paul Klee to explore how lines are used to create shapes. They will experiment with primary color mixing to discover what and how secondary colors are created.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 3A</b> <i>Animals in Art</i></p>	<p>In this unit, students will use observation and investigation in preparation for making a work of art. They will apply drawing, painting, and sculpting skills to design a clay animal with texture. Students will learn by analyzing the work of master artists while creating their work.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3B</b> <i>From Shape to Form</i></p>	<p>In unit 3, students will begin to take their knowledge of two dimensional art and begin to explore form, texture, and value within three dimensional art forms. They will apply learned skills to design a sculpture. Students will learn through an exploration of professional artists, as well as using natural and found objects to create different types of sculptures.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b>Unit 4A</b> <i>Creating a Sense of Space</i></p>	<p>During the course of this unit, students will understand how to utilize space and create the illusion of space through the use of light/shadow, size and placement of shapes. They will apply these skills to create a still life. Students will analyze a variety of still life and landscape paintings in a museum-like setting, such as works by Grant Wood and Grandma Moses, and begin learning a formal critique process.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Design</p>
<p><b>Unit 4B</b> <i>Making My Mark</i></p>	<p>For the final unit, students will experience the last two elements of art: space and value. They will apply their understanding of media, processes, and techniques to design a portfolio cover that demonstrates their understanding of the elements of art. They will learn printmaking processes to create artwork (inspired by masters) while using a variety of media to create a composition that fills the space given.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Grade 2 & 3 Art Curriculum Overview

2025-2026

<p><b><u>Unit 1A</u></b> <i>The Artist in Me</i></p>	<p>In this introductory unit, students will review drawing materials, tools, and equipment available to them for art making and will demonstrate an understanding of how to use and care for them. Students will apply drawing skills to create a portrait, participate in a critique, and write an artist statement. They will learn through the study of various artists how to incorporate a sense of space through the use of easily definable shapes and objects in drawings.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b><u>Unit 1B</u></b> <i>Express Yourself</i></p>	<p>In this unit, students will begin their art journey by utilizing the world of expressionism as a springboard for their own creativity and will come to understand the principles of design, or "recipes" to consider when creating successful artwork. They will apply their drawing and painting skills to create an expressive line design. Students will learn by engaging with abstract expressive artworks such as Pollock, Munch, and VanGogh to spark their own ideas, experimenting with materials and tools to explore personal interests.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b><u>Unit 2A</u></b> <i>Animals &amp; Biome Landscapes</i></p>	<p>In this unit, second and third graders will learn observational drawing techniques to create perspective and value as this is the time that they are entering the dawning realism stage of artistic development. Students will apply these skills toward the drawing of an animal in its environment (in conjunction with third grade scientific study of biomes). They will learn by analyzing and practicing with various drawing styles.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b><u>Unit 2B</u></b> <i>Textile Design</i></p>	<p>In this unit, second and third grade artists will be comparing and contrasting cultural uses of textile art from different times and places. They will develop an appreciation for art around the world by analyzing how sharing it contributes to communities. They will apply their skills with such materials as scissors, glue, and paint in creating their art, and they will further show an appreciation for art by demonstrating safe procedures for using and cleaning art tools and equipment.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b><u>Unit 3A</u></b> <i>Clay Creations</i></p>	<p>Second and third graders will explore uses of clay beyond the pinch pot. They will apply slab and/or coil skills to create a unique vessel, adding details such as symbols and textures to make their piece meaningful. They will learn by analyzing various clay forms, refining clay skills to design a stamp, and developing a plan starting with a sketch.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b><u>Unit 3B</u></b> <i>Fun Forms</i></p>	<p>In this unit, students will gain skills with clay sculpting techniques. They will apply their skills at using the pinch method in order to create a functional vessel. Students will learn through peer discussions, brainstorming ideas, and reflection about the choices made in creating art.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b><u>Unit 4A</u></b> <i>Weaving Learning Together</i></p>	<p>Second and third graders will apply weaving techniques to create an original textile for the PBA. They will learn by gaining skills in weaving recognizing the significance of weaving throughout time.</p> <p><b>Profile of a Graduate Capacities:</b> Decision Making</p>
<p><b><u>Unit 4B</u></b> <i>There's No Place Like Art</i></p>	<p>In their final unit as second and third grade artists, students will learn about spaces for art display and will engage in architectural drawing/painting/printing. They will apply their analyzing skills to evaluate all the work they have completed throughout the year in order to select and prepare a piece to share for the school art show.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>

# Grade 4 & 5 Art Curriculum Overview

2025-2026

<p><b><u>Unit 1A</u></b> <i>Formal Drawing Techniques</i></p>	<p>In the first unit, students will learn about drawing tools, such as the range of drawing pencils along with basic drawing techniques such as the simple shapes technique of drawing. They will use those skills to render an image of a purposefully chosen subject. Students will learn by working step by step through the drawing process while receiving regular feedback along the way.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><b><u>Unit 1B</u></b> <i>Observational Still Life</i></p>	<p>In this unit, students will learn about still life artwork. They will apply their knowledge by creating their own still life. Students will learn by practicing direct observation techniques, becoming familiar with the chosen medium, oil pastel, and refining their work based on feedback.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Design</p>
<p><b><u>Unit 2A</u></b> <i>Color Schemes &amp; Patterns</i></p>	<p>In this unit, students will continue their experiences with color theory and how to develop a color scheme that works to convey personal choices as well as cultural connections. They will apply their knowledge to create a scheme which reflects both understanding of a viewed artwork/artform (i.e. Oaxacan Alebrijes, molas) as well as personal creative preferences of the artist. Students will experiment with a variety of color combinations and media in order to create a series of colorful reduction prints.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Design</p>
<p><b><u>Unit 2B</u></b> <i>Mixed Media Clay</i></p>	<p>In this unit, students will create a mixed-media project combining ceramic design and fiber arts. They will combine their knowledge of the use of clay and glaze as well as weaving to create a cohesive and structurally sound mixed-media work with a strong sense of purposeful design and media unity. Students will learn by generating annotated sketches of their ideas, including clay design, possible glaze choices, and weaving preferences.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation, Decision Making</p>
<p><b><u>Unit 3A</u></b> <i>Sculpting from Inspiration</i></p>	<p>In this unit, students will learn how to build a papier mache sculpture from armature through the finished, painted product. They will apply their skills to making their Oaxacan animals come to life based on their previous drawings and color scheme. Students will learn by experimenting with paper mache technique, and will paint and embellish their finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b><u>Unit 3B</u></b> <i>Curating and Designing</i></p>	<p>Students will participate in collaborative decision making tasks for showcasing completed artwork. This is a mini-unit to be taught in conjunction with preparation for the art show or related celebration of completed works.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Self-Awareness</p>

# Grade 6 Art Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Animal Drawing</i></p>	<p>This unit invites students to explore the intersection of artistic technique and personal growth. By studying professional and peer artwork, students develop the foundational skills of observation, composition, and realistic rendering using a variety of drawing pencils and shading techniques. Beyond the canvas, this unit is grounded in the Profile of a Graduate (POG) competencies, specifically focusing on Self-Direction through the lenses of Self-Awareness and Decision Making. In the context of their artwork, students reflect on their strengths and areas for growth. As they move from practice sketches to the final product they must assess their own technical progress particularly in how they manage their time and stay motivated through the detailed shading process. Artistic creation is a series of informed choices. Students practice making informed decisions based on evidence by selecting reference photos that inspire them and determining the most effective composition for their background. They take responsibility for their learning by developing action plans to move their rough sketch into a final original product.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness, Decision Making</p>
<p><b>Unit 2</b> <i>Clay Animal Sculptures</i></p>	<p>This unit introduces students to the tactile world of clay sculpture, where they will transform raw material into three-dimensional animal forms. Students will learn the foundational handbuilding techniques: slab, pinch, and coil construction, while gaining an understanding of the technical requirements for working with clay, such as the critical "slip and score" method for attaching pieces and the importance of hollowing out larger forms to ensure a successful firing in the kiln. This unit is anchored in the Profile of a Graduate (POG) competencies of Design and Product Creation. Design is about more than just aesthetics; it is about intentionality. Students must visualize their animal forms and translate those mental images into stable, physical structures. They learn to make deliberate choices about which building method (slab, coil, or pinch) best supports their desired final product. Creating a ceramic sculpture requires perseverance and an understanding of the material's limitations. Students demonstrate mastery of product creation by iterating on their designs, managing the drying and firing stages, and applying surface finishes with precision.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3</b> <i>3 Dimensional Mixed Media Sculpture</i></p>	<p>This unit invites students to step into the role of a book artist, exploring how a book can be more than just a container for text, it can be a sculptural, mixed-media object. By analyzing the intricate works of artists like Lynda Wilson and Susie Leiper, students will discover the delicate balance between form and function. This unit is specifically designed to help students grow in the Profile of a Graduate (POG) competencies of Self-Awareness and Product Creation. Artistic growth begins with knowing yourself as a learner. In this unit, students use their sketchbooks to reflect on their own creative process. They are encouraged to identify what inspires them, acknowledge where they struggle, and seek feedback from peers to overcome creative blocks. Bookmaking is a structural challenge that requires a commitment to quality. Students move from initial sketches to a refined final product. By learning binding techniques they gain the ability to create authentic, high-quality physical objects that communicate their personal creative vision.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Self-Awareness</p>

# Grade 7 Art Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Surrealist Drawing</i></p>	<p>In this unit, students step into the dreamlike world of Surrealism, where the boundaries of reality are challenged through art. By studying the works of masters who used symbolism, juxtaposition, and altered scale to explore the unconscious mind, students will learn to translate abstract thoughts into visual narratives. This project is anchored in the Profile of a Graduate (POG) competencies of Design and Self-Awareness, challenging students to not only master technical skills but to deeply consider the personal meaning behind their creative choices. Surrealism is an exercise in intentional design. Students must act as architects of their own reality, planning how to incorporate techniques like juxtaposition and levitation to serve their artistic vision. By moving from a rough sketch to a final drawing, they learn to utilize the design process to solve complex visual problems. As students select symbols and themes to represent their unconscious thoughts they are asked to reflect on their own perspectives and inspiration. This process encourages students to recognize their unique artistic voice and evaluate their strengths and areas for growth as they navigate the complexities of their final drawing.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Papermaking</i></p>	<p>In this unit, students embark on a journey that blends the science of color theory with the tactile craft of handmade papermaking. By moving from the fundamental principles of the color wheel to the physical creation of their own paper pulp, students explore how raw materials can be transformed into expressive, textured compositions. This unit is anchored in two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. Students learn to intentionally control their materials to achieve specific visual effects, while simultaneously reflecting on their growth as creators. Design is the bridge between an idea and a finished product. Throughout this unit, students must plan their projects through sketches before touching the clay or paper. They learn to use a design process: identifying a goal, planning the steps, and executing with intention, to ensure their final collage is a cohesive, high-quality work of art. Creating art allows students to understand their own creative voice. By using their sketchbooks to reflect on their learning, students evaluate their own progress, identify the techniques that resonate with them, and recognize their strengths and areas for growth. This reflective practice helps them understand how their unique perspective informs their artistic choices.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 3</u> <i>Character Invention</i></p>	<p>In this dynamic unit, students transition from viewers to creators as they explore the world of stop-motion animation and character design. Drawing inspiration from the distinct, moody style of filmmakers like Tim Burton, students will learn how to invent a character that doesn't just look interesting, but tells a story. By synthesizing narrative writing with three-dimensional sculpting, students engage in a rigorous creative process that mirrors professional animation studios. This unit is heavily focused on the Profile of a Graduate (POG) competencies of Design and Self-Awareness, pushing students to think critically about how every visual choice impacts the viewer's experience. Character creation is a complex problem-solving task. Students must utilize a structured design process: starting with a goal (a specific character mood), developing a plan (sketching and storyboarding), and executing that plan through physical construction. They must constantly check that their 3D sculpture aligns with their original narrative goals. Throughout the project, students engage in constant self-reflection. They develop a deeper awareness of their own artistic voice. They learn to identify their technical strengths, whether in sculpting, painting, or writing, and make adjustments to their work based on teacher feedback and personal reflection.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Grade 8 Art Curriculum Overview

2025-2026

<p><u><i>Unit 1</i></u> <i>Art Form Focused on Pop Art</i></p>	<p>In this dynamic unit, students step into the vibrant and often humorous world of Pop Art, transforming from observers of culture into active creators. Our young artists will explore how everyday objects can be reimagined as meaningful works of art, transitioning their visions from 2D sketches into bold 3D sculptures. Before picking up a paintbrush or sculpting tool, students dive deep into the Idea Generation phase where students will study existing cultural icons and models to generate multiple concepts, learning how to solve creative problems by looking at the world through a Pop Art lens. Turning this concept into a tangible sculpture requires high-level Product Creation skills where students will learn to present their artistic ideas effectively, ensuring their Pop Art message resonates with a diverse audience.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Product Creation</p>
<p><u><i>Unit 2</i></u> <i>Clay Vessel</i></p>	<p>In this unit students transition from admirers of art to skilled ceramicists. By exploring the works of artists like Jim Kraft and Louise Goodman, students investigate the delicate balance between form (how it looks) and function (how it is used). This journey takes them from conceptual sketches and cardboard templates to a final, glazed coil vessel. To ensure our students are growing as holistic learners, this unit is anchored in two of the Profile of a Graduate (POG) capacities. Design, where before even touching clay students engage in the design process where they learn that professional art is built on a foundation of intentionality and planning, and Self Awareness where they will monitor their own progress and learn from the process.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u><i>Unit 3</i></u> <i>Linear One-Point Perspective Drawing</i></p>	<p>In this unit, students move beyond the flat surface of the paper to become masters of three-dimensional space. By learning the mathematical and artistic rules of linear perspective, students will transform simple shapes into complex architectural forms that appear to recede into the distance. Creating a realistic world on a two-dimensional page requires a strategic, step-by-step design process. Students will move from basic practice to a sophisticated final PBA. Perspective drawing is a rigorous discipline where one wrong line can change the entire composition. This makes it the perfect environment for developing Self-Awareness. Through teacher demonstrations and individual coaching, students learn to identify technical errors and make immediate adjustments. This fosters a growth mindset, where mistakes are viewed as essential data points for improvement.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Drawing I Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Drawing Dynamics</i></p>	<p>Students will become skilled in the fundamentals of observational drawing by engaging in a series of dynamic exercises aimed at developing perceptual accuracy. Students will apply techniques in spatial relationships, gesture drawing, and proportion to capture their subjects with precision. By tying the observational drawing practice directly to Self-Awareness, students transform the studio into a laboratory for personal growth. Rather than just reproducing an image, students will use the drawing process to identify their own cognitive biases and refine the approach through active reflection.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><u>Unit 2</u> <i>You Can Draw!</i></p>	<p>In this unit, students will move beyond basic observational skills to master the art of compositional design. Students will learn to render complex values and organize multiple objects into a cohesive, fully realized still life. This drawing unit is also a design project that requires students to orchestrate balance, focal points, and narrative space. By treating the still life as a curated experience, students will actively exercise the Design capacity outlined in the Profile of a Graduate. Mastering the design phase requires more than artistic talent; it demands strategic and reflective thinking, as students move intentionally from initial concept to a polished final product. Students will learn to weigh the impact of every aesthetic choice, ensuring that their final drawing reflects purposeful planning rather than trial and error.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><u>Unit 3</u> <i>Portraiture</i></p>	<p>In this unit, students will move beyond simple surface-level representation to explore the structural integrity of the human face. Students will master frontal portrait proportions, the technical rendering of facial features, and the precise application of the Renaissance grid technique, learning to bridge the gap between three-dimensional reality and two-dimensional form. This unit of study serves as a practical application of the Profile of a Graduate, where technical mastery and personal growth are intentionally intertwined.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><u>Unit 4</u> <i>Color Dynamics</i></p>	<p>In this unit, students will move beyond basic color mixing to proficiently apply color theory. Rather than simply using paint to fill space, students will learn to manipulate hues, tints, shades, and tones to influence mood, create focal points, and balance complex visual relationships. This work emphasizes intentionality, where every color choice serves a specific compositional goal. To successfully navigate this unit and prepare for the post-assessment, students will view color through the lens of the Design capacity. Students are tasked with creating a composition in which the color palette serves as the primary tool for communication.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Drawing II Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Drawing Dynamics Revisited-Still Life</i></p>	<p>Students will engage in a series of short-term activities designed to solidify foundational drawing competencies, including gesture, sighting, measuring, and charcoal manipulation. These exercises culminate in a comprehensive still life study in which students translate three-dimensional objects onto a two-dimensional surface with heightened accuracy. To excel in this unit, students must act as the primary evaluators of their own progress. There is an emphasis on Self-Awareness, requiring students to critically examine their performance during each session, identify specific technical challenges such as proportional distortion or value gaps, and actively implement strategies to improve. Students will document their process of revision, providing evidence of how they recognized errors and the specific adjustments made to improve the integrity of their drawings.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b>Unit 2</b> <i>Rendering in Color</i></p>	<p>In this unit, students will develop functional mastery of one- and two-point perspective, learning how to construct convincing interior and exterior architectural spaces. Students will then integrate a human figure into these environments, ensuring that scale and placement adhere to the logic of established vanishing points. The focus on the Product Creation capacity requires students to move beyond simple drafting and engage in a formal process to refine composition for an intended purpose, creating a sense of immersion for the viewer. Students will plan spatial layouts, iterate on figure placement, and purposefully refine environments based on the narrative needs of the piece. Success will be measured by how clearly the final drawing communicates a coherent, believable world.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 3</b> <i>Expressive, 3/4 View Portrait</i></p>	<p>This unit focuses on the mastery of techniques to create a large-scale, expressive portrait from a three-quarters perspective. Students will explore how to manipulate value by pulling highlights from a toned surface and pushing darks to establish a full range of depth and form. Beyond technical proportional accuracy, the project emphasizes capturing the unique mood of the subject through energetic mark-making and intentional composition. The final work culminates in a refined portrait that utilizes both charcoal and eraser to render a lifelike, evocative representation that fills the page.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b>Unit 4</b> <i>Perspective</i></p>	<p>In this unit, students will transform a flat surface into a convincing three-dimensional world by mastering the technical laws of one- and two-point perspective. Students will act as visual architects, constructing deep space through the precise use of vanishing points, orthogonal lines, and parallel verticals. By integrating a proportionally accurate human figure, students will establish a realistic sense of scale and bring a narrative element to interior or exterior environments. Through the strategic application of light and shadow, students will use value to reinforce depth and guide the viewer into the scene. The unit culminates in a fully rendered composition that demonstrates students' ability to bridge mathematical precision with artistic expression.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Painting Studio Curriculum Overview

2025-2026

<p><b><u>Unit 1</u></b> <i>Monochromatic Master Copy</i></p>	<p>Welcome to the studio! In this unit, students will master the fundamentals of monochromatic paint mixing, learning to manipulate value and contrast without the distraction of hue. Students will apply these skills by creating an observational study of a classic Impressionist or Post-Impressionist landscape. Students will progress through the full creative cycle, from initial thumbnail sketches to define major masses, to the precise transfer of those forms onto a final canvas. This work functions as an exercise in Design. To succeed in the post-assessment, students must demonstrate how they studied master works to generate their own compositional plan. Students are not simply copying; they are designing an approach. They must be able to articulate how they planned their main masses and how those strategic choices, made before paint touched the canvas, directly impacted the depth and balance of the final painting.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><b><u>Unit 2</u></b> <i>Painting A Portrait</i></p>	<p>Students will develop a working knowledge of the fundamentals of portrait painting, exploring how to capture the human form through color and light. Students will learn to compose and transfer their image directly to canvas, tone the surface, and block in primary forms and values. The unit culminates in the deliberate layering of paint, where students will manage a limited palette to synthesize color, value, and temperature. This unit serves as a core application of Self-Awareness. Students are expected to act as lead evaluators of their own progress, identifying personal tendencies such as approaches to mixing skin tones or challenges with value transitions and taking responsibility for growth by experimenting, reflecting, and adjusting technique based on critical analysis of their work.</p> <p><b>Profile of a Graduate Capacities:</b> Self-Awareness</p>
<p><b><u>Unit 3</u></b> <i>Landscape</i></p>	<p>Students will capture the beauty of the natural world by translating a photograph of a favorite or dream location into a dynamic painting. Students will explore landscape fundamentals, including spatial recession, atmospheric perspective, and light quality. Through guided practice and direct demonstration, students will transform a two-dimensional reference into an evocative, three-dimensional space on canvas. This project challenges students to use Design to solve the problem of spatial translation. Students are required to engage in a process to refine composition for an intended emotional purpose. Students will document preparatory work specifically how they selected and cropped their reference image to demonstrate that the final painting results from a purposeful plan rather than a direct, unedited replication of the source photo.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>

# Printmaking Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Intaglio Idiom</i></p>	<p>In this unit, students will be introduced to intaglio, a printmaking method that shares the same rhythmic, tactile qualities as drawing. Students will select an idiom or piece of figurative language to serve as the conceptual anchor for their work. By etching their interpretation into a plate, students will translate abstract language into a precise visual narrative, culminating in an original artist statement that clarifies interpretive choices. This work is a direct exercise in Design. To succeed in the post-assessment, students must demonstrate how they engaged in a process to refine their product for an intended audience by designing a visual translation. Students must be able to articulate how initial sketches evolved through the etching process and how final compositional choices driven by the selected idiom effectively communicate intended meaning to the viewer.</p> <p><b>Profile of a Graduate Capacities:</b> Design</p>
<p><u>Unit 2</u> <i>Animal Poems Block Printing</i></p>	<p>Students will embark on an in-depth exploration of relief printmaking, a traditional and impactful medium that emphasizes the contrast between positive and negative space. Students will identify and analyze a poem featuring an animal subject, then develop imagery that captures the themes and emotional weight of the text. The unit concludes with a series of four prints: two twin prints that demonstrate technical consistency and two experimental approaches that push the boundaries of inking. This unit serves as a core application of Analyzing. Students are required to evaluate evidence, specifically the imagery and language within the chosen poem, to identify underlying patterns and themes. Success depends on students' ability to make logical inferences between the poem's text and their final visual block print. Students will document how their analysis of the poem's structure directly informed the design of their animal imagery, showing the clear relationship between research and finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><u>Unit 3</u> <i>Monotype Portrait</i></p>	<p>Students will explore the possibilities of the Monotype, a form of printmaking that results in a single, unique image which cannot be exactly replicated. After selecting and analyzing a character from literature, students will develop an experimental monotype portrait based on specific character descriptions and traits.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

# Photography: Darkroom to Digital Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Darkroom</i></p>	<p>In this unit, students undergo a transformative journey from passive observers to intentional creators of photographic art. This curriculum bridges historical foundations with modern professional practices, guiding students from casual digital snapshots to the high-quality execution of 35mm film compositions. By blending technical mastery of darkroom chemistry with the nuances of portrait lighting, students develop a sophisticated visual vocabulary rooted in the capacity: Design. Students are challenged to develop strategic plans that allow them to examine the impact of every step toward a finished product, purposefully refining their work through both external feedback and rigorous personal reflection. Central to this artistic growth is the cultivation of another capacity: Self-Awareness. Beyond technical skill, students must learn to reflect on their individual strengths and areas for growth, making real-time adjustments to their creative process. This unit requires students to effectively manage their time and maintain the internal motivation necessary to transition from technical learners to self-directed artists capable of communicating complex narratives through a single frame.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Digital Photo</i></p>	<p>This five-week instructional unit serves as a rigorous transition where students evolve from casual hobbyists into intentional photographic artists by mastering key Profile of a Graduate competencies. Structured as a progressive scaffold, the curriculum moves from the mechanics of the Exposure Triangle to high-level multimedia synthesis, requiring students to demonstrate Design by developing strategic plans that examine the impact of technical choices on finished products while purposefully refining work based on feedback and reflection. As students navigate diverse environments from controlled studios to unpredictable ecosystems and fast-paced photojournalism, they must also exhibit Self-Awareness by reflecting on technical strengths, managing time effectively across varied tasks, and staying motivated to achieve professional outcomes. Ultimately, students prove they can maintain technical correctness while prioritizing creative vision and professional ethics, using experiences to provide specific evidence of growth in these capacities. Students will also continue to explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Commercial Photography Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Introduction to Commercial Photography/Portraiture</i></p>	<p>This intensive unit provides the essential technical and practical expertise required for high-level commercial photography, bridging the gap between simply taking a photo and intentionally creating art. As a STEM-credited course, the curriculum integrates the technical precision of optics and digital processing with the principles of the creative design process. Students will gain photographic fluency across the entire image-capturing process, from phone photography fundamentals and advanced DSLR operation to achieving high-quality results through studio lighting and industry-standard post-production in Photoshop and Lightroom. Students will also explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner. Success will be measured not only by final images but by growth in the Profile of a Graduate (POG) capacities. Specifically, students will engage in Design through strategic planning by developing concepts via mood boards and analyzing the physics of lighting and posing before the shutter is released. Furthermore, students will cultivate Self-Awareness by mastering the Creative Cycle, utilizing peer feedback and technical reflection to refine work from a rough capture into a professional-grade final image.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><b>Unit 2</b> <i>Food/Product Photography</i></p>	<p>In this unit, students transition from casual photographers to commercial creators by exploring the art and science behind professional food and drink advertising. This hands-on experience covers the entire industry workflow—from the initial mood board concept to the final polished advertisement. Students will master high-end equipment including strobe lighting and different camera lenses to capture the perfect “hero shot” of different food items. Students will learn different tricks of the trade when stylizing food. Students will use tools such as Adobe to practice advanced retouching, color grading, and the integration of typography and other graphic design elements to create professional ad layouts. By the end of the term, students will have developed a commercial campaign demonstrating the technical precision and creative strategy required in the modern marketing world. Throughout the trimester, success will be measured not only by final images but by growth in the Profile of a Graduate (POG) capacities. Specifically, students will engage in Design through strategic planning by developing concepts via mood boards and analyzing the physics of lighting and posing before the shutter is released. Furthermore, students will cultivate Self-Awareness by mastering the Creative Cycle, utilizing peer feedback and technical reflection to refine work from a rough capture into a professional-grade final image. Students will also continue to explore how emerging technologies such as artificial intelligence are influencing the field of photography from concept development to post-production, while learning to navigate these tools in an ethical and responsible manner.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>

# Animation I Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Fundamentals of Animation</i></p>	<p>In this unit students embark on a journey from static sketches to moving stories. By exploring the history of animation and navigating modern digital tools, students learn how to bridge the gap between what they imagine and what they can bring to life on screen. Students will learn through a continuous cycle of planning, collaboration, and reflection while becoming proficient at the essential mechanics of movement within the software application. A central goal of this unit is to develop the Design capacity within our Creative Thinking framework.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 2</b> <i>Story Development</i></p>	<p>In this unit students transition from technical exercises to the art of narrative. They will develop an original animated short story from concept to final cut, learning how to evoke empathy in an audience through visual storytelling, perspective, and sound. Throughout this project, students use their sketchbooks to map out storyboards, exploring a classic narrative structure: Character → Wish → Conflict → Struggle → Resolution. They then bring these sketches into the animation software, where they become proficient at creating backgrounds and utilize staging and timing. This unit is specifically designed to meet our Design and Product Creation standards. Students are challenged to go beyond simple drawing and instead engage in a professional creative workflow.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
<p><b>Unit 3</b> <i>Animation for Social, Political, or Environmental Change</i></p>	<p>In this unit, students move beyond technical exercises to explore the power of animation as a tool for social change. They are tasked with developing an original animated story that addresses a political, social, or environmental issue they are passionate about. By blending rigorous research with creative storytelling, students learn how to use digital media to inform an audience and advocate for a better world. This unit serves as a cornerstone for developing two critical Profile of a Graduate capacities: Citizenship and Product Creation. Animation is a universal language, and in this unit, students step into their roles as global citizens. Students don't just make a video, they manage a complex, professional-grade production cycle.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>

# Animation II Curriculum Overview

2025-2026

<p><b><u>Unit 1</u></b> <i>Unique Character Creation</i></p>	<p>In this unit, students step into the role of professional character designers. They will move from initial pencil sketches in their personal sketchbooks to a fully realized, animated digital character. This project challenges students to bridge the gap between imagination and technical execution, ensuring that their character is not only visually compelling but also moves and speaks in a way that reveals their unique backstory. This unit is designed to foster growth in two critical Profile of a Graduate areas: Product Creation and Citizenship. Students are not just creating art; they are learning to manage their own creative process and take ownership of their development.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>
<p><b><u>Unit 2</u></b> <i>Music Video Inspiration</i></p>	<p>In this unit, students embark on an immersive creative project: animating a complete visual sequence set to a musical selection of their choice. By synthesizing sound, rhythm, and motion, students transform abstract auditory experiences into coherent, expressive visual stories. This unit moves beyond simple mechanics, challenging students to use the "12 Principles of Animation" such as squash and stretch, timing, and staging to render professional-grade work. Beyond the artwork this unit utilizes our Profile of a Graduate in the areas of Product Creation and Citizenship. Students move past following instructions to originate their own unique concepts, studying existing models to think outside the box and synthesize new visual possibilities. They will also engage in a professional design cycle, moving from storyboarding and beat-matching to iterative refinement through class critiques.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Citizenship</p>
<p><b><u>Unit 3</u></b> <i>Collaboration Animation Team Story</i></p>	<p>In this unit, students transition from solo animators to members of a creative production team. The challenge is to work together to pitch, plan, and produce a cohesive animated story. By integrating previous experience with character development and music synchronization, students learn how to merge individual artistic voices into one unified vision. The central goal of this unit is to find a consistent visual element, drawing style, or background that ties every student's unique animation sequence together into a seamless professional short film. This unit is designed to push students towards proficiency in the Profile of a Graduate capacities: Collective Intelligence and Product Creation. Animation is an industry built on teamwork. In this unit, students go beyond working alongside one another; they work through one another. Students are also going to be challenged to produce a high-quality digital product that meets professional standards.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

# Movie Making Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Moving Pictures</i></p>	<p>Students will be introduced to the fundamental mechanics of filmmaking, mastering essential camerawork and composition techniques. By creating a short silent film, students will learn to communicate without dialogue, relying purely on visual storytelling. This unit concludes with an immersive dive into the post-production editing process, where students will produce an original, individual cut from a group's collective footage. The core challenge is Idea Generation. Students must study existing models of visual language to think "outside the box" when solving narrative problems. Students are required to document how they moved from abstract concepts to a concrete storyboard, demonstrating their ability to synthesize different framing approaches to explore new possibilities for the final edit.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation</p>
<p><u>Unit 2</u> <i>The Hero We Deserve</i></p>	<p>In this unit, students will explore the structural precepts of plot development and apply them to a unique narrative challenge: the "Hero's Journey" of a personified inanimate object navigating the school environment. Students will collaborate on group production while maintaining autonomy over an individual edit. This project integrates Idea Generation and Design. Students will act as strategists, refining their plot for an intended audience and purpose. Success in this unit requires balancing the creative "what if" of the object's journey with a rigorous design plan that ensures the visual narrative remains cohesive, logically sequenced, and emotionally resonant.</p> <p><b>Profile of a Graduate Capacities:</b> Idea Generation, Design</p>
<p><u>Unit 3</u> <i>FX World</i></p>	<p>Students will produce a short film where the story is explicitly contingent on visual effects (VFX) applied in post-production. After exploring the capabilities of Adobe Premiere Pro, students will develop a narrative that hinges on specific technological interventions, ensuring that chosen effects function not as gimmicks, but as a primary engine for the story's meaning. This work focuses on Product Creation and Self-Awareness. Students must effectively use digital media to communicate complex information. As technical challenges arise, students will engage in reflective practice, identifying where the process succeeded or faltered and making adjustments accordingly to ensure the final product meets industry standards of clarity and impact.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Self-Awareness</p>
<p><u>Unit 4</u> <i>Director's Cut</i></p>	<p>Students will conduct a deep analysis of a specific director's body of work to decode their unique stylistic signatures and art direction. Students will then apply these stylistic precepts to a script, re-engineering dialogue, character behavior, and visual tone to authentically emulate that director's cinematic voice. The core of this unit is Analyzing and Product Creation. Students will evaluate the relationship between stylistic patterns and emotional effects, making inferences about why a director chooses specific techniques. The final goal is to translate this analysis into an original, engaging product that demonstrates the ability to sustain a consistent creative vision throughout an entire film.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>

<p><b>Unit 1</b> <i>Skills and Techniques</i></p>	<p>This studio-intensive course is designed to take students on a journey from raw material to finished art, fostering both technical mastery and personal growth. Throughout this trimester, students will engage deeply with the material properties of clay and the strategic demands of ceramic production. To ensure success our curriculum is intentionally structured around two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. Students will move beyond simple creation by developing strategic plans for their work. Whether it is calculating shrinkage rates, selecting the correct wedging method, or planning the structural integrity of a complex, multi-component piece, students will learn to examine the impact of each step on their finished product. We emphasize the importance of iterative refinement—taking feedback from peers and self-reflection to purposefully improve a piece before it reaches the kiln. Ceramic work requires immense patience and the ability to pivot. Students will practice reflection by identifying their personal strengths and areas for growth. They will be tasked with managing their time, prioritizing multi-stage projects, and taking full responsibility for their learning outcomes. As they encounter the unpredictable nature of clay, they will practice making informed decisions based on evidence, considering potential consequences for their final work.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
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# Sculpture Curriculum Overview

2025-2026

<p><u>Unit 1</u> <i>Recreating a Famous Work</i></p>	<p>In this sculpture unit, our classroom becomes a creative laboratory where students explore the expressive power of clay. This unit is designed to challenge students to think like designers and act as self-aware creators, grounding our work in two core Profile of a Graduate (POG) competencies: Design and Self-Awareness. In our studio, we emphasize that sculpture is an intellectual process as much as a physical one. Sculpture requires a high degree of intentionality.</p> <p>To master this capacity, students will:</p> <ul style="list-style-type: none"><li>• Develop a strategic plan that allows them to examine the impact of each step toward a finished product, from initial sketches to the final firing;</li><li>• Engage in a deliberate cycle of purposefully refining a product based on feedback from peers and their own personal reflection;</li><li>• View technical challenges and failures as essential data points that lead to more informed, better-designed decisions.</li></ul> <p>This unit acts as a mirror for personal development. Students will practice self-awareness by learning to:</p> <ul style="list-style-type: none"><li>• Reflect on their strengths and areas for growth, making necessary adjustments to their techniques as they work with the medium;</li><li>• Effectively manage their time and prioritize tasks to ensure their clay stays at the proper consistency across multiple project stages;</li><li>• Stay motivated to achieve desired outcomes, taking full responsibility for the condition and evolution of their work.</li></ul> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 2</u> <i>Sculpting an Animal Form</i></p>	<p>In this unit, students will explore the rich history of animal sculpture, tracing its significance from prehistoric times to the modern era. By studying how animals have been depicted from ancient Egyptian deities and medieval gargoyles to the specialized sculptures of the 19th century, students will gain a deeper appreciation for the role of animals in human culture and artistic expression. This project is deeply rooted in the Profile of a Graduate (POG) framework, specifically Design and Self-Awareness. Students begin by analyzing photographic references and identifying the basic geometric forms that constitute the chosen animal's anatomy. Students then develop a strategic plan to construct their sculpture, carefully considering balance, proportions, and structural integrity. Through a structured critique process, students will evaluate work against established criteria. Students will use feedback from peers and their own reflections to refine sculptures, ensuring that every step taken moves them closer to a successful finished product.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Self-Awareness</p>
<p><u>Unit 3</u> <i>Everyday Objects</i></p>	<p>In this unit, students will transform discarded materials into meaningful art, exploring the concept of recycled art as a powerful medium for creative expression and environmental awareness. By turning trash into treasure, students learn that materials can be given a second life, effectively reducing waste while challenging their own creative boundaries. This unit is aligned with our Profile of a Graduate (POG) framework, specifically fostering growth in Product Creation and Decision Making. Students will gather visual research and photographic references to translate everyday objects into three-dimensional sculptures. Throughout the construction process, students will make informed choices about which cardboard joinery techniques best suit their specific design, considering the structural consequences of each method.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation, Decision Making</p>
<p><u>Unit 4</u></p>	<p>In this unit, students will explore the sophisticated world of relief sculpture—an art form where figures emerge from a flat background. Moving beyond simple two-dimensional drawing, students will learn to manipulate cardboard to create depth, texture, and shadow, transforming ordinary materials into compelling portraits of people who inspire them. This unit is aligned with our Profile of a Graduate</p>

# Sculpture Curriculum Overview

2025-2026

<i>Cardboard Portraits</i>	<p>(POG) framework, specifically fostering growth in Design and Product Creation. Students will act as lead designers throughout the creative process, moving from theoretical understanding to structural execution. Students will move from initial research and photographic references to the creation of an original cardboard portrait. They are challenged to create a product that effectively communicates the likeness of their subject through specific artistic choices.</p> <p><b>Profile of a Graduate Capacities:</b> Design, Product Creation</p>
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<p style="text-align: center;"><b>Unit 3</b> <i>Reading &amp; Writing about Friends</i></p>	<p>In <i>Reading and Writing about Friends</i>, students explore stories about friendship, emotions, and character relationships to deepen their understanding of how characters think, feel, and interact with others. Through engaging read-alouds and discussions, students learn to analyze characters' actions, words, and feelings while making connections to their own experiences and relationships. Students also begin to understand story structure by identifying characters, setting, problems, and solutions within narrative texts. As they develop their own stories, students learn how writers use details, events, and emotions to communicate meaningful experiences and ideas.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Should I Share My Ice Cream?</i> by Mo Willems, <i>All About Polar Bears</i> by Edventure Learning, <i>Polar Bears- National Geographic</i> by Laura Marsh, <i>Pete the Cat and His Magic Sunglasses</i> by James Dean, <i>Happy Birthday Tacky!</i> by Helen Lester, <i>Pete the Cat: Valentine's Day is Cool</i> by James Dean, <i>We Are In A Book!</i> by Mo Willems, <i>My New Friend Is So Fun!</i> by Mo Willems, <i>Tacky and the Winter Games</i> by Helen Lester, <i>Tacky the Emperor</i> by Helen Lester, <i>My Friend Is So Sad</i> by Mo Willems, <i>I Will Surprise My Friend!</i> by Mo Willems, <i>Tacky</i> by Helen Lester, <i>Ahoy There Little Polar Bear</i> by Hans De Barr, and <i>Bunny Cakes</i> by Rosemary Wells.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Self-Awareness</p>
<p style="text-align: center;"><b>Unit 4</b> <i>Informational Reading and Writing</i></p>	<p>In the unit, <i>Informational Reading and Writing</i>, students build knowledge about animals and the natural world through informational texts and hands-on literacy experiences. Students learn how nonfiction texts teach readers about real topics by using text features, facts, labels, and specialized vocabulary. As they investigate animal characteristics, habitats, and adaptations, students develop curiosity and begin to think like researchers and experts. This unit also supports students in using reading, discussion, drawing, and writing to share information clearly and teach others about topics they have studied.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including The Too Cute Series including <i>Baby Rabbits</i>, <i>Baby Kangaroos</i>, <i>Baby Tigers</i>, <i>Baby Elephants</i>, and <i>Baby Dogs</i>; The Blast Off Beginner Series includes <i>Dogs</i>, <i>Birds</i>, <i>Fish</i>, <i>Hamsters</i>, <i>Baby Cats</i>, and <i>Guinea Pigs</i>; <i>How to Make Bubbles</i> by Erika L. Shores,</p>

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	<p><i>How to Draw Animals</i> by Sophia Elizabeth, <i>The Big Fun Cookbook</i> by Food Network, <i>National Geographic Little First Book of Animals</i> by Catherine Hughes, <i>What Do You Do With a Tail Like This?</i> by Steve Jenkins, <i>Hedge Hogs</i> by Mary Quattlebaum, <i>Penguins</i> by Kate Riggs, and <i>Tarra and Bella: The Elephant and Dog Who Became Friends</i> by Carol Buckley.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5</b> <i>Informational Reading and Writing</i></p>	<p>In <i>Extra, Extra Read All About It!</i> Reading and Writing With Voice, students explore poetry, descriptive language, and opinion writing as they learn how words can express ideas, feelings, and imagination. Through reading and discussing a variety of poems and mentor texts, students discover how authors use rhythm, sensory details, similes, and vivid word choice to create meaning and engage readers. Students experiment with different forms of poetry while developing confidence in their own unique voices as writers. As the unit progresses into opinion and persuasive writing, students learn to clearly express their thoughts, support their ideas with reasons, and communicate their opinions in creative and meaningful ways.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and early writing development to support the growth of confident, capable readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in hearing, identifying, rhyming, blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in letter-sound relationships, handwriting, phonics, high-frequency words, and encoding; Bookworms, which supports vocabulary, background knowledge, comprehension, and oral language development through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Duck! Rabbit!</i> by Amy Krouse, <i>Not a Stick and Not a Box</i> by Antoinette Portis, <i>I Wanna New Room</i> and <i>I Wanna Iguana</i> by Karen Kaufman Orloff and David Catrow, <i>Shout! Little Poems that Roar</i> by Brod Bagert and Sachiko Yoshikawa, <i>Quick as a Cricket</i> by Audrey Wood and Don Wood, <i>Crazy Like a Fox: A Simile Story</i> by Loreen Leedy, <i>My Dog Is As Smelly As Dirty Socks: And Other Funny Family Portraits</i> by Hanoch Piven, <i>Doodle Dandies</i> by J. Patrick Lewis and Lisa Desimini, <i>Hail Stones and Halibut Bones</i> by Mary O’Neill and John Wallner, <i>How to Write a Poem</i> by Kwame Alexander, <i>Can I Be Your Dog?</i> by Troy Cummings, and <i>Rap A Tap Tap</i> by Leo and Diane Dillan.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

<p><b>Unit 3</b> <i>Informational Reading and Writing</i></p>	<p>In the unit, <i>Informational Reading and Writing</i>, students explore informational texts to build knowledge about the world while learning how nonfiction authors organize and communicate ideas. Through reading, discussion, and inquiry, students become “information detectives” who ask questions, gather facts, and identify main ideas and supporting details across texts. As students investigate topics related to science, history, animals, and communities, they learn how text features, illustrations, and vocabulary support understanding. This unit also supports students in becoming informational writers who can clearly teach others about topics they know and care about using facts, details, and purposeful organization.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including a selection of National Geographic books including <i>At the Beach</i>, <i>Hop Bunny</i>, <i>Elephants</i>, <i>Hello Penguin</i>, <i>Sharks</i>, <i>Slither Snake</i>, <i>Lions</i>, <i>Jump Pup</i>, <i>Flutter Butterfly</i>, <i>Play Kitty</i>, <i>Go Cub and Climb Koala</i>. Students will also read <i>Life Cycles: Puppy to Dog</i> by Camilla de la Bedoyere, <i>How to Make Slime</i> by Lori Shores, <i>How to Make Ice Cream in a Bag</i> by Barbara Alpert, <i>Hark! A Shark!</i> By Bonnie Worth, <i>All About Sharks</i> by Bonnie Worth, <i>How to Make a Shark Laugh</i> by Chris Cate, <i>Scary Sharks</i> by Camilla de la Bedoyere, <i>Jellyfish</i> by Lola M. Schaefer, <i>Service Dogs</i> by Marie Brandle, <i>Baby Dogs</i> by Betsy Rathburn, <i>Long Tall Lincoln</i> by Jennifer Dussling, and <i>Martin Luther King Jr. A Peaceful Leader</i> by Harper Collins.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Product Creation</p>
<p><b>Unit 4</b> <i>Reading and Writing Tales</i></p>	<p>In <i>Reading and Writing Tales</i>, students explore traditional tales, fairy tales, and fractured fairy tales to understand how stories can be adapted and retold across cultures, settings, and perspectives. Through comparing multiple versions of familiar tales, students learn to analyze characters, settings, problems, and solutions while recognizing common story structures and patterns. Students examine how authors make creative changes to traditional stories to create humor, suspense, or new perspectives for readers. As they move into writing, students become “story engineers,” crafting their own adapted tales with imaginative settings, meaningful details, and engaging narrative elements inspired by the stories they have studied.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p>

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	<p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including <i>Alaska’s Three Pigs</i> by Arlene Laverde and Mindy Dwyer, <i>Cindy Ellen</i> by Susan Lowell, <i>Cinderella</i> by Brighter Child, <i>Paper Bag Princess</i> by Robert Munsch and Michael Martchenko, <i>Off We Go To Mexico</i> by Laurie Krebs and Christopher Corr, <i>Three Ninja Pigs</i> by Corey Rosen Schwartz and Dan Santat, <i>The Three Little Pigs</i> by Patricia Seibert, <i>Ponyella</i> by Laura Numeroff, <i>The Three Aliens and the Big Bad Robot</i> by Margaret McNamara, <i>The Three Little Fish and the Big Bad Shark</i> by Ken Geist, <i>The Three Little Riggs</i> by David Goran, <i>Desert Habitat</i> by Bobbie Kalman, <i>The Three Javelinas</i> by Susan Lowell, <i>The Three Tamales</i> by Eric A. Kimmel, <i>Prince Cinders</i> by Babette Cole, <i>Little Red Riding Hood</i> by Jerry Pinkney, and <i>Little Bear’s Visit</i> by Ese Holmelund Minarik and Maurice Sendak.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5</b> <i>Reading and Writing With Voice!</i></p>	<p>In <i>Reading and Writing With Voice!</i>, students explore how language can entertain, persuade, and express ideas in creative and powerful ways. Through poetry, reader’s theater, humor, and opinion writing, students discover how authors use rhythm, sensory language, figurative language, and voice to engage readers and listeners. Students experiment with descriptive language, sound words, and expressive vocabulary as they create original poems and persuasive pieces that communicate their thoughts and feelings clearly. This unit encourages students to develop confidence as readers, writers, and performers while celebrating creativity, self-expression, and the joy of language.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonological awareness, phonics, vocabulary, fluency, comprehension, and writing development to support the growth of skilled, confident readers and writers. Students engage in structured literacy instruction through Heggerty, which provides daily practice in blending, segmenting, and manipulating sounds in spoken words; Foundations, which provides explicit instruction in phonics, handwriting, high-frequency words, and encoding; Bookworms, which supports vocabulary, comprehension, oral language, and knowledge building through shared reading and interactive read-aloud experiences; and Geodes, which provides connected-text practice that allows students to apply taught phonics skills while building fluency and confidence.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, comprehension, and oral language while supporting close reading of grade-level standards, including <i>Worm Weather</i> by Jean Taft and Matt Hunt, <i>Noisy Poems for a Busy Day</i> by Robert Heidbreder and Lori Joy Smith, <i>Splish Splash</i> by Joan Bransfield Graham and Steven M. Scott, <i>Flicker Flash</i> by Joan Bransfield Graham and Nancy Davis, <i>Fun Dog</i>, <i>Sun Dog</i> by Deborah Heiligman and Tim Bowers, <i>Let’s Go For a Drive</i>, <i>Today I Will Fly</i>, <i>This Is Not A Good Idea</i> by Mo Willems, <i>Very Short Fables to Read Together</i> by Mary Ann Hoberman and Michael Emberley, <i>Shark vs. Train</i> by Chris Barton, <i>Hey Bruce Stories</i> by Ryan T. Higgins, <i>Benny and Penny Stories</i> by Geoffrey Hayes, <i>The Day the Crayons Quit</i> by Drew Daywalk, and <i>Young Cam Jansen and the Library Mystery</i> by David A. Adler.</p> <p><b>Profile of a Graduate Capacities:</b> Collective Intelligence, Product Creation</p>

<p><b>Unit 3 Reading</b> <i>Noticing Patterns - A Cynthia Rylant Author Study</i></p>	<p>In <i>Noticing Patterns-A Cynthia Rylant Author Study</i>, students deepen comprehension through an author study of Cynthia Rylant and other selected texts, learning how authors develop themes through characters, relationships, and everyday experiences. Students explore how writers create meaning from small, everyday moments and how these moments can carry significant emotional and thematic weight. Through close reading and discussion, they begin to notice patterns across texts by the same author and start to engage in early comparative thinking across texts and authors. This unit also supports students in seeing reading and writing as connected acts of meaning-making, where authors make intentional choices to shape their stories and messages.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts by Cynthia Rylant that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Henry and Mudge: The First Book</i>, <i>Silver Packages</i>, <i>In November</i>, <i>The Old Woman Who Names Things</i>, <i>Snow</i>, <i>An Angel for Solomon Singer</i>, <i>The Ticky-Tacky Doll</i>, <i>The Relatives Came</i>, <i>A Night in the Country</i>, <i>Every Living Thing</i>, and <i>When I Was Young in the Mountains</i>.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 3 Writing</b> <i>Noticing Patterns - A Cynthia Rylant Author Study</i></p>	<p>In <i>Noticing Patterns - A Cynthia Rylant Author Study</i>, writing instruction is grounded in narrative writing and strongly connected to students' reading work. During writing, students study how authors like Cynthia Rylant craft personal narratives that illuminate small but meaningful moments. Instruction is explicit and scaffolded as teachers model how to plan, draft, revise, and edit while students apply taught spelling patterns, high-frequency words, capitalization, and grade-level conventions during authentic writing tasks. Students identify and practice craft moves such as sensory details, similes, descriptive adjectives, vivid verbs, and show-don't-tell techniques to stretch out important moments and create vivid imagery. Students immediately apply these craft moves to their own narrative and memoir writing while teachers provide targeted feedback to strengthen both foundational skills and overall writing quality.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 4 Reading</b> <i>Reading Nonfiction Books with Purpose</i></p>	<p>In <i>Reading Nonfiction Books with Purpose</i>, students build understanding of informational text structures and content knowledge while developing the ability to distinguish between fiction and nonfiction and synthesize information across texts. Through engaging nonfiction materials, students expand their knowledge of the natural and cultural world and learn how information is organized and communicated by authors. They practice identifying key ideas and details, comparing information across texts on the same topic, and using what they read to deepen their understanding of how the world works. This unit also fosters curiosity and inquiry as students explore science, animals, and other real-world topics through purposeful reading and discussion.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy</p>

# Grade 2 ELA Curriculum Overview

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	<p>instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Penguins</i> by Anne Schreiber, <i>Caterpillar to Butterfly</i> and <i>Great Migrations: Butterflies</i> by Laura Marsh, <i>Bugs, Bugs, Bugs</i> by Jennifer Dussling, and <i>The Cherokee People</i> by Sarah Machajewski.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 4 Writing</b> <i>Writing Nonfiction Books with Purpose</i></p>	<p>In this <i>Writing Nonfiction Books with Purpose</i>, students learn how informational texts teach readers through the use of nonfiction text features, research, and organized writing. Students begin by creating an “All About Me” nonfiction book in which they explore text features such as captions, labels, diagrams, maps, headings, glossaries, bold words, and tables of contents. Through explicit modeling, shared writing, and guided practice, students learn how authors use these features to help readers better understand information. Students also conduct simple research about their favorite season and use notes to write complete informational sentences in their own words.</p> <p>As the unit progresses, students apply their growing understanding of nonfiction writing to a larger research project on an animal or self-selected topic. Students read multiple nonfiction sources, gather important information through note-taking, and organize their ideas into clear sections to teach readers about their topic. Throughout the unit, students strengthen foundational writing skills including sentence construction, organization, capitalization, punctuation, revision, and editing. Opportunities for collaboration, discussion, and digital publishing support students in developing confidence as nonfiction readers, researchers, and authors.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Product Creation</p>
<p><b>Unit 5 Reading</b> <i>Traditional Stories &amp; Lessons Learned</i></p>	<p>In <i>Traditional Stories &amp; Lessons Learned</i>, students strengthen comprehension of traditional literature by analyzing how characters, events, and story structures convey central messages and moral lessons. Through the study of fables, trickster tales, folktales, and pourquoi tales, students learn to recognize recurring patterns and understand how authors use characters’ actions and consequences to teach values. They interpret simple symbolism and identify thematic messages that reflect universal lessons across cultures and stories. This unit supports students in connecting these lessons to their own lives, helping them consider how literature can guide thinking about choices, behavior, and relationships.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Students engage in structured literacy instruction through Foundations, which provides explicit instruction in word recognition and encoding; Bookworms, which builds background knowledge, vocabulary, and comprehension through read-alouds and shared reading; and Geodes, which allows students to apply phonics skills in connected, decodable texts to build fluency and accuracy. Teachers provide differentiated targeted practice across the five pillars of literacy.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>The Lion and the Mouse</i>, <i>The Dog and His Bone</i>, <i>The Jay and The Peacock</i>, <i>The Fox and The Grapes</i>, and <i>The Crow and The Pitcher</i>. Other featured titles include <i>The Hare and The Tortoise</i>, <i>The Fox and The Stork</i>, <i>The Wolf</i></p>

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	<p><i>and The Crane, The Ant and The Grasshopper, Belling the Cat, The Three Little Pigs, Tops and Bottoms, Raven, Monkey, and the pourquoi tale How Chipmunk Got His Stripes.</i></p> <p><b>Profile of a Graduate Capacities:</b> Alternate Perspectives</p>
<p><b>Unit 5 Writing</b> <i>Opinion Writing</i></p>	<p>In this unit, students develop as persuasive writers by learning how to express clear opinions, support their thinking with reasons and evidence, and communicate effectively with a specific audience. Instruction begins with foundational concepts such as distinguishing between facts and opinions and identifying strong opinion topics that matter to students personally. Through engaging activities, students learn how persuasive writing is organized and how writers use introductions, supporting reasons, linking words, and conclusions to convince readers. Mentor texts, oral rehearsal, and collaborative conversations provide structured opportunities for students to strengthen their ideas before drafting.</p> <p>Throughout the unit, students move through the full writing process as they draft, revise, edit, publish, and share opinion pieces in authentic formats such as friendly letters. Students learn to address audiences directly, use transition words to organize ideas, and apply grade-level grammar, capitalization, punctuation, and spelling conventions to improve clarity. Collaboration and peer feedback are embedded throughout the unit, helping students strengthen communication and revision skills. The unit culminates in a hands-on mailing project where students learn to address envelopes and use stamps, followed by a creative choice board that allows them to explore other persuasive formats such as travel brochures, advertisements, and book reviews.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

# Grade 3 ELA Curriculum Overview

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<p><b>Unit 3 Reading</b> <i>Reading with Believable Characters and Problems</i></p>	<p>In <i>Reading with Believable Characters and Problems</i>, students explore realistic fiction to deepen their understanding of how authors create believable characters, meaningful conflicts, and authentic stories that reflect real-life experiences. Through close reading and discussion, students examine how characters' thoughts, feelings, motivations, and actions shape the events of a story and contribute to character growth and change. Students learn how authors use dialogue, descriptive detail, internal thinking, and plot structure to build tension and develop emotional depth.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Owen Foote Money Man</i> by Stephanie Greene, <i>Thank You, Mr. Falker</i> and <i>My Rotten Redheaded Older Brother</i> by Patricia Polacco, <i>Enemy Pie</i> by Derek Munson, and <i>The Memory String</i> by Eve Bunting.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3 Writing</b> <i>Writing with Believable Characters and Problems</i></p>	<p>In <i>Writing with Believable Characters and Problems</i>, students develop realistic fiction stories by creating believable characters, meaningful conflicts, and authentic life experiences. Through close study of mentor authors, students learn how writers use dialogue, descriptive detail, internal thinking, and character actions to build emotional depth and create stories that feel genuine and relatable. Students examine how characters' motivations, struggles, and responses to challenges shape plot development and contribute to character growth over time. Throughout the writing process, students create original realistic fiction pieces with clear narrative structure, including a beginning, rising action, climax, and resolution. As they refine their writing, students strengthen their ability to develop strong characters, elaborate story details, and craft satisfying endings that reflect both character change and meaningful themes.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 4 Reading</b> <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i></p>	<p>In <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i>, students read a variety of informational texts to build knowledge about the natural world and strengthen their understanding of how nonfiction texts communicate facts, ideas, and explanations. As students explore topics such as animal adaptations and survival, they learn how authors organize information using main ideas, supporting details, text features, and domain-specific vocabulary. Through reading, discussion, and research, students begin to think like scientists and informational writers, synthesizing information across sources and using evidence to deepen their understanding.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud</p>

# Grade 3 ELA Curriculum Overview

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	<p>experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>Minerals, Rocks, and Soils</i>, <i>Great Migrations: Whales</i> by Laura Marsh, <i>Elephants</i> by Laura Marsh, <i>Elephants</i> by Steve Bloom, and <i>Deadliest Animals</i> by Melissa Stewart.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Analyzing, Product Creation</p>
<p><b>Unit 4 Writing</b> <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i></p>	<p>In <i>Fascinating Facts: How Nonfiction Authors Engage and Inform Readers</i>, students develop informational writing that clearly communicates ideas about scientific topics, with a focus on animal adaptations and how living things survive and thrive in their environments. Building on knowledge gained through reading and discussion, students learn to organize facts and ideas using clear structures that include a main idea supported by relevant details. They study mentor texts to understand how authors use precise language, domain-specific vocabulary, and text features to explain complex information in an accessible way. Throughout the writing process, students create an informational piece for a real audience, strengthening their ability to explain scientific concepts clearly, use evidence from texts, and communicate ideas with purpose and clarity.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry, Analyzing, Product Creation</p>
<p><b>Unit 5 Reading</b> <i>Readers Study Important People</i></p>	<p>In <i>Readers Study Important People</i>, students explore biographies to better understand how individuals can shape history, solve problems, and inspire change. Through reading about the lives of influential people from a variety of backgrounds and time periods, students learn to distinguish between fame and true significance by examining perseverance, innovation, leadership, and personal impact. Using inquiry and discussion, students analyze the challenges these individuals faced, the choices they made, and the lasting contributions they left behind. This unit encourages students to reflect on the qualities they admire in others while considering how individual actions can positively influence communities and the wider world. By the end of the unit, students not only learn about history, they learn how people’s actions can inspire change and make a difference.</p> <p>Instruction is grounded in the Science of Reading, integrating systematic instruction in phonics, morphology, vocabulary, fluency, and comprehension to support the development of skilled, independent readers and writers. Structured literacy instruction is delivered through Foundations, which provides explicit instruction in phonics, morphology, spelling patterns, and encoding; Bookworms, which builds background knowledge, vocabulary, comprehension, and structured discussion through shared reading and read-aloud experiences; and Geodes, which supports application of taught phonics patterns in connected, decodable texts to strengthen fluency, accuracy, and automaticity.</p> <p>Students engage with high-quality texts that build knowledge, vocabulary, and comprehension while supporting close reading of grade-level standards, including <i>The Boy Who Harnessed the Wind</i> by William Kamkwamba &amp; Bryan Mealer, <i>The Boy Who Invented TV: The Story of Philo Farnsworth</i> and <i>Wilma Unlimited: How Wilma Rudolph Became the World’s Fastest Women</i> by Kathleen Krull, <i>Spring After Spring</i> by Stephanie Roth Sisson, <i>Who Says Women Can’t Be Doctors? The True Story of Elizabeth Blackwell</i> by Tanya Lee Stone, <i>The Story of Ruth Bader Ginsburg</i> by Susan B. Katz, <i>I Dissent: Ruth Bader Ginsburg Makes Her Mark</i> by Debbie Levy. Students will also read a variety of books from <i>The Story of Biographies Series</i>.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>

## Unit 5 Writing

### *Persuasive Writing*

In the *Persuasive Writing* writing unit, students learn how writers use opinions, reasons, evidence, and craft moves to influence the thinking and actions of others. Through engaging mentor texts, debates, collaborative discussions, and authentic writing experiences, students explore the difference between facts, opinions, and persuasion while developing persuasive topics connected to their classroom, school, and community. Students study how authors use persuasive strategies to strengthen their arguments and make their writing more convincing. Throughout the unit, students analyze mentor texts, participate in oral rehearsal activities, and practice identifying persuasive techniques used by writers and speakers.

As the unit progresses, students learn to consider audience, organize ideas into clear paragraphs, and support opinions with strong reasons and evidence. Instruction focuses on helping students develop cohesive persuasive pieces using transitions, structured paragraph organization, and purposeful word choice tailored to different audiences. Through guided practice, collaborative revision, peer feedback, and teacher conferencing, students draft, revise, edit, and publish a persuasive writing piece about a meaningful issue or problem they want to address. The unit culminates in opportunities for students to reflect on their growth as writers and celebrate their published persuasive work through sharing and presentation activities.

**Profile of a Graduate Capacities:** Design

# Geometry Curriculum Overview

2025-2026

<p><b>Unit D</b> <i>Congruence and Similarity Geometry</i></p>	<p>Chapters 5 and 6 develop an understanding of triangle congruence, relationships, and the conditions that guarantee congruence or similarity. Students use SSS, SAS, ASA, and AAS criteria to determine triangle congruence and apply this knowledge in proofs. In Chapter 6, students explore triangle inequalities and the relationships between side lengths and angle measures, as well as special segments like medians, altitudes, and angle bisectors. Chapter 8 extends the work with triangles and polygons to develop an understanding of similarity and proportionality. Students explore criteria for triangle similarity, critique the differences between criteria for congruence and similarity, and use scale factors in real-world applications.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Collective Intelligence</p>
<p><b>Unit E</b> <i>Right Triangles and Trigonometry</i></p>	<p>Chapter 9 introduces students to the foundational relationships in right triangles, focusing on the Pythagorean Theorem and the development of trigonometric ratios. Students apply these ratios—sine, cosine, and tangent—to solve problems involving right triangles, including those involving angles of elevation and depression. The unit also covers special right triangles (<math>30^\circ - 60^\circ - 90^\circ</math> and <math>45^\circ - 45^\circ - 90^\circ</math>) and connects trigonometry to real-world applications such as measurement, design, and navigation. Emphasis is placed on reasoning through diagrams, setting up proportions, and using calculators strategically to approximate values.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit F</b> <i>Circles &amp; Physical Properties</i></p>	<p>This unit introduces students to the foundational properties and theorems of circles in Chapter 10. Students will explore key vocabulary and relationships. This foundational understanding is critical for the application of measurement concepts later in the unit.</p> <p>Chapter 11 extends these principles by focusing on the two-dimensional measurement of circles. Students will apply their knowledge of circle properties to master the formulas for circumference and area, solving a range of problems that connect these concepts to real-world contexts.</p> <p>The unit culminates in Chapter 12, where students synthesize their understanding of two-dimensional area and transition to the third dimension. This chapter focuses on the surface area and volume of three-dimensional solids, including prisms, pyramids, cones, cylinders, and spheres. The emphasis is on building a comprehensive framework for geometric measurement that progresses logically from plane figures to solid objects.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Collective Intelligence</p>

# Grade 6 Social Studies Curriculum Overview

2025-2026

<p><b>Unit 1</b> <i>Bringing Order to the City</i></p>	<p>As students enter Grade 6 Social Studies we seek to widen their conception of the world in both time and place. By investigating world civilizations, and making modern connections to them, Unit 1 inculcates a curiosity and appreciation of the world cultures in students through class activities that put the student at the center of learning including: acting out literature, conducting an archeological study, role play, and more. A theme that ties unit one together is, bringing order to a growing world. As we make our way around the world through time, students explore the many ways different civilizations tried to maintain peace through legal, religious, and artistic means in the growing cities throughout the ancient world. The unit begins with a study of prehistoric hunter-gatherer cultures. By putting students in the boots of an archeologist, they will learn that other cultures are unique in their own right and have a dignity to be honored. By learning about others we can learn about ourselves. In this light, students then explore themes of geography in ancient Egypt, Mesopotamia, Ancient China, Ancient India, Greece and Rome. To support students in their inquiry, nonfiction reading skills and geography skills are regularly integrated throughout the unit.</p> <p><b>Profile of a Graduate Capacities:</b> Citizenship</p>
<p><b>Unit 2</b> <i>The Spread of Ideas</i></p>	<p>While following Unit 1 chronologically, the theme of Unit 2, <i>The Spread of Ideas</i>, marks a distinct shift in historical focus. We live in the digital age, a time in which ideas and knowledge spread in nanoseconds. The amount of time it takes for the amount of knowledge in the world to double is now down to less than a year and experts predict it will be down to less than a day before long. Of course, now, through artificial intelligence, information is being learned by nonhumans. Unit 2 examines key moments in history that helped the amount of knowledge to vastly expand and the effects of that spread of knowledge.</p> <p>Students start their study with an examination of the Han and Song Dynasties of classical China, we focus on the Chinese inventions of the printing press and compass. In each of these cases students predict the potential applications and impact of these inventions on the growth of knowledge. Students continue to the House of Wisdom of Baghdad, the learning center of the Muslim Empire at the crossroads of the world's great civilizations, where a rich culture of learning resulted. Students finally examine the interdependence of economies through a study of the inflation caused by the Mali King, Mansa Musa's hajj to Mecca. Throughout the unit, activities that involve constructing, simulating, designing or interpreting are at the center of the student experience. Students are required to predict, extrapolate, and question the impact and meaning of the inventions on the spread of ideas. The exploration of each civilization is supported by nonfiction reading/listening sources and engaging geography skills. At the end of the unit, students will design an object to sell at our grade-wide trade fair as a summative assessment. The materials, symbols, shape, and design of their object will demonstrate aspects of the theme, content, and skills that were woven throughout the unit.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3</b> <i>Worlds Collide</i></p>	<p>Our previous study of the Medieval World sets the stage for Unit 3 in which the civilizations of the Middle East, the Americas, Africa, Europe and Asia often collide. The guiding capacity for Unit 3 is alternate perspectives and a central question asked throughout the unit is: Whose story is being told? As students seek to answer that question they will use primary sources to support and critique the historical record. Students first apply this question in their study of Marco Polo in which they contrast two authors' opinions of whether the explorer actually traveled to China. Later in the unit, during their study of the Renaissance, students gather evidence to answer the question, "Was Galileo a heretic?" When the students investigate the conquistadors of the sixteenth century they ask, "Should it be called Pizarro's conquest of the Inca" or "The Great Incan Rebellion?" Later, students critique the underlying values of Bartolome de las Casas and Juan Gines De Sepulveda who each debated about the Spanish treatment of Native Americans for the King of Spain. Finally, students examine the scramble for Africa from both the European and African perspectives. In each of these cases, students are encouraged to demonstrate the many aspects of global thinking. As students seek to draw conclusions about each of these historic instances, they are encouraged to keep</p>

# Grade 6 Social Studies Curriculum Overview

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an open mind to all perspectives. As objective historians, they seek to identify the values and principles, the merits and limitations, of all of the perspectives they are studying. Indeed, extreme black and white responses are often an oversimplification of complex issues. As in the previous units, student learning about these events is supported by nonfiction reading and geography skills.

**Profile of a Graduate Capacities:** Alternate Perspectives

# Grade 7 Social Studies Curriculum Overview

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<p><b>Unit 1</b> <i>The Struggle for National Identity</i></p>	<p>Europe's rise in global influence since 1492, expressed through colonization and imperialism, came to a head in World War I. This unit explores the event through a sequence of connected learning experiences, each supported by a formative project. Students begin by examining "A Web of Causes," exploring the complex concepts and events that led to the "war without a cause." Students then progress to investigate the war itself focusing on the technology and conditions that made W.W.I a "new kind of war". The abominable conditions of soldiers and civilians alike set an important precursor to events of later units. In "A Messy Peace" students experience the Treaty of Versailles through a simulation and learn of the many unresolved challenges resulting. The themes of human rights, international law, and globalization will be evaluated in this unit through the analysis capacity.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing, Alternate Perspectives</p>
<p><b>Unit 2</b> <i>Upstanders and Bystanders</i></p>	<p>After an inconclusive ending to World War I, Unit 2 continues to trace themes of the challenges of governance and human rights in a globalized world. Through a study of 1920s Germany, students advance their nonfiction writing skills in an essay examining the conditions that opened the door to Hitler's rise to power. This is followed by an analysis of the Anti-Defamation League's Pyramid of Hate as it applies to a timeline of antisemitism in 1930s Germany. Students then personalize the intensifying events through a guided journaling assignment. The unit culminates with students creating historical significance presentations on key events in the European and Pacific theaters of World War II. Like Unit 1, Unit 2 ends with more unanswered conundrums that set up the following unit: What hopes remain for Jewish survivors? How could the Nazis be brought to justice? What should happen to Europe's disintegrating empires?</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 3</b> <i>Post War Decolonization</i></p>	<p>The dual traumas of the World Wars left the world operating in a new world order. The horrific actions of Germany, Japan, and others raised two urgent questions after surrender: What should happen to the perpetrators of these crimes? and How can we prevent these atrocities from happening again? Technology and circumstance opened the door to new possibilities in collective security but that concept was not without its challenges. Unit 3 begins with a focus on the creation and operation of the United Nations, the problems it was tasked with solving, and the challenges of establishing a form of international governance for the first time. For all the promise of its creation, the work of the UN has always been controversial and even considered ineffective. Students will judge the Nazi critique of the Nuremberg Trials to begin to understand the complications of international law. They will also create their own propositions for one of the immediate charges of the UN, the creation of a Jewish state.</p> <p>The unit then shifts to an examination of the decolonization process across the continents of South America, Africa, and South East Asia. For the previous 150 years much of the world was under the thumb of European empires. In the wake of world war a new paradigm unfolded; European powers were now largely too weak to hold onto their empires and, further, they could no longer make legitimate claims to their rule. Our course will use the <i>World Cultures</i> text series to support student research of select countries from South America, Africa, and East Asia. Students will work collaboratively to share their findings with others and, in turn, learn from other group members along the way. The unit culminates with students creating an expressive product that communicates an aspect of a culture through which the student shares a personal intellectual connection. Each step in the research and product creation processes will be guided by refined questioning.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 4</b></p>	<p>After having spent the year learning about triumphs and failures of the human condition, Unit 4 takes the lessons of the school year and seeks to help students connect them to their own life. Students will choose from a selection of nonfiction and historical fiction texts as they</p>

# Grade 7 Social Studies Curriculum Overview

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<i>Enduring Legacy</i>	<p>explore the lived experiences of people around the world. As the students read, they will participate in book groups and chronicle their thoughts through a series of podcast episodes. As the students progress through their book, they will refine their reading skills as well as advance their ability to identify, examine, and trace new concepts introduced in their unique book selection. Application of podcasting and book club protocols (shared with Language Arts classes) are utilized to develop mastery. The unit culminates in the summative podcast in which students detail their understanding and application of a theme from their book and connect it to the world history taught in grades 6 and 7.</p> <p>The following book choices will be available for students to choose: <b>Europe:</b> <i>You Don't Know What War Is</i> by Yeva Skalietska; <b>Africa:</b> <i>The Boy Who Harnessed the Wind</i> by William Kamkwamba; <b>Asia/Middle East:</b> <i>Shooting Kabul</i> by N.H. Senzai, <i>Amal Unbound</i> by Aisha Saeed, <i>The Bridge Home</i> by Padma Venkatraman, <i>When Stars Are Scattered</i> by Victoria Jamieson and Omar Mohamed; <b>South America/ Caribbean/ Mexico:</b> <i>Treasure of the World</i> by Tara Sullivan, <i>The Bluest Sky</i> by Christina Diaz Gonzalez, <i>Mexikid</i> by Pedro Martin.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry</p>
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# Grade 8 Social Studies Curriculum Overview

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<p><b>Unit 1</b> <i>Rebels, Rights &amp; Revolution</i></p>	<p>When the 13 colonies officially separated from England in 1776 they were embarking on a great experiment, founding a country on the ideals of democracy and equality. Further, creating a national government that 13 different colonies could agree upon was a challenge that required more than one attempt to get right. Unit 1 challenges students to explore the profound and lasting meaning of the founding documents, along with the resulting controversies, to be better informed as we aspire to fulfill these lofty ideals in our own time. Students will use the tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi, to introduce the narrative of this unit from which to build further learning.</p> <p><b>Profile of a Graduate Capacities:</b> Alternate Perspectives</p>
<p><b>Unit 2</b> <i>Expansion &amp; Economic Growth From States to Nation</i></p>	<p>With the new government established, the United States quickly set its sights on expansion. At the start of the nineteenth century, with the growing populations' desire for farm land, as well as their busy factories in need of natural resources, motivation for Americans to flood across national borders was high. New technologies, mixed with the ideology of Manifest Destiny, only accelerated the pace of westward, unmitigated migration. Unit 2 traces this physical expansion of the United States, challenging students to question and critique how expansion took place. From the Louisiana Purchase through the Mexican American War, students will examine expansion through the political, ideological, economic and technological lenses. This study helps students to begin to further define what democracy meant for different Americans at the time. It also sets the context for later units as tension over slavery escalated with every step across the continent. The tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi, will serve as a foundational resource from which further learning is based.</p> <p><b>Profile of a Graduate Capacities:</b> Product Creation</p>
<p><b>Unit 3</b> <i>The Age of Jackson &amp; Establishing a National Identity</i></p>	<p>If the Revolution (Unit 1) could be thought of as America's birth, and the Early Republic as a representation of its physical growth (Unit 2), the Age of Andrew Jackson may represent the nation's turbulent intellectual adolescence as it sought to define its identity. It was largely through the persona and presidency of Andrew Jackson that this struggle played out. Jackson was a war hero and "Indian fighter" in the War of 1812, he was a perceived victim of the Corrupt Bargain of 1824, and he was the era's only two-term president. A series of relatively minor but telling political disputes, including funding for internal improvements, protective tariffs, a national bank, and states' rights (nullification), were the issues through which the country came of age. In this unit, students are challenged to explore each of these instances in an attempt to identify which events of this tumultuous era deserve to be built upon today and which to leave in the past. Students continue to build their nonfiction reading skills through their continued use of the nonfiction tradebook, <i>Nineteenth Century American History for Teens</i>, by Rod Franchi.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>
<p><b>Unit 4</b> <i>Civil War</i></p>	<p>If the Jacksonian Era had been interpreted by students as turbulent, coming of age years, the Civil War was a difficult moment of truth for the country. The war was a battle over the values that were to guide United States policy moving forward. At stake, was the political conflict of states rights vs federal rights, an economic conflict of the industrial north vs the agricultural south, and a social conflict of urban reform vs agrarian tradition. Underpinning each of these conflicts was the elephant in the room, slavery. Seventy one years of attempted compromise had failed. This unit begins with an in depth study of slavery in an attempt to humanize a ghastly institution by investigating the harsh conditions as well as the forms of resistance exhibited by enslaved people. Students then trace the dramatic events of the 1850s that escalated and exacerbated tensions to a crisis level. Finally, students study the war itself with a particular focus on how the war impacted the institution of slavery. In addition to the continued use of Rod Franchi's <i>Nineteenth Century American History for Teens</i>, students also</p>

# Grade 8 Social Studies Curriculum Overview

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	<p>have the opportunity to examine an additional aspect of the war and refine their writing skills with our curriculums more extensive research project of the year.</p> <p><b>Profile of a Graduate Capacities:</b> Inquiry</p>
<p><b>Unit 5</b> <i>The Newest American Citizens: Reconstruction</i></p>	<p>After the Civil War, the question of how to move forward loomed large. What would happen to former confederate leadership and soldiers? What did formerly enslaved people need as they made a life for themselves? How would the confederate states be readmitted to the country? None of these questions had easy answers. Unit 5 examines these questions and the various attempts to answer them. After considering the context of post war America, the unit first features a study of Reconstruction successes and then moves on to Reconstruction failures. Ultimately, Reconstruction came to a formal and controversial end in 1877, leaving a tragic 75 year legacy of Jim Crow segregation. As in our previous units, Rod Franchi's <i>Nineteenth Century American History for Teens</i>, is utilized as a resource to base further learning.</p> <p><b>Profile of a Graduate Capacities:</b> Analyzing</p>