

# Board of Education Meeting

Wednesday, February 7, 2024 7:00 PM

BOE - Room 36 and via Zoom Meeting Platform, 129 Church Street, Bristol, CT 06010

1. **CALL TO ORDER/ PLEDGE OF ALLEGIANCE/MOMENT OF SILENCE**

2. **STAFF AND STUDENT RECOGNITION**

3. **APPROVAL OF MINUTES**

4. **COMMITTEE REPORTS**

5. **STUDENT REPRESENTATIVE REPORTS**

6. **CHAIR REPORT**

7. **SUPERINTENDENT REPORT**

8. **CONSENT AGENDA**

8.1. PERSONNEL

8.1.a. Teacher Resignations

8.1.b. New Teacher Hires

8.1.c. Sixth Year Salary Credit Effective  
February 1, 2024

9. **PUBLIC COMMENT**

10. **DELIBERATED ITEMS/DISTRICT LEADERSHIP TEAM REPORTS**

10.1. Special Services Report

10.2. Office of Talent Management Report -  
Enrollment

10.3. Office of Finance Report - Student  
Activities

10.4. Office of Athletics Report - Fall Report

11. **CURRICULUM REVISION**

11.1. Entrepreneurship - Second Reading

11.2. Architectural Concepts - Second Reading

11.3. Advanced Acting

11.4. Theater Behind the Scenes

11.5. Murals

11.6. Soundtrack Production - Second Reading

11.7. Program of Studies

**12. POLICY REVISION**

12.1. Policy 5111 - Admission/Age of Attendance

12.2. Policy 5112 - Ages of Attendance

**13. NEW BUSINESS**

**14. BUILDING REPORTS**

**15. INFORMATION/LIAISON REPORTS**

**16. Executive Session**

1. Discussion concerning Attorney/client communication related to a request for an exit interview (Proposed for Executive Session).
2. Superintendent's Evaluation - Mid-Year 23-24

**17. ADJOURNMENT**

The minutes presented within this document are a summary of the discussion that took place at the Budget Workshop Meeting. To view the meeting in its entirety please go to: [Jan. 23, 2024 Budget Meeting Recording](#).



**BRISTOL BOARD OF EDUCATION  
BUDGET WORKSHOP MEETING MINUTES  
Tuesday, January 23, 2024**

A Budget Workshop of the Bristol Board of Education was held on Tuesday, January 23, 2024, from 6:00 p.m. to 8:00 p.m. in the Board of Education Auditorium and via the Zoom meeting platform.

**PRESENT:** Commissioners: Dante Tagariello, Lorianne Osenkowski, Kristen Giantonio, Jennifer Van Gorder, Eric Carlson, Maria Simmons (zoom), Shelby Pons (zoom), Jill Fitzsimons-Bula (zoom), Dr. Michael Dietter, Dr. Catherine Carbone, Lynn Boisvert, Dr. Kimberly Culkin, Carly Fortin, and Amy Martino.

**NOT PRESENT:** Commissioner Russell Anderson

**Call to Order:**

Chair Tagareillo called the workshop to order at 6:00 p.m.

**Discussion of Superintendent's 2024-2025 Recommended Budget**

The Central Office Administration presented Part 2 of the FY 25 budget. During this evening's workshop, the administrative team presented the Grant Review, the Cafeteria Budget and the summary and conclusion of this year's budget presentation. After each component of the presentation, time was given for questions or discussion from Commissioners.

Questions from Part 1 of the Budget Workshop were answered.

- Change in funding for Homeless Transportation;
- Change in increase funding from FY24 to FY25 in athletics and theater;
- Comparison of DRG G districts regarding staffing and instruction;
- Enrollment trends and projections compared to the enrollment study conducted in 2020;
- Impact of the reduction of Alliance Funding;
- Cost mitigation associated with hiring additional OT, PT, and BCBA's;
- Availability of substitute teachers;
- Proposed use and location of bi-lingual tutoring staff; and

The minutes presented within this document are a summary of the discussion that took place at the Budget Workshop Meeting. To view the meeting in its entirety please go to: [Jan. 23, 2024 Budget Meeting Recording](#).

- Clarification regarding Climate and Safety Personnel

Questions posed by the Commissioners were answered during the session included:

- Detail regarding tournaments in Athletics;
- The number of grants applied for during the past 2 years;
- An overview of the ESC formula;
- Medicaid reimbursements from 2021, 2022, 2023;
- Grants not pursued by BPS - after school grant and tutoring and the rationale for not applying;
- Clarification of the increase in the transportation line for unhoused youth;
- Ways the district will address financial reimbursement due to poor service from First Student.

### **Adjournment**

With no other business before the committee, the meeting was adjourned. (8:08 p.m)

Submitted by:

***Michelle L. Crowley***

Recording Secretary

Bristol Board of Education

The minutes presented within this document are a summary of the discussion that took place at the Budget Workshop Meeting. To view the meeting in its entirety please go to: [Jan. 16, 2024 Budget Meeting Recording](#).



**BRISTOL BOARD OF EDUCATION  
BUDGET WORKSHOP MEETING MINUTES  
Tuesday, January 16, 2024**

A Budget Workshop of the Bristol Board of Education was held on Tuesday, January 16, 2024, from 6:00 p.m. to 8:00 p.m. in the Board of Education Auditorium and via the Zoom meeting platform.

**PRESENT:** Commissioners: Dante Tagariello, Maria Simmons (zoom), Russell Anderson (zoom), Shelby Pons (zoom), Jill Fitzsimons-Bula (zoom), Jennifer Van Gorder (zoom), Kristen Giantonio (zoom) Lorianne Osenkowski (zoom) Dr. Michael Dietter, Dr. Catherine Carbone, Lynn Boisvert, Dr. Kimberly Culkin, Carly Fortin, and Amy Martino.

**Call to Order:**

Chair Tagareillo called the workshop to order at 6:00 p.m.

**Discussion of Superintendent's 2024-2025 Recommended Budget**

The Central Office Administration presented the 2024-2025 budget. During this evening's workshop, the administrative team presented the context of the FY25 budget and discussed the summary of the FY25 general fund budget proposal. After each component of the presentation, time was given for questions or discussion from Commissioners.

Questions from Commissioners included the following topics:

- Change in funding for Homeless Transportation;
- Change in increase funding from FY24 to FY25 in athletics and theater;
- Comparison of DRG G districts regarding staffing and instruction;
- Enrollment trends and projections compared to the enrollment study conducted in 2020;
- Impact of the reduction of Alliance Funding;
- Cost mitigation associated with hiring additional OT, PT, and BCBA's;
- Availability of substitute teachers;
- Proposed use and location of bi-lingual tutoring staff; and
- Clarification regarding Climate and Safety Personnel

*The minutes presented within this document are a summary of the discussion that took place at the Budget Workshop Meeting. To view the meeting in its entirety please go to: [Jan. 16, 2024 Budget Meeting Recording](#).*

Central Office Administration did address some of the questions posed during the evening, however, those requiring additional information will be addressed at the top of next week's budget presentation on Tuesday, January 23, 2024, at 6:00 p.m.

### **Adjournment**

With no other business before the committee, the meeting was adjourned. (8:09 p.m)

Submitted by:

***Michelle L. Crowley***

Recording Secretary

Bristol Board of Education

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## Special Bristol Board of Education Meeting Minutes January 16, 2024

A special meeting of the Bristol Board of Education was held on January 16, 2024, at 129 Church St. Bristol, CT at 5:45 p.m. in the auditorium and via the Zoom meeting platform.

**PRESENT:** Commissioners: Tagariello (in-person), Simmons (zoom), Fitzsimons-Bula (zoom), Osenkowski (zoom), Pons (zoom), Van Gorder (zoom), Anderson (zoom), Giantonio (zoom).

**ALSO PRESENT:** Dr. Michael Dietter, Dr. Catherine Carbone, Amy Martino, Lynn Boisvert, Dr. Kim Culkin, Carly Fortin

- 1. Call to Order:**  
The meeting was called to order at 5:50 P.M.
- 2. Approval of 2024-2025 BoE Meeting Calendar:**  
On a motion by Commissioner Giantonio and seconded by Commissioner Van Gorder, the BoE Meeting Calendar was approved.
- 3. Bid Waiver Request for TinaRose Produce LLC -**  
On a motion by Commissioner Tagariello and seconded by Commissioner Giantonio motion passes with all members in the affirmative to accept the Bid Waiver Request for TinaRose Produce LLC.
- 4. Adjournment:**  
The Special BoE meeting was adjourned at 5:53 p.m. by Commissioner Tagariello.

Submitted by:  
**Michelle L. Crowley**  
Recording Secretary  
Bristol Board of Education

The minutes presented within this document are a summary of the discussion that took place at the Special BoE Meeting. To view the meeting in its entirety please go to: [Jan. 24, 2024 Special BoE Meeting Recording](#).



## Special Bristol Board of Education Meeting Minutes January 24, 2024

A special meeting of the Bristol Board of Education was held on January 24, 2024, at 129 Church St. Bristol, CT at 7:00 p.m. in the auditorium and via the Zoom meeting platform.

**PRESENT:** Commissioners: Tagariello, Simmons, Fitzsimons-Bula, Osenkowski, Pons, Van Gorder, Anderson, Giantonio, Carlson.

**ALSO PRESENT:** Dr. Michael Dietter, Dr. Catherine Carbone, and Lynn Boisvert

**1. Call to Order:**

The meeting was called to order at 7:06 P.M.

**2. Public Comment:**

There was no Public Comment this evening.

**3. Approval of Bylaw 9132 (a):**

On a motion by Commissioner Pons and seconded by Commissioner Carlson, the Bylaw as amended was approved. All were in favor and the motion carried.

**3. Committee Assignments:**

Commissioner Tagariello announced the new Board Commissioner Committee Assignments for 2024-2025. On a motion by Commissioner Pons and seconded by Commissioner Carlson the Board Commissioner Committee Assignments for 2024-2025 were accepted.

**4. Finance & Operations Committee Calendar:**

On a motion by Commissioner Pons and seconded by Commissioner Carlson the Finance & Operations Committee Calendar for 2024-2025 was accepted.

The minutes presented within this document are a summary of the discussion that took place at the Special BoE Meeting. To view the meeting in its entirety please go to: [Jan. 24, 2024 Special BoE Meeting Recording](#).

**5. School Safety Committee Calendar:**

On a motion by Commissioner Pons and seconded by Commissioner Carlson the School Safety Committee Calendar for 2024-2025 was accepted.

**6. School, Family & Community Partnerships Calendar:**

On a motion by Commissioner Pons and seconded by Commissioner Carlson the School, Family & Community Partnerships Committee Calendar for 2024-2025 was accepted.

**7. Adjournment:**

The Special BoE meeting was adjourned at 7:26 p.m. by Commissioner Tagariello.

Submitted by:

*Michelle L. Crowley*

Recording Secretary

Bristol Board of Education

The minutes presented within this document are a summary of the discussion that took place at the Board of Education meeting. To view the meeting in its entirety and hear full reports please click the following link: [January 3, 2024 Regular Meeting Recording.](#)

**BRISTOL BOARD OF EDUCATION**  
**Bristol, Connecticut**  
**Wednesday, January 3, 2024 – 7:00 p.m.**  
**Regular Meeting Minutes**

The Bristol Board of Education meeting was held on Wednesday, January 3, 2024, at 7:00 p.m. at the Bristol Board of Education auditorium and via the Zoom Meeting Platform.

**PRESENT:** Commissioners: Russell Anderson, Jill Fitzsimons-Bula, Kristen Giantonio, Lorianne Osenkowski, Shelby Pons, Maria Simmons, Jennifer Van Gorder and Chair Dante Tagariello;

**EXCUSED:** Commissioner: Eric Carlson

**ALSO PRESENT:** Dr. Catherine Carbone, Superintendent, and Dr. Michael Dietter, Deputy Superintendent

**CALL TO ORDER/ PLEDGE OF ALLEGIANCE/MOMENT OF SILENCE**

Chair Tagariello called the meeting to order at 7:00 p.m. and asked the audience to stand for the Pledge of Allegiance.

Chair Tagariello asked the audience to join him in a moment of silence for Linda Kopsak a Teacher at Stafford, Memorial Boulevard, and Bristol Central High School from 1972 – 2008, and Ann Matrazzo a Cafeteria Worker at John J. Jennings School from 1983 to 2009.

**STAFF AND STUDENT RECOGNITION**

The Board of Education recognized the following staff:

**Mini-Grant Awardees for 2023-2024**

The Business Education Foundation, through donations, grants, and partnerships is able to fund programs not normally included in the school or City budget. The Foundation also promotes partnerships that enable Bristol Public Schools to benefit from corporate grants and matching gifts. These partnerships educate the community on the needs of Bristol Public Schools and deepen community support. Earlier this evening the Mini Grant Reception was held and the following staff members received a mini-grant.

1. Alyssa Gokey - Hubbell/Ivy Drive - Nutmeg Book Bowl - Awarded: \$1,177.58
2. Kara Banda - BCHS - Dress for Success - Awarded: \$1,000.00
3. Holly Caruso Pugliese - South Side School - Zen Dens - Awarded: \$1,998.42
4. John Stavens - BEHS - United Nations High School Conference - Awarded: \$2,000.00
5. Bridget Gohla - ACCESS Program - BEHS/BCHS - Sewing for Success - Awarded: \$836.00
6. Crystal Caouette - BAIMS - 3 D Printing - Awarded: \$567.96
7. Gina Gallo - BCHS - Michelangelo Comes to Bristol - Awarded: \$658.99
8. Ken Boudreau - West Bristol - Robotics - Awarded: \$1,025.00
9. Paige Flint - Mountain View - Sensory Space - Awarded: \$500.00
10. Erin Hall - West Bristol - Classroom Enrichment CT Humane Society - Awarded: \$300.00

Grant winners were present in the audience and stood to be recognized. Students and Teachers from the United Nations High School Conference and the Sewing for Success were present and addressed the board about their projects and how the grant funds helped to make the projects possible.

## **APPROVAL OF MINUTES**

### **December 6, 2023 – Regular Meeting Minutes**

On a motion by Kristen Giantonio, seconded by Russell Anderson;

*The Board of Education unanimously voted to approve the December 6, 2023, Regular Meeting Minutes as written.*

### **December 12, 2023 – Board Retreat Meeting Minutes**

On a motion by Kristen Giantonio, seconded by Shelby Pons

*The Board of Education voted to approve the December 12, 2023, Board Retreat Meeting Minutes as written.*  
Commissioner Fitzsimons-Bula Abstained.

### **December 20, 2023 – Board Retreat Meeting Minutes**

On a motion by Jennifer Van Gorder, seconded by Russell Anderson;

*The Board of Education voted to approve the December 20, 2023 – Board Retreat Meeting Minutes as written.*

Commissioners Kristen Giantonio and Lori Osenkowski Abstained.

## **COMMITTEE REPORTS**

There were no Committee Reports given this evening.

## **STUDENT REPRESENTATIVE REPORTS**

### **Bristol Central High School**

BCHS Senior Student Representative, Isabel Paolino reported on Bristol Central High School activities for December. Highlights of her report included a sports update, regarding wrestling, indoor track, hockey, basketball and swimming. Spirit week was held leading up to winter break where students dressed in festive wear and prepared for Festivus, the choir and Madrigal singers hosted a holiday concert, and the gym was decorated with Christmas lights and colored tinsel. Festivus was a huge success, and students enjoyed themselves. Bristol Central has partnered with Southside School to help younger students learn Spanish and Italian. Student leaders act as mentors and teach younger students a new language this program has been a success and we hope it will continue. Seniors are starting to hear back from colleges and as acceptances continue to roll in they are posted near the entrance. Seniors will now be applying for scholarships and they have the opportunity to stay after school for extra help to fill out applications.

### **Bristol Eastern High School**

BEHS Senior Student Representative, Rita Gao was present and reported on Bristol Eastern High School activities for December. Highlights from the report included the end of this semester, midterms and finals for some classes, and the National Honor Society members tutoring students who want additional tutoring resources. NHS students will occasionally be in classrooms acting as teacher aids to assist students as they review old material. Before winter break, the band held a concert for the entire school; the annual reindeer games were held and everyone had a great time. Sports are now in full swing with girls' basketball, boys' basketball, wrestling, and track and field all doing very well. Model UN has been holding many fundraisers both in school and throughout the community so they will be able to attend a Model UN Summit in March. The team is so big this year that they will be representing two countries instead of one; Bangladesh and Cyprus. They are so excited to be able to attend this conference and cannot wait to share what they learn. Other things happening at BE are course selections for next school year and the 8th grade Open House will happen on January 9th where Grade 8 students and families come to Eastern to meet with students and teachers to learn more about our school our academics and our clubs along with activities that we offer.

## **CHAIR REPORT**

There was no Chair Report for this evening.

## **SUPERINTENDENT REPORT**

Dr. Carbone presented the monthly Superintendent Report. Highlights of her report included: A District Priorities Update. During the first weeks of January, we will gather feedback from staff and families on the draft 2025-2030 Strategic Plan Priorities and Strategic Actions. Staff and families will be asked to provide feedback using the ThoughtExchange platform. Dr. Carbone shared four DRAFT priorities that have been raised during the Strategic Planning Sessions.

### **PRIORITY 1: Future-Ready and Globally Prepared**

Bristol Public Schools (BPS) community members will engage in high-quality learning experiences to enhance and expand academic knowledge, skills, and dispositions to prepare them for life in a rapidly changing society.

### **PRIORITY 2: Developing and Supporting the Whole Child**

BPS will ensure an inclusive environment that eliminates access and achievement gaps, ensuring all individuals — regardless of race, ability, religion, ethnicity, language, socioeconomic status, gender, gender identity, or sexual orientation — are valued and empowered to develop agency within and beyond their school experience.

### **PRIORITY 3: Family and Community Engagement**

BPS will maintain and nurture positive relationships and communication with families that strengthen student learning, social competencies, health, and emotional well-being.

### **PRIORITY 4: Innovative and Strategic Operations**

BPS will ensure that all students and staff have the necessary resources to achieve excellence by recruiting, developing, and retaining highly skilled and diverse staff and ensuring that our facilities foster a safe, equitable, and innovative learning environment.

Accompanying each priority are strategic actions that the district will implement during the 5-year strategic plan. The final revisions to the priorities and strategic actions, an implementation timeline, and data markers will be developed in the coming months

Dr. Carbone reminded everyone that the 2024-25 Budget workshop dates are January 16 and January 23. As in the past, the first workshop focuses on the General Fund and impacts to the General Fund and Alliance Funding which is a carve-out of our city's ECS allocation from the state. The second evening focuses on federal and state grants both entitlement and competitive grants. For both evenings if there is a weather-related concern we will not cancel the meeting, we will simply move to a remote format as both of those meetings are hybrid.

## **CONSENT AGENDA**

Chair Tagariello called for a motion to approve the Consent Agenda, which included Items 8.1.a through 8.1.e.

On a motion by Shelby Pons, seconded by Kristen Giantonio;

*The Board of Education unanimously voted to approve the Consent Agenda, as written.*

## **PERSONNEL**

### **8.1.a. Teacher Retirement**

McConnell, Robert - CHMS - Technology Education Teacher

On a motion by Shelby Pons, seconded by Kristen Giantonio;

*The Board of Education unanimously voted to approve the Teacher Retirement as written.*

**8.1.b. Teacher Resignation - Effective December 18, 2023**

Dehey, Alicia - BAIMS/GH - Special Education Teacher

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***The Board of Education unanimously voted to approve the Teacher Resignation - Effective December 18, 2023 as written.***

**8.1.c. New Teacher Hires**

Gordon, Sonia - BEHS - Math Teacher - Effective January 4, 2024

Hull, Amanda - EDGE PK - PreK Special Education Teacher - Effective October 31, 2023

Lyons, Shannon - WB - TESOL Teacher - Effective December 13, 2023

Tramontanis, Brittany - WB - Grade 1 Teacher - Effective December 18, 2023

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***The Board of Education unanimously voted to approve the New Teacher Hires as written.***

**8.1.d. A-2 Hire - Effective August 31, 2023**

Abucewicz, Danielle - WB - Special MS Performing Groups - Choral

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***The Board of Education unanimously voted to approve the A-2 Hire - Effective August 31, 2023, as written.***

**9. PUBLIC COMMENT**

No members of the Public wished to address the Board.

**10. DELIBERATED ITEMS/DISTRICT LEADERSHIP TEAM REPORTS**

**10.1. Board of Education Committee Assignments**

Discussion of Board of Education Committee Assignments will be postponed.

**10.2. 2024-2025 Capital Improvement Plan Approval**

Peter Fusco presented the 2024-2025 Capital Improvement Plan. The Operations Committee reviewed the suggested projects on the 2024- 2025 Capital Improvement Plan (CIP) and voted to accept it and to forward the CIP to the full Board to take any action necessary. Commissioners were provided a copy of the plan and Mr. Fusco walked commissioners through the request. No questions followed.

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***The Board of Education unanimously voted to approve the 2024-2025 Capital Improvement Plan as presented and to forward it to the 10-Year Capital Improvement Plan Committee and the City Board of Finance.***

**10.3. 12.01.2023 Northeast Middle School Schematic Design Estimate**

Peter Fusco presented the Northeast Middle School Schematic Design Estimate. The Schematic Design estimate was reviewed by the NEMS Project Committee and the Operations Committee. The schematic design estimate is \$102,367,574. This is \$13,298,611 over the conceptual estimate. Part of the process is for the BOE to approve this increase, and forward it to the City Council and Board of Finance. Upon full approval by all boards inclusive of the City of Bristol Joint Board, the BOE will request the additional funding from the State of Connecticut. Some of the drivers for the increase include escalation and labor as well as an increase in equipment costs, also a fire pump which has to do with compliance with design was not in the original estimate.

### **10.3. 12.01.2023 Northeast Middle School Schematic Design Estimate – cont'd**

The design team worked with the estimators to do value engineering some changes include a reduction of total square footage back to 130,000 square feet, one elevator was eliminated, exterior enhancements were removed such as skylights, and mechanical screens, and the storefront and curtain wall were modified to add more value. Questions followed regarding the elimination of the elevator and air conditioning.

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***The Board of Education unanimously voted to approve the increase of the Schematic Design Estimate for Northeast Middle School provided by D'Amato Downes Joint Venture in the amount of \$13,298,611 bringing the total estimate to \$102,367,574 from the original estimate of \$89,068,963 and forward to City Council and Board of Finance for action.***

### **10.4. MOVIA Robotics Donation**

Amy Martino and Timothy Gifford presented the MOVIA Robotics donation. In honor of Nicholas Parenti, Alex Hamzy, and Dustin DeMonte, a donation has been received by the Bristol Public Schools from MOVIA Robotics. The donation includes the use of 4 MOVIA's Teacher's Aide RAI (Robot Assisted Instruction) system which includes the Kebbi robot, tablet, and laptop, as well as MOVIA's proprietary software and curriculum. Additionally, they are donating a 3-year software license as well as staff training and support. The total donation is \$ 40,356.80.

On a motion by Shelby Pons, seconded by Kristen Giantonio;

***That the Board of Education unanimously voted to approve a donation of \$ 40,356.80 from MOVIA Robotics, in honor of Nicholas Parenti, Alex Hamzy, and Dustin DeMonte.***

### **10.5. Bristol Central Trip to Taormina, Italy 2024/2025**

Gina Gallo presented the Bristol Central Trip to Taormina, Italy 2024/2025. Students at Bristol Central High School will have the opportunity to expand their classroom by visiting Taormina, Italy in either November 2024 or March 2025. Students would stay with host families for the duration of their trip, attend classes at the Babilonia Center for Italian Studies, and participate in a variety of excursions and cultural activities, such as local tours, hikes, and hands-on cooking demonstrations. In addition to gaining greater cultural sensitivity, global citizenship, and an international perspective on their studies, students return home feeling more confident and independent in their use of a second language, qualities that stay with them throughout their academic, professional, and personal lives. This is especially true for opportunities such as this proposed trip, where students can live with host families to truly experience local culture. November and March are proposed dates in response to student surveys and would allow athletes the opportunity to participate. Students would miss class time for this trip, but would be attending classes in Italy. Questions followed regarding fundraising opportunities for the students participating.

On a motion by Shelby Pons, seconded by Jill Fitzsimons-Bula;

***The Board of Education unanimously voted to That the Board of Education vote to approve the Bristol Central High School Trip to Taormina, Italy in November 2024 or April 2025.***

### **10.6. Special Services Report**

Amy Martino, Special Services Director presented the monthly Special Services Report. As of December 1, 2023, 1,795 of the 8,085 enrolled Bristol students are identified as requiring Special Education programming. This enrollment reflects 22.20% of the total BPS student population. As of December 1st, 121 students with disabilities require out-of-district placements at private out-of-district programs. There are 80 students requiring special education programming services at magnet schools. During November 2023, 21% of newly registered students were identified as students with special education programming needs at the time of registration. During November, one of the newly enrolled students received their programs and services at out-of-district special education school programs. During November, there were thirty-seven, 211, and twelve 911 calls.

## **11. NEW BUSINESS**

There was no New Business to come before the Board.

## **12. BUILDING/FACILITY REPORTS**

Peter Fusco, Facilities Director provided the monthly building reports.

### **CHMS Underground Storage Tanks**

Both underground storage tanks have been removed. The permanent closure paperwork has been filed with the state and accepted as complete. True Blue, the contractor will be providing submittals and upon approval will be ordering the Convault above-ground tank, Installation will begin in early spring

### **BAIMS Building Update**

The committee is scheduled to meet this month to review three PCO's that will offer supplemental redundant heat to lower-level areas of the building.

### **NEMS Building Committee Report**

The increase to the estimate was reviewed earlier this evening. The project is also going to P&Z this month. The design team has met with several departments and continues to work through FF&E options.

### **ESSER/ARP Building Committee Update**

We are expecting designs by the engineers in the next couple of weeks. The current schedule has these projects going out to bid in February. BMS Upgrades contract is signed and the work will commence this month.

### **EDGEWOOD Renovation Project Update**

No Changes – Still waiting for state approval.

### **Culinary Arts Project Update**

No Changes – Still waiting for state approval.

### **Athletic Fields and Site Improvements**

We are waiting for reports from the engineers with their suggested short-term and long-term plans.

## **13. INFORMATION/LIAISON REPORTS**

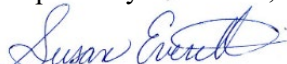
There were no Information/Liaison Reports for this evening.

## **14. ADJOURNMENT**

On a motion by Kristen Giantonio, seconded by Shelby Pons and;

There being no other business to come before the Board, the meeting should be adjourned. (7:49 p.m.)

Respectfully Submitted,

  
Susan Everett, Recording Secretary  
Bristol Board of Education

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024

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	<b>Decision Item</b>
X	<b>Information Item</b>

**AGENDA REPORTING FORM**

**TOPIC: Teacher Resignations**

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**BACKGROUND:**

Cyr, Kaitlynn – EPH – Grade 1 Teacher effective January 22, 2024  
Hamilton, Marissa – GH – Special Education Teacher effective January 29, 2024  
McLaughlin, Meredith – WB – Psychologist effective February 5, 2024  
Traner, Ashleeann – SS – Library Media Specialist effective January 15, 2024


**COST:** \_\_\_\_\_ **FUNDING SOURCE:** \_\_\_\_\_

**RECOMMENDATIONS/COMMENTS:** Recommend approval

**ATTACHMENTS:** Letters

**TOPIC PRESENTER:** Kimberly Culkin, Ed.D. \_\_\_\_\_

**CONTACT NUMBER:** 860-584-7022 \_\_\_\_\_

**SUPERINTENDENT:**   
\_\_\_\_\_  
Catherine M. Carbone, Ed.D.

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024

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<input type="checkbox"/>	<b>Decision Item</b>
<input checked="" type="checkbox"/>	<b>Information Item</b>

**AGENDA REPORTING FORM**

**TOPIC: New Teacher Hires effective January 30, 2024**

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**BACKGROUND:**

DiCristofaro, Lynn – BCHS – Special Education Teacher  
Vilhotti, Emily – EPH – Special Education Teacher


**COST:** \_\_\_\_\_ **FUNDING SOURCE:** \_\_\_\_\_

**RECOMMENDATIONS/COMMENTS:** Recommend approval

**ATTACHMENTS:** Letters

**TOPIC PRESENTER:** Kimberly Culkin, Ed.D.  
\_\_\_\_\_

**CONTACT NUMBER:** 860-584-7022  
\_\_\_\_\_

**SUPERINTENDENT:**   
\_\_\_\_\_  
Catherine M. Carbone, Ed.D.

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	





**BOARD OF EDUCATION**  
**Bristol, Connecticut**

RECOMMENDATIONS TO BOARD FOR SIXTH YEAR SALARY CREDIT  
EFFECTIVE 02/01/2024

Name	Assignment	Transcripte d Course Work	Work Shops/CE U Equivalent	Instructor of College Course/s	Authorship	Travel	Total Credits
Darcy, Julia	Math Coach, Stafford Elementary	30					30
Fisher, Jessica	TESOL Teacher, Greene Hills	31					31
Tacinelli, Anne	Grade 5 Teacher, Greene Hills	30					30

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024

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	<b>Decision Item</b>
X	<b>Information Item</b>

**AGENDA REPORTING FORM**

**TOPIC: January 1 Enrollment Count for the 2023-2024 School Year**

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**BACKGROUND:**

Chief of Talent Management will review January 1 enrollment figures for the Board.

**COST:** \_\_\_\_\_ **FUNDING SOURCE:** \_\_\_\_\_


**RECOMMENDATIONS/COMMENTS:**

**ATTACHMENTS:**

Enrollment figures

**TOPIC PRESENTER:** Kimberly Culkin, Ed.D.  
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**CONTACT NUMBER:** 860-584-7022  
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**SUPERINTENDENT:**   
\_\_\_\_\_  
Catherine M. Carbone, Ed.D.

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	

Enrollment Data of 1/1/2024 for February 7, 2024 BoE Report							1-Jan-24	1-Jan-23
<b>Edgewood PreK Academy</b>	Section 1	Section 2	Section 3	Section 4	Section 5	Section 6		<b>Total Prev. Yr.</b>
a.m.	11	10	7	10	7	11		56
p.m.	63	11	11	13	5	8		111
	Section 7	Section 8	Section 9	Section 10	Section 11	Section 12	Section 13	
a.m.	11	7	7	11	7	15	10	68
p.m.	15	5	10	10	8	15	13	76
<b>Community Based Speech</b>	39							39
<b>Total Grade Level Enrollment</b>								<b>124AM/187PM</b>
<b>TOTAL PREK STUDENTS</b>								<b>350</b>
								<b>147</b>

<b>Edgewood K-5 (2022-23)</b>	<b>247</b>
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Elementary Schools								Total	
<b>Hubbell</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>			
	16	19	24	22	24	20		125	
	19	22	21	21	24	18		125	
	20	19	23	21	26	19		128	
<b>Total Section Enrollment</b>	<b>55</b>	<b>60</b>	<b>68</b>	<b>64</b>	<b>74</b>	<b>57</b>		<b>378</b>	
								<b>389</b>	
<b>Greene-Hills</b>									
	22	19	21	20	22	23		127	
	22	20	21	21	20	24		128	
	22	17	23	20	22	24		128	
	22	18	22	20	22	22		126	
	22	17	23	18	20	23		123	
<b>Total Section Enrollment</b>	<b>110</b>	<b>91</b>	<b>110</b>	<b>99</b>	<b>106</b>	<b>116</b>		<b>632</b>	
								<b>591</b>	

Ivy Drive								Total	
	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>			
	21	21	23	22	22	22		131	
	21	21	22	23	24	22		133	
	21	21	23	22	23	21		131	
<b>Total Section Enrollment</b>	<b>63</b>	<b>63</b>	<b>68</b>	<b>67</b>	<b>69</b>	<b>65</b>		<b>395</b>	
								<b>388</b>	

MTV								Total	
	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>			
	16	21	22	19	26	18		122	
	16	18	23	14	24	18		113	
	16	20	21	15	26	17		115	
<b>Total Section Enrollment</b>	<b>48</b>	<b>59</b>	<b>66</b>	<b>48</b>	<b>76</b>	<b>53</b>		<b>350</b>	
								<b>336</b>	

South Side								Total	
	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>			
	21	20	22	20	23	21		127	
	18	20	23	21	24	21		127	
	20	20	20	22	22	22		126	
	19	19	22	18	23	21		122	

<b>Total Section Enrollment</b>	<b>78</b>	<b>79</b>	<b>87</b>	<b>81</b>	<b>92</b>	<b>85</b>		<b>502</b>	<b>497</b>
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<b>Stafford</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>	
	20	23	22	19	22	18		124	
	18	23	22	19	24	18		124	
	19	23	22	19	24	18		125	
<b>Total Section Enrollment</b>	<b>57</b>	<b>69</b>	<b>66</b>	<b>57</b>	<b>70</b>	<b>54</b>		<b>373</b>	<b>358</b>

<b>West Bristol</b>	<b>Gr. K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>Total</b>	
	20	21	23	23	21	23		131	
	19	21	21	25	22	21		129	
	18	20	22	23	22	20		125	
	16	22	23	22	22	21		126	
	19	21	23	0	20	0		83	
<b>Total Section Enrollment</b>	<b>92</b>	<b>105</b>	<b>112</b>	<b>93</b>	<b>107</b>	<b>85</b>		<b>594</b>	<b>583</b>

<b>TOTAL K-5 ENROLLMENT</b>	<b>3224</b>
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**Middle Schools**

	<b>6</b>	<b>7</b>	<b>8</b>			<b>Total</b>	
<b>BAIMS</b>	89	89	90			268	
<b>Chippens Hill</b>	195	199	208			602	
<b>Greene-Hills</b>	80	98	97			275	
<b>Northeast</b>	120	119	113			352	
<b>West Bristol</b>	88	71	90			249	
<b>Total</b>	<b>572</b>	<b>576</b>	<b>598</b>				

<b>TOTAL 6-8 ENROLLMENT</b>	<b>1746</b>	<b>1470</b>
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**High School**

	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>		<b>Total</b>	
<b>BCHS</b>	322	323	274	265		1184	
<b>BEHS</b>	284	249	297	232		1062	
<b>BPA</b>	3	13	19	8		43	
<b>Total</b>	<b>609</b>	<b>585</b>	<b>590</b>	<b>505</b>			

<b>TOTAL 9-12 ENROLLMENT</b>	<b>2289</b>	<b>2453</b>
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**Special Education Program: Citywide**

	<b>Total</b>	
<b>Destinations K-5</b>	8	
<b>Destinations 6-8</b>	6	15
<b>Destinations 9-12</b>	20	
<b>ACCESS</b>	12	
<b>Community/Vocational Program</b>	28	20
<b>PROP (reported to state)</b>	121	114
<b>B-TECH</b>	28	9

Students attending magnet school programs or public school in districts other than BPS		289	254
<b>TOTAL DISTRICT ENROLLMENT</b>		<b>8,121</b>	<b>8089</b>

Elementary Class Size Guidelines

Kdg = 22

Gr. 1 - 2 = 23

Gr. 3 - 5 = 28

Categories		Opening Balance	Expenses	Revenues	Balance
Accomodations	1010	\$1,482.62		\$1,725.00	\$3,207.62
Amnesty Club	4315	\$147.05			\$147.05
AP Exam	5000	\$12,747.03	\$1,629.65	\$21,662.00	\$32,779.38
Art Club	4290	\$207.05			\$207.05
Assembly	1015	\$233.52			\$233.52
Assembly Instructional	5005	\$7.69			\$7.69
AVID	5010	\$292.62	\$420.00		(\$127.38)
B.E. Pride	4011	\$3.36			\$3.36
Band	4015	\$2,328.64	\$220.00	\$220.00	\$2,328.64
BARK	4060	\$0.45			\$0.45
BE Clean formerly TDS	1085	\$887.73			\$887.73
BE Closet	4020	\$597.58	\$480.00		\$117.58
BE Goal Program	9000	\$290.25			\$290.25
Beautification Project	1020	\$206.38			\$206.38
BEHS Athletics	4324	\$2,875.00			\$2,875.00
Best Buddies	4025	\$98.81			\$98.81
Biondino Scholarship	6045	\$616.31			\$616.31
Blue & Gray Scholarship	6000	(\$262.49)			(\$262.49)
Book Club	4030	\$641.42			\$641.42
Books	5020	\$6.00			\$6.00
Bowling	4250	\$4,104.75	\$3,309.00		\$795.75
Building	1025	(\$541.54)	\$1,238.58	\$2,032.23	\$252.11
Business Trends NFTE	4035	\$26.78			\$26.78
Caps & Gowns	1035	\$13.50			\$13.50
Cheerleaders 2006	4230	\$452.62			\$452.62
Chemistry Olympiad Club	4320	\$174.00			\$174.00
Choral	4050	\$3,274.38	\$325.00	\$2,168.42	\$5,117.80
Class of 2018	3055	\$500.00			\$500.00
Class of 2019	3060	\$500.00			\$500.00
Class of 2020	3065	\$500.00			\$500.00
Class of 2021	3070	\$500.00			\$500.00
Class of 2022	3075	\$453.09	\$453.09		\$0.00
Class of 2023	3076	\$751.48			\$751.48
Class of 2024	3077	\$3,827.24	\$1,629.75	\$4,179.00	\$6,376.49
Class of 2025	3078	\$2,633.92	\$341.00	\$1,674.77	\$3,967.69
Class of 2026	3079	\$13.60	(\$192.00)	\$784.01	\$989.61
Class of 2027	3100		\$1,104.28	\$2,024.60	\$920.32
Club Lancer	4055	\$22.01			\$22.01
Coffee Cart	4330			\$300.00	\$300.00
Conversation Club	4065	\$0.75			\$0.75
D.E.C.A.	4322	(\$553.69)	\$620.00	\$1,897.00	\$723.31
Daniel F Viens Helping Hands	6035	\$590.00			\$590.00
Diversity Club	4012	\$742.88			\$742.88
Drama	4070	\$12,260.44	\$5,418.82	\$3,502.66	\$10,344.28

Categories	Opening Balance	Expenses	Revenues	Balance
ECMC 4260	\$4,248.90	\$210.00	\$434.39	\$4,473.29
English 5030	\$32.18			\$32.18
English Department Cheer Fund 4075	\$290.00			\$290.00
Environmental Science 5035	\$408.17			\$408.17
Fashion Club 4305	\$46.15			\$46.15
Field Lights 1100	\$2,766.80			\$2,766.80
Field Signs 2120	\$7.21			\$7.21
Field Trip 1081	\$1,294.08	\$2,162.00	\$2,250.00	\$1,382.08
Freelance 4090	\$178.78			\$178.78
French Club 4095	\$656.68		\$226.00	\$882.68
French NHS 4100	\$65.69			\$65.69
Friends of Rachel 4280	\$482.44			\$482.44
Functional Academics 5090	\$29.79			\$29.79
Gay-Straight Alliance 4235	\$97.69			\$97.69
General 2050	\$181.00			\$181.00
Girls Basketball 2115	\$62.76			\$62.76
Grants 1105	\$801.15			\$801.15
Guidance 5045	\$3,120.15	\$143.77		\$2,976.38
Helping Hands 4105	\$650.59			\$650.59
Historical Society 4110	\$300.66			\$300.66
Honor Cord 1050	\$344.69			\$344.69
Invisible Children 4255	\$20.45			\$20.45
Italian Club 4120	\$392.33			\$392.33
Italian Exchange Club 4125	\$2,253.68			\$2,253.68
Italian NHS 4130	\$5.49			\$5.49
Lancer Nation 4270	\$67.32			\$67.32
Lancer Productions 4275	\$20,188.00	\$13,411.04	\$14,508.85	\$21,285.81
LATE 4140	\$1,482.48			\$1,482.48
Latin Club 4145	\$1,048.63	\$109.44		\$939.19
Law & Justice 4150	\$266.00			\$266.00
LEO Club formerly Outreach 4195	\$784.49			\$784.49
Locks 1060	\$76.81			\$76.81
Lost Books 5085	\$604.00			\$604.00
Mental Health Awareness Club 4323	\$253.00			\$253.00
Mentor Program 4165	\$322.88			\$322.88
Misc. 2075	\$97.00			\$97.00
Model UN 4300	\$2,035.09	\$5,103.04	\$11,773.04	\$8,705.09
Music Tour 3080	\$4,290.75			\$4,290.75
National Art Honor Society 4170	\$560.31			\$560.31
National Honor Society 4175	\$2,683.50		\$625.00	\$3,308.50
Outdoor Club 4185	\$104.41			\$104.41
Photo as Art 4200	\$33.37			\$33.37
Ping Pong Association 4245	\$136.00			\$136.00
Precision Dance Team 4210	\$15.40			\$15.40

<b>Categories</b>	<b>Opening Balance</b>	<b>Expenses</b>	<b>Revenues</b>	<b>Balance</b>
Project Writeous Club 4013	\$175.00			\$175.00
Richard S LeClair 6050 Scholarship	\$223.00			\$223.00
School Store 4086	\$663.01	\$2,709.14	\$3,376.90	\$1,330.77
Science National 4215 Society	\$1,197.07	\$462.00	\$656.55	\$1,391.62
Shannon Gilbert 6025 Scholarship	\$4,000.00			\$4,000.00
Social Studies 5060	\$21.80			\$21.80
Spanish Club 4026	\$89.02			\$89.02
Spanish National 4036 Honor Society	\$722.85		\$320.00	\$1,042.85
Staff Sunshine 1115			\$75.00	\$75.00
Student Council 4045	\$3,848.15	\$2,212.65	\$5,423.70	\$7,059.20
Student Sunshine 1110 Fund	\$2,292.00			\$2,292.00
Team 9-2 8020	\$1.37			\$1.37
Tech Ed 5065	\$108.03			\$108.03
Teens in the Drivers 4056 Seat	\$248.71			\$248.71
Tennis 2095	\$369.00			\$369.00
Tri-M Music Honor 6060 Society	\$618.99	\$100.00		\$518.99
Trip of a Lifetime 4285	\$11,521.24			\$11,521.24
Unified Sports 4240	\$1,722.10			\$1,722.10
Unified Theatre Arts 4295	\$439.50			\$439.50
United Way Youth 4325 Board	\$388.26			\$388.26
V Everett Lyons Book 6040 Award & Scholarship	\$2,186.67			\$2,186.67
Voices 4076	\$47.71			\$47.71
Yearbook formerly 4135 Lance	\$19,096.92	\$1,636.60		\$17,460.32
Young Endeavors 4081 Society	\$213.86	\$126.94		\$86.92
YrEnd Outstanding 15000	\$3,710.56	\$3,710.56		\$0.00
<b>Total</b>	<b>\$161,345.00</b>	<b>\$49,094.35</b>	<b>\$81,839.12</b>	<b>\$194,089.77</b>

<b>Categories</b>		<b>Opening Balance</b>	<b>Expenses</b>	<b>Revenues</b>	<b>Balance</b>
Athletics	3070	\$4,873.43	\$14,436.19	\$10,247.61	\$684.85
Unified Sports	2125	\$2,503.15	\$2,503.15		\$0.00
YrEnd Outstanding	15000	\$5,113.11	\$5,113.11		\$0.00
	<b>Total</b>	<b>\$12,489.69</b>	<b>\$22,052.45</b>	<b>\$10,247.61</b>	<b>\$684.85</b>

Categories	Opening Balance	Expenses	Revenues	Balance
Academic Competition 4005	\$1,020.53			\$1,020.53
Activities 4010	\$403.31			\$403.31
Alumni Association 4020	\$55.00			\$55.00
Anime Club 4030	\$46.48			\$46.48
AP College Board 5000	\$7,640.60		\$13,600.00	\$21,240.60
Art Club 4031	\$575.95	\$107.92		\$468.03
Band 4035	\$952.13	\$1,265.52	\$868.00	\$554.61
Barbara Grasso Art Award 6005	\$20.00			\$20.00
Basketball 2130	\$40.00			\$40.00
Basketball Girls 2007	\$0.15			\$0.15
BCHS Athletics 2140			\$100.00	\$100.00
BCHS Auditorium Restoration 1115	\$3,573.50			\$3,573.50
BCHS AVID 5004	\$218.17	\$697.60	\$660.00	\$180.57
BCHS Gifted 4045	\$37.88			\$37.88
BCHS Mock Accident 1100	\$591.68			\$591.68
BCHS ORG BLDG FUND 84659 1065	\$0.66			\$0.66
BCHS ORG BLDG FUND 94659 1070	\$0.81			\$0.81
BCHS Writing Initiative 4047	\$4,034.24			\$4,034.24
Benevity 1140	\$3,866.34		\$450.00	\$4,316.34
Best Buddies 4050	\$0.04			\$0.04
Buckets4Justice 4285	\$416.00			\$416.00
Building 1005	\$1,582.20	\$3,704.25	\$3,950.13	\$1,828.08
Business 5095	\$0.40			\$0.40
Button Machine Project 4260	\$270.00			\$270.00
Cap & Gown 1105	\$8,735.70	\$7,938.00		\$797.70
CD Interest 1010	\$3,036.51			\$3,036.51
CD Purchase 1015	(\$20,000.00)			(\$20,000.00)
Cheerleaders (V/JV) 2015	\$1,161.39	\$336.97		\$824.42
Choral 4055	\$233.88			\$233.88
Class Gift 3045	\$25,792.95			\$25,792.95
Class of 2022 3070	\$2,150.06			\$2,150.06
Class of 2023 3075	\$3,032.84	\$3,032.84		\$0.00
Class of 2024 3080	\$2,582.35	\$500.00	\$2,239.33	\$4,321.68
Class of 2025 3085	\$947.52	\$200.00	\$1,060.45	\$1,807.97
Class of 2026 3090	\$1,167.14	\$1,500.00	\$244.63	(\$88.23)
Coccia Foundation 1091	\$1,101.54			\$1,101.54
Color Guard 4060	\$129.65			\$129.65
Cottle/Magnuson Scholarship 6020	\$879.05			\$879.05
CPR-For All 5089		\$2,000.00	\$2,000.00	\$0.00
Culture Night 4240	\$173.77			\$173.77
Drama 4065	\$22,875.65	\$5,204.24	\$3,704.00	\$21,375.41
English Department 5015	\$58.10			\$58.10

Categories		Opening Balance	Expenses	Revenues	Balance
Family & Consumer Science	5025	\$446.99			\$446.99
FBLA	4070	\$60.93			\$60.93
Festivus	4077		\$274.97	\$3,274.84	\$2,999.87
Field Trip English	5016	\$597.62			\$597.62
Field Trip History	5040	\$404.02			\$404.02
Foo Field Memorial Scholarship Fund	6085	\$5,383.00			\$5,383.00
Football	2055	\$582.00	\$611.00	\$206.19	\$177.19
French Travel	4235	\$16,998.59	\$2,729.46	\$25,647.00	\$39,916.13
Gallo Grant	1090	\$7,158.48	\$1,389.56	\$778.99	\$6,547.91
Gary Buchanan Award	6025	\$1,000.00			\$1,000.00
Girls Softball	2135	\$87.99			\$87.99
Guidance	5030	\$709.14	\$1,346.95	\$1,216.00	\$578.19
Haunted Graveyard	1040	\$267.93			\$267.93
Interact Club	4090	\$7,610.93	\$3,000.00	\$3,166.25	\$7,777.18
Investments	1016	(\$35,663.96)			(\$35,663.96)
Italian Exchange	4095	\$6,812.47	\$7,588.39	\$19,834.00	\$19,058.08
Italian Opera	4100	\$12.16			\$12.16
Jon Matt Fund	6030	\$15.70			\$15.70
Lab Challenge	6075	\$200.00			\$200.00
Latin Club	4105	\$825.39	\$15.00	\$315.00	\$1,125.39
Latino Club	4110	\$82.08			\$82.08
Library	5035	\$699.76	\$65.10		\$634.66
Lim Foundation	1130	\$8,100.65			\$8,100.65
Loretta Teevan Memorial Award	6090	\$4,220.00			\$4,220.00
LOST BOOKS	1085	\$195.95			\$195.95
Madrigals	4115	\$404.56	\$237.00	\$232.00	\$399.56
Manufacturing Processing	5010	\$174.22			\$174.22
Maroon & White Award	6035	\$3,214.19		\$2,745.00	\$5,959.19
Math Department	5045	\$82.71			\$82.71
McMaster-Moulthrop Scholarship	6040	\$17,364.16			\$17,364.16
N. Henderson Scholarship	6045	\$709.56			\$709.56
National Art Honor Society	4120	\$20.69			\$20.69
National Business Honor Society	4250	\$478.92			\$478.92
National Honor Society	4125	\$3,958.43	\$10.00		\$3,948.43
National Science Honor Society	4130	\$155.25			\$155.25
Photography	4140	\$1,295.28			\$1,295.28
Physical Education	5055	\$369.33			\$369.33
PLTW	5060	\$6,248.80	\$9,388.24	\$10,775.00	\$7,635.56
Preschool	5065	\$41.39			\$41.39
Quest	7015	\$366.00	\$83.94		\$282.06

Categories		Opening Balance	Expenses	Revenues	Balance
Robert Roy Memorial Scholarship	6050	\$5.25			\$5.25
School Improvement	1135	\$6,088.10	\$1,013.96	\$490.00	\$5,564.14
Science	5020	\$1,386.58			\$1,386.58
Semper Fi Fund	4245	\$146.30			\$146.30
Signatures	4150	\$108.11			\$108.11
Ski Club	4155	\$351.60			\$351.60
Social Committee	4160	\$458.65			\$458.65
Social Studies	5075	\$270.01			\$270.01
Special Education	5085	\$345.22			\$345.22
Spring Sports	2095	\$577.04			\$577.04
STUDENT ACTIVITIES	4225	\$50.66			\$50.66
Student Assistance	1095	\$1,268.36			\$1,268.36
Student Council	4165	\$12,351.94	\$1,220.04	\$1,400.00	\$12,531.90
Text Book Replacement	1060	\$298.00	\$17.00		\$281.00
Torch	4180	\$4,424.40		\$670.00	\$5,094.40
Unified Sports	2125	\$1,769.33	\$476.00	\$679.00	\$1,972.33
Unified Theater	1120	\$644.29			\$644.29
Volleyball	2105	\$101.06			\$101.06
Water Club	1112	\$316.77	\$452.38	\$470.00	\$334.39
Winger Family Scholarship	6080	\$2,520.74			\$2,520.74
World Language Books	5090	\$464.63			\$464.63
World Language National Honor Society	4190	\$246.47		\$15.00	\$261.47
Wrestling	2120	\$501.40			\$501.40
YrEnd Outstanding	15000	\$4,430.07	\$4,430.07		\$0.00
<b>Total</b>		<b>\$180,220.46</b>	<b>\$60,836.40</b>	<b>\$100,790.81</b>	<b>\$220,174.87</b>

<b>Categories</b>		<b>Opening Balance</b>	<b>Expenses</b>	<b>Revenues</b>	<b>Balance</b>
Athletics	3070	\$48,998.45	\$34,279.53	\$32,160.11	\$46,879.03
YrEnd Outstanding	15000	\$5,465.50	\$5,465.50		\$0.00
	<b>Total</b>	<b>\$54,463.95</b>	<b>\$39,745.03</b>	<b>\$32,160.11</b>	<b>\$46,879.03</b>



# End of Fall Season Report

February 7th, 2024



# Registration by School & Sport Fall Season

Bristol Central- 333

FB - 95

XC - 24

B. Soc - 60

G. Soc - 34

Cheer - 52

G. Swim (co-op) - 12

VB - 56

Bristol Eastern- 279

FB - 73

XC - 30

B. Soc - 46

G. Soc - 21

Cheer - 47

G. Swim (co-op) - 12

VB - 50

# of regular season events: 108 per school

# Bristol Central Post-Season Recap

## Post-season events -

- Boys and Girls Cross Country CCC Meet
- Boys and Girls Cross Country State Meet
- Girls Swimming CCC South Meet
- Girls Swimming CIAC State Qualifiers

## CCC Tournament -

- Girls Volleyball CCC Runner-up

## CIAC Tournament Appearances -

- Boys Soccer Class LL First Round
- Girls Soccer Class L First Round
- Girls Volleyball Class L Semi-finals

## Accomplishments -

- Girls Volleyball CCC Tournament Finalists and CIAC Semi-finals
- Hosted CCC volleyball finals
- Cross Country All Conference - Patrick Winger



# Bristol Eastern Post-Season Recap

# of post-season events attended:  
4 Girls Volleyball; 1 Boys Soccer

# of CCC Tournament appearances:  
1 Girls Volleyball

# of State Tournament appearances:  
1 Girls Volleyball; 1 Boys Soccer

Post-season accomplishments by team:  
Girls Volleyball reached the Semi-finals  
Boys Soccer made it to first round



# All-State Winners

Adrianna Reay - All-State First Team Girls Volleyball

Alexandra Rivera - All-State First Team Girls Volleyball and All-State Academic Award

Frank Palma - All-State



# Contact Info

Cera Galluzzo

Director of Athletics

[ceragalluzzo@bristolk12.org](mailto:ceragalluzzo@bristolk12.org)

860-584-7041

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for more updates!

Bristol High School Athletics

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**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024  
\_\_\_\_\_  
(Meeting Date)

<input checked="" type="checkbox"/>	<b>Decision Item</b>
<input type="checkbox"/>	<b>Information Item</b>

**AGENDA REPORTING FORM**

**TOPIC: Curriculum- Entrepreneurship (Second Reading)**

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**BACKGROUND:**

This course is ideal for students looking to explore entrepreneurship and the idea of becoming a small business owner. Students will learn how to set up their business, connect with customers, manage money, protect their assets, and grow their business ventures. By the end of the course, students will have a completed business plan to move forward with their business idea.

0.5 credits

<b>Business &amp; Communications Concentration Area</b>	Accounting & Finance <b>Management</b> ✓ <b>Marketing</b> ✓ Digital Communications
---	---

**COST:** \_\_\_\_\_ **\$0** \_\_\_\_\_ **FUNDING SOURCE:** \_\_\_\_\_

**RECOMMENDATIONS/COMMENTS:**

**ATTACHMENTS:**

[Entrepreneurship Curriculum](#)

**TOPIC PRESENTER:** Jaime Rechenberg, Ed.D

**CONTACT NUMBER:** 860-584-7074

**SUPERINTENDENT:** Catherine M. Carbone, E.d.D.  
Catherine M. Carbone, Ed.D.

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	



**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024

(Meeting Date)

X	<b>Decision Item</b>
	<b>Information Item</b>

**AGENDA REPORTING FORM**

**TOPIC: Curriculum Revision- Architectural Concepts (second reading)**

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**BACKGROUND:**

Students will design and model current and historical building styles using manual drafting, digital CAD, and physical model creation. Students will create models of homes, businesses, and public spaces.

0.5 credits

<b>Engineering &amp; Technical Sciences Concentration Area</b>	Information Technology Engineering Manufacturing <b>Architecture &amp; Construction ✓</b> <b>Creative Construction ✓</b>
--	--

**COST:** \_\_\_\_\_ **\$0** \_\_\_\_\_ **FUNDING SOURCE:** \_\_\_\_\_

**RECOMMENDATIONS/COMMENTS:**

**ATTACHMENTS:**

[Architectural Concepts Curriculum](#)

**TOPIC PRESENTER:** Jaime Rechenberg, Ed.D

**CONTACT NUMBER:** 860-584-7074

**SUPERINTENDENT:** Catherine M. Carbone, E.d.D.  
Catherine M. Carbone, Ed.D.

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

2/7/24  
\_\_\_\_\_ (Date)

- Information
- Decision

**AGENDA REPORTING FORM**

**TOPIC: Advanced Acting**

**BACKGROUND: This is a new curriculum for the Theater Pathway at BAIMS. It was presented to the Student Achievement Committee on 1/17/24 for a First Reading and was passed to be sent to the full Board for a Second Reading and approval.**

The purpose of this course is to provide the student with the knowledge and skill necessary to develop a character through advanced methods in acting. Through the use of internal and external development students will refine their process as a performer. Furthering the development of the actor's instrument, implementing advanced acting theory and practice, and employing styles in performance, students will explore contemporary and non-contemporary techniques in character analysis and creating roles. The course will culminate in public performance. **Prerequisite:** Successful completion of Intermediate Acting and/or Teacher Recommendation

**COSTS: none**

**FUNDING SOURCE: n/a**

**RECOMMENDATIONS/COMMENTS:**


Requesting a motion for the full board to approve this curriculum

**ATTACHMENTS:**

<b>TOPIC PRESENTER:</b>	Carly Fortin
<b>CONTACT NUMBER:</b>	7079
<b>SUPERINTENDENT:</b>	

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	



Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Advanced Acting</b>	Theater	<b>9-12 BAIMS</b>	0.5
<b>Course Description:</b>			
<p>The purpose of this course is to provide the student with the knowledge and skill necessary to develop a character through advanced methods in acting. Through the use of internal and external development students will refine their process as a performer. Furthering the development of the actor's instrument, implementing advanced acting theory and practice, and employing styles in performance, students will explore contemporary and non-contemporary techniques in character analysis and creating roles. The course will culminate in public performance. <b>Prerequisite:</b> Successful completion of Intermediate Acting and/or Teacher Recommendation</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
		<p><b>Meaningfully contribute to a global society</b> COLLABORATION</p> <ul style="list-style-type: none"> <li>• Demonstrates ability to work effectively and respectfully with diverse teams</li> <li>• Exercises flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal</li> <li>• Assume shared responsibility for collaborative work and value the individual contributions made by each team member</li> </ul> <p><b>Successfully Employ Skills for Self-Sufficiency</b> GOAL DIRECTED</p> <ul style="list-style-type: none"> <li>• Set goals with tangible and intangible success criteria</li> <li>• Use time and financial resources wisely to meet goals, complete tasks, and manage projects</li> <li>• Balance tactical (short-term) goals</li> <li>• Persist to accomplish difficult tasks and to overcome academic and personal barriers to meet goals</li> </ul> <p><b>Effectively Communicate in a Global Society</b> COMMUNICATION</p> <ul style="list-style-type: none"> <li>• Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts</li> <li>• Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)</li> <li>• Utilize multiple media and technologies, and know how to judge their effectiveness as well as assess their impact</li> <li>• Communicate effectively in diverse environments (including becoming multi-lingual)</li> </ul>	
<b>Additional Course Information:</b> <i>Knowledge/Skill Dependent courses/prerequisites</i>		<b>Link to Completed Equity Audit</b>	
<b>Prerequisite - Intermediate Acting</b>		 <b>Advanced Acting - Equity Curriculum Review</b>	

## Standard Matrix

District Learning Expectations and Standards	<u>Acting Fundamentals</u>	<u>The Masters of Acting Methods</u>	<u>Application in Performance</u>
<b>Creating The Basics</b>			
TH:Cr1.1 Generate and conceptualize artistic ideas and work.	X	X	
TH:Cr2.1 Organize and develop artistic ideas and work.		X	X
TH:Cr3.1 Refine and complete artistic work.	X	X	X
<b>Performing</b>			
TH:Pr4.1 Select, analyze and interpret artistic work for presentation.		X	
TH:Pr5.1 Develop and refine artistic techniques and work for presentation.	X	X	X
TH:Pr6.1 Convey meaning through the presentation of artistic work.	X		X
<b>Responding</b>			
TH:Re7.1 Perceive and analyze artistic work.	X		
TH:Re8.1 Interpret intent and meaning in artistic work.			
TH:Re9.1 Apply criteria to evaluate artistic work.			
<b>Connecting</b>			
TH:Cn10.0 Synthesize and relate knowledge and personal experiences to make art.			
TH:Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.		X	

## Unit Links

<b>Acting Fundamentals</b>	<b>2</b>
<b>The Masters of Acting Methods</b>	<b>7</b>
<b>Application in Performance</b>	<b>16</b>

## Unit Title:

Acting Fundamentals

<b>Relevant Standards: Bold indicates priority</b>	
<p><b>TH:Cr1.1.HSIc</b> Use script analysis to generate ideas about a character in a theater work.</p> <p><b>TH:Cr3.1.HSI b.</b> Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work</p> <p><b>TH:Pr5.1.HSI a.</b> Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</p> <p><b>TH:Pr6.1.HSI a.</b> Perform a scripted drama/theatre work for a specific audience.</p> <p><b>TH:Re7.1.HSI a.</b> Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>CR3:</b> How do theatre artists transform and edit their initial ideas?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>PR6:</b> What happens when theatre artists and audiences share a creative experience?</p> <p><b>RE7:</b> How do theatre artists comprehend the essence of drama processes and theatre experiences?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>CR3:</b> Theatre artists refine their work and practice their craft through rehearsal.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>PR6:</b> Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.</p> <p><b>RE7:</b> Theatre artists reflect to understand the impact of drama processes and theatre experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p>Use of terminology  Insightful character analysis  Commitment to rehearsal process  Final performance</p>	<p>11 classes</p>
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<p>Students will review and practice the foundations of acting theory including voice and physicalization. Students will also review and practice vocabulary used for basic rehearsal and production preparedness.</p>	<p><i>None</i></p>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Actions/Intentions, Apron, Aside, Beat, Blocking, Characterization, Cheating or Opening Out, Cold Reading, Cue, Dialogue, Downstage, Driving Question, Emotion, Fourth wall, Improvisation, Impulse, Indicating, Inner Life/Inner Monologue, Instinct, Instrument, Intention, Monologue, Motivation, Objective, Obstacle, Organic, Pace, Pantomime, Props, Sides, Soliloquy, Stage</p>	

Directions, Staging, Stage Left, Stage Right, Subtext, Super objective, Upstage, Upstaging			
<b>Opportunities for Interdisciplinary Connections:</b>		<b>Anticipated misconceptions:</b>	
ELA-script analysis		Acting is a simple process that cannot be taught or learned	
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
Review of Intermediate Acting Class techniques		Terminology and fundamental technique to built personal strategies/tools that will be applied in the methodologies to be student in Unit 2	
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Expression and Communication</b>  5.1 Use multiple media for communication  5.2 Use multiple tools for construction and composition</p> <p><b>Sustain Effort and Persistence</b>  8.3 Foster collaboration and community</p>		<ul style="list-style-type: none"> <li>• Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>• Use web applications (e.g., wikis, animation, presentation)</li> <li>• Create cooperative learning groups with clear goals, roles, and responsibilities</li> <li>• Construct communities of learners engaged in common interests or activities</li> <li>• Create expectations for group work (e.g., rubrics, norms, etc.)</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related <a href="#">CELP standards:</a></b>		<b>CELP Learning Targets:</b>	
9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.  9-12.5 An EL can conduct research and evaluate and communicate findings to answer questions or solve problems.		I can actively listen to others I can participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary I can present basic information  I can conduct short individual or shared research projects to answer a question I can gather information from a few provided print and digital sources I can label collected information, experiences, or events	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
1 Overview of the course  Review of fundamental acting techniques through improv and partner scene	I can demonstrate appropriate physical and vocal warmups  I can express thoughts, feelings, and actions	<ul style="list-style-type: none"> <li>• I can identify fundamental acting techniques</li> <li>• I can use fundamental acting terminology</li> <li>• I can develop character and plot as it relates to</li> </ul>	Participation Rubric

work	<p>through improv and partner scene work</p> <p>I can utilize fundamental theater terminology</p>	<p>scene work</p> <ul style="list-style-type: none"> <li>I can improvise using fundamental acting techniques</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	
2, 3, 4 Review of foundational acting techniques through improv and partner scene work	<p>I can demonstrate appropriate physical and vocal warmups</p> <p>I can express thoughts, feelings, and actions through improv and partner scene work</p> <p>I can utilize fundamental theater terminology</p>	<ul style="list-style-type: none"> <li>I can identify fundamental acting techniques</li> <li>I can use fundamental acting terminology</li> <li>I can develop character and plot as it relates to scene work</li> <li>I can improvise using fundamental acting techniques</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	Participation Rubric
5 Choose 2 contrasting monologues  Character Analysis	<p>I can evaluate and select appropriate monologues</p> <p>I can analyze the traits, objectives, obstacles, and tactics of a character</p> <p>I can utilize theater terminology</p>	<ul style="list-style-type: none"> <li>I can identify several traits of a character</li> <li>I can determine the objectives, obstacles, and tactics of a character in a scene</li> <li>I can identify the relationship between the character and the scene</li> <li>I can use theater terminology to develop a full analysis of a character</li> </ul> <p><b>Assessment:</b>  Completion of analysis document</p>	Participation Rubric  Character Analysis Worksheet
6 Character Analysis/ Backstory	I can analyze the script to develop a complete analysis of a character.	<ul style="list-style-type: none"> <li>I can identify several traits of a character</li> <li>I can determine the objectives, obstacles, and tactics of a character in a scene</li> <li>I can identify the relationship between the character and the scene</li> <li>I can use theater terminology to develop a full analysis of a character</li> </ul>	Character Analysis Worksheet

		<p><b>Assessment:</b></p> <p>Completion of analysis document</p>	
7, 8 Rehearsal - Monologue A	<p>I can tell a story/convey meaning through a monologue.</p> <p>I can use a variety of acting techniques to perform a monologue.</p>	<ul style="list-style-type: none"> <li>• I can identify acting techniques to support the development of a character</li> <li>• I can describe the objectives, obstacles, and tactics of a character in a scene</li> <li>• I can use the character analyzation and acting techniques to develop a performance of a monologue</li> <li>• I can perform a monologue that employs fundamental acting techniques and character analysis.</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	Participation Rubric
9, 10 Rehearsal - Monologue B	<p>I can tell a story/convey meaning through a monologue.</p> <p>I can use a variety of acting techniques to perform a monologue.</p>	<ul style="list-style-type: none"> <li>• I can identify acting techniques to support the development of a character</li> <li>• I can describe the objectives, obstacles, and tactics of a character in a scene</li> <li>• I can use the character analyzation and acting techniques to develop a performance of a monologue</li> <li>• I can perform a monologue that employs fundamental acting techniques and character analysis.</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	Participation Rubric
11-12 Dress Rehearsal/ Final Performance	<p>I can tell a story/convey meaning through a monologue.</p>	<ul style="list-style-type: none"> <li>• I can identify several aspects of a theatrical Production</li> <li>• I can describe the duties and function of the various elements of a theatrical production</li> </ul>	Monologue Rubric

	I can use a variety of acting techniques to perform a monologue.	<ul style="list-style-type: none"> <li>• I can identify the relationship between the different elements of a theatrical production</li> <li>• I can analyze the roles of different jobs of a theatrical production</li> </ul> <p><b>Assessment:</b> Monologue Rubric</p>	
--	--	--	--

<b>Unit Title:</b>	
<h1>The Masters of Acting Methods</h1>	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>TH:Cr1.1.HSII c.</b> Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.</p> <p><b>TH:Cr2.1.HSIII b.</b> Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.</p> <p><b>TH:Cr3.1.HSI b.</b> Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work</p> <p><b>TH:Pr4.1.HSII a.</b> Discover how unique choices shape believable and sustainable drama/ theatre work.</p> <p><b>TH:Pr5.1.HSI a. Practice various acting techniques to expand skills in a rehearsal or drama/theatre performance.</b></p> <p><b>TH:Pr5.1.HSII a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.</b></p> <p><b>TH:Cn11.2.IIa. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.</b></p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<b>CR1:</b> What happens when theatre artists use their	<b>CR1:</b> Theatre artists rely on intuition, curiosity, and

<p>imaginings and/or learned theatre skills while engaging in creative exploration and inquiry?  <b>CR2:</b> How, when, and why do theatre artists' choices change?  <b>CR3:</b> How do theatre artists transform and edit their initial ideas?  <b>PR4:</b> Why are strong choices essential to interpreting a drama or theatre piece?  <b>PR5:</b> What can I do to fully prepare a performance or technical design?  <b>PR6:</b> What happens when theatre artists and audiences share a creative experience?  <b>CN11:</b> What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?</p>	<p>critical inquiry.  <b>CR2:</b> Theatre artists work to discover different ways of communicating meaning  <b>CR3:</b> Theatre artists refine their work and practice their craft through rehearsal.  <b>PR4:</b> Theatre artists make strong choices to effectively convey meaning.  <b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.  <b>PR6:</b> Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.  <b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p>Research information  Presentations  Rehearsals  Performances</p>	17 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<p>Students will get an overview of the different acting methodologies of the masters. Students will be doing research and presenting information on the different methodologies, as well as preparing monologues to practice the different techniques.</p>	
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Driving Question, Emotional Recall, Given circumstances, Group Theatre, Inner Action, Inner Life/ Inner Monologue, Magic if/What if ?, Meisner Technique, Method, Moscow Art Theatre, Particularization, Physicalization, Private Moment, Sense memory, Super objective, Through line of action or continuity, Transference,</p>	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
<p>Research/biographical information</p>	Acting is just a talent and can't be learned
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<p>Vocabulary and Acting fundamentals</p>	Using mastery techniques to individualize an actor's craft
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<p><b>Perception</b>  1.1 - Offer ways of customizing the display of</p>	<p>- Display information in a flexible format so that</p>

<p>information</p> <p><b>Comprehension</b></p> <p>3.1 - Activate or supply background knowledge</p> <p>3.2 - Highlight patterns, critical features, big ideas, and relationships</p> <p><b>Expression and Communication</b></p> <p>5.1 Use multiple media for communication</p> <p>5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b></p> <p>7.1 Optimize individual choice and autonomy</p>	<p>the following perceptual features can be varied</p> <ul style="list-style-type: none"> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>- Bridge concepts with relevant analogies and metaphors</li> <li>- Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines)</li> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>- Use web applications (e.g., wikis, animation, presentation)</li> <li>- Provide learners with as much discretion and autonomy as possible</li> <li>- Allow learners to participate in the design of classroom activities and academic tasks</li> <li>- Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> <li>-</li> </ul>
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**Supporting Multilingual/English Learners**

**Related CELP standards:**

**CELP Learning Targets:**

9-12.2  
An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

9-12.5  
An EL can conduct research and evaluate and communicate findings to answer questions or solve problems.

I can actively listen to others  
I can participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary  
I can present basic information

I can conduct short individual or shared research projects to answer a question  
I can gather information from a few provided print and digital sources  
I can label collected information, experiences, or events

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
<p>13 Overview of the quintessential teaching artists and their techniques</p> <p>Assign Research Groups</p>	<p>I can identify the different 'schools' of acting methods</p>	<ul style="list-style-type: none"> <li>• I can identify that there are different methods on how to act</li> <li>• I can describe the fundamental aspects of each method presented</li> <li>• I can identify the relationship between the different acting methods</li> <li>• I can analyze an acting methodology</li> </ul>	<p>Masters Overview</p>

		<b>Assessment:</b> Note-Catcher	
14 Research Day	<p>I can evaluate and select an acting method to research and present to the class</p> <p>I can contribute to a peer group and help create a presentation</p>	<ul style="list-style-type: none"> <li>• I can choose an acting methodology to research and present</li> <li>• I can describe the fundamentals of an acting methodology</li> <li>• I can identify the relationship between the different acting methodologies</li> <li>• I can present information explaining an acting methodology to the class</li> </ul> <b>Assessment:</b> Note Catcher	Canva/Slides
15 Groups/individuals present-videos/research  Stanislavski/Strasberg  -rehearsal monologues and scenes	<p>I can present research and can speak clearly and confidently in front of my peers to deliver new information</p> <p>I can express thoughts, feelings, and actions</p>	<ul style="list-style-type: none"> <li>• I can choose an acting methodology to research and present</li> <li>• I can describe the fundamentals of an acting methodology</li> <li>• I can identify the relationship between the different acting methodologies</li> <li>• I can present information explaining an acting methodology to the class</li> </ul> <b>Assessment:</b> Presentation/ Note Catcher	Note Catcher
16 Stanislavski/Strasberg  W monologues	<p>I can tell a story/convey meaning through a monologue using a new technique.</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul>	Participation Rubric

		<b>Assessment:</b> Rehearsal participation	
17 Stanislavski/Strasberg  W scenes (unit 1)	I can perform a scene with a partner using new technique(s)  I can tell a story using acting techniques	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <b>Assessment:</b> Performance Rubric	Participation Rubric Performance Rubric
18 Groups/individuals present-videos/research  Meisner	I present research and can speak clearly and confidently in front of my peers to deliver new information  I can express thoughts, feelings, and actions	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <b>Assessment:</b> Rehearsal participation	Note Catcher
19 Meisner w monologues	I can tell a story/convey meaning through a monologue.	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a</li> </ul>	Participation Rubric

		<ul style="list-style-type: none"> <li>monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	
20 Meisner w scenes (unit 1)	<p>I can perform a scene with a partner using new technique(s)</p> <p>I can tell a story using acting techniques</p>	<ul style="list-style-type: none"> <li>I can identify the elements of an acting methodology</li> <li>I can identify the elements and acting techniques of an acting methodology</li> <li>I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Performance Rubric/ Rehearsal participation</p>	Participation Rubric Performance Rubric
21 Groups/individuals present-videos/research  Adler	<p>I present research and can speak clearly and confidently in front of my peers to deliver new information</p> <p>I can express thoughts, feelings, and actions</p>	<ul style="list-style-type: none"> <li>I can identify the elements of an acting methodology</li> <li>I can identify the elements and acting techniques of an acting methodology</li> <li>I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	Note Catcher
22 Adler w monologues	I can tell a story/convey meaning through a monologue.	<ul style="list-style-type: none"> <li>I can identify the elements of an acting methodology</li> <li>I can identify the elements and acting techniques of an acting</li> </ul>	Participation Rubric

		<ul style="list-style-type: none"> <li>methodology</li> <li>I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	
23 Adler w scenes (unit 1)	<p>I can perform a scene with a partner using new technique(s)</p> <p>I can tell a story using acting techniques</p>	<ul style="list-style-type: none"> <li>I can identify the elements of an acting methodology</li> <li>I can identify the elements and acting techniques of an acting methodology</li> <li>I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Performance Rubric/ Rehearsal participation</p>	Participation Rubric Performance Rubric
24 Groups/individuals present-videos/research  25 Chekov	<p>I present research and can speak clearly and confidently in front of my peers to deliver new information</p> <p>I can express thoughts, feelings, and actions</p>	<ul style="list-style-type: none"> <li>I can identify the elements of an acting methodology</li> <li>I can identify the elements and acting techniques of an acting methodology</li> <li>I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	Note Catcher

<p>26 Chekov w monologues</p>	<p>I can tell a story/convey meaning through a monologue.</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	<p>Participation Rubric</p>
<p>27 Chekov w scenes (unit 1)</p>	<p>I can perform a scene with a partner using new technique(s)</p> <p>I can tell a story using acting techniques</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Performance Rubric/ Rehearsal participation</p>	<p>Participation Rubric Performance Rubric</p>
<p>28 Groups/individuals present-videos/research</p> <p>Hagan</p>	<p>I present research and can speak clearly and confidently in front of my peers to deliver new information</p> <p>I can express thoughts, feelings, and actions</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a</li> </ul>	<p>Note Catcher</p>

		<p>specific acting methodology</p> <p><b>Assessment:</b> Rehearsal participation</p>	
29 Hagan w/ monologues	<p>I can tell a story/convey meaning through a monologue.</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Rehearsal participation</p>	Participation Rubric
30 Hagan w/ scenes (unit 1)	<p>I can perform a scene with a partner using new technique(s)</p> <p>I can tell a story using acting techniques</p>	<ul style="list-style-type: none"> <li>• I can identify the elements of an acting methodology</li> <li>• I can identify the elements and acting techniques of an acting methodology</li> <li>• I can determine the elements and techniques of an acting methodology for the preparation of a monologue</li> <li>• I can present a monologue using a specific acting methodology</li> </ul> <p><b>Assessment:</b> Performance Rubric/ Rehearsal participation</p>	Participation Rubric Performance Rubric

Unit Title:

# Application in Performance

**Relevant Standards: Bold indicates priority**

**TH:Cr2.1.HSIII b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a devised or scripted drama/theatre work.**

**TH:Cr3.1.HSI b. Explore physical, vocal and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.**

**TH:Pr5.1.HSII a. Refine a range of acting skills to build a believable and sustainable drama/theatre performance.**

**TH:Pr6.1.HSII a. Present a drama/theatre work using creative processes that shape the production for a specific audience.**

**TH:Pr6.1.HSI a. Perform a scripted drama/theatre work for a specific audience.**

**Essential Question(s):**

**CR2:** How, when, and why do theatre artists' choices change?  
**CR3:** How do theatre artists transform and edit their initial ideas?  
**PR5:** What can I do to fully prepare a performance or technical design?  
**PR6:** What happens when theatre artists and audiences share a creative experience?

**Enduring Understanding(s):**

**CR2:** Theatre artists work to discover different ways of communicating meaning  
**CR3:** Theatre artists refine their work and practice their craft through rehearsal.  
**PR5:** Theatre artists develop personal processes and skills for a performance or design.  
**PR6:** Theatre artists share and present stories, ideas, and envisioned worlds to explore the human experience.

**Demonstration of Learning:**

Performance

**Pacing for Unit**

6 classes

**Family Overview (link below)**

In this unit students will apply their learning of the different acting school methodologies in a final performance.

**Integration of Technology:**

**Unit-specific Vocabulary:**

**Aligned Unit Materials, Resources, and Technology (beyond core resources):**

**Opportunities for Interdisciplinary Connections:**

**Anticipated misconceptions:**

ELA Source material			
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
Techniques, methods, and vocabulary			
<b>Differentiation through Universal Design for Learning</b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b> 7.1 Optimize individual choice and autonomy</p>		<ul style="list-style-type: none"> <li>- Display information in a flexible format so that the following perceptual features can be varied</li> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>- Use web applications (e.g., wikis, animation, presentation)</li> <li>- Provide learners with as much discretion and autonomy as possible</li> <li>- Allow learners to participate in the design of classroom activities and academic tasks</li> <li>- Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>CELP Learning Targets:</b>	
<p>9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p> <p>9-12.5 An EL can conduct research and evaluate and communicate findings to answer questions or solve problems.</p>		<p>I can actively listen to others I can participate in short conversational and written exchanges on familiar topics using academic and domain specific vocabulary I can present basic information</p> <p>I can conduct short individual or shared research projects to answer a question I can gather information from a few provided print and digital sources I can label collected information, experiences, or events</p>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
31 Select Scenes or monologues/or group performance	I can use various acting methodologies to expand acting skills in rehearsal and	<ul style="list-style-type: none"> <li>• I can evaluate and choose a scene or monologue to perform</li> <li>• I can determine acting techniques to use to prepare my scene or monologue</li> </ul>	Participation Rubric

Rehearsal	performance.	<ul style="list-style-type: none"> <li>• I can identify the techniques of the acting methodology that best relates to the scene or monologue</li> <li>• I can perform a scene or monologue using techniques of acting methodology</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	
32 - 37 Rehearsal	<p>I can develop a character for a scene or monologue.</p> <p>I can practice various acting techniques (such as improvisation, the schools of acting, physical theatre, abstract representation) to expand skills (such as facial expression, movement, gestures, vocal color, etc.) in a rehearsal and performance.</p>	<ul style="list-style-type: none"> <li>• I can identify several traits of a character</li> <li>• I can determine the objectives, obstacles, and tactics of a character in a scene</li> <li>• I can identify the techniques of the acting methodology that best relates to the scene or monologue</li> <li>• I can perform a scene or monologue using techniques of acting methodology</li> </ul> <p><b>Assessment:</b> Participation Rubric</p>	Participation Rubric
38 Performance	I can perform a scripted theatre work for an audience.	<ul style="list-style-type: none"> <li>• I can identify the elements that go into performing for an audience</li> <li>• I can determine what I need to do to perform a scene or monologue for an audience</li> <li>• I can develop the techniques of the acting methodology that best relates to the scene or monologue</li> <li>• I can perform a scene or monologue using techniques of acting methodology</li> </ul> <p><b>Assessment:</b> Performance Rubric</p>	Performance Rubric
39- 40	I can reflect and self	<ul style="list-style-type: none"> <li>• I can identify the elements that went into my performance</li> </ul>	

Flex/Wrap-up/Reflect	assess my performance	<ul style="list-style-type: none"><li>• I can determine what I need to do to improve my performance</li><li>• I can judge the techniques of the acting methodology that I used in my performance</li><li>• I can analyze my performance and make suggestions for self improvement in my acting techniques</li></ul> <p><b>Assessment:</b> Performance Rubric</p>	
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**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

2/7/24  
\_\_\_\_\_ (Date)

- Information
- Decision

**AGENDA REPORTING FORM**

**TOPIC: Theater Behind the Scenes**

**BACKGROUND: This is a new curriculum for the Theater Pathway at BAIMS. It was presented to the Student Achievement Committee on 1/17/24 for a First Reading and was passed to be sent to the full Board for a Second Reading and approval.**

In this class, students will explore the “behind the scenes” elements of production in the following disciplines: set design, costume design, lighting/electrics, and sound design, among other subcategories. Learn and apply knowledge and skills to design your own work. Students may have the opportunity to be a stage manager, call a show; act as crew moving sets, props, etc. during shows; operate a spotlight, lighting console, and audio console; set up a PA system and cabling for audio set-ups; and participate in best safety practices, including handling electrics and using proper body mechanics. Academic study and hands-on application provide a practical approach to production. Students may be required to work on the semester performance course production

**COSTS: none**

**FUNDING SOURCE: n/a**

**RECOMMENDATIONS/COMMENTS:**

Requesting a motion for the full board to approve this curriculum

**ATTACHMENTS:**

<b>TOPIC PRESENTER:</b>	Carly Fortin
<b>CONTACT NUMBER:</b>	7079
<b>SUPERINTENDENT:</b>	

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	



Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Theater - Behind the Scenes</b>	Theater	<b>9-12 BAIMS</b>	0.5
<b>Course Description:</b>			
<p>Explore the “behind the scenes” elements of production in the following disciplines: set design, costume design, lighting/electrics, and sound design, among other subcategories. Learn and apply knowledge and skills to design your own work. Students may have the opportunity to be a stage manager, call a show; act as crew moving sets, props, etc. during shows; operate a spotlight, lighting console, and audio console; set up a PA system and cabling for audio set-ups; and participate in best safety practices, including handling electrics and using proper body mechanics. Academic study and hands-on application provide a practical approach to production. Students may be required to work on the semester performance course production.</p>			
<b>Aligned Core Resources:</b>		<b>Connection to the <a href="#">BPS Vision of the Graduate</a></b>	
<p><b>Access to construction tools and machines</b>  <b>Building materials</b>  <b>Paint</b>  <b>Highlighters</b>  <b>Pens</b>  <b>Access to light board</b>  <b>Access to sound board</b>  <b>Access to spotlights</b>  <b>Access to stage</b>  <b>Sewing machines and supplies</b></p>		<p><b>Meaningfully contribute to a global society</b>  <b>COLLABORATION</b></p> <ul style="list-style-type: none"> <li>• Demonstrates ability to work effectively and respectfully with diverse teams</li> <li>• Exercises flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal</li> <li>• Assume shared responsibility for collaborative work and value the individual contributions made by each team member</li> </ul> <p><b>Successfully Employ Skills for Self-Sufficiency</b>  <b>GOAL DIRECTED</b></p> <ul style="list-style-type: none"> <li>• Set goals with tangible and intangible success criteria</li> <li>• Use time and financial resources wisely to meet goals, complete tasks, and manage projects</li> <li>• Balance tactical (short-term) goals</li> <li>• Persist to accomplish difficult tasks and to overcome academic and personal barriers to meet goals</li> </ul> <p><b>Effectively Communicate in a Global Society</b>  <b>COMMUNICATION</b></p> <ul style="list-style-type: none"> <li>• Articulates thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts</li> <li>• Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions. Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)</li> <li>• Utilize multiple media and technologies, and know how to judge their effectiveness as well as assess their impact</li> <li>• Communicate effectively in diverse environments (including becoming multi-lingual)</li> </ul>	

<b>Additional Course Information:</b> <i>Knowledge/Skill Dependent courses/prerequisites</i>	<b>Link to Completed Equity Audit</b>
	<a href="#">Theater Behind the Scenes - Equity Curriculum Review</a>

<b>Standard Matrix</b>							
District Learning Expectations and Standards	<a href="#">Intro to Theater Production</a>	<a href="#">Costume Design</a>	<a href="#">Lighting Design</a>	<a href="#">Scenic Design</a>	<a href="#">Sound Design</a>	<a href="#">Production Team Unifying Design Concept</a>	<a href="#">Technical Theater Practicum</a>
<b>Creating</b>							
TH:Cr1.1 Generate and conceptualize artistic ideas and work.	X	X	X	X	X	X	X
TH:Cr2.1 Organize and develop artistic ideas and work.	X					X	X
TH:Cr3.1 Refine and complete artistic work.							
<b>Performing</b>							
TH:Pr4.1 Select, analyze and interpret artistic work for presentation.							
TH:Pr5.1 Develop and refine artistic techniques and work for presentation.	X	X	X	X	X	X	X
TH:Pr6.1 Convey meaning through the presentation of artistic work.							
<b>Responding</b>							
TH:Re7.1 Perceive and analyze artistic work.							
TH:Re8.1 Interpret intent and meaning in artistic work.							
TH:Re9.1 Apply criteria to evaluate artistic work.	X	X	X	X	X	X	X
<b>Connecting</b>							
TH:Cn10.0 Synthesize and relate knowledge and							

personal experiences to make art.							
TH:Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	X	X	X	X	X	X	X

### Unit Links

[Intro to Theater Production](#)  
[Costume Design](#)  
[Lighting Design](#)  
[Scenic Design](#)  
[Sound Design](#)  
[Production Team Unifying Design Concept](#)  
[Technical Theater Practicum](#)

### Unit Title:

Intro to Theater Production

### Relevant Standards: Bold indicates priority

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

**TH:Cr2.HSII.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.**

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

### Essential Question(s):

**CR1:** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?  
**CR2:** How, when, and why do theatre artists' choices

### Enduring Understanding(s):

**CR1:** Theatre artists rely on intuition, curiosity, and critical inquiry.  
**CR2:** Theatre artists work to discover different ways of communicating meaning.

<p>change?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will complete research and design projects to show competency in each of the design elements. Students will present an original unified concept of a production of a play to demonstrate understanding of theatrical design flow.	11 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
In this unit students will learn the fundamentals of technical theater design and will implement the skills of research, planning and design in a deep analysis of a play.	
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Scenic Design</p> <p>Light Design</p> <p>Sound Design</p> <p>Costume Design</p> <p>Unifying Production Concept</p>	<p>Video Playback</p> <p>A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images.</p> <p>Access to Google</p> <p>Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black</p> <p>Costume designs will use paper and art supplies and then take a digital photograph</p> <p>Scene designs will use cardboard stock, paper and arts supplies and then take a digital photograph.</p> <p>Sound designs will use either Garage Band or an internet-based sound application.</p> <p>Light designs will need the ability to use the light board and/or a program like the Online Light Lab at <a href="https://scenicandlighting.com/lightlab/">https://scenicandlighting.com/lightlab/</a></p>
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
	Theater design is often taken for granted and not understood as an art.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Comprehension</b>	

<p>3.1 - Activate or supply background knowledge 3.2 - Highlight patterns, critical features, big ideas, and relationships</p>	<ul style="list-style-type: none"> <li>- Bridge concepts with relevant analogies and metaphors</li> <li>- Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines)</li> </ul>
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**Supporting Multilingual/English Learners**

**Related CELP standards:**

9-12.1  
An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.

**Learning Targets:**

I can identify a few key words and phrases in oral communications and simple oral and written texts  
I can retell a few key details in oral presentations and simple oral and written texts

<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
<p>Day 1 Introductions and Team-Building Activities</p>	<p>I can work collaboratively in a group and appreciate others' strengths and differences. I can understand that there are myriad elements to theater production.</p>	<ul style="list-style-type: none"> <li>● I can identify several aspects of a theatrical Production</li> <li>● I can describe the duties and function of the various elements of a theatrical production</li> <li>● I can identify the relationship between the different elements of a theatrical production</li> <li>● I can analyze the roles of different jobs of a theatrical production</li> </ul> <p><b>Assessment:</b> Student participation and journal exit prompt</p>	<p>Journal</p>
<p>Day 2 Introduction to Technical Theater</p>	<p>I can understand that there are myriad elements to theater production.</p>	<ul style="list-style-type: none"> <li>● I can identify several aspects of a theatrical Production</li> <li>● I can describe the duties and function of the various elements of a theatrical production</li> <li>● I can identify the relationship between the different elements of a theatrical production</li> <li>● I can analyze the roles of different jobs of a theatrical production</li> </ul> <p><b>Assessment:</b> Student participation and journal exit prompt</p>	<p>Technical Theater Documentary</p>

<p>Day 3 Introduction to Scenic Design</p>	<p>I can understand and appreciate scenic design choices and implementation.</p>	<ul style="list-style-type: none"> <li>● I can identify the elements of scenic design</li> <li>● I can describe the implementation of scenic design choices</li> <li>● I can compare the artistic and technical decisions in scenic design choices</li> <li>● I can suggest scenic design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will journal and discuss SCENIC DESIGN CHOICES</p>	<p>Video recording of anchor play</p>
<p>Day 4 Introduction to Sound Design</p>	<p>I can understand and appreciate sound design choices and implementation.</p>	<ul style="list-style-type: none"> <li>● I can identify the elements of sound design</li> <li>● I can describe the implementation of sound design choices</li> <li>● I can compare the artistic and technical decisions in sound design choices</li> <li>● I can suggest sound design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will journal and discuss SOUND DESIGN CHOICES</p>	<p>Video recording of anchor play</p>
<p>Day 5 Introduction to Costume Design</p>	<p>I can understand and appreciate costume design choices and implementation.</p>	<ul style="list-style-type: none"> <li>● I can identify the elements of costume design</li> <li>● I can describe the implementation of costume design choices</li> <li>● I can compare the artistic and technical decisions in costume design choices</li> <li>● I can suggest costume design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will journal and discuss COSTUME DESIGN CHOICES</p>	<p>Video recording of anchor play</p>
<p>Day 6 Introduction to Light Design</p>	<p>I can understand and appreciate light design choices and implementation.</p>	<ul style="list-style-type: none"> <li>● I can identify the elements of lighting design</li> <li>● I can describe the implementation of lighting design choices</li> <li>● I can compare the artistic and technical decisions in lighting design choices</li> <li>● I can suggest lighting design choices to support an artistic</li> </ul>	<p>Video recording of anchor play</p>

		<p>vision</p> <p><b>Assessment:</b> Students will journal and discuss LIGHT DESIGN CHOICES</p>	
<p>Day 7 Introduction to RESEARCH - PLAN - DESIGN process of technical theater and unifying design concept</p>	<p>I can conduct the needed research to understand how to create my design.</p>	<ul style="list-style-type: none"> <li>● I can identify the aspects of a theatrical Production</li> <li>● I can describe the duties and function of the various elements of a theatrical production</li> <li>● I can identify the relationship between the different elements of a theatrical production</li> <li>● I can analyze the roles of different jobs of a theatrical production to create my own design</li> </ul> <p><b>Assessment:</b> Students will journal and discuss researched design choices used in the anchor play.</p>	<p>Comparative clips of two productions of anchor play.</p>
<p>Day 8 Scenic Design Research</p>	<p>I can conduct the needed research to understand how to create my design.</p>	<ul style="list-style-type: none"> <li>● I can identify the aspects of a theatrical Production</li> <li>● I can describe the duties and function of the various elements of a theatrical production</li> <li>● I can identify the relationship between the different elements of a theatrical production</li> <li>● I can analyze the roles of different jobs of a theatrical production to create my own design</li> </ul> <p><b>Assessment:</b> Students will research locations from the anchor play and create a GOOGLE SLIDE Research Rubric</p>	<p>Google Slides Images</p>
<p>Day 9 Sound Design Research</p>	<p>I can conduct the needed research to understand how to create my design.</p>	<ul style="list-style-type: none"> <li>● I can identify the aspects of a theatrical Production</li> <li>● I can describe the duties and function of the various elements of a theatrical production</li> <li>● I can identify the relationship between the different elements of a theatrical</li> </ul>	<p>Google Slides Sounds</p>

		<p>production</p> <ul style="list-style-type: none"> <li>• I can analyze the roles of different jobs of a theatrical production to create my own design</li> </ul> <p><b>Assessment:</b> Students will research sound elements from the anchor play and will create a GOOGLE SLIDE with examples of sound</p> <p>Research Rubric</p>	
Day 10 Costume Design Research	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the aspects of a theatrical Production</li> <li>• I can describe the duties and function of the various elements of a theatrical production</li> <li>• I can identify the relationship between the different elements of a theatrical production</li> <li>• I can analyze the roles of different jobs of a theatrical production to create my own design</li> </ul> <p><b>Assessment:</b> Students will research fashion from the era of the anchor play and will create a mood board in GOOGLE SLIDES</p> <p>Research Rubric</p>	Google Slides Research sites Images
Day 11 Light Design Research	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the aspects of a theatrical Production</li> <li>• I can describe the duties and function of the various elements of a theatrical production</li> <li>• I can identify the relationship between the different elements of a theatrical production</li> <li>• I can analyze the roles of different jobs of a theatrical production to create my own design</li> </ul> <p><b>Assessment:</b> Students will analyze two scenes from the anchor play and will create a GOOGLE SLIDE</p>	Google Slides Images

**Unit Title:**

# Costume Design

**Relevant Standards: Bold indicates priority**

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

**Essential Question(s):**

**CR1:** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?  
**PR5:** What can I do to fully prepare a performance or technical design?  
**RE9:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?  
**CN11:** In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

**Enduring Understanding(s):**

**CR1:** Theatre artists rely on intuition, curiosity, and critical inquiry.  
**PR5:** Theatre artists develop personal processes and skills for a performance or design.  
**RE9:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  
**CN11:** Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

**Demonstration of Learning:**

Students will complete a research and design project to show competency in costume design. Students will present a unified concept of a production of the anchor play..

**Pacing for Unit**

4 classes

**Family Overview (link below)**

Students will implement the fundamentals of costume design in a costume design challenge that includes research, planning and design.

**Integration of Technology:**

Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Costume Design	<p>Video playback of anchor play</p> <p>A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images.</p> <p>Access to Google</p> <p>Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black</p> <p>Costume designs will use paper and art supplies and then take a digital photograph</p>
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
	Theater design is often taken for granted and not understood as an art.
Connections to Prior Units:	Connections to Future Units:
Differentiation through <a href="#">Universal Design for Learning</a>	
UDL Indicator	Teacher Actions:
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b> 7.1 Optimize individual choice and autonomy</p>	<ul style="list-style-type: none"> <li>• Display information in a flexible format so that the following perceptual features can be varied</li> <li>• Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>• Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>• Use web applications (e.g., wikis, animation, presentation)</li> <li>• Provide learners with as much discretion and autonomy as possible</li> <li>• Allow learners to participate in the design of classroom activities and academic tasks</li> <li>• Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>
Supporting Multilingual/English Learners	
Related <a href="#">CELP standards</a> :	Learning Targets:
<p>9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>	<p>I can identify a few key words and phrases in oral communications and simple oral and written texts</p> <p>I can retell a few key details in oral presentations and simple oral and written texts</p>

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Day 12 Costume Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of costume design</li> <li>• I can describe the implementation of costume design choices</li> <li>• I can compare the artistic and technical decisions in costume design choices</li> <li>• I can suggest costume design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research and create a mood board for a character in the anchor play. Costume Design Rubric</p>	Google Slides Research sites Images
Day 13 Costume Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of costume design</li> <li>• I can describe the implementation of costume design choices</li> <li>• I can compare the artistic and technical decisions in costume design choices</li> <li>• I can suggest costume design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research and create a mood board for a character in the anchor play. Costume Design Rubric</p>	Google Slides Research sites Images
Day 14 Costume Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of costume design</li> <li>• I can describe the implementation of costume design choices</li> <li>• I can compare the artistic and technical decisions in costume design choices</li> </ul>	Google Slides Research sites Images

		<ul style="list-style-type: none"> <li>• I can suggest costume design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research and create a mood board for a character in the anchor play. Costume Design Rubric</p>	
Day 15 Costume Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of costume design</li> <li>• I can describe the implementation of costume design choices</li> <li>• I can compare the artistic and technical decisions in costume design choices</li> <li>• I can suggest costume design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research and create a mood board for a character in the anchor play. Costume Design Rubric</p>	Google Slides Research sites Images

**Unit Title:**

Lighting Design

**Relevant Standards: Bold indicates priority**

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

Essential Question(s):	Enduring Understanding(s):
<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
Demonstration of Learning:	Pacing for Unit
<p>Students will complete research and design projects to show competency in each of the design elements. Students will present a unified concept of a production of the anchor play to demonstrate understanding of theatrical design flow.</p>	<p>3 classes</p>
Family Overview (link below)	Integration of Technology:
<p>Students will implement the fundamental skills of lighting design in a lighting design challenge that will include research, planning and design.</p>	
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
<p>Light Design Focus Light plot Light cues Intensity Color</p>	<p>A video playback of anchor play A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images. Access to Google Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black Light designs will need the ability to use the light board and/or a program like the Online Light Lab at <a href="https://scenicandlighting.com/lightlab/">https://scenicandlighting.com/lightlab/</a></p>
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
	<p>Theater design is often taken for granted and not understood as an art.</p>
Connections to Prior Units:	Connections to Future Units:

<b>Differentiation through Universal Design for Learning</b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b> 7.1 Optimize individual choice and autonomy</p>		<ul style="list-style-type: none"> <li>● Display information in a flexible format so that the following perceptual features can be varied</li> <li>● Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>● Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>● Use web applications (e.g., wikis, animation, presentation)</li> <li>● Provide learners with as much discretion and autonomy as possible</li> <li>● Allow learners to participate in the design of classroom activities and academic tasks</li> <li>● Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>Learning Targets:</b>	
<p>9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>		<p>I can identify a few key words and phrases in oral communications and simple oral and written texts I can retell a few key details in oral presentations and simple oral and written texts</p>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Day 16 Light Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of lighting design</li> <li>● I can describe the implementation of lighting design choices</li> <li>● I can compare the artistic and technical decisions in lighting design choices</li> <li>● I can suggest lighting design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research</p>	Google Slides Research Sites Light Board Images

		color and intensity and create a light plot for a scene in the anchor play. Light Design Rubric	
Day 17 Light Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of lighting design</li> <li>• I can describe the implementation of lighting design choices</li> <li>• I can compare the artistic and technical decisions in lighting design choices</li> <li>• I can suggest lighting design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research color and intensity and create a light plot for a scene in the anchor play. Light Design Rubric</p>	Google Slides Research Sites Light Board Images
Day 18 Light Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of lighting design</li> <li>• I can describe the implementation of lighting design choices</li> <li>• I can compare the artistic and technical decisions in lighting design choices</li> <li>• I can suggest lighting design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will research color and intensity and create a light plot for a scene in the anchor play. Light Design Rubric</p>	Google Slides Research Sites Light Board Images

**Unit Title:**

# Scenic Design

## Relevant Standards: **Bold indicates priority**

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

### Essential Question(s):

**CR1:** What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?  
**PR5:** What can I do to fully prepare a performance or technical design?  
**RE9:** How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?  
**CN11:** In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

### Enduring Understanding(s):

**CR1:** Theatre artists rely on intuition, curiosity, and critical inquiry.  
**PR5:** Theatre artists develop personal processes and skills for a performance or design.  
**RE9:** Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.  
**CN11:** Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.

### Demonstration of Learning:

Students will implement the fundamental skills of scenic design in a scenic design challenge that will include research, planning and design.

### Pacing for Unit

4 classes

### Family Overview (link below)

Students will implement the skills of scenic design in a design challenge based on the anchor play. Students will research, plan and design a set for a specific scene from the play.

### Integration of Technology:

### Unit-specific Vocabulary:

Scenic Design  
 Light Design  
 Sound Design  
 Costume Design  
 Unifying Production Concept

### Aligned Unit Materials, Resources, and Technology (beyond core resources):

Access to video playback  
 A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images.

	<p>Access to Google          Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black          Costume designs will use paper and art supplies and then take a digital photograph          Scene designs will use cardboard stock, paper and arts supplies and then take a digital photograph.          Sound designs will use either Garage Band or an internet-based sound application.          Light designs will need the ability to use the light board and/or a program like the Online Light Lab at <a href="https://scenicandlighting.com/lightlab/">https://scenicandlighting.com/lightlab/</a></p>		
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>		
	Theater design is often taken for granted and not understood as an art.		
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>		
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>			
<b>UDL Indicator</b>	<b>Teacher Actions:</b>		
<p><b>Perception</b>          1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b>          5.1 Use multiple media for communication          5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b>          7.1 Optimize individual choice and autonomy</p>	<ul style="list-style-type: none"> <li>• Display information in a flexible format so that the following perceptual features can be varied</li> <li>• Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>• Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>• Use web applications (e.g., wikis, animation, presentation)</li> <li>• Provide learners with as much discretion and autonomy as possible</li> <li>• Allow learners to participate in the design of classroom activities and academic tasks</li> <li>• Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>		
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>	<b>Learning Targets:</b>		
<p>9-12.1          An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>	<p>I can identify a few key words and phrases in oral communications and simple oral and written texts          I can retell a few key details in oral presentations and simple oral and written texts</p>		
<b>Lesson</b>	<b>Learning Target</b>	<b>Success Criteria/</b>	<b>Resources</b>

Sequence		Assessment	
Day 19 Scenic Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of scenic design</li> <li>● I can describe the implementation of scenic design choices</li> <li>● I can compare the artistic and technical decisions in scenic design choices</li> <li>● I can suggest scenic design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will design a set for the anchor play using research of its era. Students will design and then add a digital image of the design to Google Slides Scenic Design Rubric</p>	Google Slides Research Sites Images
Day 20 Scenic Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of scenic design</li> <li>● I can describe the implementation of scenic design choices</li> <li>● I can compare the artistic and technical decisions in scenic design choices</li> <li>● I can suggest scenic design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will design a set for the anchor play using research of its era. Students will design and then add a digital image of the design to Google Slides Scenic Design Rubric</p>	Google Slides Research Sites Images
Day 21 Scenic Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of scenic design</li> <li>● I can describe the implementation of scenic design choices</li> </ul>	Google Slides Research Sites Images

		<ul style="list-style-type: none"> <li>• I can compare the artistic and technical decisions in scenic design choices</li> <li>• I can suggest scenic design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will design a set for the anchor play using research of its era. Students will design and then add a digital image of the design to Google Slides Scenic Design Rubric</p>	
Day 22 Scenic Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of scenic design</li> <li>• I can describe the implementation of scenic design choices</li> <li>• I can compare the artistic and technical decisions in scenic design choices</li> <li>• I can suggest scenic design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will design a set for the anchor play using research of its era. Students will design and then add a digital image of the design to Google Slides Scenic Design Rubric</p>	Google Slides Research Sites Images

**Unit Title:**

Sound Design

**Relevant Standards: Bold indicates priority**

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will complete research and design projects to show competency in each of the design elements. Students will present a unified concept of a production to demonstrate understanding of theatrical design flow.	3 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will implement the fundamental skills of sound design in a soundscape design challenge that will include research, planning and design.	
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Sound cue Sound plot Environmental music Sound effects Foley	Video playback of anchor play A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images. Access to Google Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black Sound designs will use either Garage Band or an internet-based sound application.
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
	Theater design is often taken for granted and not

		understood as an art.	
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
<b>Differentiation through Universal Design for Learning</b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b> 7.1 Optimize individual choice and autonomy</p>		<ul style="list-style-type: none"> <li>• Display information in a flexible format so that the following perceptual features can be varied</li> <li>• Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>• Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>• Use web applications (e.g., wikis, animation, presentation)</li> <li>• Provide learners with as much discretion and autonomy as possible</li> <li>• Allow learners to participate in the design of classroom activities and academic tasks</li> <li>• Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>Learning Targets:</b>	
9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		I can identify a few key words and phrases in oral communications and simple oral and written texts I can retell a few key details in oral presentations and simple oral and written texts	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Day 23 Sound Design Challenge	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can identify the elements of sound design</li> <li>• I can describe the implementation of sound design choices</li> <li>• I can compare the artistic and technical decisions in sound design choices</li> <li>• I can suggest sound design choices to support an artistic vision</li> </ul>	Google Slides Digital Sounds

		<p><b>Assessment:</b> Students will create a soundscape for anchor play. Students will research and add sounds/links to a Google Slide Sound Design Rubric</p>	
Day 24	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of sound design</li> <li>● I can describe the implementation of sound design choices</li> <li>● I can compare the artistic and technical decisions in sound design choices</li> <li>● I can suggest sound design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will create a soundscape for anchor play. Students will research and add sounds/links to a Google Slide Sound Design Rubric</p>	Google Slides Digital Sounds
Day 25	I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>● I can identify the elements of sound design</li> <li>● I can describe the implementation of sound design choices</li> <li>● I can compare the artistic and technical decisions in sound design choices</li> <li>● I can suggest sound design choices to support an artistic vision</li> </ul> <p><b>Assessment:</b> Students will create a soundscape for anchor play. Students will research and add sounds/links to a Google Slide Sound Design Rubric</p>	Google Slides Digital Sounds

<b>Unit Title:</b>	
Production Team Unifying Design Concept	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.</b></p> <p>TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.</p> <p><b>TH:Cr2.HSII.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.</b></p> <p><b>TH:Pr5.1.HSII.b - Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.</b></p> <p>TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.</p> <p>TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.</p> <p><b>TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.</b></p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>CR2:</b> How, when, and why do theatre artists' choices change?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>CR2:</b> Theatre artists work to discover different ways of communicating meaning.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Students will complete research and design projects to show competency in each of the design elements. Students will present a unified concept of a production to demonstrate understanding of theatrical design flow.	8 classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
Students will create teams of four designers who will each focus on one element of design: costumes, set design, light design or sound design.	

Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Scenic Design Light Design Sound Design Costume Design Unifying Production Concept	Video playback of anchor play. A device (computer or cell phone) with the ability to access the internet and other designated online sites and the ability to capture digital images. Access to Google Composition book or journal, sketch pads, colored pencils, markers and art supplies, graph paper, black Costume designs will use paper and art supplies and then take a digital photograph Scene designs will use cardboard stock, paper and arts supplies and then take a digital photograph. Sound designs will use either Garage Band or an internet-based sound application. Light designs will need the ability to use the light board and/or a program like the Online Light Lab at <a href="https://scenicandlighting.com/lightlab/">https://scenicandlighting.com/lightlab/</a>
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
	Theater design is often taken for granted and not understood as an art.
Connections to Prior Units:	Connections to Future Units:
Differentiation through <a href="#">Universal Design for Learning</a>	
UDL Indicator	Teacher Actions:
<p><b>Comprehension</b>            3.2 Highlight patterns, critical features, big ideas, and relationships</p> <p><b>Expression &amp; Communication</b>            5.3 Build fluencies with graduated levels of support for practice and performance</p> <p><b>Executive Function</b>            6.1 Guide appropriate Goal Setting            6.2 Support planning and strategy development.            6.3 Facilitate managing information and resources</p> <p><b>Sustaining Effort and Persistence</b>            8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>● Use multiple examples and non-examples to emphasize critical features</li> <li>● Highlight previously learned skills that can be used to solve unfamiliar problems</li> <li>● Provide differentiated feedback (e.g., feedback that is accessible because it can be customized to individual learners)</li> <li>● Provide multiple examples of novel solutions to authentic problems</li> <li>● Provide prompts and scaffolds to estimate effort, resources, and difficulty</li> <li>● Provide models or examples of the process and product of goal-setting</li> <li>● Provide guides and checklists for scaffolding goal-setting</li> <li>● Provide checklists and project planning templates for understanding the problem, setting up prioritization, sequences, and schedules of steps</li> <li>● Provide guides for breaking long-term goals into reachable short-term objectives</li> <li>● Provide graphic organizers and templates for data collection and organizing information</li> <li>● Create cooperative learning groups with clear goals, roles, and responsibilities</li> </ul>

		<ul style="list-style-type: none"> <li>• Construct communities of learners engaged in common interests or activities</li> <li>• Create expectations for group work (e.g., rubrics, norms, etc.)</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>Learning Targets:</b>	
<p>9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.</p>		<p>I can identify a few key words and phrases in oral communications and simple oral and written texts I can retell a few key details in oral presentations and simple oral and written texts</p>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
<p>Day 26 Creating Production Teams</p> <p>What is a Dramaturg?</p>	<p>I can contribute to the work of a production team. I can work collaboratively and share leadership. I can contribute and accept ideas, take responsibilities and meet deadlines. I can present my ideas visually using technical drawings and models. I can conduct the needed research to understand how to create my design.</p>	<ul style="list-style-type: none"> <li>• I can define a Dramaturg.</li> <li>• I can contribute ideas to the design of a theatrical production</li> <li>• I can present my ideas in multiple ways.</li> <li>• I can be part of a collaborative team to design the elements of a theatrical production</li> </ul> <p><b>Assessment:</b> Students will journal and discuss the role of a Dramaturg Students will research a topic from the era of the anchor play to understand world connections Students will create a brief summary with links and images in a Google Slide</p>	<p>Google Slides Research Sites Video resources</p>
<p>Day 27 Creating Production Teams</p> <p>Dramaturg research</p>	<p>I can contribute to the work of a production team. I can work collaboratively and share leadership. I can contribute and accept ideas, take responsibilities and meet deadlines. I can present my ideas visually using technical drawings and models. I can conduct the needed research to understand how to create my design.</p>	<ul style="list-style-type: none"> <li>• I can define a Dramaturg.</li> <li>• I can contribute ideas to the design of a theatrical production</li> <li>• I can present my ideas in multiple ways.</li> <li>• I can be part of a collaborative team to design the elements of a theatrical production</li> </ul> <p><b>Assessment:</b> Students will share their research with the class via</p>	<p>Google Slides</p>

		Google Slides Portfolio Checklist	
Day 28 Unifying Production Concept Research and Plan	I can contribute to the work of a production team. I can work collaboratively and share leadership. I can contribute and accept ideas, take responsibilities and meet deadlines. I can create a design to support a unifying concept that takes into account any given circumstances, available resources and functionality. I can present my ideas visually using technical drawings and models. I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can define a Dramaturg.</li> <li>• I can contribute ideas to the design of a theatrical production</li> <li>• I can present my ideas in multiple ways.</li> <li>• I can be part of a collaborative team to design the elements of a theatrical production</li> </ul> <p><b>Assessment:</b> Journal and discuss Unifying Concept as shown in the anchor play Group will brainstorm and start planning a design concept for each element</p>	Video playback of a unifying concept of anchor play Images from unifying concept of anchor play
Day 29-33	I can contribute to the work of a production team. I can work collaboratively and share leadership. I can contribute and accept ideas, take responsibilities and meet deadlines. I can create a design to support a unifying concept that takes into account any given circumstances, available resources and functionality. I can present my ideas visually using technical drawings and models. I can conduct the needed research to understand how to create my design.	<ul style="list-style-type: none"> <li>• I can define a Dramaturg.</li> <li>• I can contribute ideas to the design of a theatrical production</li> <li>• I can present my ideas in multiple ways.</li> <li>• I can be part of a collaborative team to design the elements of a theatrical production</li> </ul> <p><b>Assessment:</b> Students will work independently on their element of production design and will meet once per period for a debrief and progress report Production Presentation Checklist</p>	Google Slides Research Sites Images

**Unit Title:**

Technical Theater Practicum

**Relevant Standards: Bold indicates priority**

**TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.**

TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.

**TH:Cr2.HSII.b - Cooperate as a creative team to make interpretive choices for a drama/theatre work.**

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

TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.

TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.

**TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.**

Essential Question(s):	Enduring Understanding(s):
<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>CR2:</b> How, when, and why do theatre artists' choices change?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>CR2:</b> Theatre artists work to discover different ways of communicating meaning.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
Demonstration of Learning:	Pacing for Unit
Students will engage in technical theater through the musical theater production. Students will successfully manage an element of theater production - sound, lights, spotlight operation, stage management, house management, box office management, etc.	7-10 class periods
Family Overview (link below)	Integration of Technology:
Through the musical theater production, students will have an opportunity to actually "tech" a live show.	
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Set design Costumes Prop Master Light Design Spotlights Sound Design Sound Board	Materials to build and decorate required set pieces Access to costume pieces and/or fabric and supplies to augment pieces relevant to production Access to light board Access to spot lights Access to materials to create props required for production

Microphone Accompaniment Fly System Crew Strike	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
	Technical theater isn't as important as the performance.
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
<b>Differentiation through Universal Design for Learning</b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<p><b>Comprehension</b> 3.2 Highlight patterns, critical features, big ideas, and relationships</p> <p><b>Expression &amp; Communication</b> 5.3 Build fluencies with graduated levels of support for practice and performance</p> <p><b>Executive Function</b> 6.1 Guide appropriate Goal Setting 6.2 Support planning and strategy development. 6.3 Facilitate managing information and resources</p> <p><b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>• Use multiple examples and non-examples to emphasize critical features</li> <li>• Highlight previously learned skills that can be used to solve unfamiliar problems</li> <li>• Provide differentiated feedback (e.g., feedback that is accessible because it can be customized to individual learners)</li> <li>• Provide multiple examples of novel solutions to authentic problems</li> <li>• Provide prompts and scaffolds to estimate effort, resources, and difficulty</li> <li>• Provide models or examples of the process and product of goal-setting</li> <li>• Provide guides and checklists for scaffolding goal-setting</li> <li>• Provide checklists and project planning templates for understanding the problem, setting up prioritization, sequences, and schedules of steps</li> <li>• Provide guides for breaking long-term goals into reachable short-term objectives</li> <li>• Provide graphic organizers and templates for data collection and organizing information</li> <li>• Create cooperative learning groups with clear goals, roles, and responsibilities</li> <li>• Construct communities of learners engaged in common interests or activities</li> <li>• Create expectations for group work (e.g., rubrics, norms, etc.)</li> </ul>
<b>Supporting Multilingual/English Learners</b>	
<b>Related CELP standards:</b>	<b>Learning Targets:</b>
9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.	I can identify a few key words and phrases in oral communications and simple oral and written texts I can retell a few key details in oral presentations and simple oral and written texts

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Day 34-40	I can work with Musical Theater directors to create and implement technical theater needs for the final performance.	<ul style="list-style-type: none"> <li>• I can define the duties of my assigned role in a production team.</li> <li>• I can contribute ideas to the design of a theatrical production</li> <li>• I can work with the different members of a production team .</li> <li>• I can be part of a collaborative team to design and implement the elements of a theatrical production</li> </ul> <p><b>Assessment:</b> Attendance at all rehearsals and attendance at the final production. Successful implementation of chosen theater element.</p>	

<b>Unit Title:</b>	
<h2 style="text-align: center;">Technical Theater Jobs</h2>	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.</b></p> <p>TH:Cr1.1.HSII.b - Understand and apply technology to design solutions for a drama/theatre work.</p> <p><b>TH:Pr5.1.HSII.b - Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.</b></p> <p>TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.</p> <p>TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.</p> <p><b>TH:Cn11.2.II.a. Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.</b></p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>

<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>PR5:</b> What can I do to fully prepare a performance or technical design?</p> <p><b>RE9:</b> How are the theatre artist’s processes and the audience’s perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>PR5:</b> Theatre artists develop personal processes and skills for a performance or design.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will successfully research and present the intricacies of their selected theater production job. Students will understand the various jobs available “Behind the Scenes.”</p>	<p>4-5 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will research and share the job responsibilities of technical theater and production staff.</p>	
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Stage Manager House Manager Box office Manager Publicity Hospitality Producer</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
	<p>Acting is the only job available in theater.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Comprehension</b> 3.1 - Activate or supply background knowledge 3.2 - Highlight patterns, critical features, big ideas, and relationships</p>	<ul style="list-style-type: none"> <li>- Bridge concepts with relevant analogies and metaphors</li> <li>- Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines)</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>Learning Targets:</b></p>

9-12.1 An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.		I can identify a few key words and phrases in oral communications and simple oral and written texts I can retell a few key details in oral presentations and simple oral and written texts	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Day 41-45	I can research theater jobs and will present their findings to the class to understand the myriad staff that make up a theater production team beyond the actors, directors and designers.	<ul style="list-style-type: none"> <li>• I can identify the different jobs of a theater production team.</li> <li>• I can prepare a presentation on a job of a production team</li> <li>• I can explain the role of that job and how it relates to the whole production team .</li> <li>• I can give an in class presentation on the job of a theatrical production team.</li> </ul> <p><b>Assessment:</b> Students will create a Google Slide presentation about their chosen theater profession. Working in teams students will present their findings to the class.</p>	

<b>Unit Title:</b>	
Theater Immersion Experience	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>TH:Cr1.1.HSI.b - Explore the impact of technology on design choices in a drama/theatre work.</b></p> <p><b>TH:Re9.1.HSI.b - Consider the aesthetics of the production elements in a drama/theatre work.</b></p> <p>TH:Cn11.2.I.a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>

<p><b>CR1:</b> What happens when theatre artists use their imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?</p> <p><b>RE9:</b> How are the theatre artist's processes and the audience's perspectives impacted by analysis and synthesis?</p> <p><b>CN11:</b> In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?</p>	<p><b>CR1:</b> Theatre artists rely on intuition, curiosity, and critical inquiry.</p> <p><b>RE9:</b> Theatre artists apply criteria to investigate, explore, and assess drama and theatre work.</p> <p><b>CN11:</b> Theatre artists understand and can communicate their creative process as they analyze the way the world may be understood.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p>Students will write a reflection about the technical aspects of theater they witnessed through watching a live professional performance.</p>	<p>4-5 classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p>Students will attend a local theater production and study and reflect on the technical theater aspects. Students will get a first-hand look at a professional theater production in order to assess and critique the artistic choices made by the production team.</p>	
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
	<p>Acting is the only job available in theater.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Executive Function</b></p> <p>6.1 Guide appropriate Goal Setting 6.2 Support planning and strategy development. 6.3 Facilitate managing information and resources</p> <p><b>Sustaining Effort and Persistence</b></p> <p>8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>● Provide prompts and scaffolds to estimate effort, resources, and difficulty</li> <li>● Provide models or examples of the process and product of goal-setting</li> <li>● Provide guides and checklists for scaffolding goal-setting</li> <li>● Provide checklists and project planning templates for understanding the problem, setting up prioritization, sequences, and schedules of steps</li> <li>● Provide guides for breaking long-term goals into reachable short-term objectives</li> <li>● Provide graphic organizers and templates for data collection and organizing information</li> <li>● Create cooperative learning groups with clear goals, roles, and responsibilities</li> <li>● Construct communities of learners engaged in common interests or activities</li> </ul>

- Create expectations for group work (e.g., rubrics, norms, etc.)

### Supporting Multilingual/English Learners

#### Related CELP standards:

9-12.1  
An EL can construct meaning from oral presentations and literary and informational text through grade appropriate listening, reading, and viewing.

#### Learning Targets:

I can identify a few key words and phrases in oral communications and simple oral and written texts  
I can retell a few key details in oral presentations and simple oral and written texts

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Day 1	I can understand design concepts and how artistic choices help with visualization and meaning	<ul style="list-style-type: none"> <li>• I can identify several aspects of a live theatrical Production</li> <li>• I can describe the artistic choices used in a live performance</li> <li>• I can identify the relationship between the different elements of the live theatrical production</li> <li>• I can analyze the reasons behind the artistic choices of a live theatrical production</li> </ul> <p><b>Assessment:</b> Students will journal and reflect on the content of the play we will be seeing and the artistic choices made in staging a production.</p>	Information on the play we will be seeing: images, video playback, research
Day 2	I can appreciate and analyze artistic choices made in a theater production	<ul style="list-style-type: none"> <li>• I can identify several aspects of a live theatrical Production</li> <li>• I can describe the artistic choices used in a live performance</li> <li>• I can identify the relationship between the different elements of the live theatrical production</li> <li>• I can analyze the reasons behind the artistic choices of a live theatrical production</li> </ul>	Tickets and cost of bus to attend a local theater production

		<b>Assessment:</b>	
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Students will complete a feedback form regarding the artistic choices made by the production team  
Discussion and reflection

Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Mural Painting and Public Art</b>	Art	<b>9-12 BAIMS</b>	0.5

**Course Description:**

Students will learn technical skills through accuracy in drawing from small scale images to murals. Projects will be inspired by self expression, building and beautifying our community and engaging citizens. Murals will be designed on different mediums such as buildings, walls, and large scale openings. Materials used will include paint, stencils, and projectors.

**Aligned Core Resources:**

**Connection to the [BPS Vision of the Graduate](#)**

**Meaningfully contribute to a global society**  
EMPATHY

- Demonstrating understanding of others perspectives and needs
- Listen with an open mind to understand others' situations
- Understand the concept of community as a means for supporting others in need

GLOBAL AWARENESS

- Learn from and work collaboratively with individuals representing diverse cultures, religions and lifestyles in a spirit of mutual respect and open dialogue in personal, work and community contexts
- Understand other nations and cultures including the use of non-English language

**Demonstrate Academic Knowledge and Skills**

CONTENT MASTERY

- Develop and draw from a baseline understanding of knowledge in academic disciplines from our Bristol curriculum

CRITICAL THINKING AND PROBLEM SOLVING

- Collect, assess and analyze relevant information
- Reason effectively. Use systems thinking
- Make sound judgments and decisions. Identify, define and solve authentic problems and essential questions.
- Reflect critically on learning experience, processes and solutions
- Transfer knowledge to other situations

**Additional Course Information:**  
*Knowledge/Skill Dependent courses/prerequisites*

**Link to Completed Equity Audit**

[Murals - Equity Curriculum Review](#)

**Standard Matrix**

District Learning Expectations and Standards	<a href="#">Design and Composition</a>	<a href="#">Scaling and Perspective</a>	<a href="#">Murals Art History</a>	<a href="#">Creative Lettering</a>	<a href="#">Influential Street Art (from a muralist perspective)</a>	<a href="#">Proposal Writing</a>	<a href="#">Community Based - Public Mural Making</a>
<b>Creating</b>							
VA:Cr1 Generate and conceptualize artistic ideas and work.	x	x	x	x			x
VA:Cr2 Organize and develop artistic ideas and work	x				x	x	x
VA:Cr3 Refine and complete artistic work.	x	x		x			

<b>Presenting</b>							
VA:Pr.4 Select, analyze and interpret artistic work for presentation.	x					x	
VA:Pr5 Develop and refine artistic techniques and work for presentation.					x		x
VA:Pr6 Convey meaning through the presentation of artistic work.					x	x	
<b>Responding</b>							
VA:Re7 Perceive and analyze artistic work.			x		x		
VA:Re8 Interpret intent and meaning in artistic work.			x	x			
VA:Re9 Apply criteria to evaluate artistic work.		x					
<b>Connecting</b>							
VA:Cn10 Synthesize and relate knowledge and personal experiences to make art.		x		x		x	
VA:Cn11 Relate artistic ideas and			x				x

works with societal, cultural, and historical context to deepen understanding.							
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**Unit Links**

	<b>2</b>
<b>Design and Composition</b>	<b>4</b>
<b>Scaling and Perspective</b>	<b>6</b>
<b>Murals Art History</b>	<b>8</b>
<b>Creative Lettering</b>	<b>10</b>
<b>Influential Street Art (from a muralist perspective)</b>	<b>12</b>
<b>Proposal Writing</b>	<b>14</b>
<b>Community Based - Public Mural Making</b>	<b>16</b>

**Unit Title:**

Design and Composition

**Relevant Standards: Bold indicates priority**

- VA:Cr1.1.HSI** Use multiple approaches to begin creative endeavors
- VA:Cr2.1.HSII** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Cr3.1.HSI** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
- VA:Pr4.1.HSI** Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
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<p><b>Cr1.1:</b> What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?</p> <p><b>Cr2.1:</b> How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?</p> <p><b>Cr3.1:</b> What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</p> <p><b>Cr4.1:</b> What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</p>	<p><b>Cr1.1:</b> Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Cr2.1:</b> Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> <p><b>Cr3.1:</b> Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> <p><b>Cr4.1:</b> Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p><i>Students will show understanding of mural design and composition by being guided through mural elements, including various mural styles, such as graffiti, historical and political street art and contemporary painted statements. Students will perform individual comparison projects as well create unique sample designs to be contributed to a large mural design later in the curriculum.</i></p>	<p>5 Classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p><i>Students will be learning about mural design and composition by being guided through mural elements, including various mural styles, such as graffiti, historical and political street art and contemporary painted statements.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Perspective Color theory Space Composition Principles of Design Graffiti Mural Art</p>	

<b>Opportunities for Interdisciplinary Connections:</b>		<b>Anticipated misconceptions:</b>	
		Murals can only be painted outdoors. Murals are only for large public spaces. Murals can only be painted by professional artists. Murals must be permanent.	
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
		Principles of Design, creating the composition, understanding perspective, comprehending the use of space, development of appropriate design.	
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Language and Symbols</b> 2.5 - Illustrate through multiple media</p> <p><b>Comprehension</b> 3.3 - Guide information processing and visualization</p> <p><b>Expression and Communication</b> 5.2 - Use multiple tools for construction and composition</p> <p><b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community</p>		<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related <a href="#">CELP standards:</a></b>		<b>Learning Targets:</b>	
9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Graffiti vs Mural Art Proposal	I can understand the compositional difference between graffiti and mural art and show how they can influence each other.	I can show a clear understanding of the difference between graffiti and mural art in their work.	Materials: drawing tools, acrylic paint, paint boards, folders, paint palette, paper, plastic paint pallets.
Mural Design and Color Theory Draft	I can explore and understand how to use multiple color schemes to compliment a mural .	I can show evidence of color theory knowledge including color mixing and layering in their work	

**Unit Title:**

# Scaling and Perspective

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.HSII** Individually or collaboratively formulate new creative problems based on the student's existing artwork.

**VA:Cr3.1.HSIII** Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

**VA:Re9.1.HSI** Establish relevant criteria in order to evaluate a work of art or collection of works.

**VA:Cn10.1.HSI** Document the process of developing ideas from early stages to fully elaborated ideas.

**Essential Question(s):**

**Cr1.1:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Cr3.1:** What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

**Re9.1:** How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

**Cn10.1:** How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and lives of their communities through art-making?

**Enduring Understanding(s):**

**Cr1.1:** Creativity and innovative thinking are essential life skills that can be developed.

**Cr3.1:** Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

**Re9.1:** People evaluate art based on various criteria.

**Cn10.1:** Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

**Demonstration of Learning:**

*Students will show understanding of mural scaling and perspective through grid drawing techniques, small scale practice and by studying changes in shapes and textures. Students will show evidence of learning through the process by creating individual mural grid drawings and picture and letter transfers, as well ,through large group mural executions.*

**Pacing for Unit**

5 Classes

**Family Overview (link below)****Integration of Technology:**

<p>Students will learn scaling and perspective through grid drawing techniques, small scale practice and by studying changes in shapes and textures. Students will show evidence of learning through the process by creating individual mural grid drawings and picture and letter transfers, as well ,through large group mural executions.</p>	
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Scale, Perspective, Composition, Principles of Design, Graphing, Grid Method, Freehand, Pounce Pattern Doodle / Squiggle Grid, Layers</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
	<p>Murals can only be painted outdoors. Murals are only for large public spaces. Murals can only be painted by professional artists. Murals must be permanent.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
	<p>Principles of Design, creating the composition, understanding perspective, comprehending the use of space, development of appropriate design, color theory.</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information <b>Language and Symbols</b> 2.5 - Illustrate through multiple media <b>Comprehension</b> 3.3 - Guide information processing and visualization <b>Expression and Communication</b> 5.2 - Use multiple tools for construction and composition <b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>Learning Targets:</b></p>
<p>9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions</p>

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Small-scale mural composition	I can learn how to scale images to create a large version composition of each design.	I can show a clear understanding of how to scale artwork to create larger versions in their projects.	Examples to show scaling and how to create enlarged art. Materials: Paper, Pencils, Acrylic paint, Paint boards, Folders, Paint palette paper, Plastic paint pallets, Various size paint brushes, Graph paper
Partnered or small group mural designs.	I can use collaboration skills to create larger compositions	I can collaborate with others to create mural art.	

Unit Title:	
<h1>Murals Art History</h1>	
Relevant Standards: <b>Bold indicates priority</b>	
<p><b>VA:Cr1.2.HSII</b> Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> <p><b>VA:Re.7.1.HSIII</b> Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p><b>VA:Re8.1.HSI</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p><b>VA:Cn11.1.HSII</b> Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p>	
Essential Question(s):	Enduring Understanding(s):
<p><b>Cr1.2:</b> How does knowing the contexts, histories, &amp; traditions of art forms help us create works of art &amp; design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations?</p> <p><b>Re7.1:</b> How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</p> <p><b>Re8.1:</b> What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as</p>	<p><b>Cr1.2:</b> Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.</p> <p><b>Re7.1:</b> Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</p> <p><b>Re8.1:</b> People gain insights into meanings of artworks by engaging in the process of art criticism.</p>

<p>text? How does knowing and using visual art vocabularies help us understand and interpret works of art?</p> <p><b>Cn11.1:</b> How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p>	<p><b>Cn11.1:</b> People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p><i>Students will show understanding of mural art history after guided lessons of mural history from primitive times to today's street art. Students will show evidence of learning through the creation of a temporal order outline and individually created study guide.</i></p>	<p>3 Classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p><i>Students will be guided through lessons of mural history from primitive times to today's street art. Students will show evidence of learning through the creation of a temporal order outline and individually created study guide.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Contemporary, Public Artists, Renaissance, Lascaux Caves, Primitive Art, Mexican Muralists, Modern Art, Social, Political/propaganda, Economic factors</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
<p></p>	<p>Murals can only be painted outdoors. Murals are only for large public spaces. Murals can only be painted by professional artists. Murals must be permanent.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
<p></p>	<p>The development of common and popular design, meaning and perspective of public art display, community based art making.</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Comprehension</b> 3.1 - Activate or supply background knowledge 3.2 - Highlight patterns, critical features, big ideas, and relationships</p>	<ul style="list-style-type: none"> <li>- Bridge concepts with relevant analogies and metaphors</li> <li>- Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual</li> </ul>

	imagery, concept anchoring, or concept mastery routines)
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**Supporting Multilingual/English Learners**

**Related CELP standards:**

**Learning Targets:**

9-12.2  
An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

I can actively listen to others  
I can present information and ideas  
I can respond to simple questions and ask questions

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Mural history research and study guide  Murals through the decades: history and meaning	I can create a study guide to present historical information to an audience.  I can describe how murals recorded historical events.  I can understand how murals became outlets for past times of resistance, such as protests, war and cultural change.	I can show a clear understanding of the progression of mural history.  I can describe and understand how murals can record history and show cultural change.	Digital or physical resources: Renaissance, Lascaux Caves, Primitive Art, Mexican Muralists, Contemporary Public Artists, Modern Art, Mural work based on Social, Political/propaganda, and Economic factors, Local/Bristol Murals

**Unit Title:**

**Creative Lettering**

**Relevant Standards: Bold indicates priority**

**VA:Cr1.1.HSI** Use multiple approaches to begin creative endeavors.

**VA:Cr3.1.HSII** Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

**VA:Re8.1.HSII** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**VA:Cn10.1.HSI** Document the process of developing ideas from early stages to fully elaborated ideas.

<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr1.1:</b> What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?</p> <p><b>Cr3.1:</b> What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</p> <p><b>Re8.1:</b> What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?</p> <p><b>Cn10.1:</b> How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p>	<p><b>Cr1.1:</b> Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Cr3.1:</b> Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time</p> <p><b>Re8.1:</b> People gain insights into meanings of artworks by engaging in the process of art criticism.</p> <p><b>Cn10.1:</b> Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p><i>Students will show understanding of creative lettering through a series of guided practices including sample mural lettering projects and large scale letter transfers.</i></p>	<p>3 Classes</p>
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<p><i>Students will learn creative lettering through a series of guided practices including sample mural lettering projects and large scale letter transfers.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Calligraphy, manuscript, handwriting, penmanship, block lettering, graffiti, script, graphing, projecting</p>	

<b>Opportunities for Interdisciplinary Connections:</b>		<b>Anticipated misconceptions:</b>	
		Murals can only be painted outdoors. Murals are only for large public spaces. Murals can only be painted by professional artists. Murals must be permanent.	
<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
		The development of common and popular design Meaning and perspective of public art display Community based art making	
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<b>Perception</b> 1.1 - Offer ways of customizing the display of information <b>Language and Symbols</b> 2.5 - Illustrate through multiple media <b>Comprehension</b> 3.3 - Guide information processing and visualization <b>Expression and Communication</b> 5.2 - Use multiple tools for construction and composition <b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community		<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related <a href="#">CELP standards:</a></b>		<b>Learning Targets:</b>	
9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Finding a lettering style  Process of projecting  Mini lettering composition	I can explore diverse types of lettering in art across various eras and movements.  I can learn and practice multiple ways to create mural lettering.  I can use projecting techniques to create high quality mural text.	I can show a clear understanding of mural lettering and its various types.  I can use multiple ways including projecting to create mural quality text.	Examples of various types of mural lettering including graffiti, as a style. Historical information of the creation and evolution of mural text or word art. Creative examples of techniques behind mural lettering. Materials: spray paint, acrylic paint, projector, pencils, paint

			brushes, canvas board/paper.

**Unit Title:**

## Influential Street Art (from a muralist perspective)

**Relevant Standards: Bold indicates priority**

**VA:Cr1.2.HSIII** Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

**VA:Pr5.1.HSI** Analyze and evaluate the reasons and ways an exhibition is presented.

**VA:Pr6.1.HSI** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

**VA:Re7.2.HSII** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

Essential Question(s):	Enduring Understanding(s):
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**Cr1.2:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Pr5.1:** What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

**Pr6.1:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks

**Cr1.2:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

**Pr5.1:** Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

**Pr6.1:** Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

<p>collected, preserved, or presented, cultivate appreciation and understanding?</p> <p><b>Re7.2:</b> What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?</p>	<p><b>Re7.2:</b> Visual imagery influences understanding of and responses to the world.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p><i>Students will show understanding of influential street art through exploration of past and present street artists and their craft, as well as, the importance behind their chosen content/topic. Students will show evidence of learning by creating an informational slide on a chosen street artist. A final project will be to choose a common community topic to create a sample mural painting through the influence of a street artist's perspective.</i></p>	5 Classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
<p><i>Students will learn influential street art through exploration of past and present street artists and their craft, as well as, the importance behind their chosen content/topic. Students will show evidence of learning by creating an informational slide on a chosen street artist. A final project will be to choose a common community topic to create a sample mural through the influence of a street artist's perspective.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
<p>Banksy, Keith Haring, Jean-Michael Basquiat, Lady Pink, Os Gemeos, Invader, Shepard Fair, Inspiration, Community Art, Landmark, Legal Wall.</p>	
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
	<p>Murals can only be painted outdoors.  Murals are only for large public spaces.  Murals can only be painted by professional artists.  Murals must be permanent.</p>
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
	<p>The development of common and popular design  Meaning and perspective of public art display  Community based art making</p>
<b>Differentiation through Universal Design for Learning</b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<b>Perception</b>	

<p>1.1 - Offer ways of customizing the display of information</p> <p><b>Language and Symbols</b></p> <p>2.5 - Illustrate through multiple media</p> <p>Comprehension</p> <p><b>Comprehension</b></p> <p>3.1 - Activate or supply background knowledge</p> <p>3.2 - Highlight patterns, critical features, big ideas, and relationships</p> <p>3.3 - Guide information processing and visualization</p> <p><b>Expression and Communication</b></p> <p>5.2 - Use multiple tools for construction and composition</p> <p><b>Sustaining Effort and Persistence</b></p> <p>8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Bridge concepts with relevant analogies and metaphors</li> <li>- Anchor instruction by linking to and activating relevant prior knowledge (e.g., using visual imagery, concept anchoring, or concept mastery routines)</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>
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**Supporting Multilingual/English Learners**

**Related [CELP standards:](#)**

**Learning Targets:**

9-12.2  
An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.

I can actively listen to others  
I can present information and ideas  
I can respond to simple questions and ask questions

<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
<p>Create a virtual street art journal.</p> <p>Design a street art plan that directly relates to the community.</p> <p>Compare and contrast two street artists and all that's involved in their work.</p>	<p>I can explore various past and present street artists and their inspirations to create a journal/portfolio.</p> <p>I can plan a street art project that directly relates to a chosen community topic.</p> <p>I can find ways to compare and contrast street artists and the elements of their work.</p>	<p>I can show a clear understanding of the expectation of in-depth researching and journaling found information.</p> <p>I can create a street art plan directly relating to their community to show knowledge of street artists and their inspirations.</p> <p>I can compare and contrast street artists and their work.</p>	<p>Research information on: Banksy, Keith Haring, Jean-Michael Basquiat, Lady Pink, Os Gemeos, Invader, Shepard Fairey.</p> <p>Materials: drawing paper, drawing tools.</p>

<b>Unit Title:</b>	
<h1>Proposal Writing</h1>	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>VA:Cr2.3.HSI</b> Collaboratively develops a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</p> <p><b>VA:Pr4.1.HSII</b> Analyze, select, and critique personal artwork for a collection or portfolio presentation.</p> <p><b>VA:Pr6.1.HSII</b> Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</p> <p><b>VA:Cn10.1.HSIII</b> Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr2.3:</b> How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?</p> <p><b>Pr4.1:</b> How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?</p> <p><b>Pr6.1:</b> What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?</p> <p><b>Cn10.1:</b> How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?</p>	<p><b>Cr2.3:</b> People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.</p> <p><b>Pr4.1:</b> Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.</p> <p><b>Pr6.1:</b> Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.</p> <p><b>Cn10.1:</b> Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
<p><i>Students will show understanding of proposal writing after using the Need to Know chart, by creating a mural</i></p>	<p>3 Classes</p>

<p><i>proposal for the community in small groups. Students will show evidence of learning by playing various community roles to mock the proposal writing/feedback experience.</i></p>	
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p><i>Students will learn proposal writing after using the Need to Know chart and by creating a mural proposal for the community in small groups. Students will show evidence of learning by playing various community roles to mock the proposal writing/feedback experience.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Visiting artist, branding yourself, creating logo/business card, write a proposal/get commission, create a website (online portfolio)</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
	<p>Murals can only be painted outdoors. Murals are only for large public spaces. Murals can only be painted by professional artists. Murals must be permanent.</p>
<p><b>Connections to Prior Units:</b></p>	<p><b>Connections to Future Units:</b></p>
	<p>The development of common and popular design Meaning and perspective of public art display Community based art making</p>
<p><b>Differentiation through <a href="#">Universal Design for Learning</a></b></p>	
<p><b>UDL Indicator</b></p>	<p><b>Teacher Actions:</b></p>
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information <b>Language and Symbols</b> 2.5 - Illustrate through multiple media Comprehension 3.3 - Guide information processing and visualization <b>Expression and Communication</b> 5.2 - Use multiple tools for construction and composition <b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community</p>	<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>
<p><b>Supporting Multilingual/English Learners</b></p>	
<p><b>Related <a href="#">CELP standards:</a></b></p>	<p><b>Learning Targets:</b></p>
<p>9-12.2</p>	<p>I can actively listen to others</p>

An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.		I can present information and ideas I can respond to simple questions and ask questions	
Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Proposal writing and revising introduction using the Know and Need to Know chart, while including telling stories of the community.  Linking career connections and self branding and mural planning	I can revisit the <i>Know &amp; Need to Know</i> , step by step chart: Reflect on and assess your new understandings in order to draft your mural proposal.  I can take on one of four career-connected roles to support the creation of my team's mural proposal.	I can show a clear understanding of how to draft and revise a mural proposal using a step by step process.	Resources about visiting artist, branding yourself, creating logo/business card, writing a proposal/receiving commission, developing a website (online portfolio) Increase tourism/ foot traffic, increase attractiveness, increase appreciation for art. Sites to aid the step-by-step mural writing process. <a href="https://www.mural.co/templates/customer-journey-map">https://www.mural.co/templates/customer-journey-map</a>

<b>Unit Title:</b>	
<h1>Community Based - Public Mural Making</h1>	
<b>Relevant Standards: Bold indicates priority</b>	
<p><b>VA:Cr1.1.HSIII</b> Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p> <p><b>VA:Cr2.2.HSI</b> Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</p> <p><b>VA:Pr5.1.HSII</b> Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</p> <p><b>VA:Cn11.1.HSI</b> Describe how knowledge of culture, traditions, and history may influence personal responses to art.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>

<p><b>Cr1.1:</b> What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?</p> <p><b>Cr2.2:</b> How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?</p> <p><b>Pr5.1:</b> What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</p> <p><b>Cn11.1:</b> How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</p>	<p><b>Cr1.1:</b> Creativity and innovative thinking are essential life skills that can be developed.</p> <p><b>Cr2.2:</b> Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> <p><b>Pr5.1:</b> Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> <p><b>Cn11.1:</b> People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p>
<p><b>Demonstration of Learning:</b></p>	<p><b>Pacing for Unit</b></p>
<p><i>Students will show understanding of public mural making by being a part of the process to organize a mural plan, utilize prior learned grid and transfer techniques and work as a team to collaborate and successfully complete the final mural project.</i></p>	<p>12 Classes</p>
<p><b>Family Overview (link below)</b></p>	<p><b>Integration of Technology:</b></p>
<p><i>Students will learn public mural making by being a part of the process to organize a mural plan, utilize prior learned grid and transfer techniques and work as a team to collaborate and successfully complete the final mural project.</i></p>	<p><i>Intentionally aligned use of digital tools and resources to support acquisition of content, researching, organizing and communicating learning</i></p>
<p><b>Unit-specific Vocabulary:</b></p>	<p><b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b></p>
<p>Street Art, Graffiti, Back to Back, Cultural Jamming, Deface, Landmark, Legal Wall, Layers</p>	
<p><b>Opportunities for Interdisciplinary Connections:</b></p>	<p><b>Anticipated misconceptions:</b></p>
	<p>Murals can only be painted outdoors.  Murals are only for large public spaces.  Murals can only be painted by professional artists.  Murals must be permanent.</p>

<b>Connections to Prior Units:</b>		<b>Connections to Future Units:</b>	
<b>Differentiation through Universal Design for Learning</b>			
<b>UDL Indicator</b>		<b>Teacher Actions:</b>	
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Language and Symbols</b> 2.5 - Illustrate through multiple media Comprehension 3.3 - Guide information processing and visualization</p> <p><b>Expression and Communication</b> 5.2 - Use multiple tools for construction and composition</p> <p><b>Sustaining Effort and Persistence</b> 8.3 - Foster collaboration and community</p>		<ul style="list-style-type: none"> <li>- Offer student choice of composition</li> <li>- Promote creative ideas with multiple media</li> <li>- Planning process</li> <li>- Offer different ways of planning works</li> <li>- Facilitate collaboration with community organizations as needed</li> </ul>	
<b>Supporting Multilingual/English Learners</b>			
<b>Related CELP standards:</b>		<b>Learning Targets:</b>	
<p>9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>		<p>I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions</p>	
<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
<p>Organize teams to build mural components/ breakdowns of community mural parts to be painted.</p> <p>Utilize plans to organize how each student will work in layers.</p> <p>Revisit mural process steps before painting begins.</p>	<p>I can work in a team and take steps to create a community mural.</p> <p>I can use knowledge of layering to create a high quality mural.</p>	<p>I can show a clear understanding of working on a team to create one composition.</p> <p>I can use prior knowledge of layering and partnered work during the mural painting process.</p>	<p>Resources to reiterate all elements for community mural art; designed to tell a story, create unique experience, engage citizens. Materials: drawing tools, acrylic paint, paint boards, folders, paint palette, paper,, step stools, drop clothes, brushes, rollers, string, tape.</p>

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

2/7/24 \_\_\_\_\_  
(Date)

- Information
- Decision

**AGENDA REPORTING FORM**

**TOPIC: Murals**

**BACKGROUND:** This is a new curriculum for the Art Pathway at BAIMS. It was presented to the Student Achievement Committee on 1/17/24 for a First Reading and was passed to be sent to the full Board for a Second Reading and approval.

Students will learn technical skills through accuracy in drawing from small scale images to murals. Projects will be inspired by self-expression, building and beautifying our community and engaging citizens. Murals will be designed on different mediums such as buildings, walls, and large-scale openings. Materials used will include paint, stencils, and projectors.

**COSTS:** none

**FUNDING SOURCE:** n/a

**RECOMMENDATIONS/COMMENTS:**

Requesting a motion for the full board to approve this curriculum

**ATTACHMENTS:**

<b>TOPIC PRESENTER:</b>	Carly Fortin
<b>CONTACT NUMBER:</b>	7079
<b>SUPERINTENDENT:</b>	

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	



Course Title:	Content Area:	Grade Level:	Credit (if applicable)
<b>Soundtrack Production</b>	Music	<b>9-12 BAIMS</b>	0.5

**Course Description:**

Students will engage in the study of the aesthetic and technical practices of film music and sound. The focus will be on the interaction between soundtrack and image track, on the level of form, rhythm, style and emotion, as well as on the creative processes of film scoring. The study of selected film scores illustrating the development of film scoring art will be combined with original projects where students will develop their own soundtracks.

**Aligned Core Resources:**

**Connection to the [BPS Vision of the Graduate](#)**

- COMMUNICATIONS AND TECHNOLOGY LITERACY
- Use digital technology, communication tools, and/or networks to access, manage, integrate, evaluate, and create information in order to function in a knowledge society
- COLLABORATION
- Assume shared responsibility for collaborative work and value the individual contributions made by each team member.
- GOAL DIRECTED
- Use time and financial resources wisely to meet goals, complete tasks, and manage projects.

**Additional Course Information:**  
*Knowledge/Skill Dependent courses/prerequisites*

**link to [Completed Equity Audit](#)**

**[Soundtrack Production - Equity Curriculum Review](#)**

**Standard Matrix**

District Learning Expectations and Standards	<a href="#">Soundtrack Analysis</a>	<a href="#">Sound Effects</a>	<a href="#">Vocal Recording</a>	<a href="#">Film Scoring</a>
<b>Creating</b>				
MU:Cr1.1 Generate and conceptualize artistic ideas and work.	x	x	x	x
MU:Cr2.1 Organize and develop artistic ideas and work.	x	x	x	x

MU:Cr3.1 Refine and complete artistic work.		x	x	x
<b>Performing</b>				
MU:Pr4.1 Select, analyze and interpret artistic work for presentation.				
MU:Pr5.1 Develop and refine artistic techniques and work for presentation.				
MU:Pr6.1 Convey meaning through the presentation of artistic work.				
<b>Respond</b>				
MU:Re7.1 Perceive and analyze artistic work.	x			
MU:Re8.1 Interpret intent and meaning in artistic work.	x			
MU:Re9.1 Apply criteria to evaluate artistic work.				
<b>Connecting</b>				
MU:Cn10.0 Synthesize and relate knowledge and personal experiences to make art.				
MU:Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.				

### Unit Links

- [Soundtrack Analysis](#)
- [Sound Effects](#)
- [Vocal Recording](#)
- [Film Scoring](#)

### Unit Title:

Soundtrack Analysis

### Relevant Standards: **Bold indicates priority**

**MU:Cr1.1.T.HSI.a** - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.

### Essential Question(s):

### Enduring Understanding(s):

**MU:Cr2.1.T.HSI.a** - Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.

**MU:Re7.1.T.HSI.a** - Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.

**MU:Re7.2.T.HSI.a** - Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.

**MU:Re8.1.T.HSI.a** - Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.

**Cr1.1:** How do musicians generate creative ideas?

**Cr2.1:** How do musicians make creative decisions?

**Re7.2:** How do individuals choose music to experience?

**Re8.1:** How do we discern the musical creators' and performers' expressive intent?

**Cr1.1:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Cr2.1:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Re7.2:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Re8.1:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

**Demonstration of Learning:**

Written Reflections, Digital Projects

**Pacing for Unit**

~8 Classes

**Family Overview (link below)**

In this unit, students will observe how music and sound effects enhance movie genres. Once they have observed, they will practice creating their own sounds using loops and original ideas.

**Integration of Technology:**

Music audio software (Logic Pro)  
Recording equipment

**Unit-specific Vocabulary:**

Composer, soundtrack, mood, timbre, loop, track, automate

**Aligned Unit Materials, Resources, and Technology (beyond core resources):**

Music audio software (Logic Pro)  
Recording equipment

**Opportunities for Interdisciplinary Connections:**

N/A

**Anticipated misconceptions:**

It will be easy to connect sounds and video, It will be easy to make music, it is easy

**Connections to Prior Units:**

N/A

**Connections to Future Units:**

Students will use what they learn in this unit to help to set the emotional mood for future units.

**Differentiation through [Universal Design for Learning](#)**

UDL Indicator	Teacher Actions:
<p><b>Expression and Communication</b>            5.1 Use multiple media for communication            5.2 Use multiple tools for construction and composition</p>	<ul style="list-style-type: none"> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>- Use web applications (e.g., wikis, animation, presentation)</li> </ul>

**Supporting Multilingual/English Learners**

Related CELP standards:	Learning Targets:
<p>9-12.2            An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p> <p>9-12.6            An EL can analyze and critique the arguments of others orally and in writing, with prompting and supports, • identify a point an author or a speaker makes</p>	<p>I can actively listen to others            I can present information and ideas            I can respond to simple questions and ask questions</p> <p>I can identify a point an author or a speaker makes</p>

Lesson Sequence	Learning Target	Success Criteria/ Assessment	Resources
Lesson 1	I can identify how music and sound effects enhance movie genres.	Written Reflections, Self Assessment	Project 1 (Soundtracks in Movies)
Lesson 2-5	I can demonstrate how music can be used to change moods.	Written Reflections, Self Assessment	Project 2 (Creating a Mood)
Lesson 6-8	I can use loops and sound effects to create a soundtrack that reflects a video.	Written Reflections, Self Assessment	Project 3 (Scoring a Short Video)

<b>Unit Title:</b>
Sound Effects
<b>Relevant Standards: Bold indicates priority</b>

**MU:Cr1.1.T.HSI.a** - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.

**MU:Cr2.1.T.HSI.a** - Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.

**MU:Cr3.1.T.HSI.a** - Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

Essential Question(s):	Enduring Understanding(s):
<p><b>Cr1.1:</b> How do musicians generate creative ideas?</p> <p><b>Cr2.1:</b> How do musicians make creative decisions?</p> <p><b>Cr3.1:</b> How do musicians improve the quality of their creative work?</p>	<p><b>Cr1.1:</b> The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Cr2.1:</b> Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p><b>Cr3.1:</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>
Demonstration of Learning:	Pacing for Unit
Written Reflections, Digital Projects	~15 Classes
Family Overview (link below)	Integration of Technology:
In this unit, students will continue to practice creating music and sounds to enhance different media in a digital format.	Music audio software (Logic Pro) Recording equipment
Unit-specific Vocabulary:	Aligned Unit Materials, Resources, and Technology (beyond core resources):
Foley, Cue Sheet, Time Stamp, Soundscape, Trailer, Compose, Score, MIDI, Master	Music audio software (Logic Pro) Recording equipment
Opportunities for Interdisciplinary Connections:	Anticipated misconceptions:
N/A	It will be easy to connect sounds and video, It will be easy to make music, it is easy
Connections to Prior Units:	Connections to Future Units:
Students will continue to use genre specific music to enhance their sound effects.	Students will use what they learn in this unit to incorporate proper sound effects into movie scenes.
Differentiation through <a href="#">Universal Design for Learning</a>	
UDL Indicator	Teacher Actions:
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>- Display information in a flexible format so that the following perceptual features can be varied</li> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design,</li> </ul>

7.1 Optimize individual choice and autonomy	annotation tools, storyboards, comic strips, animation presentations) <ul style="list-style-type: none"> <li>- Use web applications (e.g., wikis, animation, presentation)</li> <li>- Provide learners with as much discretion and autonomy as possible</li> <li>- Allow learners to participate in the design of classroom activities and academic tasks</li> <li>- Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>
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**Supporting Multilingual/English Learners**

<b>Related CELP standards:</b>	<b>Learning Targets:</b>
9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.	I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions

<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Lesson 1	I can identify sound effects and how they enhance visual actions in film.	Written Reflections, Self Assessment	Project 4 (Foley)
Lesson 2-4	I can demonstrate how to build a SoundScape using appropriate sound effects.	Written Reflections, Self Assessment	Project 5 (Soundscape)
Lesson 5-7	I can compose a musical score to enhance a movie trailer.	Written Reflections, Self Assessment	Project 6 (Movie Trailer)
Lesson 8-10	I can compose a musical score to enhance a video game.	Written Reflections, Self Assessment	Project 7 (Video Game Sound)
Lesson 11-15	I can use musical form to compose a song.	Written Reflections, Self Assessment	Project 8 (MIDTERM - Class Album Project)

<b>Unit Title:</b>
Vocal Recording

<b>Relevant Standards: Bold indicates priority</b>	
<p><b>MU:Cr1.1.T.HSI.a</b> - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.</p> <p><b>MU:Cr2.1.T.HSI.a</b> - Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.</p> <p><b>MU:Cr3.1.T.HSI.a</b> - Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.</p>	
<b>Essential Question(s):</b>	<b>Enduring Understanding(s):</b>
<p><b>Cr1.1:</b> How do musicians generate creative ideas?</p> <p><b>Cr2.1:</b> How do musicians make creative decisions?</p> <p><b>Cr3.1:</b> How do musicians improve the quality of their creative work?</p>	<p><b>Cr1.1:</b> The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p> <p><b>Cr2.1:</b> Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p> <p><b>Cr3.1:</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>
<b>Demonstration of Learning:</b>	<b>Pacing for Unit</b>
Written Reflections, Digital Projects	~12 Classes
<b>Family Overview (link below)</b>	<b>Integration of Technology:</b>
In this unit, students will be able to use different kinds of microphones to record vocal tracks for varied media.	Music audio software (Logic Pro) Recording equipment
<b>Unit-specific Vocabulary:</b>	<b>Aligned Unit Materials, Resources, and Technology (beyond core resources):</b>
Podcast, Gain, Voiceover	Music audio software (Logic Pro) Recording equipment
<b>Opportunities for Interdisciplinary Connections:</b>	<b>Anticipated misconceptions:</b>
N/A	It will be easy to connect sounds and video, It will be easy to make music, it is easy
<b>Connections to Prior Units:</b>	<b>Connections to Future Units:</b>
Students will continue to use genre specific music to enhance their sound effects.	Students will use what they learn in this unit to incorporate proper voiceover techniques into movie scenes.
<b>Differentiation through <a href="#">Universal Design for Learning</a></b>	
<b>UDL Indicator</b>	<b>Teacher Actions:</b>
<p><b>Perception</b> 1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b> 5.1 Use multiple media for communication 5.2 Use multiple tools for construction and</p>	<ul style="list-style-type: none"> <li>- Display information in a flexible format so that the following perceptual features can be varied</li> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music,</li> </ul>

<p>composition</p> <p><b>Executive Functions</b> 6.3 Facilitate managing information and resources</p> <p><b>Recruiting Interest</b> 7.1 Optimize individual choice and autonomy</p>	<p>dance/movement, visual art, sculpture, or video</p> <ul style="list-style-type: none"> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>- Use web applications (e.g., wikis, animation, presentation)</li> <li>-</li> <li>- Provide graphic organizers and templates for data collection and organizing information</li> <li>-</li> <li>- Provide learners with as much discretion and autonomy as possible</li> <li>- Allow learners to participate in the design of classroom activities and academic tasks</li> <li>- Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>
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**Supporting Multilingual/English Learners**

<b>Related <a href="#">CELP standards:</a></b>	<b>Learning Targets:</b>
<p>9-12.2 An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>I can actively listen to others I can present information and ideas I can respond to simple questions and ask questions</p>

<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Lesson 1-4	I can create a podcast that effectively communicates a clear message.	Written Reflections, Self Assessment	Project 9 (Podcast)
Lesson 5-8	I can compose music that enhances a voice recording.	Written Reflections, Self Assessment	Project 10 (Commercial Project)
Lesson 9-12	I can use appropriate gain to ensure a clear vocal recording I can adjust levels on my vocal track to make sure it can be heard and understood	Written Reflections, Self Assessment	Project 11 (Voiceover)

**Unit Title:**

# Film Scoring

## Relevant Standards: Bold indicates priority

**MU:Cr1.1.T.HSI.a** - Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.

**MU:Cr2.1.T.HSI.a** - Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.

**MU:Cr3.1.T.HSI.a** - Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.

### Essential Question(s):

**Cr1.1:** How do musicians generate creative ideas?

**Cr2.1:** How do musicians make creative decisions?

**Cr3.1:** How do musicians improve the quality of their creative work?

### Enduring Understanding(s):

**Cr1.1:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Cr2.1:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Cr3.1:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

### Demonstration of Learning:

Written Reflections, Digital Projects

### Pacing for Unit

~10 Classes

### Family Overview (link below)

In this unit, students will culminate all of their knowledge from the previous units to create a soundtrack for a short movie clip.

### Integration of Technology:

Music audio software (Logic Pro)  
Recording equipment

### Unit-specific Vocabulary:

### Aligned Unit Materials, Resources, and Technology (beyond core resources):

Music audio software (Logic Pro)  
Recording equipment

### Opportunities for Interdisciplinary Connections:

N/A

### Anticipated misconceptions:

It will be easy to connect sounds and video, It will be easy to make music, it is easy

### Connections to Prior Units:

Recording techniques and composition methods will be utilized in this unit.

### Connections to Future Units:

N/A

## Differentiation through [Universal Design for Learning](#)

### UDL Indicator

### Teacher Actions:

### Perception

- Display information in a flexible format so that

<p>1.1 - Offer ways of customizing the display of information</p> <p><b>Expression and Communication</b></p> <p>5.1 Use multiple media for communication</p> <p>5.2 Use multiple tools for construction and composition</p> <p><b>Recruiting Interest</b></p> <p>7.1 Optimize individual choice and autonomy</p>	<p>the following perceptual features can be varied</p> <ul style="list-style-type: none"> <li>- Compose in multiple media such as text, speech, drawing, illustration, comics, storyboards, design, film, music, dance/movement, visual art, sculpture, or video</li> <li>- Use social media and interactive web tools (e.g., discussion forums, chats, web design, annotation tools, storyboards, comic strips, animation presentations)</li> <li>- Use web applications (e.g., wikis, animation, presentation)</li> <li>- Provide learners with as much discretion and autonomy as possible</li> <li>- Allow learners to participate in the design of classroom activities and academic tasks</li> <li>- Involve learners, where and whenever possible, in setting their own personal academic and behavioral goals</li> </ul>
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**Supporting Multilingual/English Learners**

<b>Related <a href="#">CELP standards:</a></b>	<b>Learning Targets:</b>
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<p>9-12.2</p> <p>An EL can participate in grade appropriate oral and written exchanges of information, ideas, and analyses, responding to peer, audience, or reader comments and questions.</p>	<p>I can actively listen to others</p> <p>I can present information and ideas</p> <p>I can respond to simple questions and ask questions</p>
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<b>Lesson Sequence</b>	<b>Learning Target</b>	<b>Success Criteria/ Assessment</b>	<b>Resources</b>
Lesson 1-10	<p>I can use the skills I've learned over the semester to create an effective soundtrack.</p> <p>I can create a soundtrack that meets the requirements of the rubric</p>	Written Reflections, Self Assessment	Project 12 (FINAL - Music Scoring for Film)

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

2/7/24  
\_\_\_\_\_ (Date)

- Information
- Decision

**AGENDA REPORTING FORM**

**TOPIC: Soundtrack Production**

**BACKGROUND: This is a new curriculum for the Art Pathway at BAIMS. It was presented to the Student Achievement Committee on 1/17/24 for a First Reading and was passed to be sent to the full Board for a Second Reading and approval.**

Students will engage in the study of the aesthetic and technical practices of film music and sound. The focus will be on the interaction between soundtrack and image track, on the level of form, rhythm, style and emotion, as well as on the creative processes of film scoring. The study of selected film scores illustrating the development of film scoring art will be combined with original projects where students will develop their own soundtracks.

**COSTS: none**

**FUNDING SOURCE: n/a**

**RECOMMENDATIONS/COMMENTS:**

Requesting a motion for the full board to approve this curriculum

**ATTACHMENTS:**

<b>TOPIC PRESENTER:</b>	Carly Fortin
<b>CONTACT NUMBER:</b>	7079
<b>SUPERINTENDENT:</b>	

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	

**BRISTOL PUBLIC SCHOOLS**  
**Bristol, Connecticut**

February 7, 2024  
\_\_\_\_\_  
(Date)

- Information
- Decision

**AGENDA REPORTING FORM**

**TOPIC: Program of Studies**

**BACKGROUND:**

The 2024-2025 High School Program of Studies was reviewed by the Student Achievement Committee on January 17th and they've moved it forward to the full Board for your approval. The Program of Studies for the upcoming year includes new course offerings, pathways for students to pursue and four year academic planning tools and resources for students and families all of which have been updated in English and Spanish in a digital platform for increased accessibility. These features and more were shared with the Student Achievement Committee and once approved, will be available on the websites for Bristol Eastern, Bristol Central and Bristol Preparatory Academy. Thanks to Assistant Principal Melanie Vetrano who lead the schedule building team of school counselors and department chairs in updating this document this year.

**COSTS: none**

**FUNDING SOURCE: n/a**

**RECOMMENDATIONS/COMMENTS:**

**ATTACHMENTS: none**

<b>TOPIC PRESENTER:</b>	Michael Higgins - BEHS
<b>CONTACT NUMBER:</b>	860-329-9751
<b>SUPERINTENDENT:</b>	Dr. Catherine Carbone

<b>Bristol Board of Education, Bristol CT</b>	
Presented at Board Meeting:	
Approved:	
Order Filed:	
Referred to:	



## Students

### Admission/Placement

#### Admission

The Board of Education (Board) recognizes the statutory right of children residing in the District to be enrolled in school if residency and age are confirmed. However, homeless students shall not be required to show residency.

District schools shall be open to all children five years of age and over who reach age five on or before the first day of January (**September, effective July 1, 2024**) of any school year.

Effective July 1, 2024, a child who is not five years old on or before September 1 of the school year may be admitted:

1. upon written request by the child's parent or guardian to the school principal, and
2. after the principal/designee and an appropriate certified staff member conduct an assessment of the child to ensure that admitting the child to kindergarten is developmentally appropriate.

Each such child shall have, and shall be so advised by the appropriate school authorities, an equal opportunity to participate in the program and activities of the school system without discrimination on account of race, color, sex, religion, national origin, sexual orientation, or gender identity or expression. Students who are classified as homeless under federal law, or an unaccompanied youth, as described in 42 USC 11434a, and therefore do not have a fixed residence, will be admitted pursuant to federal law and policy [5118.1](#).

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

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

All resident children under the age of twenty-one (age twenty-two for special education students) who have not obtained a high school diploma are entitled to attend a District school. The parent/guardian of any child who is denied admission to the district's schools, or an unaccompanied minor, a student eighteen years of age or older, a homeless child or youth or an unaccompanied youth who is denied schooling on the basis of residency, or an agent or officer charged with the enforcement of the laws concerning attendance at school may request, in writing, a hearing by the Board of Education.

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

Each child entering the District schools for the first time must present a birth certificate or offer legal evidence of birth data, as well as proof of a recent physical examination and required immunizations. Other documents that may be accepted as proof of a child's age include, but are not limited to, a photocopy of a birth certificate, earlier school records, state-issued identification document, driver's license or passport, parent's affidavit or unsworn statement as to a child's age, physician's certificate verifying a child's age, or immunization records.

Completion of immunization and health assessment requirements are required prior to a child's attendance in school, but are not considered as pre-requisites for enrolling a child who resides in the District and is of appropriate age to attend school. If the parents or guardians of any children are unable to pay for such immunizations, the expense of such immunizations shall on the recommendation of the Board, be paid by the town. Proof of domicile may also be requested by the Building Principal.

The enrollment process shall be focused on obtaining only the information deemed necessary to establish residency and age. The District shall not request other information as a condition of enrollment or state in its policies or on its websites or otherwise, that other information is required to enroll children. The District shall immediately enroll a homeless child and allow such student to attend school even if the student is unable to produce records normally required for enrollment. Additional data collection may occur, but it must be completed in such a manner that does not interfere with the enrollment of a child in school.

The District, when determining residency, shall not request documentation of citizenship or immigration status of a child or the child's parents/guardians. The Board believes such documentation is not relevant to establishing residency.

In the establishment of residency, the Board will accept such documentation as, but not limited to, a lease agreement, mortgage document, property tax record, rent receipt, home owners insurance, current utility bill, current proof of government benefits, CT driver's license, automobile registration or insurance. An Affidavit of Residence, properly executed, shall also be acceptable.

In order to determine a child's eligibility for ESL or bilingual programs, parents/guardians of all new students enrolling for the first time and all re-enrolling students who have not previously attended a Connecticut public school must complete a Home Language Survey (HLS) at the time of enrollment. A student may also take a screening exam. The student must be enrolled first before the administration of the assessment. Neither the survey nor the exam are conditions of enrollment.

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

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

For the school years commencing July 1, 2011, to July 1, 2022, inclusive, the parent or person having control of a child seventeen years of age may consent, to such child's withdrawal from school. For the school year commencing July 1, 2023, and each school year thereafter, a student who is eighteen years of age or older may withdraw from school. Such parent, person or student shall personally appear at the school district office and sign a withdrawal form. Such withdrawal form shall include an attestation from a guidance counselor, school counselor or school administrator of the school that such school district has provided such parent, person or student with information on the educational options available in the school system and in the community. The parent or person having control of a child seventeen years of age may withdraw such child from school and enroll such child in an adult education program pursuant to Connecticut

General Statute Section 10-69. Such parent or person shall personally appear at the school district office and sign an adult education withdrawal and enrollment form. Such adult education withdrawal and enrollment form shall include an attestation (1) from a school counselor or school administrator of the school that such school district has provided such parent or person with information on the educational options available in the school system and in the community, and (2) from such parent or person that such child will be enrolled in an adult education program upon such child's withdrawal from school.

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

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

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

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

**Note:** *A school District may not deny enrollment of a child if his/her parent/guardian refuses to provide a social security number. If a District chooses to request such number, the District must inform the individual that the disclosure is voluntary. Further, the District must provide the statutory or other basis for requesting the number and the District must explain how it will use the number.*

(cf. [0521](#) - Nondiscrimination)

(cf. [5112](#) - Ages of Attendance)

(cf. [5118.1](#) - Homeless Students)

(cf. [5141](#) - Student Health Services)

(cf. [6171](#) - Special Education)

(cf. [6146](#) - Graduation Requirements)

Legal Reference: Connecticut General Statutes

[4-176e](#) to [4-180a](#) Agency hearings

[4-181a](#) Contested cases. Reconsideration. Modifications.

[10-15](#) Towns to maintain schools

[10-15c](#) Discrimination in public schools prohibited. School attendance by five-year olds, as amended by PA 97-247

[10-76a](#) - [10-76g](#) re special education (as amended by PA 22-80)

[10-184](#) Duties of parents (re mandatory schooling for children ages five to sixteen, inclusive) - as amended by PA 98-243, PA 00-157, PA 09-6 (September Special Session), PA 18-15, and PA 21-199.

[10-186](#) Duties of local and regional boards of education re school attendance. Hearings. Appeals to state board. Establishment of hearing board. Readmission, (as amended by PA 19-179)

[10-220h](#) Transfer of student records, as amended.

P.A. 11-115 An Act Concerning Juvenile Reentry and Education

P.A. 19-179 An Act Concerning Homeless Students' Access to Education

[10-233a](#) - [10-233f](#) Inclusive; re: suspend, expel, removal of pupils

[10-233c](#) Suspension of pupils

[10-233d](#) Expulsion of pupils

[10-233k](#) Notification of school officials of potentially dangerous students. (as amended by PA 01-176)

[10-261](#) Definitions

State Board of Education Regulations

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

[10-76d-7](#) Admission of student requiring special education (referral)

[10-204a](#) Required immunizations (as amended by PA 98-243)

“Guidance for Connecticut School Districts: Enrollment Process and Practice,” State Department of Education, December 2019.

McKinney-Vento Homeless Assistance Act, 42 U.S.C. §11431 et seq.

*Plyler vs. Doe*, 457 U.S. 202 (1982)

**Policy adopted:**

## Students

### Ages of Attendance

In accordance with Connecticut General Statute 10-186, the Board of Education shall provide education for all persons, residing in the District, five years of age and over, who reach age five on or before the first day of January (September, effective July 1, 2024) of any school year, and under twenty-one (age twenty-two for special education students) who is not a graduate of a high school or vocational school, except as provided in Connecticut General Statutes 10-233c and 10-233d.

Effective July 1, 2024, a child who is not five years old on or before September 1 of the school year may be admitted:

1. upon written request by the child's parent or guardian to the school principal, and
  2. after the principal/designee and an appropriate certified staff member conduct an assessment of
- the child to ensure that admitting the child to kindergarten is developmentally appropriate.

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

Parents and those who have the control of children five years of age and over and under eighteen years of age, are obligated by Connecticut law to require their children to attend public day school or its equivalent in the District in which such child resides, unless such child is a high school graduate or the parent or person having control of such child is able to show that the child is elsewhere receiving equivalent instruction in the studies taught in the public schools. Students under age eighteen are subject to mandatory attendance laws unless they are at least seventeen and their parent/guardian, or other person having control of the child, consents to such child's removal from school. The parent or person shall exercise this option by personally appearing at the school district office to sign a withdrawal form. Such withdrawal form shall include an attestation from a guidance counselor, school counselor or school administrator of the school that this District has provided the parent or person with information on the educational opportunities options available in the school system and

in the community, and the parent or guardian that the child will be enrolled in an adult education program upon the child's withdrawal from school.

## **Enrollment**

The enrollment process shall be focused on obtaining only the information deemed necessary to establish residency and age. The District shall not request other information as a condition of enrollment or state in its policies or on its websites or otherwise, that other information is required to enroll children. The District shall immediately enroll a homeless child and allow such student to attend school even if the student is unable to produce records normally required for enrollment. Additional data collection may occur, but it must be completed in such a manner that does not interfere with the enrollment of a child in school.

Each child entering the District schools for the first time must present a birth certificate or offer legal evidence of birth data, as well as proof of a recent physical examination and required immunizations. Other documents that may be accepted as proof of a child's age include, but are not limited to, a photocopy of a birth certificate, earlier school records, state-issued identification document, driver's license or passport, parent's affidavit or unsworn statement as to a child's age, physician's certificate verifying a child's age, or immunization records.

If the parents or guardians of any children are unable to pay for such immunizations and/or physicals, the expense of such immunizations and/or physicals shall on the recommendation of the Board, be paid by the Town. Proof of domicile may also be requested by the Building Principal.

The parent or person having control of a child five years of age shall have the option of not sending the child to school until the child is six years of age. The parent or person having control of a child six years of age shall have the option of not sending the child to school until the child is seven years of age by December 31st of any school year.

The parent or person having control of a child five years of age shall have the option of not sending the child to school until the child is six years of age by December 31st of any school year. The parent or person having control of a child six years of age shall have the option of not sending the child to school until the child is seven years of age by December 31st of any school year.

## **Residency**

The District, when determining residency, shall not request documentation of citizenship or immigration status of a child or the child's parents/guardians. The Board believes such documentation is not relevant to establishing residency.

In the establishment of residency, the Board will accept such documentation as, but not limited to, a lease agreement, mortgage document, property tax record, rent receipt, home owners insurance, current utility bill, current proof of government benefits, CT driver's license, automobile registration or insurance. An Affidavit of Residence, properly executed, shall also be acceptable.

For purposes of establishing the residency of a child of a member of the armed forces, as defined in C.G.S. 27-103, and who is seeking enrollment in a district school, in which such child is not yet a resident, the Board shall accept the military orders directing such member to Connecticut or any other documents from the armed forces indicating the transfer of such member to Connecticut as proof of residency in the District.

The above requirements are not to serve as barriers to immediate enrollment of students, designated as homeless or foster children as required by the Every Student Succeeds Act (ESSA) and the McKinney-Vento Act as amended by the ESSA. The District shall work with the local child welfare agency, the school last attended, or other relevant agencies to obtain necessary enrollment documentation. The District shall immediately enroll a homeless student and allow such student to attend school even if the student is unable to produce records normally required for enrollment.

The parent/guardian of any child who is denied admission to the District's schools, or an unaccompanied minor, a student eighteen years of age or older, a homeless child or youth or an unaccompanied youth who is denied schooling on the basis of residency, or an agent or officer charged with the enforcement of the laws concerning attendance at school may request, in writing, a hearing by the Board of Education.

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

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

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

### **Alternative School Placement**

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

***In summary:***

- A parent with a child 5 and **under 18** is obligated to have that child attend school.
- Unless the child graduated High School
  - Unless the parent demonstrates the child is receiving equivalent instruction elsewhere.
- Students **under 18** are subject to mandatory attendance laws
- Unless they are at least 17 and the parent consents to the child's removal from school having demonstrated the child is receiving equivalent instruction elsewhere.
- The parent must personally appear at the school district office, and sign a withdrawal form. (**18 year old**)

--The form must include an attestation from a guidance counselor, school counselor, or school administrator

--The attestation must indicate that the parent or student received information regarding educational programs or options available in the school or community.

- The parent must personally appear at the school district office, and sign a withdrawal form. (**17 year old**)

--The form must include an attestation from a guidance counselor, school counselor, or school administrator

--The attestation must indicate that the parent or student received information regarding educational programs or options available in the school or community.

--The parent or guardian must attest that the 17 year old withdrawing student has enrolled in an adult education program

- The parent with a five year old has the option of not sending a child until 6.
- The parent with a six year old has the option of not sending a child until 7.

(cf. [5111](#) - Admission/Placement)

(cf. [5118.1](#) - Homeless Students)

(cf. [5118.3](#) - Children in Foster Care)

(cf. [5112](#) - Ages of Attendance)

(cf. [6146](#) - Graduation Requirements)

Legal Reference: Connecticut General Statutes

[4-176e](#) to [4-180a](#) Agency hearings

[4-181a](#) Contested cases. Reconsideration. Modifications.

[10-15](#) Towns to maintain schools

[10-15c](#) Discrimination in public schools prohibited. School attendance by five-year-olds

[10-76a](#) - [10-76g](#) re special education

[10-184](#) Duties of parents (re mandatory schooling for children ages five to sixteen, inclusive) as amended by PA-98-243, PA 00-157, PA 09-6 (September Special Session) and PA 18-15

[10-186](#) Duties of local and regional boards of education re school attendance. Hearings. (as amended by P.A. 19-179)

P.A. 19-179 An Act concerning Homeless Students; Access to education

Appeals to State Board. Establishment of hearing board

[10-233a](#) - [10-233f](#) Inclusive; re: suspend, expel, removal of pupils

[10-233c](#) Suspension of pupils

[10-233d](#) Expulsion of pupils

State Board of Education Regulations

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

P.A. 19-179 An Act Concerning Homeless Students' Access to Education

"Guidance for Connecticut School Districts: Enrollment Process and Practice," State Department of Education, December 2019.

P.A. 21-86 An Act Concerning the Enrollment of Children of Members of the Armed Forces in Public Schools and the Establishment of a Purple Star School Program

McKinney-Vento Homeless Assistance Act (PL 107-110 Sec. 1032) 42 U.S.C. §11431-11435, as amended by the ESSA, P.L. 114-95

Federal Register: McKinney-Vento Education for Homeless Children & Youths Program, Vol. 81 No. 52, 3/17/2016

**Policy adopted:**