

To view this meeting, the livestream link is: This meeting is not being live-stream and access by phone is not available. However, it is being recorded and will be posted on the Town website.

**To make a public comment, the call in number is
(US)**

Regular BOE Agenda
May 20, 2025

Reed Intermediate School Library
3 Trades Lane
Newtown, CT 06470
6:30 PM

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

AGENDA

1. PLEDGE OF ALLEGIANCE
2. CELEBRATION OF EXCELLENCE
 - A. Profiles in Professionalism
3. CONSENT AGENDA
 - A. Correspondence Report
4. **PUBLIC PARTICIPATION
5. REPORTS
 - A. Chair Report
 - B. Superintendent's Report
 - C. Committee and Liaison Reports
 - D. Student Representatives Report
 - E. Action on Financial Report and Transfers for Month Ending April 30, 2025
6. OLD BUSINESS
 - A. Action on Minutes of May 6, 2025
 - B. Discussion and Possible Action on Asian Studies Curriculum
 - C. Discussion and Possible Action on Poetry Curriculum
7. NEW BUSINESS
 - A. Discussion and Possible Action on Healthy Food Certification
 - B. First Read of Middle School Social Studies Textbook

- C. First Read of Middle School Art Curriculum
- D. Policies for First Read
 - 1. 3320 Purchasing
 - 2. 3280 Gifts, Grants and Bequests
 - 3. 1140 Requests to Distribute Materials
 - 4. 3160 Budget Procedures and Line Item Transfers
- E. Policies to Rescind Upon Adoption of Items 1 and 2 in Section C
 - 1. 3320 Purchasing Procedures
 - 2. 3280 Gifts, Grants and Bequests
- F. First Read of Non-Mandated Policies to Rescind
 - 1. 3240 Tuition Fees
 - 2. 3250 Materials/Service Fees/Services
 - 3. 3300 Expenditures/Expending Authority
 - 4. 3312.1 Standardization of Supplies and Equipment
 - 5. 3313 Relations with Vendors
 - 6. 3323 Soliciting Prices - Bids and Quotations
 - 7. 3324 Ordering Goods and Services - Purchase Orders
 - 8. 3325.1 Maintenance and Control of Materials
 - 9. 3326 Paying for Goods and Services
 - 10. 3326.3 Board of Education Credit Card
 - 11. 3410 System of Accounts
 - 12. 3420 Classification of Expenditures
 - 13. 3430 Periodic Financial Reports
 - 14. 3435 Fraud Prevention and Investigation
 - 15. 3440 Inventory of Assets
 - 16. 3450 Monies in School Buildings
- G. Second Read and Action on Policy 4117/4217 Emergency Action Plan for Intramural and Interscholastic Athletic Events
- 8. PUBLIC PARTICIPATION
- 9. EXECUTIVE SESSION (Room 249A)
 - A. Discussion and Possible Action on Non-union Salaries
- 10. PUBLIC SESSION FOR POSSIBLE ACTION ON EXECUTIVE SESSION ITEM
- 11. ADJOURNMENT

***During the first Public Participation, the Board welcomes commentary regarding items on the agenda. After being recognized, please state your name and address for the record. We request that speakers be respectful and limit comments to not more*

than three minutes. The Board of Education does not discuss personnel items or student matters in public. During the second Public Participation, commentary may address the agenda or may introduce issues for the Board to consider in the future. The Board does not engage in dialogue during either public comment period. If you desire more information or answers to specific questions, please email the BOE: NewtownBOE@newtown.k12.ct.us

**NEWTOWN BOARD OF EDUCATION
MONTHLY FINANCIAL REPORT
APRIL 30, 2025**

SUMMARY

The financial report for period ending April 30th 2025 continues to provide year to date expenditures, encumbrances and information for anticipated obligations. Many of the accounts have been cleared of anticipated obligations except for those accounts that are unencumbered or soon to be encumbered in May.

During the month of April, the district spent approximately \$5.9M for all operations. About \$4.8M was spent on salaries with the remaining balance of \$1.1M spent on all other objects.

The projected year-end balance is now \$160,528 which has increased over the prior month by \$45,480; expending 99.82% of the total budget.

Please note that a transfer in the amount of \$55,293 has been requested to cover the purchase of Middle School textbooks. If approved, this transfer will reduce the anticipated year-end balance by \$55,293, resulting in a revised projected year-end balance of \$105,235.

Transfer request in the amount of \$71,132 includes the following:

- **\$55,293** from non-certified salaries to textbooks. This is to cover the cost of Middle School Social Studies textbooks. These books were **originally included in FY26 request**; however, the request was reduced with the understanding that **surplus funds from FY25** would be leveraged to support this purchase.
- **Reallocate** \$14,750 from SPED homebound tutor services to cover expenses associated with 1:1 nursing service for a medically fragile student. This adjustment ensures appropriate support aligned with the student's individualized healthcare needs.
- **Reallocate \$1,089** in staff training funds within object code 300, as requested by principals.

SALARY OBJECT

Our salary object continues to display a surplus with a projected **year-end balance of \$191,570**. There were some significant changes that occurred in both certified and non-certified accounts which decreased the salary object by -\$192,514 over the prior month.

- **CERTIFIED SALARIES**

The projected balance in this sub-object now displays a balance of -\$186,827.

Notable areas of change include:

- **Long-Term Substitute for Special Education Teaching Position**
A retired teacher was brought in as a long-term substitute to fill a Special Education (SPED) teaching position through the end of the academic year. Due to the specialized nature of this role, it was essential that the position be filled by an individual holding the appropriate SPED certification. The substitute teacher was compensated at the top-step rate, in accordance with the provisions outlined in the teacher union contract.

- | • Certified | Sub | Category | Update |
|---|------------|-----------------|---------------|
| <p>We hired one new building substitute during this period; however, the majority of the variance in this category is due to an increased projection for daily substitutes. This adjustment is based on the current run rate as well as historical trends from the previous year. While the increase in this account may appear significant, it is not unusual for this time of year, as teacher PTO can be difficult to predict due to the inherently unpredictable nature of employee absences. We remain cautiously optimistic that the full anticipated obligation may not be expended, though this will not be confirmed until year-end. We will continue to monitor this account closely and make further adjustments as needed in the coming months.</p> | | | |

Also, important to note that we have not achieved our certified turnover goal of \$500,000, falling short by \$141,000. This shortfall also plays a factor in the negative balance.

• NON-CERTIFIED SALARIES

The projected balance in this sub-object now displays a balance of \$378,397. Notable areas of change include:

- During the month of April, we hire two special education (SPED) paras and two Behavioral Tech's.
- Custodial overtime continues to be a concern due to employee coverage requirements outlined in the union contract. The current projection has increased by \$21,040 over the prior month; however, we believe this figure is now stable, as it is based on current run rates.

PROFESSIONAL SERVICES

The projected balance in this object has increased by \$49,704, displaying a new year-end balance of \$73,478. Notable areas of change include:

- The professional service balance has increased by **\$30,216** over the prior month, bringing the current balance to **\$48,267**. The increase in this balance can be attributed to:
 - A **transfer request of \$14,750** from the homebound tutors budget to support the cost of 1:1 nursing service for a medically fragile student.
 - Adjustments in the psychological testing services. This line item supports services for students who require psychological or audiological evaluations. While these services can be somewhat difficult to predict, demand typically decreases as the academic school year comes to a close. Therefore, we have adjusted out anticipated expenses accordingly.
- Staff training has been adjusted by \$19,488, increasing the year-end projected balance in this sub-object to \$25,211. The anticipated obligations have been adjusted accordingly to reflect all staff training activities.

PURCHASED PROFESSIONAL SERVICES

The projected balance in this object has increased by \$116,890 over the prior month and now displays a balance of \$124,484. Notable areas of change include:

- We have adjusted the building and grounds contracted services, resulting in an increase over the prior month by \$54,000. Following a comprehensive review of this account, we identified savings in several areas, including tree-trimming, stage rigging inspections, vehicle GPS tracking, and a lower subscription cost for our work order system. The most significant savings came from the HVAC service contract at the Hawley school. Due to new equipment that was installed over last summer, less maintenance was required; thus, lowering the contracted rate. These savings were not known at the time the budget was developed.
- Building, site and emergency services now has a projected balance of \$37,000. This area of the budget remains extremely difficult to predict, as expenses are often driven by unforeseen emergencies. However, our buildings have been well maintained and proactive repairs on mechanical equipment have been addressed earlier on. To account for any unanticipated repairs that may arise from now through the end of the year, we have included a \$25,000 contingency in the “anticipated obligations” column.

OTHER PURCHASED SERVICES

The projected balance in this object now displays a negative balance of -\$117,047.

Notable areas of change include:

- The transportation balance has increased over the prior month by \$42,800. We experienced savings in our in-district costs, mostly attributed to the change in our TAP program where only one bus was required as opposed to the previous year where we required two.
- We are also projecting a substantial savings of approximately \$100,000 in our special education transportation account. This was due to changes in ridership as three students have returned to the district, one anticipated outplacement did not come to fruition and three students changed transportation providers at a lower daily rate.

SUPPLIES

The projected balance in this object now displays a negative balance of -\$233,479.

Notable areas of change include:

- An additional \$21,000 was released from our natural gas “anticipated obligations”, resulting in a significant savings due to an extremely mild year and historically low natural gas prices.

REVENUE

The board of education received \$3,809.65 in tuition.

Tanja Gouveia
Director of Business & Finance
May 15, 2025

**NEWTOWN BOARD OF EDUCATION
2024-25 BUDGET SUMMARY REPORT
FOR THE MONTH ENDING APRIL 30, 2025**

OBJECT CODE	EXPENSE CATEGORY	2024- 2025 APPROVED BUDGET	YTD TRANSFERS 2024- 2025	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
<u>GENERAL FUND BUDGET</u>										
100	SALARIES	\$ 56,415,958	\$ 37,439	\$ 56,453,397	\$ 40,897,928	\$ 15,153,637	\$ 401,832	\$ 210,262	\$ 191,570	99.66%
200	EMPLOYEE BENEFITS	\$ 13,673,917	\$ (21,643)	\$ 13,652,274	\$ 13,050,031	\$ 607	\$ 601,636	\$ 575,059	\$ 26,577	99.81%
300	PROFESSIONAL SERVICES	\$ 672,930	\$ (10,628)	\$ 662,302	\$ 443,465	\$ 58,112	\$ 160,725	\$ 87,247	\$ 73,478	88.91%
400	PURCHASED PROPERTY SERV.	\$ 1,890,644	\$ (26,809)	\$ 1,863,835	\$ 1,177,083	\$ 277,342	\$ 409,409	\$ 284,925	\$ 124,484	93.32%
500	OTHER PURCHASED SERVICES	\$ 11,047,142	\$ 10,293	\$ 11,057,435	\$ 9,417,003	\$ 2,656,346	\$ (1,015,914)	\$ (898,867)	\$ (117,047)	101.06%
600	SUPPLIES	\$ 3,170,329	\$ (1,025)	\$ 3,169,304	\$ 2,432,840	\$ 240,393	\$ 496,071	\$ 729,550	\$ (233,479)	107.37%
700	PROPERTY	\$ 357,069	\$ 12,373	\$ 369,442	\$ 373,130	\$ 1,547	\$ (5,235)	\$ 4,569	\$ (9,804)	102.65%
800	MISCELLANEOUS	\$ 81,077	\$ -	\$ 81,077	\$ 73,712	\$ 1,916	\$ 5,449	\$ 700	\$ 4,749	94.14%
910	SPECIAL ED CONTINGENCY	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
TOTAL GENERAL FUND BUDGET		\$ 87,409,066	\$ -	\$ 87,409,066	\$ 67,865,192	\$ 18,389,901	\$ 1,153,973	\$ 993,445	\$ 160,528	99.82%
900	TRANSFER NON-LAPSING <i>(unaudited)</i> <i>this amount has been recommended for transfer into the BoE's Non-Lapsing Fund</i>									
GRAND TOTAL		\$ 87,409,066	\$ -	\$ 87,409,066	\$ 67,865,192	\$ 18,389,901	\$ 1,153,973	\$ 993,445	\$ 160,528	99.82%

OBJECT CODE	EXPENSE CATEGORY	2024- 2025 APPROVED BUDGET	YTD TRANSFERS 2024- 2025	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
100	SALARIES									
	Administrative Salaries	\$ 4,415,759	\$ 16,968	\$ 4,432,727	\$ 3,476,477	\$ 996,195	\$ (39,945)	\$ 4,258	\$ (44,203)	101.00%
	Teachers & Specialists Salaries	\$ 35,746,541	\$ 14,675	\$ 35,761,216	\$ 24,903,327	\$ 10,948,176	\$ (90,287)	\$ (23,584)	\$ (66,703)	100.19%
	Early Retirement	\$ 13,000	\$ -	\$ 13,000	\$ 13,000	\$ -	\$ -	\$ -	\$ -	100.00%
	Continuing Ed./Summer School	\$ 124,447	\$ 1,630	\$ 126,077	\$ 116,921	\$ 10,765	\$ (1,609)	\$ -	\$ (1,609)	101.28%
	Homebound & Tutors Salaries	\$ 184,110	\$ -	\$ 184,110	\$ 113,908	\$ 22,976	\$ 47,226	\$ 38,750	\$ 8,476	95.40%
	Certified Substitutes	\$ 830,665	\$ -	\$ 830,665	\$ 692,924	\$ 115,983	\$ 21,759	\$ 83,670	\$ (61,911)	107.45%
	Coaching/Activities	\$ 701,036	\$ -	\$ 701,036	\$ 703,984	\$ -	\$ (2,948)	\$ 24,000	\$ (26,948)	103.84%
	Staff & Program Development	\$ 102,950	\$ 5,796	\$ 108,746	\$ 44,200	\$ 54,475	\$ 10,071	\$ 4,000	\$ 6,071	94.42%
	CERTIFIED SALARIES	\$ 42,118,508	\$ 39,069	\$ 42,157,577	\$ 30,064,740	\$ 12,148,570	\$ (55,733)	\$ 131,094	\$ (186,827)	100.44%
	Supervisors & Technology Salaries	\$ 1,029,988	\$ 37,346	\$ 1,067,334	\$ 791,888	\$ 212,741	\$ 62,705	\$ 14,250	\$ 48,455	95.46%
	Clerical & Secretarial Salaries	\$ 2,411,941	\$ 11,229	\$ 2,423,170	\$ 1,843,330	\$ 501,183	\$ 78,657	\$ 800	\$ 77,857	96.79%
	Paraeducators	\$ 3,056,971	\$ 78,117	\$ 3,135,088	\$ 2,348,944	\$ 667,374	\$ 118,770	\$ 11,917	\$ 106,852	96.59%
	Nurses & Medical Advisors	\$ 1,018,820	\$ (4,022)	\$ 1,014,798	\$ 678,899	\$ 283,166	\$ 52,733	\$ 5,500	\$ 47,233	95.35%
	Custodial & Maint. Salaries	\$ 3,545,200	\$ 3,205	\$ 3,548,405	\$ 2,749,740	\$ 719,220	\$ 79,445	\$ 4,000	\$ 75,445	97.87%
	Non-Certied Adj	\$ 171,650	\$ (177,469)	\$ (5,819)	\$ -	\$ -	\$ (5,819)	\$ -	\$ (5,819)	0.00%
	Career/Job Salaries	\$ 206,773	\$ 989	\$ 207,762	\$ 180,010	\$ 65,951	\$ (38,199)	\$ (57,668)	\$ 19,469	90.63%
	Special Education Svcs Salaries	\$ 1,738,248	\$ 46,317	\$ 1,784,565	\$ 1,319,067	\$ 396,910	\$ 68,588	\$ 18,785	\$ 49,803	97.21%
	Security Salaries & Attendance	\$ 727,212	\$ -	\$ 727,212	\$ 583,962	\$ 139,023	\$ 4,227	\$ 12,075	\$ (7,848)	101.08%
	Extra Work - Non-Cert.	\$ 122,647	\$ 2,658	\$ 125,305	\$ 69,662	\$ 19,500	\$ 36,143	\$ 21,000	\$ 15,143	87.92%
	Custodial & Maint. Overtime	\$ 236,000	\$ -	\$ 236,000	\$ 226,481	\$ -	\$ 9,519	\$ 47,509	\$ (37,990)	116.10%
	Civic Activities/Park & Rec.	\$ 32,000	\$ -	\$ 32,000	\$ 41,203	\$ -	\$ (9,203)	\$ 1,000	\$ (10,203)	131.88%
	NON-CERTIFIED SALARIES	\$ 14,297,450	\$ (1,630)	\$ 14,295,820	\$ 10,833,188	\$ 3,005,068	\$ 457,565	\$ 79,168	\$ 378,397	97.35%
	SUBTOTAL SALARIES	\$ 56,415,958	\$ 37,439	\$ 56,453,397	\$ 40,897,928	\$ 15,153,637	\$ 401,832	\$ 210,262	\$ 191,570	99.66%

OBJECT CODE	EXPENSE CATEGORY	2024- 2025 APPROVED BUDGET	YTD TRANSFERS 2024- 2025	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
200	EMPLOYEE BENEFITS									
	Medical & Dental Expenses	\$ 10,305,448	\$ -	\$ 10,305,448	\$ 10,296,923	\$ 212	\$ 8,313	\$ 6,343	\$ 1,970	99.98%
	Life Insurance	\$ 92,000	\$ -	\$ 92,000	\$ 75,485	\$ -	\$ 16,515	\$ 15,208	\$ 1,307	98.58%
	FICA & Medicare	\$ 1,768,360	\$ -	\$ 1,768,360	\$ 1,307,902	\$ -	\$ 460,458	\$ 445,458	\$ 15,000	99.15%
	Pensions	\$ 999,360	\$ -	\$ 999,360	\$ 909,360	\$ 250	\$ 89,750	\$ 83,050	\$ 6,700	99.33%
	Unemployment & Employee Assist.	\$ 81,600	\$ -	\$ 81,600	\$ 54,855	\$ 145	\$ 26,600	\$ 25,000	\$ 1,600	98.04%
	Workers Compensation	\$ 427,149	\$ (21,643)	\$ 405,506	\$ 405,506	\$ -	\$ -	\$ -	\$ -	100.00%
	SUBTOTAL EMPLOYEE BENEFITS	\$ 13,673,917	\$ (21,643)	\$ 13,652,274	\$ 13,050,031	\$ 607	\$ 601,636	\$ 575,059	\$ 26,577	99.81%
300	PROFESSIONAL SERVICES									
	Professional Services	\$ 439,743	\$ -	\$ 439,743	\$ 277,324	\$ 44,142	\$ 118,277	\$ 70,010	\$ 48,267	89.02%
	Professional Educational Serv.	\$ 233,187	\$ (10,628)	\$ 222,559	\$ 166,141	\$ 13,970	\$ 42,448	\$ 17,237	\$ 25,211	88.67%
	SUBTOTAL PROFESSIONAL SERV.	\$ 672,930	\$ (10,628)	\$ 662,302	\$ 443,465	\$ 58,112	\$ 160,725	\$ 87,247	\$ 73,478	88.91%
400	PURCHASED PROPERTY SERV.									
	Buildings & Grounds Contracted Svc.	\$ 711,000	\$ -	\$ 711,000	\$ 549,456	\$ 78,862	\$ 82,682	\$ 28,682	\$ 54,000	92.41%
	Utility Services - Water & Sewer	\$ 128,315	\$ -	\$ 128,315	\$ 76,791	\$ -	\$ 51,524	\$ 36,024	\$ 15,500	87.92%
	Building, Site & Emergency Repairs	\$ 495,000	\$ -	\$ 495,000	\$ 282,888	\$ 108,419	\$ 103,693	\$ 66,693	\$ 37,000	92.53%
	Equipment Repairs	\$ 268,994	\$ (26,809)	\$ 242,185	\$ 68,160	\$ 33,889	\$ 140,135	\$ 123,455	\$ 16,680	93.11%
	Rentals - Building & Equipment	\$ 287,335	\$ -	\$ 287,335	\$ 199,788	\$ 56,172	\$ 31,375	\$ 30,071	\$ 1,305	99.55%
	Building & Site Improvements	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	
	SUBTOTAL PUR. PROPERTY SERV.	\$ 1,890,644	\$ (26,809)	\$ 1,863,835	\$ 1,177,083	\$ 277,342	\$ 409,409	\$ 284,925	\$ 124,484	93.32%
500	OTHER PURCHASED SERVICES									
	Contracted Services	\$ 1,005,847	\$ 27,993	\$ 1,033,840	\$ 1,035,725	\$ 126,580	\$ (128,464)	\$ 175,995	\$ (304,460)	129.45%
	Transportation Services	\$ 5,130,320	\$ -	\$ 5,130,320	\$ 3,322,808	\$ 1,489,197	\$ 318,315	\$ 195,015	\$ 123,300	97.60%
	Insurance - Property & Liability	\$ 461,988	\$ (17,000)	\$ 444,988	\$ 452,565	\$ 2	\$ (7,580)	\$ -	\$ (7,580)	101.70%
	Communications	\$ 188,915	\$ -	\$ 188,915	\$ 156,867	\$ 60,401	\$ (28,353)	\$ 3,000	\$ (31,353)	116.60%
	Printing Services	\$ 27,700	\$ (2,000)	\$ 25,700	\$ 6,180	\$ 11,241	\$ 8,278	\$ 5,000	\$ 3,278	87.24%
	Tuition - Out of District	\$ 3,989,164	\$ -	\$ 3,989,164	\$ 4,256,077	\$ 934,648	\$ (1,201,561)	\$ (1,275,828)	\$ 74,267	98.14%
	Student Travel & Staff Mileage	\$ 243,208	\$ 1,300	\$ 244,508	\$ 186,781	\$ 34,277	\$ 23,450	\$ (2,050)	\$ 25,500	89.57%
	SUBTOTAL OTHER PURCHASED SERV.	\$ 11,047,142	\$ 10,293	\$ 11,057,435	\$ 9,417,003	\$ 2,656,346	\$ (1,015,914)	\$ (898,867)	\$ (117,047)	101.06%

OBJECT CODE	EXPENSE CATEGORY	2024- 2025 APPROVED BUDGET	YTD TRANSFERS 2024- 2025	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
600	SUPPLIES									
	Instructional & Library Supplies	\$ 857,256	\$ (4,493)	\$ 852,763	\$ 647,157	\$ 148,171	\$ 57,436	\$ 71,827	\$ (14,391)	101.69%
	Software, Medical & Office Supplies	\$ 230,186	\$ 7,032	\$ 237,218	\$ 146,828	\$ 63,358	\$ 27,032	\$ 28,066	\$ (1,034)	100.44%
	Plant Supplies	\$ 343,000	\$ -	\$ 343,000	\$ 257,606	\$ 21,833	\$ 63,561	\$ 58,521	\$ 5,041	98.53%
	Electric	\$ 923,681	\$ -	\$ 923,681	\$ 941,514	\$ -	\$ (17,833)	\$ 327,167	\$ (345,000)	137.35%
	Propane & Natural Gas	\$ 496,657	\$ -	\$ 496,657	\$ 240,640	\$ -	\$ 256,017	\$ 145,017	\$ 111,000	77.65%
	Heating Oil	\$ 52,065	\$ -	\$ 52,065	\$ 22,192	\$ -	\$ 29,873	\$ 19,873	\$ 10,000	80.79%
	Fuel for Vehicles & Equip.	\$ 140,930	\$ -	\$ 140,930	\$ 72,484	\$ -	\$ 68,446	\$ 68,446	\$ -	100.00%
	Textbooks	\$ 126,554	\$ (3,564)	\$ 122,990	\$ 104,419	\$ 7,032	\$ 11,539	\$ 10,634	\$ 905	99.26%
	SUBTOTAL SUPPLIES	\$ 3,170,329	\$ (1,025)	\$ 3,169,304	\$ 2,432,840	\$ 240,393	\$ 496,071	\$ 729,550	\$ (233,479)	107.37%
700	PROPERTY									
	Technology Equipment	\$ 315,083	\$ 1,809	\$ 316,892	\$ 316,307	\$ -	\$ 585	\$ -	\$ 585	99.82%
	Other Equipment	\$ 41,986	\$ 10,564	\$ 52,550	\$ 56,822	\$ 1,547	\$ (5,820)	\$ 4,569	\$ (10,389)	119.77%
	SUBTOTAL PROPERTY	\$ 357,069	\$ 12,373	\$ 369,442	\$ 373,130	\$ 1,547	\$ (5,235)	\$ 4,569	\$ (9,804)	102.65%
800	MISCELLANEOUS									
	Memberships	\$ 81,077	\$ -	\$ 81,077	\$ 73,712	\$ 1,916	\$ 5,449	\$ 700	\$ 4,749	94.14%
	SUBTOTAL MISCELLANEOUS	\$ 81,077	\$ -	\$ 81,077	\$ 73,712	\$ 1,916	\$ 5,449	\$ 700	\$ 4,749	94.14%
910	SPECIAL ED CONTINGENCY	\$ 100,000	\$ -	\$ 100,000	\$ -	\$ -	\$ 100,000	\$ -	\$ 100,000	0.00%
	TOTAL LOCAL BUDGET	\$ 87,409,066	\$ -	\$ 87,409,066	\$ 67,865,192	\$ 18,389,901	\$ 1,153,973	\$ 993,445	\$ 160,528	99.82%
900	Transfer to Non-Lapsing									
	GRAND TOTAL	\$ 87,409,066	\$ -	\$ 87,409,066	\$ 67,865,192	\$ 18,389,901	\$ 1,153,973	\$ 993,445	\$ 160,528	99.82%

OBJECT CODE	EXPENSE CATEGORY	2024- 2025 APPROVED BUDGET	YTD TRANSFERS 2024- 2025	CURRENT BUDGET	YTD EXPENDITURE	ENCUMBER	BALANCE	ANTICIPATED OBLIGATIONS	PROJECTED BALANCE	% EXP
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SPECIAL REVENUES

EXCESS COST GRANT REVENUE	APPROVED BUDGET @ 70%	SUBMITTED Dec 1 @ 68%*	STATE ESTIMATE Jan 1 @ 59.96%	STATE ESTIMATE March 1 @ 70.74%	ESTIMATED Total	VARIANCE to January	FEB DEPOSIT	MAY DEPOSIT	% TO BUDGET
51266 <i>Special Education Svcs Salaries ECG</i>	\$ (45,000)	\$ (48,934)	\$ (30,000)	\$ (12,082)	\$ (12,082)	\$ (17,918)			26.85%
<i>Additional Services*</i>	\$ -	\$ -	\$ -	\$ (22,502)	\$ (22,502)	\$ 22,502			
forecast <i>Transportation Services - ECG</i>	\$ (398,936)	\$ (371,338)	\$ (321,579)	\$ (365,019)	\$ (365,019)	\$ 43,440			91.50%
54160 <i>Tuition - Out of District ECG</i>	\$ (1,133,368)	\$ (1,270,344)	\$ (1,119,340)	\$ (1,295,828)	\$ (1,295,828)	\$ 176,488			114.33%
Total	\$ (1,577,304)	\$ (1,690,616)	\$ (1,470,919)	\$ (1,695,431)	\$ (1,695,431)	\$ 224,512	\$ 1,117,991	\$ 577,440	107.49%
Additional services							Total		
<i>Nursing (professional service)</i>				\$ (15,990)			*75% of total received		
<i>Para Salaries</i>				\$ (6,512)					
Transportation Grant for Magnet <i>(included in transportation forecast)</i>	\$ (15,600)	\$ (13,000)			\$ (13,000)	\$ -			100.00%

<u>BOARD OF EDUCATION FEES & CHARGES - SERVICES</u>	<u>APPROVED BUDGET</u>	<u>ANTICIPATED</u>	<u>RECEIVED</u>	<u>BALANCE</u>	<u>% RECEIVED</u>
LOCAL TUITION	\$33,325	\$33,325	\$31,038	\$2,287	93.14%
HIGH SCHOOL FEES FOR PARKING PERMITS	\$30,000	\$30,000		\$30,000	0.00%
MISCELLANEOUS FEES	\$6,000	\$6,000	\$3,927	\$2,073	65.46%
TOTAL SCHOOL GENERATED FEES	\$69,325	\$69,325	\$34,965	\$34,360	50.44%

**2024 - 2025
 NEWTOWN BOARD OF EDUCATION
 DETAIL OF TRANSFERS RECOMMENDED
 APRIL 30, 2025**

		FROM			TO				
OBJECT CODE	AMOUNT			OBJECT CODE	AMOUNT				
ADMINISTRATIVE									
100	\$55,293	HAW SPED ED ASSISTANT SALARIES \$55,293 001-750610000-51231	SP ED - HAWLEY	ED ASSISTANTS	600	\$55,293	TEXTBOOKS \$55,293 001-800800000-56900	DISTRICT - CURRICULUM	TEXTBOOKS
100	\$14,750	SP ED - SP ED SERV - HOMEBOUND TUTOR \$14,750 001-750540000-51312	SP ED - SP ED SERV	BLDG SUBS/HOMEBOUND TUTOR	500	\$14,750	SPED PREK-8 CONTRACTED SERVICES \$14,750 001-750610000-54000	SP ED - PREK-8	CONTRACTED SERVICES
PRINCIPALS'									
300	\$299	HAW STAFF TRAINING \$299 001-100010000-53100	HAW. - ADMIN.	STAFF TRAINING	300	\$299	DISTRICT CURRICULUM STAFF TRAINING \$299 001-800800000-53100	DISTRICT - CURRICULUM	STAFF TRAINING
300	\$790	HOM STAFF TRAINING \$495 001-400380000-53100 \$295 001-400010000-53100	HOM. - CLASSROOM HOM. - ADMIN.	STAFF TRAINING STAFF TRAINING	300	\$790	DISTRICT CURRICULUM STAFF TRAINING \$790 001-800800000-53100	DISTRICT - CURRICULUM	STAFF TRAINING
	\$71,132	TOTAL TRANSFER REQUEST				\$71,132	TOTAL TRANSFER REQUEST		

**2024 - 2025
 NEWTOWN BOARD OF EDUCATION
 TRANSFERS RECOMMENDED
 APRIL 30, 2025**

AMOUNT	FROM		TO		REASON
	CODE	DESCRIPTION	CODE	DESCRIPTION	

ADMINISTRATIVE

\$55,293	100	HAW SPED ED ASSISTANT SALARIES	600	TEXTBOOKS	7TH/8TH GR. SOC. STUDIES 2025-26 TEXTBOOK PRE-PURCHASE
\$14,750	100	SP ED - SP ED SERV - HOMEBOUND TUTOR	500	SPED PREK-8 CONTRACTED SERVICES	PAYMENT FOR HOSPITALIZED STUDENT - TUTORS

PRINCIPALS'

\$299	300	HAW STAFF TRAINING	300	DISTRICT CURRICULUM STAFF TRAINING	FOR DISTRICT PROFESSIONAL DEVELOPMENT USE
\$790	300	HOM STAFF TRAINING	300	DISTRICT CURRICULUM STAFF TRAINING	FOR DISTRICT PROFESSIONAL DEVELOPMENT USE
\$71,132	TOTAL TRASNFER REQUEST				

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

Minutes of the Board of Education meeting held on May 6, 2025 at 7:00 p.m. in the Council Chambers, 3 Primrose Street, Newtown, CT.

A. Plante, Chair	A. Uberti
J. Vouros, Vice Chair	F. Purcaro
D. Zukowski, Secretary	T. Gouveia.
S. Tomai (virtual)	8 Staff
C. Gilson	20 Public
D. Linnetz	1 Press
B. Leonardi	

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

Item 1 – Pledge of Allegiance

Item 2 – Celebration of Excellence

Newtown Middle School and Newtown High School Unified Sports:

Matt Memoli thanked the Board for having them at the meeting and appreciated everyone involved in unified sports at the middle and high school.

Anna Malkin, teacher at Newtown Middle School, spoke about unified sports there and Kimya Knecht, teacher at Newtown High School, spoke about the program there.

The following students also spoke about the program. From the middle school, 8th graders Madeline Zupan and Cecilia Wasley and 7th grader Charlotte Sprague spoke and from the high school, Kidist Blessey, Andrew Beylouni, Addy Plummer, Alicia Liquori, Jaden Newnham, and Isaiah Morris spoke.

Mrs. Plante thanked them all for coming to the meeting.

Item 3 – Consent Agenda

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

Item 4 – Public Participation

Item 5 – Reports

Chair Report: Mrs. Plante thanked the community for supporting our budget. Tonight we expect to reduce it by \$900,000.

Superintendent's Report: Mrs. Uberti attended the last Rotary Club dinner for this year last night and thanked them for having this program that recognizes student achievement and includes families, teachers and administrators. Interviews for elementary assistant principal positions will be held this week and thanked Ms. Zukowski and Mrs. Linnetz for volunteering to be on the committee. We have had continuing discussions with the town about insurance and are still looking for ways to reduce costs to our employees. It would require the unions to be in agreement of any changes. She thanked the public for their wonderful turnout and supporting the Board of Education budget and commended the Board on their diligence during the budget process. Regarding eliminating the 28 positions, we looked hard at places where we could function with less staff.

Committee and Liaison Reports:

Dr. Gilson said Curriculum and Instruction met tonight regarding middle school items. Jim Ross spoke about possible trimester sessions at the middle school, a new social resource was presented by Kara DiBartolo and Will Ryan, and the new art curriculum was presented by Leigh

Anne Hildebrandt and Kristen Ladue. The committee voted to move the resource and curriculum to the Board for approval.

Mr. Leonardi recognized the Reed production of the Wizard of Oz and that the students did an incredible job and thanked the staff, parents and student volunteers who worked on the play.

Student Reports:

Ms. Ihlefeld reported that May 1st the seniors wore their college decision apparel and celebrated their decisions in the career center. Last Thursday the top 5% of the senior class was announced along with valedictorian David Baghdady and salutatorian, Sophia Wade. Many student athletes have been recognized and state and conference banquets last week. May is mental health month and the boys and girls lacrosse teams are hosting benefit games for the 15 for Life Foundation. The chorus concert is May 19, the band concert is May 20, and the orchestra concert is May 21.

Item 6 – Old Business

Discussion and Possible Action on the Budget:

Mrs. Uberti mentioned that we had an unexpected retirement from the Assistant Director of Facilities and is recommending that position be eliminated.

Mrs. Plante referred to the technical adjustments of \$120,804 which we have every year.

Mr. Leonardi asked the impact of reducing the unarmed guards at the elementary level as he is worried about the impact on the buildings.

Mrs. Uberti noted that the security staff in the schools is very large. There was a plan in place to gradually decrease them in time because the buildings are now hard. This is a good place to start. We have an armed and unarmed at each elementary school. The thinking is that the two of them will have a split schedule between schools. This plan was developed by Joe Erardi and thinks there should be some plan for reduction long term. The unarmed guard is there to relieve the armed guard. Reed is a huge building so it wouldn't work there.

Mr. Leonardi's concern is not wanting to do anything piecemeal and thought to find the money somewhere else so we can devise a plan on this for next year.

Ms. Zukowski expressed her concerns that we are compromising programs with some being key to our students' cognitive development. We could take the \$100,000 contingency for special education out of the budget and put money toward the Spanish teacher and redoing the curriculum and reduce the special education contingency by \$68,634 and the \$4,309. She was also concerned about losing the fine arts director and only replacing it with a department chair because she does a lot of work.

Mrs. Uberti said COVID gave us a lot of money which all went away and the tragedy also contributed to our fiscal cliff but that money has dried up. The cost of insurance and medical expenses will not come down. She cautioned about taking the contingency money for special education because of the volatility of special education. We are still waiting to hear of a possible outplacement cost of \$500,000. We can't use our non-lapsing to offset operational expenses. If we want to prevent a fiscal cliff we can't cut things that effect our base. We have to look at places we can right size.

Ms. Zukowski was not saying to take out of non-lapsing but noted that the insurance went up 24%.

Mrs. Uberti said that regarding Spanish, a student received a maximum of 20 hours of instruction in a given year. Students are not learning the language. They are exposed to the language and have a cultural exposure.

Mr. Vouros agreed with Ms. Zukowski regarding putting the K-1 Spanish back in and revamping that program.

Mrs. Uberti said we have a Spanish curriculum approved by the Board and it has been implemented.

Ms. Tomai agreed with Ms. Zukowski and Mr. Vouros and wanted to find the \$68,634 to keep the K-1 Spanish.

Mrs. Linnetz said no one wants to cut anything on the list and the proposal tries to balance the interest of our students and staff. She asked how the work of the director of fine arts will continue to happen in the district and more information on the two HS FTE positions.

Mrs. Uberti noted that prior to 2017 we did not have a director of fine arts. The director of K-12 guidance and director of fine arts were paid by a grant to help deal with trauma. We had more students at that time. We evaluated our special education staff and created the special education supervisor positions. Schools are smaller now and principals are not responsible for evaluating special education staff. Ms. Hiscavich teaches one class, evaluates the music staff and schedules the concerts. An administrative can do that. She also co-leads with the department chair and coordinates professional development with Mr. Purcaro. Mrs. Uberti feels all of the tasks will be reassigned especially with the addition of a fine arts chair. We would have to take one of the music teachers to take the department chair role.

Mr. Vouros said there are many students at the high school who would like to take art classes but cannot because we don't have enough teachers.

Mrs. Uberti stated that student schedules are the main reason they can't take art classes. If we don't cut what is on the list she will have to cut an elementary or a high school teacher. We've cut a net of 30 teachers and numerous paras.

MOTION: Ms. Zukowski moved that the Board of Education approve the recommended 2025-2026 budget adjustments totaling \$900,000. Mr. Vouros seconded.

MOTION: Ms. Zukowski moved to amend the motion to remove the Spanish teacher for \$68,634 and replace it with a reduction to the special education contingency to \$27,057 with the special education reduced to \$72,943. Mr. Vouros seconded.

Ms. Gouveia feels the contingency amount is important and used every year. If you remove money you are lowering the base and making a cliff the next year because we have to put that money back. She would not recommend using that money.

Mrs. Plant is concerned about that also because some of that is always used and would have to be replaced next year.

Ms. Tomai noted that Ms. Zukowski said we have roughly \$400,000 in non-lapsing for special education and we are reducing the \$100,000 line item. She supports this knowing there is some cushion in non-lapsing.

VOTE: 3 ayes, 4 opposed (Ms. Plante, Mr. Gilson, Mrs. Linnetz, Mr. Leonardi) Motion fails.

MOTION: Mr. Leonardi moved to amend the motion to remove the reduction of the unarmed guards at the elementary schools and further reduce staff training for \$59,810 line 322 in budget book to bring it in line with expenditures in the 2024-2025 budget years to \$48,180 resulting in a net savings for the unarmed guards. Mr. Vouros seconded.

Mrs. Uberti said there was a reduction in staff training because we implemented new programs which comes with professional development built in. We implemented the reading program in K-5 and did not have to pay for staff training. Increasing our performance we have to look at practice and providing the teachers with the tools they need.

Mrs. Plante could not support this amendment because instruction is critical and feels there will be no drop in protection.

VOTE: 1 aye, 6 nay (Mrs. Plante, Mr. Vouros, Ms. Zukowski, Mr. Gilson, Mrs. Linnetz, Ms. Tomai) Motion fails.

MOTION: Ms. Zukowski moved to amend the motion to further reduce the natural gas item by \$4,309. Mrs. Linnetz seconded.

After a discussion, Ms. Zukowski withdrew her amendment and Mrs. Linnetz seconded.

MOTION: Ms. Tomai moved to amend the motion to reinstate the \$68,634 for the Spanish teacher and make that amount an unallocated reduction. Ms. Zukowski seconded.

Mr. Leonardi was not supporting that amendment because we run the risk of losing an elementary teacher and having larger class sizes. He was pleased to see that this time for the K-1 students would be filled with a literacy-based curriculum focusing on English vocabulary which is a very reasonable approach for that line item.

Ms. Tomai feels when you chip away at programming it is very unlikely it will ever come back and is very concerned about that.

Ms. Zukowski asked if it was possible to find \$30,000 or \$40,000 in technical adjustments which would reduce the differential to \$25,000. \$25,000 off the special education contingency isn't that bad.

Mrs. Goveia was not comfortable with reducing technical adjustments.

Mrs. Plante said we could vote on the technical adjustments make a recommendation to Mrs. Uberti that the Spanish teacher could be reinstated.

Mrs. Uberti had a concern that a situation could occur that required us to hire a special education teacher. She suggested not adding the fine arts department chair for a year and have another department chair have oversight for that department. We also have curriculum coordinators at the high school. We can look at some restructuring of roles.

VOTE: 2 ayes, 5 nays (Mrs. Plante, Ms. Zukowski, Dr. Gilson, Mrs. Linnetz, Mr. Leonardi) Motion fails.

MOTION: Ms. Zukowski moved to delay the fine arts chair by one year and reinstate the Spanish teacher. Mr. Vouros seconded.

Mrs. Linnetz worried about the transition of the departure of the director of fine arts for the district and her leadership at the high school. A lot of disconnection could happen and she cannot support that amendment.

Mrs. Plante noted that the K-1 Spanish students would get extra library and literacy classes and she is comfortable with the adjustments the way they are. The department chair position would be important for high school teachers.

VOTE: 2 ayes, 5 nays (Mrs. Plante, Ms. Tomai, Dr. Gilson, Mrs. Linnetz, Mr. Leonardi) Motion fails.

Main motion passes unanimously.

MOTION: Mr. Leonardi moved that the Board of Education allow the Director of Business to make any mathematical or other adjustments necessary to balance this budget. Dr. Gilson seconded. Motion passes unanimously.

Minutes of April 22, 2025:

MOTION: Mr. Leonardi moved that the Board of Education approve the minutes of April 22, 2025. Dr. Gilson seconded. Vote: 6 ayes, 1 abstained (Mr. Leonardi) Motion passes.

Second Read and Action on Policies:

Mrs. Linnetz noted a change to policy 5132 Student Dress. The recommended change is in Item E regarding wearing sunglasses as a technical adjustment to the policy.

MOTION: Mr. Leonardi moved that the Board of Education approve policies 1-4 in Section C under Old Business. Mrs. Linnetz seconded. Motion passes unanimously.

MOTION: Mr. Leonardi moved that the Board of Education approve rescinding policies 1-11 in Section D under Old Business. Mr. Vouros seconded.

Ms. Zukowski was concerned about policy 3113 Setting Budget Priorities and setting them be October 1st.

MOTION: Ms. Zukowski moved to amend the motion to remove policy 3113 Setting Budget Priorities from the list. Dr. Gilson seconded.

Mrs. Linnetz views this as operational and given the current process she thinks it incorporates the policy but sees it more as a procedural process than a policy.

Mrs. Plante would be comfortable incorporating some of these ideas in the 9000 series.

Ms. Zukowski withdrew her motion. Dr. Gilson seconded.

Motion passes unanimously.

Item 7 – New Business

MOTION: Mr. Leonardi moved that the Board of Education approve using funds from the non-lapsing account in the approximate amount of \$48,000 for MP Planning to conduct a demographic study and capacity and space utilization analysis. Mr. Vouros seconded.

Mrs. Uberti views this as an important need in the district because its something that has not been undertaken because we have space utilization concerns. We met with MP Planning and they will do a 10-year enrollment projection study which will enable us to see future trends and

land use. They will also look at migration patterns in and out of town. The second piece is a space utilization study done over the summer and will work with us to create a benchmark of space expectations and complete a space utilization report. This will begin in May and end in October. After that, there will be a presentation on their findings taking into account the results of the facilities conditions assessment, the demographic study, and the space utilization study and identify potential next steps. Then we would bring a working group together of various stakeholders to see if we have buy in to pursue the next piece which is a facilities master plan. We may want to partner with the town to share the expense.

Mrs. Plante confirmed that this is a one-time expense.

Mr. Leonardi asked if the statement of work includes all of the elements of this analysis that you want and asked if there were any not included.

Mrs. Uberti thought we would get some of this from the facilities condition assessment but they are not packaged in but we need the other components because they all go together. Monroe is using this group and she shared copies of their report with CFF and it is very well done.

Motion passes unanimously.

First Read of Asian Studies Curriculum and Poetry Curriculum:

Dr. Gilson said both were exceptional courses.

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

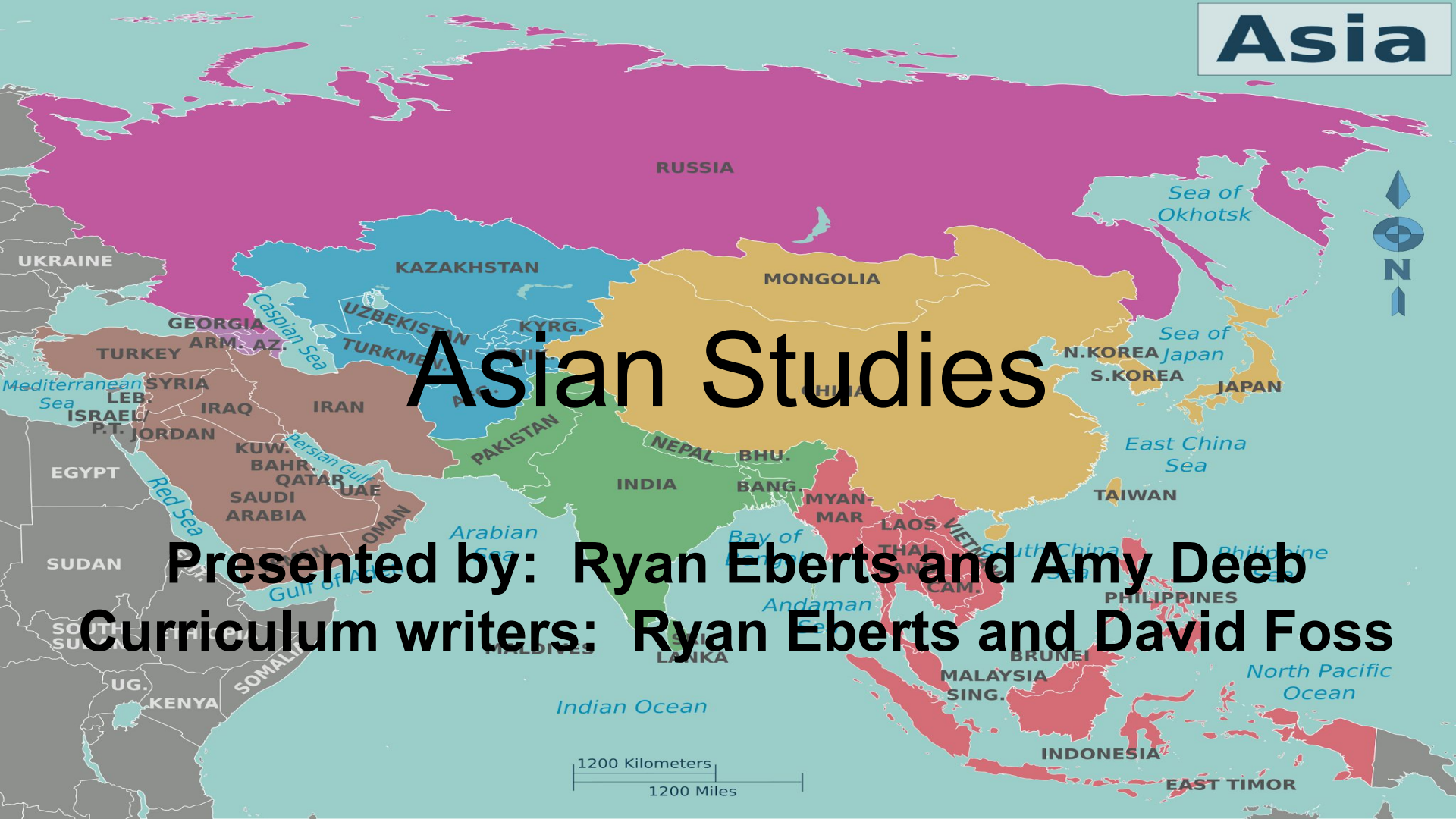
Item 8 – Adjournment

The meeting adjourned at 10:02 p.m.

Respectfully submitted:

Deborra J. Zukowski
Secretary

Asia



Asian Studies

Presented by: Ryan Eberts and Amy Deeb

Curriculum writers: Ryan Eberts and David Foss

Unit 1: India and South Asia



Lens: Cultural identity

Concepts: Social hierarchy, Imperialism, Subjugation, Exploitation, Resistance, Religion/Belief, Geography, Tension, Progress, Opportunity, Change, Independence, Modernization, Stability

Core Learning Activities:

Students will analyze and interpret a map of the prominent geographical features of the Indian subcontinent, create a group hierarchy for America and Newtown High School after learning about the Aryan Caste System, will research a Hindu god or goddess of their choice and write an essay with an artistic component, will examine a documentary on the origins of Buddhism in ancient India and its founder Siddhartha Gautama to answer a series of questions.

Summative assessment: After watching excerpts from the classic movie Gandhi and learning about the tactics involved in non-violent resistance toward the British, students will write an essay in which they evaluate the non-violent tactics employed by Gandhi and their efficacy for the world at large.

Personal Project

Students will choose an aspect of historical or contemporary Indian culture and research it. They will then create a slideshow of the information that they will present to the class.



Some Topics Covered

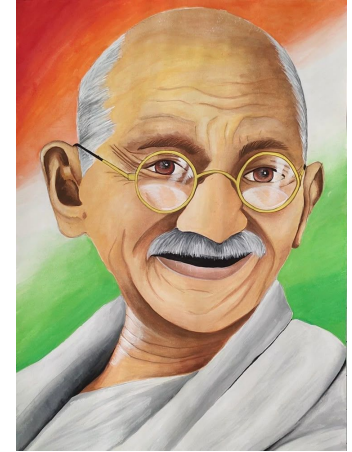
Geography

Indus/Aryan Civilizations and Caste

Hinduism, Buddhism, and Sikhism

Dynasties, British India, Gandhi

Modern India, Pakistan and Bangladesh



Unit 2: China



Lens: Control/ Lack of Control

Concepts: Geography, Population, Conflict, Religious Philosophy, Stability, Unification, Threats, National Identity, Change, Communism, Resources, Progress, Repression/Human Rights

Core Learning Activities: Students will research the history of the most significant Chinese dynasties and determine their most significant contributions, will assess whether or not Genghis Khan should be "cancelled" after learning the history of the Mongolians, will collaborate on a decision making exercise on how the Chinese should deal with British Imperialist actions (Opium, Open ports, Hong Kong, etc), will compare Capitalism, Socialism, and Communism and investigate the rivalry between Mao Zedong and Chiang Kai-Shek in preparation for the unit assessment, will investigate modern policies on China such as the one child policy and Tiananmen Square protests, discuss the current situation with the Uighur "re-education camps" after watching "Inside China's Thought Transformation Camps."

Summative assessments:

Oral Report Students will choose an aspect of historical or contemporary Chinese culture and research it. They will then create a slideshow of the information that they will present to the class.

To Live Assignment | Summative | Expository Essay

Students will watch the film "To Live" and using their background knowledge from class and examples from the film complete the critical thinking writing assignment on communism in China.



Topics Covered

Geography

Writing

Engineering an Empire

Taoism, Confucianism, Legalism, and the Art of War

Dynasties, Mongolians, and British Influence in China

Communism vs Nationalism, the GLF, Cultural revolution, and OCP

Deng Xiaoping and the New China: Tiananmen Square

Modern China



Unit 3: Korea and Japan



Lens: Identity

Concepts: Geography, Culture/Customs, Creation Mythology, Conflict, Nationalism, Cultural Homogeneity, Cultural Interaction/Exchange, Advancement/Progress

Core Learning Activities: Students will analyze Japanese creation myths and link the characteristics to the modern day, link the code of the Bushido to Japanese mindset, actions, and tactics in WWII, explore the philosophies of Shinto and Ikegai and how they permeate Japanese modern culture, investigate the conflicts Korea had with Japan and China and those conflicts created a sense of isolation and national identity, assess how the spread of Communism brought about the eventual split between North and South Korea, determine the course of action of several different parties (US President, Japanese Prime Minister, Young student) in handling the North Korean situation after watching the video called, "Inside North Korea."

Summative Assessment:

Personal Project

Students will choose an aspect of historical or contemporary Japanese culture and research it. They will then create a slideshow of the information that they will present to the class.



Topics Covered: Korea

Korea: History of civilization on the peninsula

Homogeneous society, King Sejong

Chinese/Japanese pressures leading to Juche and self-reliance

Spread of Communism and the Korean War

North and South Korea post-war: the stark differences

Self made test and critical thinking following the viewing of *Inside North Korea*



Topics Covered: Japan

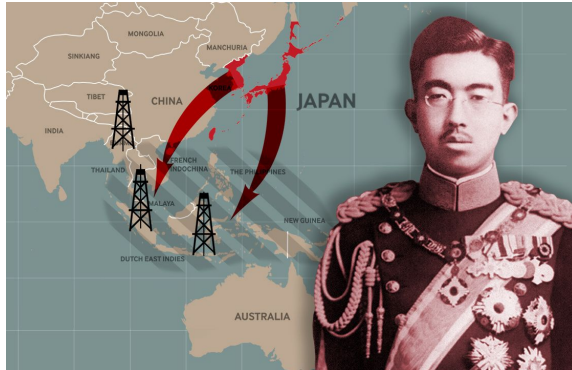
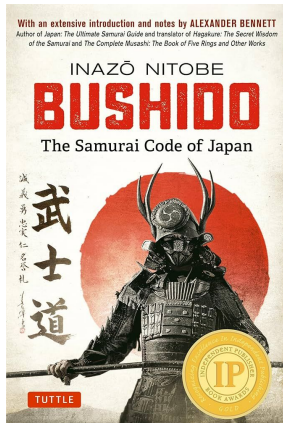
Geography and creation myths



Study of Shinto, ruling periods, and the code of Bushido (Honor, duty and sacrifice above all else)

Japan in WW2 and the post-war economic miracle (American-aided)

Modern Japan- a fascinating mix of old traditions and new adoptions and technologies



Unit 4: Asian/Pacific Islanders



Lens: Identity and adaptation

Concepts: Change, Geography, Culture/Customs, Pressure/Threats, Assimilation, Survival

Core Learning Activities: Students will analyze and interpret a map of the prominent geographical features of the Pacific Island region (and Southeast Asia), explore the various Pacific Island regions and gauge interest in the various regions, evaluate an exemplar of the Pacific Island Research project to help guide them as they do the project, assess the success or failure of various Pacific Island cultures to deal with outside pressures during the presentations.

Summative Assessment:

Pacific Islands Research Project | Summative | Personal Project

Students will select a country from the Pacific Island or Southeast Asian region and complete a research project on that region that emphasizes the history and culture of the country as well as how the country adapted to Western Imperialism. They will then evaluate how well the country maintained their cultural identity while adapting to outside pressures and the impact that the country has had on modern life



Culminating Project

Geography and its impact (isolation, allies, peaceful vs martial)

Original people and mythologies

Indigenous culture and economy

Outside (particularly Chinese, Indian, and European) contact

Modern life

Important features and contributions

What is next (imagine yourself as a leader)





Unit Plan

Unit 1: Poetry Unmasked

Newtown High School / Grade 12 / English Language Arts

Week 1 - Week 4 | 5 Curriculum Developers | Last Updated: Apr 11, 2025 by Parsons, Sayward

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

“Give him a mask and he will tell you the truth.” -Oscar Wilde

The first unit introduces students to poetry and aims to establish a working definition and core vocabulary for the semester’s reading and writing. Core learning activities will challenge students’ understanding of what poetry is and can be, encourage students to try on different narrative voices while writing poems modeled after contemporary mentor texts, and introduce students to the norms of the writing workshop.

Conceptual Lens/Concepts

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

Conceptual Lens: Persona

Concepts: Persona, Tension, Revision, Purpose, Poet, Poetry, Audience, Tradition, Innovation, Perspective, Figurative Language, Craft

Generalizations

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

1. The tension between tradition and innovation keeps poetry relevant.
2. Poets adopt persona narrators to communicate their perspectives.
3. Readers and poets collaborate to create meaning by engaging the senses and imagination with figurative language and precise word choice.
4. A poet’s deliberate choices of craft shape and develop a poem’s purpose and meaning.
5. Peer revision promotes awareness of the audience to influence revision of craft.

Guiding Questions

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

- 1a. What is poetry? (F)
- 1b. What is tension? (F)
- 1c. What is tradition in poetry? (F)
- 1d. How do poets innovate? (C)
- 1e. Who decides what poetry is? (C)
- 1f. Is poetry relevant? (P)
- 2a. What is persona? (F)
- 2b. How do poets communicate their perspectives? (C)
- 2c. What is the relationship between the persona and the poet? (C)
- 2d. How might a poet use a persona narrator to tell a true story? (P)
- 3a. What are the key terms of poetry? (F)
- 3b. How do poets and readers make meaning? (C)
- 3c. Who is in control of the poem’s meaning? (P)
- 4a. What are the elements of poetic craft? (F)
- 4b. How do poets use aspects of craft to shape meaning in their poems? (C)
- 4c. Does every choice a poet makes matter? (P)
- 5a. What is a writer’s workshop? (F)
- 5b. What are the expectations of an effective writing workshop? (F)
- 5c. How do peers affect the revision process? (C)

Content Knowledge

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

Students will know

- The names and definitions of a variety of poetic devices.
- That selection of details, use of imagery, and connotation of diction contribute to a poem's tone.
- The speaker and the poet are not the same; poets often adopt persona narrators.
- The protocol for writer's workshop

Critical Skills

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

- 7. Other.

Notes

Students will

- Identify various poetic devices in context and explain how each contributes to the meaning of a poem
- Analyze selected poems in small groups and independently
- Write poems modeled after contemporary poets that use poetic devices to effectively shape and develop their purpose.
- Seek out and apply peer feedback to revise their work.
- Reflect on the effectiveness of aspects of craft in their own work.

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

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

- RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

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

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

Writing

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

- W.11-12.2d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

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

- W.11-12.3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

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

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

Language

5. Demonstrate understanding of word relationships and nuances in word meanings.

- L.11-12.5a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

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Core Learning Activities

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

- Students will explore their initial definitions of poetry and then engage in discussions around poets' work that has challenged tradition (e.g. Aram Saroyan and Rupi Kaur)
- After viewing the Ted Talk on metaphorical thinking, using excerpts from *The Book of Qualities* and samples of poetry by Rupi Kaur, students will craft brief vignettes paired with simple illustrations that personify a human trait or quality to encourage metaphorical thinking.
- Students will apply close reading strategies in order to support various ways of dialoguing with and accessing meaning in poems.
- Students will engage in small group analysis activities around selected poems: selecting the most important word, line, or image in a poem and explaining/supporting that choice, illustrating metaphor or imagery in a selected poem and presenting to the class, determining the theme of a poem and supporting with textual evidence.
- Students will write a poetry explication independently applying the techniques of analysis they practiced in small groups.
- Students will use contemporary poems as mentor texts to engage in daily writing activities and craft several of their own poem drafts.

Vocabulary

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

Persona
 Structure
 Form
 Speaker
 Sound Devices (alliteration, assonance, consonance)
 Figurative language (metaphor, simile, hyperbole, onomatopoeia, personification)
 Imagery
 Rhyme
 Meter
 Theme
 Tone
 Mood
 Syntax
 Diction
 Speaker
 Identity
 Memory
 Lineage/Inheritance

Resources

Teacher and student resources used to support the learning.

Aram Saroyan - [National Endowment for the Arts Award sparked controversy](#)

A reflection on Rupi Kaur's popularity vs. the Canon
<https://www.nytimes.com/2017/12/15/books/review/rupi-kaur-instapoets.html>

Jane Hirshfield ["The Art of Metaphor" Ted Talk](#)

The Book of Qualities J. Ruth Gendler [\(excerpts\)](#)

"There are Birds Here" by Jamaal May, "There is a Lake Here" by Clint Smith, "There are Trans People Here" by H. Melt

I Remember by Joe Brainard [\(excerpts\)](#)




"Wrap" by Aimee Nezhukumatathil




"Written by Himself" by Gregory Pardlo




An interview with Phillip Schultz, founder of The Writers Studio, a writing program centered on the persona narrator <https://www.literarymatters.org/15-1-on-writing-teaching-and-defeating-the-shitbird-of-self-doubt-a-conversation-with-philip-schultz/>



[How to Read a Poem](#)



















[How Do I Read a Poem?](#) By Tracy K. Smith

 Aram Saroyan  

 Jane Hirshfield "The Art of Metaphor" Ted Talk  

 The Book of Qualities (J. Ruth Gendler) (excerpts)  

 Written by Himself (Gregory Pardlo)  


-  Wrap (Aimee Nezhukumatathil)  
-  There Is a Lake Here (Clint Smith)  
-  There Are Birds Here (Jamaal May)  
-  An interview with Phillip Schultz, founder of The Writers Studio, a writing program centered on the  
-  How To Read A Poem.pdf  
-  "How Do I Read a Poem" Tracy K. Smith  

Assessments

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

Poem Rubric | Summative | Other written assessments


Students should submit 4-5 final, revised poems for assessment each quarter. The attached rubric is designed to flexibly apply to a range of potential poems students might write each quarter.

 Creative Writing - Poem Rubric.pdf

No Standards Assessed

Poem Analysis Paper | Summative | Expository Essay

This is a formal poem analysis assignment; however, the process includes creative responses to the poem to encourage deeper analytic consideration before planning and writing the paper.

 Poem Analysis Paper.pdf

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 2: Language in Orbit

Newtown High School / Grade 12 / English Language Arts

Week 5 - Week 8 | 5 Curriculum Developers | Last Updated: Apr 11, 2025 by Parsons, Sayward

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

“Poetry is language in Orbit” - Seamus Heaney

In this unit, students will explore classic forms like the sonnet, sestina, and villanelle that provide poets with parameters. They will explore ways poets have conformed to and challenged the rhymes and meters of traditional verse forms in order to develop their purpose and, at times, thwart traditional power structures. Poet Billy Collins says, “Rather than ask students what a poem means, I like to ask where does a poem go and how does it get where it’s going?” Students will further their working knowledge of craft by examining aspects of structure and the impact a poem’s movement has on the reader’s experience and understanding.

Conceptual Lens/Concepts

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

Conceptual Lens: Movement

Concepts: Form and Function, Movement, Observation, Reflection, Rhythm, Structure, Theme, Purpose, Design, Discovery, Tradition

Generalizations

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

1. Traditional poetic forms communicate purpose.
2. Poets subvert form as a means to challenge tradition, furthering their purpose.
3. Poetry can challenge institutional power structures in order to shift power and bring about change.
4. Poets manipulate poetic forms and devices to develop purpose, moving readers through their poems.
5. Observation and reflection lead poets to the discovery of new ideas.

Guiding Questions

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

- 1a. What is a verse form? (F)
- 1b. What are traditional poetic forms? (F)
- 1c. What purpose is traditionally communicated by each poetic form? (F)
- 1d. How does structure communicate purpose? (C)
- 2a. What methods can poets use to subvert form? (F)
- 2b. What is the effect of subverting form? (C)
- 2c. Should a poet subvert form? (P)
- 3a. What is a traditional power structure? (F)
- 3b. How does poetry engage with power structures? (C)
- 3c. Why would a writer choose poetry to challenge a traditional power structure? (P)
- 4a. What is movement in a poem? (F)
- 4b. How do structural elements create movement in a poem? (C)
- 4c. What is the effect of movement in a poem? (C)
- 4d. How does a poem get where it’s going? (C)

- 5a. What defines an abstract concept? (F)
- 5b. How do poems about the tangible reveal things about the abstract through observation and reflection? (C)
- 5c. Does poetry allow for discovery other art forms do not? (P)

Content Knowledge

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

- Poetry is rooted in a strong formal tradition
- Specific attributes of a variety of verse forms (odes, sonnets, sestinas, villanelles)
- The parameters of classic forms of poetry carry particular and specific purpose and meaning
- Nonconformity to traditional forms is deliberate and meaningful

Critical Skills

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

- 7. Other.

Notes

- Recognize attributes of a variety of forms & demonstrate them in their own writing
- Explain how poets use form and structure to create meaning
- Make purposeful choices regarding the structure of their own poems
- Students will be able to recognize shifts in a piece of writing and explain how those choices contribute to the overall meaning of the work.

Standards

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

Core Learning Activities

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

- Students will engage in a number of creative writing activities that encourage close observation and reflection.
- Students will independently research selected verse forms in order to become "resident experts," and then collaborate to create presentations and writing lessons that lead their peers through practice with their selected verse form.
- Students will participate in lessons developed by their peers in order to learn about and practice writing in a variety of verse forms.

Vocabulary

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

List of poetic forms (ballad, ode, sestina, sonnet, villanelle)

Abstract

Tangible

Meter

Stanza

Foot

Iamb




Enjambment

Caesura




Resources

Teacher and student resources used to support the learning.

See attached.

 Ode: Poetic Form  

 Modern Sonnets Coleman Gardinier Samples Parsons  

 Spotlight: Sestina  

Assessments

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

Free Verse Poem Assignment | Summative | Other written assessments

Self Assessment

Students will write free verse poems. They will demonstrate awareness of how a lack of specific parameters, as seen in formal verse forms, provides the poet with alternate ways to develop meaning.

No Standards Assessed

Tone Map | Formative | Other written assessments

Students will select a poem and using a method set forth by Poetry Out Loud, they will create tone maps for the poem that demonstrate awareness of tone.

No Standards Assessed

Structured Poem Assignment | Summative | Other written assessments

Students will write a poem in which a selected form highlights the purpose of the poem demonstrating an understanding of the relationship between form and function in a poem.

No Standards Assessed

Verse Form Rewrite & Reflection | Summative | Other written assessments

Self Assessment

After closely reading and responding to a poem in a specific verse form, students will rewrite the poem in another verse form to demonstrate an understanding of the attributes of form. Students will then reflect on their process in order to demonstrate an understanding of how a change in form forces a change in content and purpose.

No Standards Assessed

Group Dramatic Reading | Formative | Other oral assessments

Students will work in small groups to create a tone map for a dramatic monologue and then deliver the dramatic monologue aloud to the class.

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 3: Truth Telling

Newtown High School / Grade 12 / English Language Arts

Week 9 - Week 12 | 5 Curriculum Developers | Last Updated: Apr 11, 2025 by Parsons, Sayward

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

“Tell all the Truth but tell it slant” - Emily Dickinson

In this unit, students will explore the universality of Poetry, as well as study the tension between truth and poetry. They will learn poetry is a tool by which we examine the known world, attempt to figure out the unknown, and question traditional power structures. Students will learn how perspectives can lead us to see the familiar in new and unfamiliar ways. They will also be asked to draw inspiration from history, Biblical stories, myth, and the Arts in order to enter into an ongoing dialogue about the "truth" of human experience.

Conceptual Lens/Concepts

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

Conceptual Lens: Perspective

Concepts: Point of view, inspiration, human experience, empathy, power structures, dialogue, understanding, truth, familiar and unfamiliar

Generalizations

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

- Poets seek inspiration from other artistic genres.
- Poetry invites entrance into ongoing dialogue about human experience.
- Performing another poet's work promotes understanding and empathy.
- Writing poetry from a different perspective liberates the poet to examine and challenge power structures.
- Poems encourage readers to see the familiar in unfamiliar ways challenging their understanding of what is "true".

Guiding Questions

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

- 1a. Where do poets seek inspiration? (F)
- 1b. What is "the arts"? (F)
- 1c. What is an *ekphrasis* poem? (F)
- 1e. How can other genres of art inspire poetry? (C)
- 1f. How does a poem's meaning change when the reader understands the work that inspired it? (C)
- 2a. What are the most common topics/themes that poets write about? (F)
- 2b. How can poets draw inspiration from existing stories/art? (C)
- 2c. How can works of literature be in dialogue with each other? (C)
- 2d. How does poetry invite entrance into ongoing dialogue about human experience? (C)
- 3a. What is empathy? (F)
- 3b. What is a dramatic reading? (F)
- 3c. How is performing another poet's work different from performing one's own? (C)
- 3d. Are there benefits of performing another poet's work? (P)
- 4a. How does writing poetry from a different perspective liberate the poet to examine and challenge power structures? (C)

4b. How does writing from a perspective other than one's own change one's perspective? (C)

4c. How can poetry validate experience? (C)

4d. Is poetry power? (P)

5a. What is the relationship between poetry and truth? (C)

5b. Should poets concern themselves with telling the "truth"? (C)

5c. Is it a poet's responsibility to say something new? (P)

Content Knowledge

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

- Stories can be recycled
- Various types of power structures (social, institutional, etc.)
- Biblical and mythological allusions
- Strategies for dramatic reading
- What ekphrasis poetry is
- The factors that contribute to tone in a poem

Critical Skills

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

- 7. Other.

Notes

Demonstrate their close reading skills through their choices in dramatic reading

Utilize strategies to break writer's block

Examine, analyze, and discuss multiple adaptations of the same story or subject.

Research relevant context before assuming the voice of another

Standards

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

Core Learning Activities

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

- Students will read a variety of dramatic monologue poems to examine how voice and character of narrators are constructed through specific poetic choices. (Eg. "Porphyria's Lover," "The River Merchant's Wife," "On Turning Ten," "Lady Lazarus")
- In small groups, students will create tone maps of poems and use them to inform dramatic readings.
- Students will take a "field trip" around the school to view the works of art created by past and present students. They will select art to dialogue with in freewriting and/or poems.
- Students will visit the LMC to view art anthologies. They will select one work to inspire an ekphrasis poem.

Vocabulary

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




Dramatic monologue
 Persona narrator
 Ekphrasis
 Tone
 Tone map

Resources

Teacher and student resources used to support the learning.

Poetry Out Loud
 Tone Map lesson from [POL](#)
 Poetry & Truth, [an article](#)

 Poetry Out Loud website    Tone-Map-Terms.pdf  

 "Poetry & Truth" by David Yezzi published in The New Criterion April 2015.pdf  


 Resources exploring the link between poetry and civic agency  

Assessments

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

Ekphrasis Poem Assignment | Formative | Other written assessments

Students will peruse art anthologies in the school library and complete reflection questions leading to a draft and revised ekphrasis poem.

 Copy of [Template] Ekphrasis Assignment

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 4: Transformation

Newtown High School / Grade 12 / English Language Arts

Week 13 - Week 16 | 5 Curriculum Developers | Last Updated: Apr 11, 2025 by Parsons, Sayward

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

"It is poetry that holds the songs of becoming, of change, of dreaming, and it is poetry we turn to when we travel those places of transformation..." -Joy Harjo

This semester-long courses aims to distinguish public writing from private, writing for an audience from writing in a diary or journal, writing to share one's voice from remaining silent. This last unit of study emphasizes writing for a broader audience with its focus on publication and performance. Students will come to experience poetry as transformation, exploring the ways in which both the poet and audience are changed through their experiences with performing and experiencing poems.

Conceptual Lens/Concepts

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

Conceptual Lens: Transformation

Concepts: Revision, Transformation, Publishing, Purpose, Audience, Performance

Generalizations

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

1. Awareness of audience informs the poet to make more precise choices and clarify purpose.
2. Poetry transforms both the poet and the audience.
3. Performance encourages reflection and self-awareness.
4. Poetry written for an audience deserves revision.

Guiding Questions

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

- 1a. What is the difference between editing and revising? (F)
- 1b. What audiences are there for poetry? (C)
- 1c. How does awareness of audience clarify purpose? (C)
- 2a. What does it mean to transform? (C)
- 2b. How does poetry transform the poet? (C)
- 2c. How does poetry transform the audience? (C)
- 2d. Is the stage more compelling than the page? (P)
- 3a. What is performance poetry? (F)
- 3b. What constitutes self reflection? (C)
- 3b. How does performance encourage reflection? (C)
- 4a. What does it mean to write for an audience? (C)
- 4b. What differentiates private and public writing? (C)
- 4c. What does the poet owe to their audience? (P)
- 4d. What role does reflection play in revision? (C)
- 4e. Is performance revision? (P)

Content Knowledge

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

- Revision requires the poet make substantial changes to a poem
- The type of audience informs choices in writing and revision
- The difference between public and private writing
- Poetry sparks transformation

Critical Skills

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

- 7. Other.

Notes

Edit and revise their work, independently and with peer and teacher feedback

Perform their work with attention to elements of public speaking

Reflect on feedback in order to make purposeful revisions

Rationalize the choices made in writing and revising their work

Standards

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

Core Learning Activities

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

Vocabulary




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

Writer's Workshop
Slam
Spoken Word
Revision vs. Editing

Resources

Teacher and student resources used to support the learning.

[Adrienne Rich's Poetic Transformations, an article](#)

 Adrienne Rich's Poetic Transformations _ The New Yorker.pdf  


Assessments

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

The Page & the Stage Comparative Analysis | Summative | Extended Essay

In this formal essay, students will select a published poem and a performance poem that deal with similar themes and compare/evaluate the elements of each.

 The Page & the Stage comparative analysis rubric_STANDARDS FOR WRITTEN COMMUNICATIONS.pdf

 The Page and the Stage, a formal comparative analysis.pdf

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

College Essay

Newtown High School / Grade 12 / English Language Arts

Week 1 | 5 Curriculum Developers | Last Updated: Feb 5, 2025 by Connell, Sarah

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Conceptual Lens/Concepts

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

Conceptual Lens: Identity

Concepts: identity, individualism, perception, truth, memory

Generalizations

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

1. Writing personal stories yields investigation and discovery of personal truth.
2. Memories and the interpretations of them shape an individual's identity.
3. Manipulation of language (style, sentence structure, tone) influences the reader's perception of a storyteller's experience.
4. Writing college essays requires acute awareness of the audience.

Guiding Questions

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

- 1a. How is a college essay different from a memoir or personal narrative? (F)
- 1b. Why do authors write about themselves? (C)
- 1c. How do authors decide what to include in a college essay? (C)
- 1d. Does personal writing always need an audience? (P)
- 2a. How do perspective, experience, and time shape memories? (C)
- 2b. How do experiences shape one's identity? (C)
- 2c. Can people ever truly know another's real self? (P)
- 3a. In what ways may writers choose to present their experiences? (F)
- 3b. How do writers influence language? (F)
- 3c. How does a writer's manipulation of language affect the reader's interpretation of their experience? (C)
- 3d. What effects do various literary and rhetorical strategies have on the reader? (F)
- 4a. How do writers craft college essays to fit their specific audience? (F)
- 4b. How can writers use close reading to interpret the true nature of the task? (F)
- 4c. Can writers of college essays truly write about any topic? (P)

Content Knowledge

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

Students will be able to differentiate between memoir and autobiography.

Students will write personal narratives that showcase their voice and style.

In all types of writing, students will use author's craft appropriate to their chosen audience.

Students will experiment with different structures to compare effectiveness.

Students will close read memoirs and personal narratives to use them as mentor texts for their writing.

Students will apply the elements of the writing process from brainstorming, drafting, conferring, revising, editing to publishing.

Students will revise to maximize impact and word economy.

Critical Skills

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

- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 4. Demonstrate innovation, flexibility and adaptability in thinking patterns, work habits, and working/learning conditions.

Notes

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

1. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
2. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
3. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.
4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Instructional Strategies:

1. Model the college essay using past examples
2. Research current topics used for most colleges and on the Common Application
3. Allow time for peer editing and revisal of the college essay
4. Utilize the writing center as a resource for editing and revising.

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Writing

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

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

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

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

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

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

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

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

Language

Conventions of Standard English 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- L.11-12.1a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
- L.11-12.1b. Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.
- L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- L.11-12.2a. Observe hyphenation conventions.
- L.11-12.2b. Spell correctly.
- L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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Core Learning Activities




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

Formative: writing center, in-class writing exercises

Summative: college essay

In Class Activities:

- Review both good and bad college essays to determine what makes quality essays.
- Peer edit college essays.

 Peer Editing Rubric.docx  

Vocabulary

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



Resources


Teacher and student resources used to support the learning.

See internet links below.




Peer editing rubric (see attached in Core Learning Activities)




College Essay Slide Show and rubric (see assessments)




 The 7 Worst Types of College Admissions Essays  

 College Essay Prompts: Complete List  

 10 Offbeat College Essay Topics  

 They Loved Your GPA. Then They Saw Your Tweets  

 The College Essay That Got a HS Senior into Every Ivy League School  

 The Greatest College Application Essay Ever  

Assessments

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






College Essay | Summative | Other written assessments

Students will examine several college essays to identify key strengths and weaknesses.

Students will draft a college essay in response to a Common Application prompt or to a prompt from their own first choice school.

Students will workshop the college essay both in class and in the writing center.

[18 Standards Assessed](#)

 Rubric   Welcome to the Wonderful World of College Essays  

Differentiation

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

Test Prep Connections

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

Poetry

Concept-Based
Curriculum

C&I Subcommittee
April 22, 2025

Abi Marks, English Department Chair | Sayward Parsons | Brian Tenney

Poetry: An Overview

- ❑ Semester-long English elective
- ❑ Offered at CP and Honors level
- ❑ Open to seniors and juniors who are co-enrolled in American Lit. or American Studies
- ❑ Written by Sayward Parsons and Brian Tenney, with feedback from Carla Tischio and Kristin English

Curriculum Work Goals

- ❑ Formally write a concept-based curriculum for Rubicon
- ❑ Develop four distinct units ensuring rigorous reading and writing of poetry
- ❑ Promote skill-building aligned with CT Core Standards in reading and writing

The College Essay

CONCEPTUAL LENS: IDENTITY

CONCEPTS: Perception, individualism,
truth, memory

SUMMATIVE ASSESSMENTS: College
essay

FALL SEMESTER
ONLY

Poetry Unmasked

UNIT 1

CONCEPTUAL LENS: PERSONA

CONCEPTS: Persona, Tension, Revision, Audience, Perspective, Craft

SUMMATIVE ASSESSMENTS: Poetry portfolio and reflection; formal poem analysis



Unit 2

Language in Orbit

POETRY IS LANGUAGE IN ORBIT

SEAMUS HEARNE

Download more poems
SCOTTISH POETRY



CONCEPTUAL LENS: MOVEMENT

CONCEPTS: Form and Function, Observation, Reflection, Rhythm, Structure, Design, Discovery

SUMMATIVE ASSESSMENTS: Tone map and dramatic reading; Free verse and structure poems; Verse form group presentations, rewrite and reflection

Truth Telling

UNIT 3

CONCEPTUAL LENS: PERSPECTIVE

CONCEPTS: Point of view, inspiration, human experience, empathy, power structures, dialogue

SUMMATIVE ASSESSMENTS: Dramatic monologue and annotations; Ekphrasis poem and art evaluation



Unit 4

Transformation

"All cultures and peoples turn to poetry during times of celebration, transformation, and challenge—those times when ordinary language cannot carry meaning beyond our understanding.

— Joy Harjo
(Muscogee), U.S.
Poet Laureate

CONCEPTUAL LENS: TRANSFORMATION

CONCEPTS: Revision, Transformation, Publishing, Audience, Performance

SUMMATIVE ASSESSMENTS: Comparative analysis of written and spoken word poems; spoken word performance



Grades 7 & 8 Social Studies Textbook Adoption

Newtown Board of Education

Curriculum and Instruction Subcommittee

May 6, 2025

Kara DiBartolo, Director of Teaching & Learning

Will Ryan, Newtown Middle School Social Studies Coordinator

Purpose



Outdated Materials

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- History Accuracy
- Standards alignment
- Offers different perspectives and free of biases
- Purposeful integration of primary resources
- Engaging and meaningful activities and lessons
 - Multimedia
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- Resources can be differentiated
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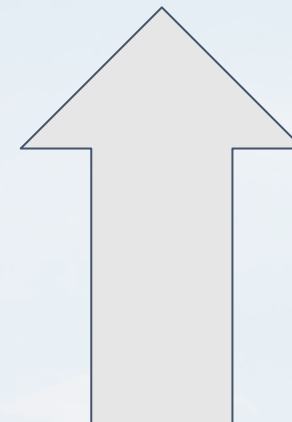
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- Strong digital platform integration
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- Superior diverse representation
- Robust digital and print resources
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Recommendation & Rationale

Superior Standards Alignment

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Inclusive Content

Materials present diverse perspectives and voices. They encourage students to examine history through multiple lenses and cultural viewpoints.

Comprehensive Support

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Connecticut's Social Studies Students can:



DIMENSION 1

**Develop Questions
and Plan Inquiries**



DIMENSION 2

**Think like a:
Historian,
Economist,
Geographer,
Political scientist**



DIMENSION 3

**Evaluate Sources
and Use Evidence**



DIMENSION 4

**Communicate
Conclusions
and Take
Informed Action**

Connecticut's Social Studies Students understand:

History

- Change, Continuity, and Context
- Perspectives
- Historical Sources and Evidence
- Causation and Argumentation

Economics

- Economic Decision Making
- Exchange and Markets
- The Natural Economy
- The Global Economy

Geography

- Geographic Representation
- Human-Environment Interaction
- Human Population Trends
- Global Interconnections

Civics

- Civic and Political Institutions
- Participation and Deliberation
- Processes, Rules, and Laws

Stakeholder Feedback

Teacher Feedback

- Easy to use
- Content Organization Makes Sense
- Vast Amount of Supplemental Assignments, Activities, Tools
- TCI Helps to Incorporate Inquiry Into Lessons

Student Feedback

- Reading Tools Help
 - Highlighting
 - Audio Option
- Printable Options are Easy
- TCI is easier to use than other options/pilots

Teaching Tools

Reading Support

- Reading Level Adjustments
- Audio book
- Highlighting Features
- Main Idea Guidance
- Digital “Sticky Notes”
- Print Options

Unit/Lesson:

Lesson 13 - Political Developments in the Early Republic



Political Developments in the Early Republic

How did the Federalist and Democratic-Republican visions for the United States differ?

Introduction

After the American Revolution, old and new leaders worked to guide the government formed under the Constitution. Look at the illustration of the four prominent government leaders. On the far right stands George Washington. Although he had retired to oversee his plantation, he **reluctantly** came out of retirement to serve as the

Unit: Launching the New Republic**Lesson: 13 - Political Developments in the Early Republic**

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PM EDT

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Inquiry-Based Learning

Step 1: Developing Questions

Consider choosing a topic that allows you to investigate social scientific problems—historical or current.

As you write your compelling question, ask yourself:

- Does it express a problem or question that interests you?
- Is it open-ended? Is it complex enough that it's worth digging into?
- Can you propose an argument that attempts to answer the question?

STEP 1: Developing Questions

Skim the lessons in this unit. Begin to brainstorm a list of questions you have about the topics in this unit. Potential questions:

-
-
-

Start typing here...

Show Answer Key

As you complete the lesson readings and activities, narrow down your list of questions to one compelling question for the unit.















Compelling Question:

Additional Tools




Social Studies Connections

- Comprehensive Slide Show
- Short Videos
- Primary Source Instruction
- Civics Connections
- Supplemental Biographies



1 Flexible Lesson Options
Teach the lesson with one of these flexible options.

READING	CLASSROOM ACTIVITY	VIDEO ACTIVITY
 Reading Cover the big ideas with engaging reading and thought-provoking notes.  	 Classroom Activity Slideshow Represent the perspective of Alexander Hamilton or Thomas Jefferson. Debate key issues that divided Federalists and Democratic-Republicans.     	 Video Activity Explore the perspectives of early Americans through the lens of social media interaction.    

2 Dive Deeper
Deepen students' understanding of key concepts with optional enrichment activities.

MORE READING	MORE READING	MORE READING
 Investigating Primary Sources How Did Conflicts Within Washington's	 Explore Early U.S. Indigenous Policies	 Primary Sources President George Washington's Farewell

Teaching With Primary Sources

 **History Alive!** The United States Through Industrialism Reviewer Helper 

Home / Primary Source Library / Abraham Lincoln on the Dred Scott Case (ca. 1856)

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It affirms that whatever the Supreme Court may decide as to the Constitutional restrictions on the power of a territorial Legislature, in regard to slavery in the territory, must be obeyed, and enforced by all the departments of the federal government—


Now, if this is sound, as to this particular constitutional question, it is equally sound of all constitutional questions; so that the proposition substantially is “Whatever decision the Supreme court makes on any constitutional question, must be obeyed, and enforced by all the departments of the federal government”—

Again, it is not the full scope of this creed, that if the Supreme Court, having the particular question before them, shall decide that Dred Scott is a slave, the executive department must enforce the decision against Dred Scott . . . But in this narrow scope, there is no room for the Legislative department to enforce the decision; while the creed affirms that all the departments must enforce it— The creed, then, has a broader scope; and what is it? It is this; that so soon as the Supreme Court decides that Dred Scott is a slave, the whole community must decide that not only Dred Scott, but that all persons in like condition, are rightfully slaves.

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Use evidence from the text and conduct research as needed to support your answer. 

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GAMMA

Supplemental Resources

Recommendations

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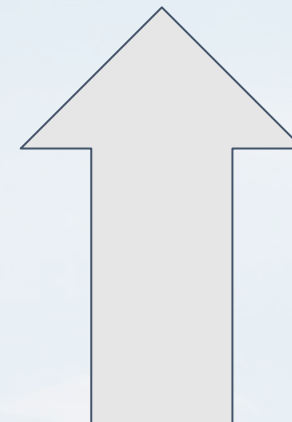
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Art 7

Newtown Middle School / Grade 7 / F&AA: Art & Music

4 Curriculum Developers | Last Updated: Saturday, Apr 26, 2025 by Coles, Leigh Anne

Unit Calendar by Year

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

◀ 2 Units found ▶



Unit Plan

Create and Produce

Newtown Middle School / Grade 7 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Apr 26, 2025 by Coles, Leigh Anne

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

- Generate, organize, develop and refine artistic ideas.
- Analyze, develop, interpret and produce artistic work.
- Observe artistic work.

Conceptual Lens/Concepts

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

Conceptual Lenses:

- Generate and conceptualize artistic ideas and work.
- Artists and designers shape artistic investigations, following or breaking tradition in pursuit of creative art-making goals.
- Organize and develop artistic ideas and work.
- Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
- People create and interact with objects, places and design that define, shape, enhance and empower their lives.
- Refine and complete artistic work.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through artistic work.
- Synthesize and relate knowledge and personal experiences to make art.

Concepts:

- Persistence
- Artistic Skills
- Problem Solving
- Creative Process
- Visual Organization
- Communication of ideas/information
- Personal Experiences
- Meaning
- Material Manipulation
- Expression
- Observation
- Idea Generation

Generalizations

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

1. Persistence is critical to the development of artistic skills.
2. Problem solving is essential to the creative process.
3. Visual organization strengthens the communication of ideas/information.
4. Personal experience infuses meaning in artwork.

Guiding Questions

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

- 1a (F): What is perseverance?
- 1b (C): How do artists develop artistic skills?
- 1c (P): Are artistic skills essential to the creation of artwork?
- 2a (F): What is problem solving?

5. Material manipulation encourages artistic expression.
6. Observing artwork facilitates idea generation.

- 2b (C): How do artists apply problem solving skills to produce artwork?
 2c (P): Does the creative process optimize problem solving skills?

- 3a (F): What are the components of visual organization?
 3b (C): How do artists use visual organization to communicate ideas in artwork?
 3c (P): Is visual organization important to the communication of ideas in artwork?

- 4a (F): What is a personal experience?
 4b (C): In what ways can artists incorporate personal experiences in artwork?
 4c (P): Are personal experiences necessary to the success of artwork?

- 5a (F): What does it mean to manipulate a material?
 5b (C): How do artists manipulate materials to create artwork?
 5c (P): Is artistic expression reliant on material manipulation?

- 6a (F): What does it mean to generate ideas?
 6b (C): In what ways do artists observe artwork?
 6c (P): Are there any original ideas?

Content Knowledge

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

Students will be able to:

- Identify the various stages of the creative process.
- Independently initiate the various stages of the creative process.
- Generate, research and refine an assortment of ideas for projects.
- Organize their materials and resources in an efficient manner.
- Manipulate various artistic materials through practice.
- Incorporate personal experiences and interests into their projects.
- Successfully identify different art materials and techniques.
- Observe other works of art and develop original ideas.

Critical Skills

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

Standards

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

NCCAS: Visual Arts

NCCAS: Grade 7

Creating

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed. Essential Question(s): 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?

- VA:Cr1.1.7a: Apply methods to overcome creative blocks.

Investigate - Plan - Make Anchor Standard 1: Generate and conceptualize artistic ideas and work. Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals. Essential Question(s):

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?

- VA:Cr1.2.7a: Develop criteria to guide making a work of art or design to meet an identified goal.

Investigate Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Essential Question(s): 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?

- VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Investigate Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. Essential Question(s): 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?

- VA:Cr2.2.7a: Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

Investigate Anchor Standard 2: Organize and develop artistic ideas and work. Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Essential Question(s): 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?

- VA:Cr2.3.7a: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Reflect - Refine – Continue Anchor Standard 3: Refine and complete artistic work. Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Essential Question(s): 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?

- VA:Cr3.1.7a: Reflect on and explain important information about personal artwork in an artist statement or another format.

Presenting

Select Anchor Standard 4: Select, analyze, and interpret artistic work for presentation. Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation. Essential Question(s): 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?

- VA:Pr4.1.7a: Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

Analyze Anchor Standard 5: Develop and refine artistic techniques and work for presentation. Enduring Understanding: 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. Essential Question(s): 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?

- VA:Pr5.1.7a: Based on criteria, analyze and evaluate methods for preparing and presenting art.

Share Anchor Standard 6: Convey meaning through the presentation of artistic work. Enduring Understanding: 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. Essential Question(s): 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?

- VA:Pr6.1.7a: Compare and contrast viewing and experiencing collections and exhibitions in different venues.

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

Core Learning Activities

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

Assured

- Teacher led demonstrations on new material use and techniques.
- Independent practice of techniques to assure understanding.
- Individual sketchbooks within folder to produce thumbnail sketches and mock up design.
- Inspiration slides allows for collaboration of inspiration and design from outside sources.
- Art starts (creative drawing prompts. compare and contrasting artwork, drawing challenges, group art challenge, etc.)
- Creating and establishing a 'title' and 'artist statement' for each piece allows for personal meaning and identity.
- Critiques encourage constant refinement of artwork.
- Peer collaboration assists in the development of ideas and further refinement of artwork.
- Refinement of work includes: one on one critique with student, introduction to new material and/or new techniques.
- Studio time to synthesize skills and knowledge to create an artwork.

Optional

- Selection of a passion project to enhance material/technique understanding and bolster identity and meaning.
- Opportunity to re-do a specific project to promote mastery and refinement of skills and understanding.
- Virtual art museum visit to identify and compare others' works
- Early finisher activities (drawing activity, color challenge, material exploration, technique exploration)

Vocabulary

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

- Perseverance
- Problem Solving
- Create
- Shape
- Color
- Line
- Value
- Space
- Form
- Texture
- Manipulate
- Visual Organization
- Composition
- Inspiration
- Observe / Observational
- Reference
- Studio
- Movement
- Rhythm
- Balance
- Emphasis
- Contrast
- Proportion
- Unity
- Variety
- Artistic Expression
- Artist
- Design
- Brainstorm
- Medium
- Techniques

**Please note material specific vocabulary will be required dependent on the project students are creating.

Resources

Teacher and student resources used to support the learning.

Art Education Textbooks

[The Open Art Room Textbook](#)

[Studio Thinking from the Start: The K-8 Art Educator's Handbook](#)

[Studio Thinking 2: The Real Benefits of Arts Education](#)

[Making Artists](#)




Other Classroom Resources:

- Various works of art (determined by theme, materials, process)
- Whiteboard/projector
- Videos
- Chromebooks
- Scholastic Arts Magazine (subscription)
- Artsonia - historical art portfolio (online resource)
- Visiting Artists (when applicable)
- Field Trips to Museums (when applicable)
- Collaboration with other visual arts teachers (in district, through conferences [CAEA & NAEA])
- Workshops to practice and hone artistic skills/craft for the purpose of teaching
- Supplies to produce, hang and display artwork for art shows (district show, school show)




Museum List.pdf	ARAT	I Require Art
Art Class Curator	NAEA	AOE
Scholastic Art Magazine	Artsonia	
E & P Vocab Word Wall (1).pdf	E&P of Design (1).pdf	

Assessments

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

 Standards Based Rubric 24.pdf  

 Daily ATP Rubric.pdf  

 Artsonia Rubric.pdf  

Differentiation

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

- Allow for independent review and practice of skills, techniques, materials and ideas.
 - Allow students to use word banks and reference posters when reflecting on artwork.
 - Reduce or modify rubric criteria and project requirements based on need and appropriate levels.
 - Provide alternative assignments based on need (medical, religious, behavioral, etc.)
 - Offer opportunities to change ideas, utilize additional or specialized materials, and collaboration with peers or other content areas to achieve desired outcomes.
 - Allow for various work spaces during studio time to promote concentration and strong work habits.
-

Test Prep Connections

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



Unit Plan

Reflect and Connect

Newtown Middle School / Grade 7 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Apr 25, 2025 by Coles, Leigh Anne

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

- Interpret intent and meaning, apply criteria and analyze to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to deepen understanding of artistic work.
- Observe artistic work.

Conceptual Lens/Concepts

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

Conceptual Lenses:

- Select, analyze, and interpret artistic work.
- Perceive and analyze artistic work.
- Visual imagery influences understanding of and responses to the world.
- Interpret intent and meaning in artwork.
- Apply criteria to evaluate artistic work.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Concepts:

- Aesthetic Awareness
- Appreciation of Artistic Work
- Reflecting
- Understanding
- Visual Imagery
- Connections
- Meaning
- Interactions
- Documenting artistic work
- Growth
- Observe

Generalizations

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

1. Understanding of aesthetic awareness leads to appreciation of artistic work.
2. Reflecting on the creative process deepens understanding.
3. Visual imagery shapes connections to the world around us.
4. Meaning embedded in artistic work promotes interactions.
5. Documenting artistic work visually illustrates growth.
6. Observing artistic work broadens understanding.

Guiding Questions

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

- 1a (F): What are aesthetics?
 1b (C): How does aesthetic awareness influence artistic choices?
 1c (P): Is it possible to appreciate artwork that goes against ones personal aesthetic?
- 2a (F): What is reflection?
 2b (C): How do artists reflect on the creative process?
 2c (P): Can a deeper understanding of an artistic work alter the creative process?

3a (F): What is visual imagery?

3b (C): How do artists incorporate visual imagery to generate connections?

3c (P): Are connections influenced by visual imagery?

4a (F): What is an interaction?

4b (C): In what ways can artists facilitate interactions with their artwork?

4c (P): Does all artwork have to have meaning in order to promote interactions?

5a (F): What does artistic growth look like?

5b (C): How do artists document artwork?

5c (P): Is it necessary to document all artwork?

6a (F): What is observation?

6b (C): How do artists deepen their understanding of art by observing it?

6c (P): Is observation necessary to understand art?

Content Knowledge

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

Students will be able to:

- Identify their own personal aesthetic with regard to art.
- Evaluate their own artwork and process based on a set of criteria.
- Reflect and respond the questions about their process, challenges and successes in their artist statement.
- Document their artwork.
- Understand and establish connections between their creative choices and how it impacts their final outcome (their project).
- Compare and contrast their creative process with the final outcome (their project).
- Utilize related vocabulary correctly in their artist statement responses.
- Observe other works of art and understand various aspects (ie: materials, process, application, meaning, etc).

Critical Skills

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

Standards

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

NCCAS: Visual Arts

NCCAS: Grade 7

Responding

Perceive Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: 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. Essential Question(s): 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?

- VA:Re.7.1.7a: Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Perceive Anchor Standard 7: Perceive and analyze artistic work Enduring Understanding: Visual imagery influences understanding of and responses to the world. Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images

influence our views of the world?

- VA:Re.7.2.7a: Analyze multiple ways that images influence specific audiences.

Analyze Anchor Standard 8: Interpret intent and meaning in artistic work. Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism. Essential Question(s): 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?

- VA:Re8.1.7a: Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Interpret Anchor Standard 9: Apply criteria to evaluate artistic work. Enduring Understanding: People evaluate art based on various criteria. Essential Question(s): 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?

- VA:Re9.1.7a: Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

Connecting

Synthesize Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art. Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. Essential Question(s): 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?

- VA:Cn10.1.7a: Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

Relate Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Essential Question(s): 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?

- VA:Cn11.1.7a: Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

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Core Learning Activities

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Assured

- Teacher guided statement writing to compose.
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- Creating and establishing a 'title' and 'artist statement' for each piece allows for personal meaning and identity.
- Critiques encourage constant refinement of artwork (one on one critique with teacher/peer, post-it critique, full class critique).
- Peer collaboration assists in the development of ideas and further refinement of artwork.
- Refinement of work includes: one on one critique with student, introduction to new material and/or new techniques.
- Studio time to synthesize skills and knowledge to create an artwork.

Optional

- Selection of a passion project to enhance material/technique understanding and bolster identity and meaning.
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Vocabulary

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

- Aesthetic
- Reflect
- Growth
- Connection / Connect
- Artist Statement
- Title
- Document
- Revise
- Critique
- Compare
- Contrast
- Evaluate
- Rubric
- Criteria
- Examine
- Considerations
- Analyze
- Visual Evidence
- Observe

Resources

Teacher and student resources used to support the learning.

Art Education Textbooks

[The Open Art Room Textbook](#)

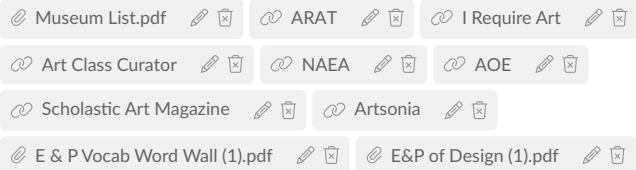
[Studio Thinking from the Start: The K-8 Art Educator's Handbook](#)

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Assessments

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Differentiation

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Test Prep Connections

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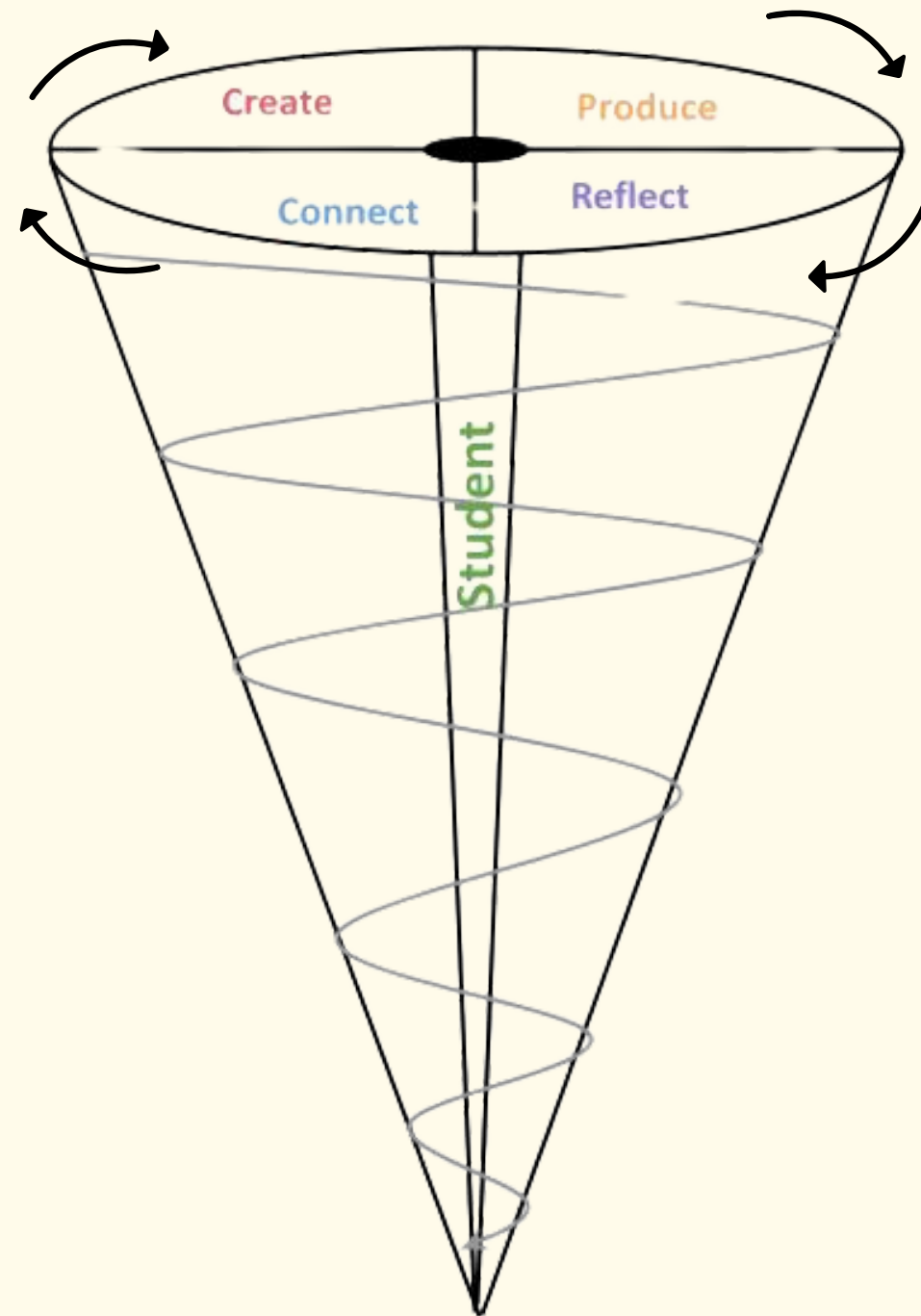
NEWTOWN MIDDLE SCHOOL

ART CURRICULUM

PRESENTED BY: LEIGH ANNE HILDEBRANDT & KRISTEN LADUE



UNIQUE FACTORS



- The curriculum units are concurrent and run for the duration of the school year
- The units spiral and build on one another as they go deeper into the processes - they are closely connected to the creative process
- The units closely align with the National Core Arts Standards for Visual Arts
- Student projects are the assessments

Sort	Unit	Au		Sep			Oct			Nov			Dec			Jan			Feb			Mar			Apr		May			Ju									
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
☰	Draft Create and Produce	☑																																					
☰	Draft Reflect and Connect	☑																																					

UNIT OVERVIEW



● UNIT 1: CREATE & PRODUCE

- Generate, organize, develop and refine artistic ideas.
- Analyze, develop, interpret and produce artistic work.
- Observe artistic work.

● UNIT 2: REFLECT & CONNECT

- Interpret intent and meaning, apply criteria and analyze to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to deepen understanding of artistic work.
- Observe artistic work.

CONCEPTUAL LENSES

CREATE & PRODUCE

- Generate and conceptualize artistic ideas and work.
- Artists and designers shape artistic investigations, following or breaking tradition in pursuit of creative art-making goals.
- Organize and develop artistic ideas and work.
- Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
- People create and interact with objects, places and design that define, shape, enhance and empower their lives.
- Refine and complete artistic work.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through artistic work.
- Synthesize and relate knowledge and personal experiences to make art.



CONCEPTUAL LENSES

REFLECT & CONNECT

- Select, analyze, and interpret artistic work.
- Perceive and analyze artistic work.
- Visual imagery influences understanding of and responses to the world.
- Interpret intent and meaning in artwork.
- Apply criteria to evaluate artistic work.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



COURSE ASSESSMENTS



DAILY ARTISTIC THINKING PROCESS

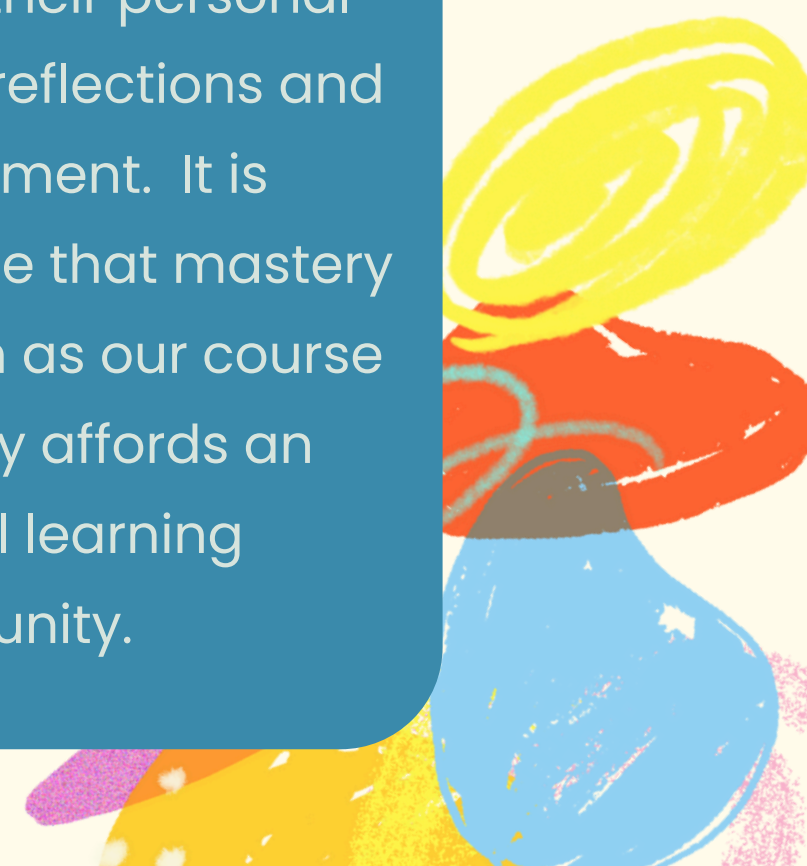
These are a series of 8 artistic behaviors (ex: artists develop skills, artists take risks, artists reflect) that are used daily in the classroom to monitor student growth in a formative manner.

CLASS ACTIVITIES

These activities change depending on the project and can range from skill practice to critiques to reflecting on their work through a self-graded rubric and Artsonia (title and artist statement).

PROJECTS

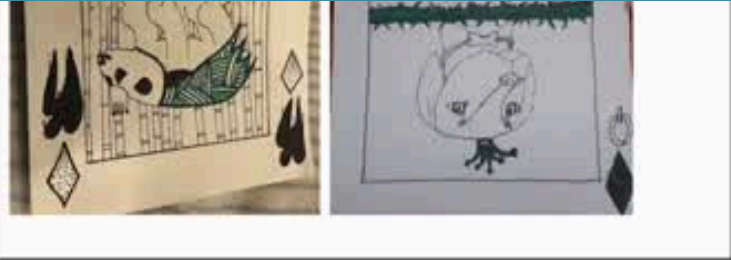


The student's final project is used as the final culminating summative assessment that demonstrates their personal artistic choices, reflections and skill development. It is important to note that mastery is not factored in as our course frequency only affords an experiential learning opportunity.



COURSE ASSESSMENTS

MOST PROJECTS FALL INTO: DRAWING, PAINTING, PRINTING OR SCULPTING

[CLICK HERE TO VIEW THE FULL LIST](#)

					workspace for students **coincided with virtual museum activity	
5	Alphabet Coloring Book Cups	8	Paper cup, pencil, sharpie	Line, contrast, form, shape, space	COVID year - hybrid learning, highly restrictive	 

STANDARDS BASED PROJECT RUBRIC

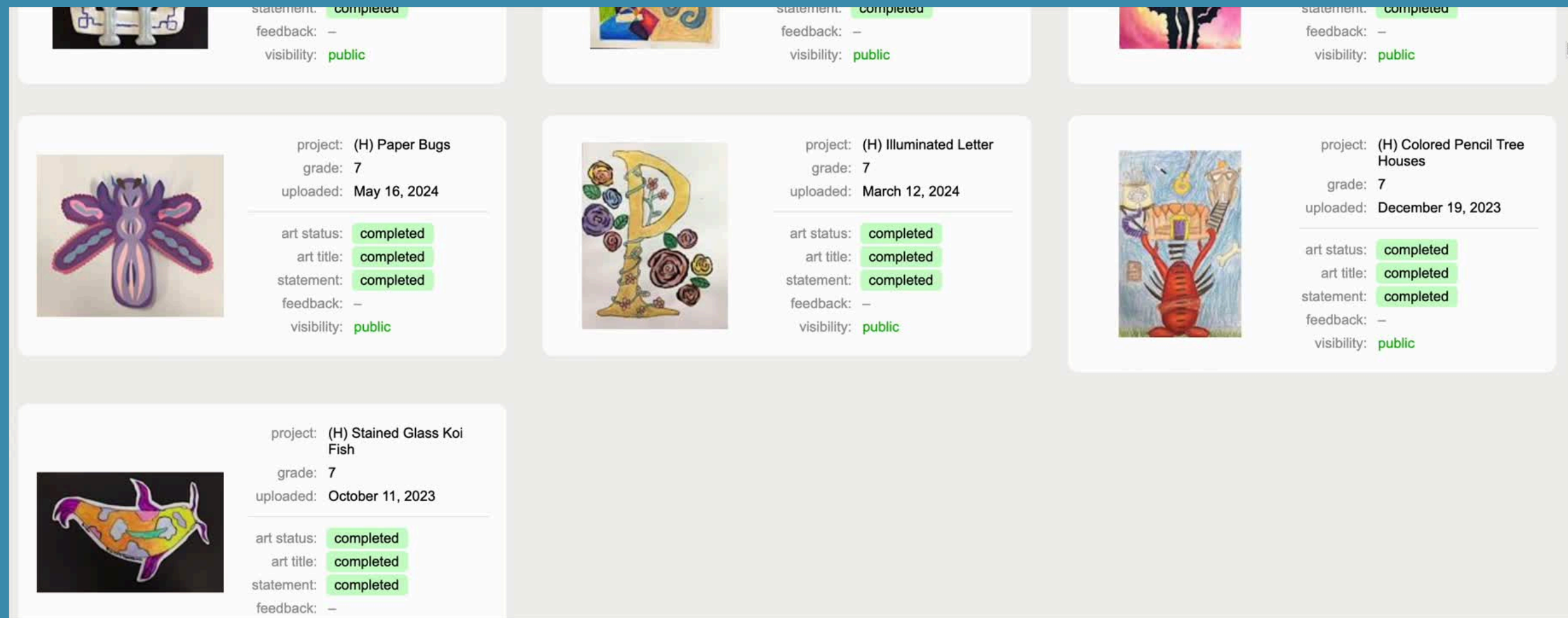
Standards-Based: Visual Arts Project Rubric

		Exemplary (100%) 4	Proficient (85%) 3	Foundational (70%) 2	Developing (60%) 1
C R E A T I V E	1A) Thinks creatively <i>Develop original ideas</i>	Ideas are original and creative. A personal style develops.	Ideas are original, unique to the artist, or borrowed ideas are merged/changes to create something new.	Attempts to use original ideas are somewhat unsuccessful; low level changes are made.	Ideas are unoriginal, copied or plagiarized.
	1B) Try new media/processes <i>Experimenting</i>	Embraces the potential of risk to take work to the next level.	Selects options where the outcome is unsure.	Takes limited risk or the outcome is somewhat predictable.	Selects familiar options with predictable outcomes.
	1C) Idea Generation <i>Refining Ideas</i> <i>Forming connections with artwork</i>	Explores multiple options and refines creative process to generate ideas.	Develops a few options and changes process to generate ideas.	Requires guidance when researching options and has minimal changes to process to generate ideas.	Needs a choice presented when researching options and has no changes to process to generate ideas.
P R O D U C E	2A) Learn techniques & processes <i>Explore media</i> <i>Improve</i>	Development/effort exceeds expectations.	Puts forth needed effort to develop new skills successfully	Attempts to learn new skills but gives up when presented with challenges.	Stays at current skill level.
	2B) Try alternative solutions <i>Mistakes as learning opportunities</i> <i>Plan</i>	Generates solutions to problems independently.	Is self-directed in seeking out and attempting solutions.	Can solve problems with help.	Gives up when confronted with problems.
R E F L E C T	3A) Analyze work and process plan	Can independently analyze artwork and apply observations to past, present and future work.	Can independently understand strengths and weaknesses of artwork.	Needs help to analyze work.	Does not reflect.
	3B) Explanation of process <i>Visual evidence supports technique application and skills</i>	Can independently describe and provide visual evidence of process, techniques, and skills.	Can independently identify processes, techniques and skills used.	Requires support and guidance to describe process, techniques, and skills, with limited visual evidence.	Does not provide an explanation.
C O N N E C T	4A) Self-Expression <i>Include personal interests</i> <i>Examine important issues</i> <i>Connections to self and environment in reflection</i>	Work has impact and makes a personal connection with the viewer.	Work has discernable message that is accessible to the viewer.	Original message is attempted but it becomes lost or confused.	No original message or meaning in the artwork.
	4B) Develops individualized style <i>Expresses personal ideas</i> <i>Independently develop and select themes.</i>	Has a clearly defined personal style and works thematically to create personally meaningful work.	Has elements of an individual style and makes are related to personal ideas, values or opinions.	Needs step-by-step support to plan and create original work or borrows heavily from the ideas of others.	Mainly replicates the work of others.

PROJECT REFLECTION

artsonia

ARTSONIA IS THE WORLD'S LARGEST COLLECTION OF STUDENT ART, PUBLISHED BY TEACHERS AND STUDENTS FROM AROUND THE WORLD TO CREATE HISTORICAL ART PORTFOLIOS. IT IS CURRENTLY USED AT RIS AND NMS.





7TH GRADE

GRADE 7: CREATE & PRODUCE

1. Persistence is critical to the development of artistic skills.
2. Problem solving is essential to the creative process.
3. Visual organization strengthens the communication of ideas/information.
4. Personal experience infuses meaning in artwork.
5. Material manipulation encourages artistic expression.
6. Observing artwork facilitates idea generation.

EXAMPLE GUIDING QUESTIONS:

- 6a (F): What does it mean to generate ideas?
6b (C): In what ways do artists observe artwork?
6c (P): Are there any original ideas?



GENERALIZATIONS

GRADE 7: REFLECT & CONNECT

1. Understanding of aesthetic awareness leads to appreciation of artistic work.
2. Reflecting on the creative process deepens understanding.
3. Visual imagery shapes connections to the world around us.
4. Meaning embedded in artistic work promotes interactions.
5. Documenting artistic work visually illustrates growth.
6. Observing artistic work broadens understanding.

EXAMPLE GUIDING QUESTIONS:

- 5a (F): What does artistic growth look like?
5b (C): How do artists document artwork?
5c (P): Is it necessary to document all artwork?

CONTENT KNOWLEDGE



GRADE 7: CREATE & PRODUCE

- Identify the various stages of the creative process.
- Independently initiate the various stages of the creative process.
- Generate, research and refine an assortment of ideas for projects.
- Organize their materials and resources in an efficient manner.
- Manipulate various artistic materials through practice.
- Incorporate personal experiences and interests into their projects.
- Successfully identify different art materials and techniques.
- Observe other works of art and develop original ideas.

GRADE 7: REFLECT & CONNECT

- Identify their own personal aesthetic with regard to art.
- Evaluate their own artwork and process based on a set of criteria.
- Reflect and respond to the questions about their process, challenges and successes in their artist statement.
- Document their artwork.
- Understand and establish connections between their creative choices and how it impacts their final outcome (their project).
- Compare and contrast their creative process with the final outcome (their project).
- Utilize related vocabulary correctly in their artist statement responses.
- Observe other works of art and understand various aspects (ie: materials, process, application, meaning, etc).



8TH GRADE

GRADE 8: CREATE & PRODUCE

- 1.Planning and research in the early stages of the creative process encourages creativity.
- 2.Experimentation and innovation in the creative process promote self-expression.
- 3.Responsibly sourcing imagery benefits inspiration.
- 4.Revisions of an in-progress artistic work develops a stronger end product.
- 5.Symbolism in an artistic work changes based on the audiences interpretations.
- 6.Observing artistic work communicates information about the production of artwork.

EXAMPLE GUIDING QUESTIONS

- 3a (F): What does it mean to responsibly source images?
- 3b (F): What is inspiration?
- 3c (C): In what ways do artists get inspiration?
- 3d (P): Is using others' artwork for inspiration considered copying?
- 3e (P): Is inspiration required to create artistic work?

GENERALIZATIONS

GRADE 8: REFLECT & CONNECT

- 1.Culture and environment influence aesthetic preferences.
- 2.Artistic work provokes the audience's reaction and emotion.
- 3.Interactions of subject matter within an artistic work contribute to the understanding of ideas and meaning.
- 4.Visual evidence supports the evaluation of artistic work.
- 5.The creation of artistic works enriches cultures and communities.
- 6.Observing artistic work establishes parallels between self and environment.

EXAMPLE GUIDING QUESTIONS

- 5a (F): What types of communities are there?
- 5b (C): What role do artists play in communities?
- 5c (P): Is community a result of culture or is culture a result of community?



GRADE 8: CREATE & PRODUCE

- Identify the various stages of the creative process.
- Independently initiate the various stages of the creative process.
- Generate, research and refine an assortment of ideas for projects.
- Organize their materials and resources in an efficient manner.
- Manipulate various artistic materials through practice.
- Incorporate personal experiences and interests into their projects.
- Successfully identify different art materials and techniques.
- **Confidently experiment with art materials through practice.**
- **Make ongoing revisions to their in-progress work.**
- **Responsibly source resources for ideas and inspiration.**
- **Intentionally embed meaning into their artwork.**
- Observe other works of art and **articulate specific skills/materials/techniques used in the process.**



CONTENT KNOWLEDGE

GRADE 8: REFLECT & CONNECT

- Identify their own personal aesthetic with regard to art.
- Evaluate their own artwork and process based on a set of criteria.
- Reflect and respond to the questions about their process, challenges and successes in their artist statement.
- Document their artwork.
- Understand and establish connections between their creative choices and how it impacts their final outcome (their project).
- Compare and contrast their creative process with the final outcome (their project).
- Utilize related vocabulary correctly in their artist statement responses.
- **Express awareness about the roles culture and experiences play in their choices.**
- **Identify the different types of audiences that view art.**
- **Incorporate specific visual evidence to support their claims when evaluating their artwork and process.**
- **Understand how art contributes to cultures and communities.**
- Observe other works of art and **make connections to themselves.**



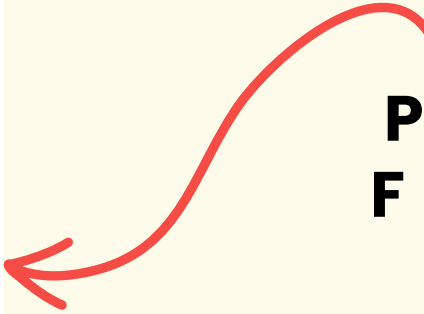
Wednesday May 7th
6:00 - 7:30pm

NMS Lobby
Main Entrance



THANK YOU

WHAT QUESTIONS
CAN WE ANSWER
FOR YOU?



PLEASE JOIN US TOMORROW
FROM 6:00 - 7:30 PM FOR OUR
ART SHOW



NOTE: This is a required policy that has been updated to reflect current practice and existing limits. This Shipman policy will replace the existing policy 3320 which will be rescinded after this policy is approved.

**Series 3000
Business**

3320

PURCHASING

I. DEFINITIONS

For purposes of this policy:

- A. “Goods or service” includes, but is not limited to, portable classrooms, motor vehicles or materials and equipment, such as telephone systems, computers and copy machines.
- B. “General services” include all services that result in a measurable end product that can be defined by bid specifications and all services used in the process of building or altering property (excluding architectural, engineering and other design services).
- C. “Property” means real property or personal property.
- D. “Special or Professional Services” are those that involve the furnishing of judgment, expertise, advice or effort by persons other than Newtown Board of Education (“Board”) employees, and may result in the delivery of reports, recommendations, designs, or other documents to assist the Board with a project or venture, but need not involve the delivery of a specific end product that is defined by bid specifications. Examples of Professional Services include, but are not limited to, in-service instructional leaders, pupil services personnel, special education evaluators, interpreters, tutors, computer programmers, architects, auditors, attorneys, instructional consultants, and temporary agencies. Examples of Special Services include, but are not limited to, repair services for Board property, equipment and vehicles where the nature of the repair cannot be defined in advance by bid specifications and the professional expertise of the service provider is critical.

II. REQUIREMENTS APPLICABLE TO PURCHASES OF ALL GOODS AND SERVICES

- A. Consultation with Municipality Regarding Contracts for Goods or Services

After going out to bid for a good or service and receiving submissions, if the local municipality uses such good or service, the Board shall consult with the legislative body of the municipality, or in the case of a municipality for which the legislative body

is a town meeting or representative town meeting, the board of selectmen, and, if the equivalent level of such good or service is provided by the municipality through a municipal contract for a lower cost than the lowest qualified bid submission received by the Board, the Board will consider a cooperative agreement with the local municipality for the provision of such good or service.

B. Consultation with Municipality Regarding Contracts for Payroll Software and Insurance

The Board will consult with the local municipality’s legislative body, or in the case of a municipality for which the legislative body is a town meeting or representative town meeting, the board of selectmen, prior to purchasing payroll processing or accounts payable software systems to determine whether such systems may be purchased or shared on a regional basis.

When possible, the Board will consult with the local municipality’s legislative body, or in the case of a municipality for which the legislative body is a town meeting or representative town meeting, the board of selectmen, regarding the joint purchasing of property insurance, casualty insurance, and workers’ compensation insurance.

III. THRESHOLD PROCUREMENT AMOUNTS

The following thresholds shall apply to the Board’s procurement of goods or general services and special or professional services.

	Anticipated Expenditure	Procedure
Goods or General Services	Under \$5,000	Direct purchase from the vendor. Competitive quotes and/or bidding not required.
Goods or General Services	\$5,000 to \$50,000	Competitive quotes required. See Section V.
Goods or General Services	\$50,000 or more	Competitive bidding required. See Section IV.
Special or Professional Services	Under \$10,000	Competitive proposals not required.
Special or Professional Services	\$10,000 to \$50,000	Informal competitive proposals required. See Section VI.
Special or Professional Services	\$50,000 or more	Formal competitive proposals required. See Section VI.

IV. GOODS OR GENERAL SERVICES: COMPETITIVE BIDDING PROCESS

A. Purchases Requiring Competitive Bidding Process (\$50,000 or More)

Purchases of goods or general services, expected to involve an expenditure of \$50,000 or more must be made by sealed competitive bid. As set forth below, such purchases in the amount of at least \$5,000, but less than \$50,000, may be awarded by the Superintendent of Schools or designee (collectively referred to as "Superintendent"). Such purchases in the amount of \$50,000 or more must be awarded by the Board.

B. Bid Specifications

When competitive bidding is required, all requirements, terms and conditions describing and detailing the goods or general services to be purchased must be included in the bid specifications. The bid specifications should define the requirements for quality of materials, equipment and/or services to be procured, and as such, they should clearly and accurately reflect the required characteristics of the goods and services. The bid specifications should also include any vendor or contractor qualification requirements, a school district contact person responsible for all communications with prospective bidders, a requirement that all communications between the school district contact person and prospective bidders be in writing and, if the purchase will require entering into a contract, a form of contract whenever possible.

The Superintendent shall develop the proposed bid specifications and other bid documents.

C. Advertising

A legal notice inviting sealed bids shall be published by the Superintendent on the website of the municipality and/or Board and in a daily local newspaper, if publication in a newspaper is required by law. At least five (5) calendar days must intervene between the date of the website and/or newspaper publication and the final date for submitting bids. The notice shall contain a general description of the goods or services being bid, the school district contact person and the day, hour and place of the bid opening and may contain other information relating to the bid including, but not limited to, where and when bid packages may be obtained.

D. Bid Openings and Awards

All bids, and bid security if applicable, must be submitted to the Superintendent in sealed envelopes and show on the face of the envelopes the bid number, the title of the bid and the bidder's name. All envelopes will be date stamped as received.

All bids shall be opened in public, and the name of the bidder(s) and total cost(s) shall be read aloud at the time stated in the legal notice. No bids shall be accepted, or opened, that were not submitted in compliance with the procedures set forth in the notice advertising the bid.

Within a reasonable time following the bid opening, the Superintendent will tabulate and analyze the bids. For contracts of at least \$5,000, but less than \$50,000 or amount set by the Board of Education, the Superintendent shall make a provisional award, subject to finalization of the contract or other applicable conditions, to the Selected Bidder, as that term is defined below. For contracts of \$50,000 or more, the Board shall make a provisional award, subject to finalization of the contract or other applicable conditions, to the Selected Bidder, as that term is defined below.

A record of all bids submitted, giving the names of the bidders, the amounts of the bids and indicating the successful bidder, shall be preserved by the Superintendent in accordance with State law.

E. Bid Security

When, in the judgment of the Superintendent, bid security is advisable, all bids must be accompanied by security in one of the following forms - certified check, cashier's check, personal money order, letter of credit or bid bond. The requirement for, and the amount of, the security must be set forth in the bid advertisement. All security presented must show the "Newtown Board of Education" as the payee.

F. Requirements Governing Bid Awards

The award shall be made to the bidder (1) whose bid meets the requirements, terms and conditions contained in the bid specifications and (2) is deemed to meet the criteria identified below among those bidders possessing the skill, ability and integrity necessary for faithful performance of the work (the "Selected Bidder"). To be considered as a Selected Bidder, the bidder must have submitted all of the required information identified in the bid specifications. The determination of the Selected Bidder shall then be made after consideration of the objective criteria identified below and after consideration of a cooperative agreement with the municipality as described in Section I.B, above. Unless otherwise required by law, the Board reserves the right to award the bid to a Selected Bidder that is not the lowest bidder. In such instance, the reason for the selection shall be documented and preserved by the Superintendent or as may be required by law.

In determining the Selected Bidder the following criteria will be considered, as applicable:

- (1) The ability and capacity of the bidder to perform the work based on an evaluation of the character, integrity, reputation and experience of the bidder. Consideration shall be given to previous work performed by the bidder for the Board or for other agencies, including the quality and degree of satisfaction with the work performed.
- (2) The financial resources of the bidder and the bidder's ability to secure any required bonds and/or insurance.

- (3) Compliance by the bidder with all applicable federal, state and local laws, including any licensing requirements.
- (4) Delivery or completion time.
- (5) Cost and/or considerations of additional value included in the proposal.
- (6) Involvement in litigation.

Should a situation arise where it is impossible to distinguish between two bidders to identify the Selected Bidder, and one of the bidders has its principal place of business located within the Town of Newtown, the award will be made to the local bidder.

G. Rejection of Bids

The Superintendent has the right to reject any and all bids in whole or in part. Any or all bids may be rejected if there is any reason to believe that collusion exists among the bidders. Individual bids may be rejected for irregularities of any kind, including, without limitation, alteration of form, additions not called for, conditional bids, incomplete bids, and unexplained erasures.

The Superintendent retains the right to waive any formality or procedural irregularities in the bids received. Nothing in this Section should be construed to limit in any way the right of the Board or the Superintendent to reject any and all bids.

H. Advisement of Bid Award

Upon acceptance of the Selected Bidder, a letter will be sent to the successful bidder(s) announcing the selection of the chosen bidder. All unsuccessful bidders will be sent a letter notifying them that they were not selected.

V. GOODS OR GENERAL SERVICES: COMPETITIVE QUOTATION PROCESS

A. Purchases Requiring Competitive Quotation Process

Price quotations should be requested for all purchases of goods or general services, expected to involve an expenditure of at least \$5,000 but less than \$50,000. Purchases of goods or services that involve an expenditure of less than \$5,000 may be made directly, without regard to any competitive bid or quotation process. Waivers from the quotation process are available for the same reasons that Waivers are available from the bidding process. (See Section VII.)

B. Process for Obtaining Quotations

Generally, quotations, either oral or written, should be solicited by the Superintendent from at least three (3) vendors or obtained from current catalogues or price sheets. The refusal of an otherwise valid supplier to quote shall qualify as a quotation. The quotation process does not require a public opening, and the Superintendent may send requests to a limited number of selected vendors. If such request includes a date for submission of quotations, vendors must furnish all of the necessary information to the Superintendent by the specified date.

The purchase shall be awarded to the provider whose proposal is deemed to best provide the good and/or services desired, taking into account cost and the project requirements, and after consideration of a cooperative agreement with the municipality as described in Section I.B, above.

VI. SPECIAL OR PROFESSIONAL SERVICES: COMPETITIVE PROPOSAL PROCESS

A. Purchases Requiring Competitive Proposal Process

Purchases of Special or Professional Services shall be made by competitive proposal should the situation warrant if the purchase exceeds the monetary thresholds set forth below. Waivers from the competitive proposal process are available for the same reasons that Waivers are available from the bidding process. (See Section VII.) Funds must be available in the proper account in order to solicit proposals.

Purchases of Special or Professional Services that are expected to be less than \$10,000 shall be made directly by the Superintendent, without regard to a competitive proposal process.

B. Informal Competitive Proposal Process \$10,000 to \$50,000

Purchases of Special or Professional Services for at least \$10,000 but less than \$50,000 shall be based upon a reasonable and documented attempt to solicit proposals. Where possible, proposals should be solicited from at least three (3) potential service providers. The refusal to submit a proposal from an otherwise valid provider shall qualify as a proposal. The process shall be documented in writing by the Superintendent. If a single reasonable source exists for the service, this fact shall be documented in writing.

An evaluation of the proposals received will be made by the Superintendent. The Superintendent shall provisionally award the contract, subject to finalization of the contract or other applicable conditions, to the service provider whose proposal is deemed to best provide the services desired, taking into account cost and the project requirements. Nothing in this Section should be construed to limit in any way the right of the Superintendent to reject any and all proposals.

A record of all proposals submitted, giving the names of the service providers, the amount of the proposal and indicating the successful provider, shall be preserved by the Superintendent in accordance with State law.

C. Formal Competitive Proposal Process \$50,000 or more)

A Request for Proposals (“RFP”) for purchases of Special or Professional Services for \$50,000 or more shall be prepared by the Superintendent. All requirements, terms and conditions, including provider qualifications, should be included in the RFP, as well as a form of contract whenever possible. The award of any such contracts for \$50,000 or more shall be approved by the Board.

The Superintendent will arrange to have a legal notice requesting proposals published on the website of the municipality and/or the Board and in a daily local newspaper, if publication in a newspaper is required by law, at least ten (10) business days prior to the deadline for submitting proposals. Whenever the Superintendent determines that the service requested is so specialized that few appropriate providers can reasonably be expected to respond to the notice, the Superintendent may substitute another means of notifying potential providers of the RFP in lieu of such website and/or newspaper notice, except as provided by law. Any advertisement or other notice of the RFP shall include the general description of the services sought and the location where RFPs may be obtained.

An evaluation of the proposals will be made by the Superintendent. The contract shall be provisionally awarded, subject to finalization of the contract or other applicable conditions, to the service provider whose proposal is deemed to best provide the services desired, taking into account cost and the requirements, terms and conditions contained in the RFP. Nothing in this Section should be construed to limit in any way the right of the Superintendent to reject any and all proposals.

A record of all proposals submitted, giving the names of the service providers, the amount of the proposal and indicating the successful provider, shall be preserved by the Superintendent in accordance with State law.

VII. WAIVERS

In certain situations the bidding, quotation and proposal processes described above may be waived even though the estimated cost exceeds the dollar threshold established by the Board. The processes identified in this policy may be waived for any of the following reasons:

- (1) Only one (1) reasonable or qualified source can be identified. This shall include situations such as the purchase of copyrighted materials, software and textbooks.

- (2) Time is a critical factor, and taking the time necessary to comply with the formal process would not be in the best interests of the school district.
- (3) In the opinion of the Superintendent, an emergency requires the purchase of goods or services to avoid injury or damage to human life or property.
- (4) A special source, including but not limited to a sale, purchasing plan, government discount or trade-in allowance, will supply a lower cost than that which would result from a bid process.
- (5) A formal process would result in substantially higher costs to the school district, or inefficient use of personnel, or cause substantial disruption of school district operations.
- (6) Regional or cooperative purchases.
- (7) Cooperative agreement with the local municipality.

For a requesting administrator to obtain a Waiver, the requesting administrator must make a written request to the Superintendent. The Waiver must bear the signature of the requesting administrator and state the reason(s) for requesting the Waiver. Upon receipt of such request, the Superintendent will promptly notify the requesting administrator if such Waiver has been granted.

In addition, the Superintendent, in their sole determination, may grant a Waiver for any of the above-listed reasons. Upon granting such a Waiver, the Superintendent must, in writing, state the reason(s) for granting such Waiver.

VIII. PROCUREMENT OF PROPERTY AND SERVICES UNDER A FEDERAL AWARD

When procuring property and/or services under a Federal award, the Board will comply with relevant regulations in the Code of Federal Regulations, including but not limited to those described in 2 C.F.R. § 200.318 through 2 C.F.R. § 200.327, as amended from time to time, to the extent it is required to do so. See Appendix A.

When procuring property and/or services purchased with Federal funds as part of the National School Lunch Program, including Connecticut School Nutrition Program funds, the Board will comply with relevant regulations in the Code of Federal Regulations, including but not limited to those described in 2 C.F.R. § 200.318 through 2 C.F.R. § 200.327, 7 C.F.R. § 220.16, and 7 C.F.R. § 210.21 through 7 C.F.R. § 210.23, as amended from time to time, to the extent it is required to do so. The

Board's school nutrition program director, management, and staff tasked with National School Lunch Program procurement responsibilities shall complete annual training on Federal procurements standards and retain records to document compliance with this requirement. The Board shall also comply with school food authority procurement reviews and audits, as may be required and in accordance with applicable law.

IX. COMPLIANCE WITH GRANTS

When procuring goods or services pursuant to a Federal or State grant or award, the Board will comply with applicable grant or award requirements and assurances made in connection with such funds. Such requirements may include, but are not limited to, use of such funds for authorized purposes and the inclusion of required contract provisions in any contract funded by Federal or State grants.

X. AUDITS

The Board may periodically engage an independent audit firm to review the purchasing procedures outlined in this policy.

Legal References:

State Law:

- Conn. Gen. Stat. §10-241c Local board of education to consult with municipality re joint purchasing of property insurance, casualty insurance and workers' compensation insurance.
- Conn. Gen. Stat. §10-241d Local board of education consultation with municipality re goods and services. Cooperative arrangements.
- Conn. Gen. Stat. §10-241e Local board of education consultation with municipality prior to purchase of payroll processing or accounts payable software program.

Federal Law:

- 2 C.F.R. § 200.317 through 2 § C.F.R. 200.327.
- 2 C.F.R. § 200.81 (definition of property).
- 7 C.F.R. § 210.21 through 2 C.F.R. § 210.23.

United States Department of Agriculture, Food and Nutrition Service, Policy Memorandum SP 39-2017, *Local Agency Procurement Reviews for School Food Authorities* (June 30, 2017).

ADOPTED: _____

REVISED: _____

11/27/2023

NOTE: This is a required policy that has been updated to reflect current practice and existing limits. This Shipman policy will replace the existing policy 3320 which will be rescinded after this policy is approved.

APPENDIX A

Procurement Standards for the Acquisition of Property or Services
Under a Federal Award
2 C.F.R. §§ 200.317-300.327

This Appendix addresses procurements of property and services under a Federal award. Whenever these Federal Uniform Guidance Procurement Standards, as may be amended from time to time, are applicable to procurements made by the Board of Education (the “Board”), the Board shall apply the more restrictive procurement rules, to the extent it is required to do so.

2 C.F.R. §	FULL TEXT OF C.F.R. SECTION	BRIEF SUMMARY
200.317	Procurements by States	
	When procuring property and services under a Federal award, a State must follow the same policies and procedures it uses for procurements from its non-Federal funds. The State will comply with §§ 200.321, 200.322, and 200.323 and ensure that every purchase order or other contract includes any clauses required by § 200.327. All other non-Federal entities, including subrecipients of a State, must follow the procurement standards in §§ 200.318 through 200.327.	A State must follow the same policies and procedures when making procurements under a Federal award and when making procurements using non-Federal funds. The Board must follow 2 C.F.R. §§ 200.318 through 200.327 when making procurements under a Federal award.
200.318	General Procurement Standards	
200.318(a)	The non-Federal entity must have and use documented procurement procedures, consistent with State, local, and tribal laws and regulations and the standards of this section, for the acquisition of property or services	The Board must have and use documented procurement procedures consistent with State,

	required under a Federal award or subaward. The non-Federal entity's documented procurement procedures must conform to the procurement standards identified in §§ 200.317 through 200.327.	local, and Federal requirements for procurements made under a Federal award.
200.318(b)	Non-Federal entities must maintain oversight to ensure that contractors perform in accordance with the terms, conditions, and specifications of their contracts or purchase orders.	The Board must maintain oversight of its contractors.
200.318(c)(1)	The non-Federal entity must maintain written standards of conduct covering conflicts of interest and governing the performance of its employees engaged in the selection, award and administration of contracts. No employee, officer, or agent may participate in the selection, award, or administration of a contract supported by a Federal award if he or she has a real or apparent conflict of interest. Such conflict of interest would arise when the employee, officer, or agent, any member of his or her immediate family, his or her partner, or an organization which employs or is about to employ any of the parties indicated herein, has a financial or other interest in or a tangible personal benefit from a firm considered for contract. The officers, employees, and agents of the non-Federal entity must neither solicit nor accept gratuities, favors, or anything of monetary value from contractors or parties to subcontracts. However, non-Federal entities may set standards for situations in which the financial interest is not substantial or the gift is an unsolicited item of nominal value. The standards of conduct must provide for disciplinary actions to be applied for violations of such standards by officers, employees, or agents of the non-Federal entity.	The Board must have written standards of conduct covering conflicts of interest and governing the performance of its employees engaged in the selection, award, and administration of contracts. Board officers and employees (and their immediate family members, partners, and organizations which employ or are about to employ them) must not have a financial or other interest in a contract and must not solicit or accept gifts from contractors or subcontractors. The standards of conduct must provide for disciplinary actions for violations. See Code of Conduct Governing Procurements Under a Federal Award.
200.318(c)(2)	If the non-Federal entity has a parent, affiliate, or subsidiary organization that is not a state, local government, or Indian tribe, the non-Federal entity must also maintain written standards of conduct covering organizational conflicts of interest. Organizational conflicts of interest means that because	The Board's conflict of interest policy must cover relationships with certain parent, affiliate, or subsidiary organizations, if any.

	of relationships with a parent company, affiliate, or subsidiary organization, the non-Federal entity is unable or appears to be unable to be impartial in conducting a procurement action involving a related organization.	
200.318(d)	The non-Federal entity's procedures must avoid acquisition of unnecessary or duplicative items. Consideration should be given to consolidating or breaking out procurements to obtain a more economical purchase. Where appropriate, an analysis will be made of lease versus purchase alternatives, and any other appropriate analysis to determine the most economical approach.	The Board must avoid acquisition of unnecessary or duplicative items.
200.318(e)	To foster greater economy and efficiency, and in accordance with efforts to promote cost-effective use of shared services across the Federal government, the non-Federal entity is encouraged to enter into state and local intergovernmental agreements or inter-entity agreements where appropriate for procurement or use of common or shared goods and services. Competition requirements will be met with documented procurement actions using strategic sourcing, shared services, and other similar procurement arrangements.	The Board is encouraged to use intergovernmental agreements or inter-entity agreements.
200.318(f)	The non-Federal entity is encouraged to use Federal excess and surplus property in lieu of purchasing new equipment and property whenever such use is feasible and reduces project costs.	The Board is encouraged to use Federal excess and surplus in lieu of purchasing new, when feasible.
200.318(g)	The non-Federal entity is encouraged to use value engineering clauses in contracts for construction projects of sufficient size to offer reasonable opportunities for cost reductions. Value engineering is a systematic and creative analysis of each contract item or task to ensure that its essential function is provided at the overall lower cost.	The Board is encouraged to use value engineering clauses in construction contracts of sufficient size.
200.318(h)	The non-Federal entity must award contracts only to responsible contractors possessing the ability to perform successfully under the terms and conditions of a proposed procurement. Consideration will be given to such matters as contractor integrity, compliance with public policy, record of past performance, and financial and technical resources.	The Board must award contracts to responsible contractors, after considering contractor integrity, compliance with public policy, past

		performance, and financial and technical resources.
200.318(i)	The non-Federal entity must maintain records sufficient to detail the history of procurement. These records will include, but are not necessarily limited to the following: rationale for the method of procurement, selection of contract type, contractor selection or rejection, and the basis for the contract price.	The Board must maintain procurement records.
200.318(j)(1)	The non-Federal entity may use a time-and-materials type contract only after a determination that no other contract is suitable and if the contract includes a ceiling price that the contractor exceeds at its own risk. Time-and-materials type contract means a contract whose cost to a non-Federal entity is the sum of: (i) The actual cost of materials; (ii) Direct labor hours charged at fixed hourly rates that reflect wages, general and administrative expenses, and profit.	The Board may only use time-and-materials type contracts in limited circumstances.
200.318(j)(2)	Since this formula generates an open-ended contract price, a time-and-materials contract provides no positive profit incentive to the contractor for cost control or labor efficiency. Therefore, each contract must set a ceiling price that the contractor exceeds at its own risk. Further, the non-Federal entity awarding such a contract must assert a high degree of oversight in order to obtain reasonable assurance that the contractor is using efficient methods and effective cost controls.	The Board must set a ceiling price and assert a high degree of oversight on time-and-materials type contracts.
200.318(k)	The non-Federal entity alone must be responsible, in accordance with good administrative practice and sound business judgment, for the settlement of all contractual and administrative issues arising out of procurements. These issues include, but are not limited to, source evaluation, protests, disputes, and claims. These standards do not relieve the non-Federal entity of any contractual responsibilities under its contracts. The Federal awarding agency will not substitute its judgment for that of the non-Federal entity unless the matter is primarily a Federal concern. Violations of law will be referred to the local, state, or Federal authority having proper jurisdiction.	The Board must be responsible for settling contract disputes and administrative issues arising out of procurements.

200.319	Competition	
200.319(a)	All procurement transactions for the acquisition of property or services required under a Federal award must be conducted in a manner providing full and open competition consistent with the standards of this section and § 200.320.	The Board must conduct procurement transactions in a manner providing full and open competition.
200.319(b)	In order to ensure objective contractor performance and eliminate unfair competitive advantage, contractors that develop or draft specifications, requirements, statements of work, and invitations for bids or requests for proposals must be excluded from competing for such procurements. Some of the situations considered to be restrictive of competition include but are not limited to: (1) Placing unreasonable requirements on firms in order for them to qualify to do business; (2) Requiring unnecessary experience and excessive bonding; (3) Noncompetitive pricing practices between firms or between affiliated companies; (4) Noncompetitive contracts to consultants that are on retainer contracts; (5) Organizational conflicts of interest; (6) Specifying only a “brand name” product instead of allowing “an equal” product to be offered and describing the performance or other relevant requirements of the procurement; and (7) Any arbitrary action in the procurement process.	Contractors that develop or draft specifications, requirements, statements of work, and invitations for bids or requests for proposals must be excluded from competing for such procurements. The Board must avoid practices that are restrictive of competition.
200.319(c)	The non-Federal entity must conduct procurements in a manner that prohibits the use of statutorily or administratively imposed state or local geographical preferences in the evaluation of bids or proposals, except in those cases where applicable Federal statutes expressly mandate or encourage geographic preference. Nothing in this section preempts state licensing laws. When contracting for architectural and engineering (A/E) services, geographic location may be a selection criterion provided its application leaves an appropriate number of qualified firms, given the nature and size of the project, to compete for the contract.	The Board is generally prohibited from using geographical preference in the evaluation of bids or proposals.

200.319(d)	The non-Federal entity must have written procedures for procurement transactions. These procedures must ensure that all solicitations: (1) Incorporate a clear and accurate description of the technical requirements for the material, product, or service to be procured. Such description must not, in competitive procurements, contain features which unduly restrict competition. The description may include a statement of the qualitative nature of the material, product or service to be procured and, when necessary, must set forth those minimum essential characteristics and standards to which it must conform if it is to satisfy its intended use. Detailed product specifications should be avoided if all possible. When it is impractical or uneconomical to make a clear and accurate description of the technical requirements, a “brand name or equivalent” description may be used as a means to define the performance or other salient requirements of procurement. The specific features of the named brand which must be met by offers must be clearly stated; and (2) Identify all requirements which the offerors must fulfill and all other factors to be used in evaluating bids or proposals.	The Board must have written procedures for procurement transactions that ensure that solicitations (1) incorporate a clear and accurate description of technical requirements and (2) identify all requirements the offeror must fulfill and all other factors to be used in evaluating bids or proposals.
200.319(e)	The non-Federal entity must ensure that all prequalified lists of persons, firms, or products which are used in acquiring goods and services are current and include enough qualified sources to ensure maximum open and free competition. Also, the non-Federal entity must not preclude potential bidders from qualifying during the solicitation period.	The Board must ensure all prequalified lists are current and include enough qualified sources to ensure open and free competition.
200.319(f)	Noncompetitive procurements can only be awarded in accordance with § 200.320(c).	Noncompetitive procurements must be awarded in accordance with § 200.320(c).
200.320	Methods of Procurement to be Followed	
200.320	The non-Federal entity must have and use documented procurement procedures, consistent with the standards of this section and §§ 200.317,	The Board must have and use documented procurement procedures for procurements made

	200.318, and 200.319 for any of the following methods of procurement used for the acquisition of property or services required under a Federal award or sub-award.	under a Federal award or sub-award.
200.320(a)	Informal procurement methods. When the value of the procurement for property or services under a Federal award does not exceed the simplified acquisition threshold (SAT), as defined in § 200.1, or a lower threshold established by a non-Federal entity, formal procurement methods are not required. The non-Federal entity may use informal procurement methods to expedite the completion of its transactions and minimize the associated administrative burden and cost. The informal methods used for procurement of property or services at or below the SAT include:	For purchases under the simplified acquisition threshold, or a lower threshold established by the Board, the Board may use informal procurement methods (micro-purchases and small purchases).
200.320(a)(1)	<p>(1) Micro-purchases—</p> <p>(i) Distribution. The acquisition of supplies or services, the aggregate dollar amount of which does not exceed the micro-purchase threshold (See the definition of micro-purchase in § 200.1). To the maximum extent practicable, the non-Federal entity should distribute micro-purchases equitably among qualified suppliers.</p> <p>(ii) Micro-purchase awards. Micro-purchases may be awarded without soliciting competitive price or rate quotations if the non-Federal entity considers the price to be reasonable based on research, experience, purchase history or other information and documents it[s] files accordingly. Purchase cards can be used for micro-purchases if procedures are documented and approved by the non-Federal entity.</p> <p>(iii) Micro-purchase thresholds. The non-Federal entity is responsible for determining and documenting an appropriate micro-purchase threshold based on internal controls, an evaluation of risk, and its documented procurement procedures. The micro-purchase threshold used by the non-Federal entity must be authorized or not prohibited under State, local, or tribal laws or regulations. Non-Federal entities may establish a threshold</p>	Micro-purchases should be distributed equitably among qualified suppliers and may be awarded without soliciting competitive price or rate quotations if the Board considers the price to be reasonable based on research, experience, purchase history, or other information and documents its files accordingly.

	<p>higher than the Federal threshold established in the Federal Acquisition Regulations (FAR) in accordance with paragraphs (a)(1)(iv) and (v) of this section.</p> <p>(iv) Non-Federal entity increase to the micro-purchase threshold up to \$50,000. Non-Federal entities may establish a threshold higher than the micro-purchase threshold identified in the FAR in accordance with the requirements of this section. The non-Federal entity may self-certify a threshold up to \$50,000 on an annual basis and must maintain documentation to be made available to the Federal awarding agency and auditors in accordance with § 200.334. The self-certification must include a justification, clear identification of the threshold, and supporting documentation of any of the following:</p> <p>(A) A qualification as a low-risk auditee, in accordance with the criteria in § 200.520 for the most recent audit;</p> <p>(B) An annual internal institutional risk assessment to identify, mitigate, and manage financial risks; or,</p> <p>(C) For public institutions, a higher threshold consistent with State law.</p> <p>(v) Non-Federal entity increase to the micro-purchase threshold over \$50,000. Micro-purchase thresholds higher than \$50,000 must be approved by the cognizant agency for indirect costs. The non-federal entity must submit a request with the requirements included in paragraph (a)(1)(iv) of this section. The increased threshold is valid until there is a change in status in which the justification was approved.</p>	
200.320(a)(2)	<p>(2) Small purchases—</p> <p>(i) Small purchase procedures. The acquisition of property or services, the aggregate dollar amount of which is higher than the micro-purchase threshold but does not exceed the simplified acquisition threshold. If small purchase procedures are used, price or rate quotations must be obtained</p>	<p>For small purchases, the aggregate dollar amount of which is higher than the micro-purchase threshold but lower than the simplified acquisition threshold, price or rate quotations must be obtained from an</p>

	<p>from an adequate number of qualified sources as determined appropriate by the non-Federal entity.</p> <p>(ii) Simplified acquisition thresholds. The non-Federal entity is responsible for determining an appropriate simplified acquisition threshold based on internal controls, an evaluation of risk and its documented procurement procedures which must not exceed the threshold established in the FAR. When applicable, a lower simplified acquisition threshold used by the non-Federal entity must be authorized or not prohibited under State, local, or tribal laws or regulations.</p>	adequate number of qualified sources.
200.320(b)	<p>Formal procurement methods. When the value of the procurement for property or services under a Federal financial assistance award exceeds the SAT, or a lower threshold established by a non-Federal entity, formal procurement methods are required. Formal procurement methods require following documented procedures. Formal procurement methods also require public advertising unless a non-competitive procurement can be used in accordance with <u>§ 200.319</u> or paragraph (c) of this section. The following formal methods of procurement are used for procurement of property or services above the simplified acquisition threshold or a value below the simplified acquisition threshold the non-Federal entity determines to be appropriate:</p>	For purchases that exceed the simplified acquisition threshold, or a lower threshold established by the Board, formal procurement methods must be used and public advertising may be required.
200.320(b)(1)	<p>(1) Sealed bids. A procurement method in which bids are publicly solicited and a firm fixed-price contract (lump sum or unit price) is awarded to the responsible bidder whose bid, conforming with all the material terms and conditions of the invitation for bids, is the lowest in price. The sealed bids method is the preferred method for procuring construction, if the conditions [stet]. (i) In order for sealed bidding to be feasible, the following conditions should be present: (A) A complete, adequate, and realistic specification or purchase description is available; (B) Two or more responsible bidders are willing and able to compete effectively for the</p>	In sealed bid procurements, bids are publicly solicited and the Board awards the contract to the lowest responsible bidder. The Board should use sealed bidding for procuring construction whenever complete, adequate, and realistic specifications are available, two or more responsible bidders are able

	<p>business; and (C) The procurement lends itself to a firm fixed price contract and the selection of the successful bidder can be made principally on the basis of price. (ii) If sealed bids are used, the following requirements apply: (A) Bids must be solicited from an adequate number of qualified sources, providing them sufficient response time prior to the date set for opening the bids, for local, and tribal governments, the invitation for bids must be publicly advertised; (B) The invitation for bids, which will include any specifications and pertinent attachments, must define the items or services in order for the bidder to properly respond; (C) All bids will be opened at the time and place prescribed in the invitation for bids, and for local and tribal governments, the bids must be opened publicly; (D) A firm fixed price contract award will be made in writing to the lowest responsive and responsible bidder. Where specified in bidding documents, factors such as discounts, transportation cost, and life cycle costs must be considered in determining which bid is lowest. Payment discounts will only be used to determine the low bid when prior experience indicates that such discounts are usually taken advantage of; and (E) Any or all bids may be rejected if there is a sound documented reason.</p>	<p>to compete, and selection of a successful bidder can be made principally on the basis of price. If sealed bids are used, they must meet certain requirements. Any or all bids may be rejected if there is a sound documented reason.</p>
200.320(b)(2)	<p>(2) Proposals. A procurement method in which either a fixed price or cost-reimbursement type contract is awarded. Proposals are generally used when conditions are not appropriate for the use of sealed bids. They are awarded in accordance with the following requirements: (i) Requests for proposals must be publicized and identify all evaluation factors and their relative importance. Proposals must be solicited from an adequate number of qualified offerors. Any response to publicized requests for proposals must be considered to the maximum extent practical; (ii) The non-Federal entity must have a written method for conducting technical evaluations of the proposals received and making selections; (iii) Contracts must be awarded to the responsible offeror whose proposal is most advantageous</p>	<p>Proposals for fixed price or cost-reimbursement type contracts are generally used when conditions are not appropriate for the use of sealed bids. Proposals are awarded after requests for proposals are publicized with evaluation factors identified; an adequate number of offerors are solicited, considered and evaluated; and contracts are awarded to the responsible offeror</p>

	to the non-Federal entity, with price and other factors considered; and (iv) The non-Federal entity may use competitive proposal procedures for qualifications-based procurement of architectural/engineering (A/E) professional services whereby offeror's qualifications are evaluated and the most qualified offeror is selected, subject to negotiation of fair and reasonable compensation. The method, where price is not used as a selection factor, can only be used in procurement of A/E professional services. It cannot be used to purchase other types of services though A/E firms that are a potential source to perform the proposed effort.	with the most advantageous proposal.
200.320(c)	Noncompetitive procurement. There are specific circumstances in which noncompetitive procurement can be used. Noncompetitive procurement can only be awarded if one or more of the following circumstances apply: (1) The acquisition of property or services, the aggregate dollar amount of which does not exceed the micro-purchase threshold (see paragraph (a)(1) of this section); (2) The item is available only from a single source; (3) The public exigency or emergency for the requirement will not permit a delay resulting from publicizing a competitive solicitation; (4) The Federal awarding agency or pass-through entity expressly authorizes a noncompetitive procurement in response to a written request from the non-Federal entity; or (5) After solicitation of a number of sources, competition is determined inadequate.	The Board may procure goods via noncompetitive procurement only when the aggregate dollar amount does not exceed the micro-purchase threshold; the item is available only from a single source; in times of public emergency; when the Federal awarding agency expressly authorizes noncompetitive procurement; or competition is determined inadequate after solicitation of a number of sources.
200.321	Contracting with Small and Minority Businesses, Women's Business Enterprises, and Labor Surplus Area Firms	

200.321(a)	The non-Federal entity must take all necessary affirmative steps to assure that minority businesses, women’s business enterprises, and labor surplus area firms are used when possible.	The Board must take all necessary affirmative steps to assure that minority businesses, women’s business enterprises, and labor surplus area firms are used when possible.
200.321(b)	Affirmative steps must include: (1) Placing qualified small and minority businesses and women’s business enterprises on solicitation lists; (2) Assuring that small and minority businesses, and women’s business enterprises are solicited whenever they are potential sources; (3) Dividing total requirements, when economically feasible, into smaller tasks or quantities to permit maximum participation by small and minority businesses, and women’s business enterprises; (4) Establishing delivery schedules, where the requirement permits, which encourage participation by small and minority businesses, and women’s business enterprises; (5) Using the services and assistance, as appropriate of such organizations as the Small Business Administration and the Minority Business Development Agency of the Department of Commerce; and (6) Requiring the prime contractor, if subcontracts are to be let, to take the affirmative steps listed in paragraphs (1) through (5) of this section.	Affirmative steps include, among other things, placing qualified small and minority businesses and women’s business enterprises on solicitation lists; assuring such businesses are solicited whenever they are potential sources; dividing total requirements, when economically feasible, into smaller tasks or quantities; and establishing delivery schedules, where the requirement permits, which encourage participation by such businesses.
200.322	Domestic Preferences for Procurements	
200.322(a)	As appropriate and to the extent consistent with law, the non-Federal entity should, to the greatest extent practicable under a Federal award, provide a preference for the purchase, acquisition, or use of goods, products, or materials produced in the United States (including but not limited to iron, aluminum, steel, cement, and other manufactured products). The requirements of this section must be included in all subawards including all contracts and purchase orders for work or products under this award.	The Board will, to the greatest extent practicable, provide a preference for goods, products or materials produced in the United States.

200.322(b)	<p>For purposes of this section:</p> <p>(1) “Produced in the United States” means, for iron and steel products, that all manufacturing processes, from the initial melting stage through the application of coatings, occurred in the United States.</p> <p>(2) “Manufactured products” means items and construction materials composed in whole or in part of non-ferrous metals such as aluminum; plastics and polymer-based products such as polyvinyl chloride pipe; aggregates such as concrete; glass, including optical fiber; and lumber.</p>	
200.323	Procurement of Recovered Materials	
200.323	<p>A non-Federal entity that is a state agency or agency of a political subdivision of a state and its contractors must comply with section 6002 of the Solid Waste Disposal Act, as amended by the Resource Conservation and Recovery Act. The requirements of Section 6002 include procuring only items designated in guidelines of the Environmental Protection Agency (EPA) at 40 CFR part 247 that contain the highest percentage of recovered materials practicable, consistent with maintaining a satisfactory level of competition, where the purchase price of the item exceeds \$10,000 or the value of the quantity acquired by the preceding fiscal year exceeded \$10,000; procuring solid waste management services in a manner that maximizes energy and recourse recovery; and establishing an affirmative procurement program for procurement of recovered materials identified in the EPA guidelines.</p>	<p>The Board must follow standards in procuring certain items over \$10,000 to ensure, among other things, the highest percentage of recovered materials practicable, consistent with maintaining a satisfactory level of competition.</p>
200.324	Contract Cost and Price	
200.324(a)	<p>The non-Federal entity must perform a cost or price analysis in connection with every procurement action in excess of the Simplified Acquisition Threshold including contract modifications. The method and degree of</p>	<p>The Board must perform a cost or price analysis for every procurement in excess of the simplified acquisition threshold.</p>

	analysis is dependent on the facts surrounding the particular procurement situation, but as a starting point, the non-Federal entity must make independent estimates before receiving bids or proposals.	
200.324(b)	The non-Federal entity must negotiate profit as a separate element of the price for each contract in which there is no price competition and, in all cases, where cost analysis is performed. To establish a fair and reasonable profit, consideration must be given to the complexity of the work to be performed, the risk borne by the contractor, the contractor's investment, the amount of subcontracting, the quality of its record of past performance, and industry profit rates in the surrounding geographical area for similar work.	The Board must negotiate profit for sole-source procurements and for procurements where cost analysis is performed.
200.324(c)	Costs or prices based on estimated costs for contracts under the Federal award are allowable only to the extent that costs incurred or cost estimates included in negotiated prices would be allowable for the non-Federal entity under Subpart E [Cost Principles] of this part. The non-Federal entity may reference its own cost principles that comply with the Federal cost principles.	Costs incurred or estimated costs are allowable only to the extent they comply with Federal Cost Principles.
200.324(d)	The cost plus a percentage of cost and percentage of construction cost methods of contracting must not be used.	The cost plus a percentage of cost and percentage of construction cost methods of contracting must not be used.
200.325	Federal Awarding Agency or Pass-Through Entity Review	
200.325(a)	The non-Federal entity must make available, upon request of the Federal awarding agency or passthrough entity, technical specifications on proposed procurements when the Federal awarding agency or passthrough entity believes such review is needed to ensure that the item or service specified is the one being proposed for acquisition. This review generally will take place prior to the time the specification is incorporated into a	The Board must make technical specs for procurements available upon request by the Federal awarding agency or passthrough entity.

	<p>solicitation document. However, if the non-Federal entity desires to have the review accomplished after a solicitation has been developed, the Federal awarding agency or passthrough entity may still review the specifications, with such review usually limited to the technical aspects of the proposed purchase.</p>	
200.325(b)	<p>The non-Federal entity must make available upon request, for the Federal awarding agency or passthrough entity pre-procurement review, procurement documents, such as requests for proposals or invitations for bids, or independent cost estimates, when: (1) The non-Federal entity's procurement procedures or operation fails to comply with the procurement standards in this part; (2) The procurement is expected to exceed the Simplified Acquisition Threshold and is to be awarded without competition or only one bid or offer is received in response to a solicitation; (3) The procurement, which is expected to exceed the Simplified Acquisition Threshold, specifies a "brand name" product; (4) The proposed contract is more than the Simplified Acquisition Threshold and is to be awarded to other than the apparent low bidder under a sealed bid procurement; or (5) A proposed contract modification changes the scope of a contract or increases the contract amount by more than the Simplified Acquisition Threshold.</p>	<p>Upon request, the Board must make procurement documents available for pre-procurement review by the Federal awarding agency or passthrough entity in a number of circumstances.</p>
200.325(c)	<p>The non-Federal entity is exempt from the pre-procurement review in paragraph (b) of this section if the Federal awarding agency or pass-through entity determines that its procurement systems comply with the standards of this part. (1) The non-Federal entity may request that its procurement system be reviewed by the Federal awarding agency or pass-through entity to determine whether its system meets these standards in order for its system to be certified. Generally, these reviews must occur where there is continuous high-dollar funding, and third party contracts are awarded on a regular basis; (2) The non-Federal entity may self-certify its procurement</p>	<p>The Board is exempt from pre-procurement review if the Federal awarding agency or passthrough entity determines that its procurement systems comply with the standards of this part.</p>

	<p>system. Such self-certification must not limit the Federal awarding agency's right to survey the system. Under a self-certification procedure, the Federal awarding agency may rely on written assurances from the non-Federal entity that it is complying with these standards. The non-Federal entity must cite specific policies, procedures, regulations, or standards as being in compliance with these requirements and have its system available for review.</p>	
200.326	Bonding Requirements	
200.326	<p>For construction or facility improvement contracts or subcontracts exceeding the Simplified Acquisition Threshold, the Federal awarding agency or pass-through entity may accept the bonding policy and requirements of the non-Federal entity provided that the Federal awarding agency or passthrough entity has made a determination that the Federal interest is adequately protected. If such a determination has not been made, the minimum requirements must be as follows:</p>	<p>For construction or facility improvement contracts or subcontracts exceeding the simplified acquisition threshold, the Federal awarding agency or passthrough entity may accept the Board's bonding requirements if it determines that its interest is adequately protected.</p>
200.326(a)	<p>A bid guarantee from each bidder equivalent to five percent of the bid price. The "bid guarantee" must consist of a firm commitment such as a bid bond, certified check, or other negotiable instrument accompanying a bid as assurance that the bidder will, upon acceptance of the bid, execute such contractual documents as may be required within the time specified.</p>	<p>The Board must require a bid guarantee of 5% of the bid price if the awarding agency or passthrough entity does not accept the Board's bonding requirements.</p>
200.326(b)	<p>A performance bond on the part of the contractor for 100 percent of the contract price. A "performance bond" is one executed in connection with a contract to secure fulfillment of all the contractor's obligations under such contract.</p>	<p>The Board must require a performance bond for 100% of the contract price if the awarding agency or passthrough entity does not accept the Board's bonding requirements.</p>

200.326(c)	A payment bond on the part of the contractor for 100 percent of the contract price. A “payment bond” is one executed in connection with a contract to assure payment as required by law of all persons supplying labor and material in the execution of the work provided in the contract.	The Board must require a payment bond for 100% of the contract price if the awarding agency or passthrough entity does not accept the Board’s bonding requirements.
200.327	Contract Provisions	
200.327	The non-Federal entity’s contracts must contain the applicable provisions described in Appendix II to Part 200- Contract Provisions for Non-Federal Entity Contracts Under Federal Awards.	The Board must include the Federal contract provisions in its contracts.

NOTE: This is a required policy. This Shipman policy will replace the existing policy 3280 which will be rescinded after this policy is approved.

**Series 3000
Business**

3280

GIFTS, GRANTS, AND BEQUESTS TO THE DISTRICT

Gifts of personal property to the district, including monetary donations, that meet criteria set forth in the administrative regulations established in accordance with this policy are welcomed and encouraged.

The Superintendent of Schools shall develop administrative regulations governing the acceptance of gifts and the procedure for examining and evaluating offers of gifts to the district.

The school principal may approve gifts to a school that are valued at \$500 or under and meet criteria established by the administrative regulations established in accordance with this policy. The Superintendent of Schools must accept gifts that are valued over \$500 and meet criteria established by the administrative regulations established in accordance with this policy.

The Superintendent, in consultation with the principals and considering the wishes of the donor, may determine the school(s), program(s) or facility(ies) to which the gift shall go if it is valued at more than \$500. The Superintendent shall inform the Board of Education of any gift valued at more than \$500 that has been accepted by the district.

If the Superintendent determines that a gift fails to meet the criteria established in the administrative regulations, the Superintendent shall inform the Board of Education. Any gift rejected by the Board of Education shall be returned to the donor or the donor's estate, with a statement indicating the reason for rejection of such gift.

Legal Reference:

Conn. Gen. Stat. § 10-237

ADOPTED: _____

REVISED: _____

Series 3000
Business

**ADMINISTRATIVE REGULATIONS REGARDING GIFTS, GRANTS
AND BEQUESTS TO THE DISTRICT**

Any gift presented to the school district must be accompanied by a letter from the donor identifying the subject and purpose of the gift and any restrictions that may apply for official action and recognition by the Board of Education.

To be accepted, a gift must be used for the educational benefit of students and satisfy the following criteria:

- Have a purpose consistent with the purposes of the school district
- Will not begin a program that the Board of Education would be unwilling to take over when the gift or grant funds are exhausted
- Would not bring unanticipated costs to the school district
- Will place no restrictions on the school program
- Will be suitable for use in meeting the instructional needs of the school
- Will not be inappropriate or harmful to the best educational interests of students, as determined by the administration
- Will not imply endorsement of any business or product
- Will not be in conflict with any provisions of the school code or public law

All gifts, grants and bequests shall become school district property.

ADOPTED: _____

REVISED: _____

This is an outdated policy and one that is frequently referenced by members of the school community. In reviewing the existing policy, it was found that some parts of it are likely unconstitutional. This policy was developed by me in consultation with Shipman to meet the needs of our community.

Community Relations

Requests to Distribute Materials

The Newtown Board of Education (the “Board”) recognizes that the dissemination of information about local events, activities, and services may be beneficial for students and encourages positive school-community relationships. For this reason, printed or electronic materials may be distributed to parents and guardians as an inexpensive means of mass communication.

However, the Board recognizes that this procedure can be objectionable to parents, guardians, and the Newtown Public Schools (the “District”) if it is overutilized.

Therefore, the Superintendent of Schools or designee may approve distribution of materials in accordance with the following criteria:

1. The materials must relate to the Newtown Public Schools, the Newtown community, or local recreational or civic activities (i.e., recreational or civic activities occurring in Newtown and/or a surrounding community).
2. The materials do not promote private gain.
3. The materials do not promote any political party or candidate.
4. The materials are not advertisements for private organizations or businesses.
5. The materials do not solicit funds from parents, students, and/or staff for purposes unrelated to District schools, school-sponsored activities, or students.
6. No particular distribution procedure is imposed on the District or a District school, staff or students.
7. The materials do not interrupt the instructional program of the District and comply with overall school purposes and policy.

Any material that is not created by the Board or the District shall contain the following statement: “This communication and the related event/activity is sponsored by [*insert organization*] and is not endorsed or sponsored by the Newtown Board of Education or Newtown Public Schools.”

Requests to distribute materials associated with the budget referendum process must comply with the Connecticut Statutes. On issues to be decided at referendum, information distributed through

the District may provide information on the time, date, location and question of the referendum but shall not advocate either approval or disapproval of the proposal or question.

All requests for the distribution of materials, except for materials that are part of the approved educational program, shall be submitted to the Superintendent or designee for approval. The Superintendent or designee shall determine whether the request complies with this policy. The Superintendent's decision regarding the distribution of materials is final.

Legal Reference: Connecticut General Statutes

9-369b Explanatory text relating to local questions.

Policy adopted: May 5, 2015

NEWTOWN PUBLIC
SCHOOLS Newtown,
Connecticut

EFFECTIVE: July 1, 2015

Policy revised: **DATE**

BOARD BUDGET PROCEDURES AND LINE ITEM TRANSFERS

In accordance with Conn. Gen. Stat. § 10-222, the Board of Education (the “Board”) shall prepare an itemized estimate of its budget each year for submission to the Board of Finance and Legislative Council for review. The Legislative Council is the “Fiscal Authority” as defined in the Town Charter. For purposes of this policy, an itemized estimate means an estimate in which the following broad budgetary categories listed below are divided into one or more budgetary category line items.

- 100 - Salaries
- 200 - Employee Benefits
- 300 - Purchased Professional Services
- 400 - Purchased Property Services
- 500 - Other Purchased Services
- 600 - Supplies
- 700 - Property
- 800 - Other
- 900 - Special Education Contingency

The itemized estimate provided to the Fiscal Authority is referred to herein as the “**Itemized Estimate.**”

The Board shall review the recommendations and suggestions made by the Fiscal Authority as to how it may consolidate non-educational services and realize financial efficiencies. If the Board rejects such suggestions and recommendations, it shall provide the Fiscal Authority a written explanation of the reason for the rejection.

Following the annual appropriation, the Board shall meet and revise the **Itemized Estimate**, if necessary, and adopt a final appropriated budget for the year. Line items in the budget may be allocated more specifically by the Superintendent or the Superintendent’s designee in the development, administration and monitoring of the budget.

The Superintendent and/or the Superintendent’s designee shall be responsible for administering and monitoring the budget through the course of the year. The Superintendent or designee shall maintain a system of appropriate expenditures and encumbrance accounting that is organized to conform with the requirements for State and Federal Accounting Reports. **A quarterly budget financial report** shall be prepared in ~~the same format as the Itemized Estimate~~ **a narrative format summarizing showing for** each budgetary category line item, the appropriated budget amount, expenditure to date ~~encumbrances (to include encumbered and expended amounts)~~, projected expenditures, difference between the projected expenditures and the appropriation, and general comments indicating the reasons for the difference.▪

Such **financial budget reports** shall be presented to the Board at the second regularly scheduled meeting in the month following the **quarterly** period for which such report is prepared, in accordance with the following schedule:

<u>Period Covered</u>	<u>Submitted</u>
July, August, September	October
October, November, December	January
January, February	March
March, April	May
Year-End Financial Report	August*

*The year-end report shall be completed and presented by the end of August.

Based on expenditures and budget projections, with such **Itemized Estimates budget reports**, the Superintendent **or the Director of Business** shall recommend to the Board transfers from one of the broad budgetary categories in the Itemized Estimate (as set forth above) to another as needed.

For effective and efficient administration of day-to-day operations, budget transfer authority is granted to the Superintendent or the Director of Business, as his/her designee, under the following restrictions:

Board authorization is required for any transfer between major object codes exceeding \$10,000.

Transfers between major object codes less than \$10,000 may be made without prior Board of Education approval, but will be referenced **and approved as part of** ~~in~~ the monthly **Itemized Estimate**. ~~financial statement report.~~

Transfers within major object codes may be made without prior Board of Education approval, but will be referenced and approved as part of the monthly Itemized Estimate.

Notice of major object codes falling into a negative balance will also be included in the monthly Itemized Estimate. ~~financial report. statement.~~

~~No transfers within major object codes, whether individual or cumulative, of \$10,000 or more shall be made unless authorized by the Board~~

If ~~the~~ **an** emergency transfer of \$50,000 or less is needed and the Board is unable to meet in advance, the Superintendent may approve the transfer and report to the Board at its next regularly scheduled meeting.

The Board shall not expend more than the amount of the appropriation and the amount of money received from other sources, including any unexpended funds that have been set aside in a nonlapsing account as authorized by law and described below, for educational purposes. If any occasion arises whereby additional funds are needed by the Board, the Chairperson of the Board shall notify the Fiscal Authority and submit a request for such necessary additional funds. No additional funds shall be expended until such supplemental appropriation is granted and no supplemental expenditures shall be made in excess of those so authorized.

Unexpended Funds

Notwithstanding any provision of the general statutes, municipal charter, home rule ordinance, or other ordinance, the Board may deposit into a nonlapsing account any unexpended funds from the prior fiscal year from the budgeted appropriation, in an amount not to exceed two per cent of the total budgeted appropriation for such prior fiscal year. Each expenditure from the account must be authorized by the Board and shall be made only for educational purposes, in accordance with state law.

Legal Reference:

Conn. Gen. Stat. § 10-221
 § 10-222
 § 10-248a
 Public Act 24-45, “An Act Concerning Education
 Mandate Relief, School Discipline and Disconnected
 Youth.”

Adopted: December 17, 2024

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut

Note: During the 2021 Legislative Session, the General Assembly passed Public Act 21-92, which has been codified at Connecticut General Statutes Section 10-212i. The new law requires local and regional boards of education, in consultation with local emergency medical services providers and allied health professionals, to develop and implement an emergency action plan for responding to serious and life-threatening sports-related injuries that occur during interscholastic and intramural athletic events. This policy outlines the requirements of such plan, but the particular components of any such plan will be district-specific and should be developed with medical professionals, as required by law.

This is a new policy for NPS and it was reviewed by the Athletic Director.

**Series 4000
Personnel**

**4117
4217**

EMERGENCY ACTION PLAN FOR INTRAMURAL AND INTERSCHOLASTIC ATHLETIC EVENTS

The Newtown Board of Education (the “Board”), in consultation with local emergency medical services providers and allied health professions, authorizes the Administration to develop an emergency action plan to be followed in the event that a student sustains a serious injury or illness while participating in an interscholastic or intramural athletic event. Such plan shall include, but need not be limited to, the following components:

- 1) A list of the school employees, coaches or licensed athletic trainers in each school who will be responsible for implementing the emergency action plan and a description of each person's responsibilities under the plan;
- 2) Identification of the location(s) or venue(s) where the intramural or interscholastic athletic event is taking place;
- 3) A description of the equipment and supplies that may be available at the site of the interscholastic or intramural athletic event that will assist in responding to an emergency, including the location of where such equipment and supplies may be found at such site;
- 4) A description of the procedures to be followed when a student sustains a serious sports-related injury, including, but not limited to, responding to the injured student, summoning emergency medical care, assisting local first responders in getting to the injured student and documenting the actions taken during the emergency;
- 5) A description of the protocols to be followed during cardiac or respiratory emergencies, including the operation of an automatic external defibrillator, use of cardiopulmonary resuscitation or the administration of medication, in accordance with applicable state law and Board policy;

- 6) A description of the protocols to be followed when a student is observed to exhibit signs, symptoms or behaviors consistent with a concussion or is diagnosed with a concussion, in accordance with applicable state law and Board policy;
- 7) A description of the protocols to be followed when a student suffers from a traumatic brain injury or spinal cord injury, provided such protocols are designed to include instructions that are based on the level of training of the person implementing the emergency action plan and are in accordance with best practices and state law; and
- 8) A description of the protocols to be followed in the event of heat and cold-related emergencies, provided such protocols are in accordance with current professional standards.

In developing the emergency action plan, the Administration may also consult recommendations from the governing authority for intramural and interscholastic athletics.

The Board shall annually review such emergency action plan and authorize the Administration to update such plan, as necessary. Any school employee, coach or licensed athletic trainer identified in the emergency action plan shall (1) annually rehearse such emergency action plan, and (2) be certified in cardiopulmonary resuscitation and have completed a course in first aid offered by the American Red Cross, the American Heart Association, the Department of Public Health, any director of health, or an organization using guidelines for first aid published by the American Heart Association and the American Red Cross.

The Board shall distribute the emergency action plan to all school employees, coaches and licensed athletic trainers identified in the emergency action plan. The Board shall also post such emergency action plan in all athletic facilities and at all sites where interscholastic and intramural athletic events will take place, and make such emergency action plan available on the Internet web site for the school district or school.

Legal References

Conn. Gen. Stat. § 10-212i. Emergency action plans for serious and life-threatening sports-related injuries during interscholastic and intramural athletic events

Connecticut Association of Schools, Connecticut Interscholastic Athletic Conference, Medical Handbook 2022-2023, available at https://www.casciac.org/pdfs/CIAC_medical_handbook22-23.pdf.

Adopted:
Revised:

NEWTOWN PUBLIC SCHOOLS
Newtown, Connecticut