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

Regular BOE Agenda
June 3, 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. ACTION ON APPOINTMENT OF ELEMENTARY PRINCIPALS
3. CELEBRATION OF EXCELLENCE
 - A. Retiree Recognition
 - B. CABA Student Leadership Awards
 - C. Top 5% of the 2025 Graduating Class
4. CONSENT AGENDA
 - A. Donation to Reed Intermediate School
 - B. Correspondence Report
5. **PUBLIC PARTICIPATION
6. REPORTS
 - A. Chair Report
 - B. Superintendent's Report
 - C. Committee and Liaison Reports
 - D. Student Representatives Report
7. OLD BUSINESS
 - A. Action on Minutes of May 20, 2025
 - B. Second Read and Action on Middle School Social Studies Textbook
 - C. Second Read and Action on Middle School Art Curriculum
 - D. Second Read and Action on Policies

1. 3320 Purchasing
2. 3280 Gifts, Grants and Bequests
3. 1140 Requests to Distribute Materials
4. 3160 Budget Procedures and Line Item Transfers
- E. Action on Policies to Rescind Upon Adoption of Items 1 and 2 in Section 7D
 1. 3320 Purchasing Procedures
 2. 3280 Gifts, Grants and Bequests
- F. Second Read and Action on 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
8. NEW BUSINESS
 - A. Discussion and Possible Action on Chartwells Contract Renewal
 - B. First Read of Educator and Leader Evaluation and Support Plan
9. PUBLIC PARTICIPATION
10. EXECUTIVE SESSION (Room 249A)
 - A. Discussion of Security Strategy
 - B. Superintendent's Evaluation
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



Check No. 5078025
Check Date 05/15/2025
Check Amount \$73.31

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3 TRADES LANE
NEWTOWN CT 06470-

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05/15/25

VOID AFTER 180 DAYS

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\$73.31



PAY: SEVENTY THREE AND 31/100 DOLLARS

PAY TO THE ORDER OF REED INTERMEDIATE SCHOOL
3 TRADES LANE
NEWTOWN CT 06470-

NEG Grant Check for EIN 0902910014

Authorized Signature

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

Minutes of the Board of Education Meeting held on May 20, 2025 at 6:30 p.m. in the Reed Intermediate School Library, 3 Trades Lane, Newtown, CT.

A. Plante, Chair	A. Uberti
J. Vouros, Vice Chair	F. Purcaro
D. Zukowski, Secretary (absent)	T. Gouveia.
S. Tomai	60 Staff
C. Gilson	36 Public
D. Linnetz (absent)	1 Press
B. Leonardi (absent)	

Mrs. Plante called the meeting to order at 6:32 p.m.

Item 1 – Pledge of Allegiance

Item 2 – Celebration of Excellence

Mrs. Uberti spoke about the Profiles in Professionalism Program which has been held for a number of year and recognizes outstanding staff and community members. Mrs. Uberti and Mr. Purcaro introduced the following winners for the 2024-2025 school year: Marie Armstrong, Parent Volunteer, Newtown High School, Mariza Borges, Sandy Hook School Nurse, Sarah Connell, Central Office Project Coordinator, Brian DiBella, Technology Support Technician, Central Office, Karen Dreger, Lead Teacher, Head O'Meadow School, Glenn Kane, Armed School Security Officer, Sandy Hook School. Jessica Kenney, PTA Vice President, Newtown Middle School, Colleen Kimball, FLEX Teacher, Newtown High School, Katherine Leja, Grade 1 Teacher, Hawley School, Lindsey Padua, Paraeducator, Middle Gate School, Darren Pierre, Head Custodian, Reed Intermediate School, John Sullivan, Lead Teacher, Middle Gate School, Jeffrey Tolson, Guidance Counselor, Newtown High School, and Brian Walsh, Assistant Principal, Newtown Middle School.

Item 3 – Consent Agenda

MOTION: Dr. Gilson moved that the Board of Education approve the consent agenda which includes the correspondence report. Mr. Vouros seconded. Motion passes unanimously.

Item 4 – Public Participation

Item 5 – Reports

There was no Chair report.

Superintendent's Report: Mrs. Uberti reported that we have three candidates of choice for the elementary assistant principal positions who will be presented to the Board at their June 3 meeting. The process involved more than 15 interviewers. The candidates demonstrated professionalism and a high degree of competence and she looks forward to welcoming them to the team. This time of year is filled with concerts, art shows and celebrations and last night the Western Connecticut Superintendents Association recognized outstanding student from the region through its Student Recognition Awards Program. The program honors students who demonstrate excellence in the areas of community service and service to others, academic prowess relative to ability, and leadership service to the school and community. Newtown High School students Charlie Massett and Mary Guion, and Newtown Middle School students Lily Walker and Maddy Zupan, along with their families and principals, celebrated their outstanding achievement.

Committee and Liaison Reports:

Ms. Tomai reported on the financial report discussed at the CFF meeting tonight. There is a projected balance of \$160,000 and all balances are up to date. She also reported on the transfers and discussed the Healthy Food Certificate renewal.

Action on Financial Report for the Month Ending April 30, 2025:

MOTION: Dr. Gilson moved that the Board of Education approve the financial report and transfers for the month ending April 30, 2025. Mr. Vouros seconded. Motion passes unanimously.

Item 6 – Old Business**Minutes of May 6, 2025:**

MOTION: Dr. Gilson moved that the Board of Education approve the minutes of May 6, 2025. Mr. Vouros seconded. Motion passes unanimously.

Asian Studies Curriculum:

MOTION: Dr. Gilson moved that the Board of Education approve the Asian Studies Curriculum. Mr. Vouros seconded. Motion passes unanimously.

Poetry Curriculum:

MOTION: Dr. Gilson moved that the Board of Education approve the Poetry Curriculum. Mr. Vouros seconded. Motion passes unanimously.

Item 7 – New Business**Healthy Food Certification:**

MOTION: Dr. Gilson moved that the Board of Education pursuant to C.G.S. Section 10-215f, the Board of Education or governing authority certifies that all food items offered for sale to students in the schools under its jurisdiction, and not exempted from the Connecticut Nutrition Standards published by the Connecticut State Department of Education, will comply with the Connecticut Nutrition Standards during the period of July 1, 2025, through June 30, 2026. This certification shall include all food offered for sale to students separately from reimbursable meals at all times and from all sources, including but not limited to school stores, vending machines, school cafeterias, culinary programs, and any fundraising activities on school premises sponsored by the school or non-school organizations and groups. Mr. Vouros seconded.

Ms. Gouveia said the certification is done through the State and we have to comply with their motions. She files the motion with the minutes showing they were approved. The second motion allows us to sell snacks and beverages outside of the school day. Motion passes unanimously.

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

school day. "Location" means where the event is being held and must be the same place as the food and beverage sales. Mr. Vouros seconded.
Motion passes unanimously.

Middle School Social Studies Textbook:

Mr. Purcaro spoke about the proposed textbook "TCI History Alive" being recommended for 7th and 8th grade students which is alignment with our current textbooks and was approved by the Curriculum and Instruction Committee.

Middle School Art Curriculum:

Dr. Gilson said this was reviewed and approved by the Curriculum and Instruction Committee. It was very organized and includes a wide range of art forms.

Mr. Vouros understands that students can't take art or music courses because of their schedule.

Mrs. Uberti said it has more to do with what students elect to take which has a bigger impact. Other districts struggle with this too and we are looking at that and also if there are some courses that could be considered an art credit and a tech credit such as graphic design.

Mr. Vouros said music classes have difficulty being scheduled because the science classes have labs so the scheduling prohibits music courses from being taken.
Mrs. Uberti would check into that.

Mrs. Plante asked the Board to send any questions to the C & I Committee.

Policies for First Read:

Mrs. Uberti noted that regulations have to be developed for Policy 3320.

Mrs. Plante reported that Policy 3280 replaces the current policy and Policy 1140 will allow the district to distribute district and community information.

Mrs. Uberti said that Policy 3160 Budget Procedures and Line Item Transfers was brought to the Board in November but errors were found and it was also reviewed in a CFF meeting.

Policies to Rescind upon Adoption of Items 1 and 2 in Section C:

Mrs. Plante said policies 3320 and 3280 are non-mandated policies to rescind and not replace.

First Read of Non-mandated Policies to Rescind:

Mrs. Uberti noted that we have 76 policies in the 3000 series and only 7 are required.

Second Read and Action on Policy 4117/4217 Emergency Action Plan for Intramural and Interscholastic Athletic Events:

MOTION: Dr. Gilson moved that the Board of Education approve Policy 4117/4217 Emergency Action Plan for Intramural and Interscholastic Athletic Events. Mr. Vouros seconded.
Motion passes unanimously.

Item 8 – Public Participation

MOTION: Dr. Gilson moved that the Board of Education go into executive session for the discussion and possible action on non-union contracts for the 2025-2026 school year and invite Mrs. Uberti and Ms. Gouveia. Motion passes unanimously.

Item 9 – Executive Session

Executive session began at 7:41 p.m. and the Board returned to public session at 8:00 p.m.

Item 10 – Public Session for Possible Action on Executive Session Item

MOTION: Dr. Gilson moved that the Board of Education approve the non-union contracts for the 2025-2026 school year per the Superintendent's recommendation. Mr. Vouros seconded. Motion passes unanimously.

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

Item 11 – Adjournment

The meeting adjourned at 8:01 p.m.

Respectfully submitted:

Alison Plante
Chair



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

Current textbook

"Discovering Our Past" was published in 2011. It lacks recent historical context and modern teaching approaches.



Student-Centered Learning

Shift from teacher-led instruction to inquiry-based learning. Students become active participants rather than passive listeners.



Standards Alignment

New materials must reflect updated Connecticut Elementary and Secondary Social Studies Standards. These emphasize critical thinking and diverse perspectives.



Review & Selection Process



Team Formation

Assembled 10-person review committee including 7th and 8th grade teachers, Director of Teaching and Learning and Assistant Superintendent



Initial Review

Examined multiple publisher proposals in Spring 2024. Focused on content quality, digital resources, multiple perspectives, inquiry based instruction and standards alignment.



Publisher Evaluations

Assessed two finalists: McGraw Hill "United States; History Voices and Perspectives," and TCI "History Alive!"



Final Decision

Made recommendation based on comprehensive evaluation criteria and teacher and student feedback from pilot testing.



Evaluation Criteria

- History Accuracy
- Standards alignment
- Offers different perspectives and free of biases
- Purposeful integration of primary resources
- Engaging and meaningful activities and lessons
 - Multimedia
 - Collaborative
- The online platform is easily accessible and user friendly
- Resources can be differentiated
- Includes inquiry-based activities that are focused on the development of higher order thinking skills

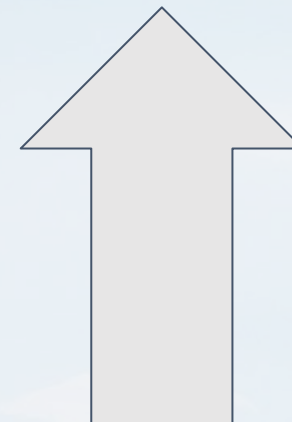
Leading Textbook Options

McGraw Hill: "Impact Social Studies"

- Strong digital platform integration
- Comprehensive teacher resources
- Good but not exceptional inquiry components
- Higher cost per student

TCI: "History Alive!"

- Excellent inquiry-based approach
- Superior diverse representation
- Robust digital and print resources
- Strong professional development included



Recommendation & Rationale

Superior Standards Alignment

TCI "History Alive!" perfectly matches Connecticut frameworks. It emphasizes historical thinking skills through compelling questions and evidence analysis.

Inclusive Content

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

Comprehensive Support

Includes robust professional development opportunities. Digital resources accommodate various learning styles and accessibility needs.



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**

Intro

Introduction

PM EDT

My Highlights

After the American Revolution, old and new leaders worked to guide the government formed under the Constitution.

he reluctantly came out of retirement to serve as the nation's first president.

se friend and

Henry Knox

He was originally a bookseller in Boston who joined the militia in 1775. During the American Revolution, he became a general and Washington's close friend and adviser. When Washington became president in 1789, he made Knox his secretary of war.

PM EDT

Alexander Hamilton

He was Washington's personal assistant during the Revolution. He served as Washington's secretary of the treasury.

behind Knox. He and Washington had known each other at least since

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 \(ca. 1856\)](#)

Abraham Lincoln on the Dred Scott Case (ca. 1856) [Back to Primary Source Library](#)

A fragment of a speech on the Dred Scott case by Abraham Lincoln

What would be the effect of this, if it should ever be the creed of a dominant party in the nation? Let us analyse, and consider it—


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.

Lincoln, Abraham. “Fragment on Dred Scott Decision,” ca. December 1856. In *In Lincoln’s Hand*, edited by Harold Holzer and Joshua Wolf Shenk. New York: Bantam Books, 2009: 51. <https://books.google.com/books?id=-9zNTKxype4C>.

Notes

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

1. According to Lincoln, what is the broader scope and implication of the creed in question? How does he suggest that the creed would impact the treatment of individuals like Dred Scott and others in similar conditions? 

Writing Assessments

Let's think about this unit thematically.

List what you learned in this unit that connects to each of the themes.

Then complete the writing assignment in your notebook.

2. Choose the theme from this unit that you think is the most relevant to today. Write an **argument** that explains how the theme you chose can help us learn from the past.



Be sure to

- argue your position, supporting at least one claim with logical reasoning.
- rebut at least one counterclaim with logical reasoning.
- include credible evidence from multiple sources.
- elaborate on how your evidence supports your claim.
- use a logical organizational structure.
- follow the rules of standard English grammar, punctuation, capitalization, and spelling.

Start typing here...

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GAMMA

Supplemental Resources

Recommendations

- Literature
- Websites
- TCI: Open to Additional Suggestions

Planning Not visible to students

Overview Materials Procedures Differentiating Instruction Pacing Options Enhancing Learning

We know you're always looking for ways to expand your lessons, so we've done the research for you! Suggestions here are for outside resources and may change from time to time. If you find a resource that is not working properly or have a resource you'd like to see added, please email us at info@teachtci.com and we'll take a look.

Literature Recommendations

The following books offer opportunities to extend the content in this lesson.

Thomas Jefferson vs. John Adams: Founding Fathers and Political Rivals by Ellis Roxburgh (NY: Gareth Stevens Publishing, 2016)

Alexander Hamilton: America's Bold Lion by John M. Rosenburg (Breckenridge, CO: Twenty-first Century Books, 2000)

Democracy in America by Alexis de Tocqueville (New York: Signet Classic, 2001)

Thomas Jefferson: Philosopher and President by Nancy Whitelaw (Greensboro, NC: Morgan Reynolds, Inc., 2001)

Hal Bidlack, Ph.D. as Alexander Hamilton

<http://www.hamiltonlives.com/>

Bidlack's Hamilton site, Hal Bidlack, Ph.D. as Alexander Hamilton, offers a chronology of Hamilton's life and a collection of essential quotations. Both have links to other relevant sites. While the site was designed primarily to promote the scholar's service as a re-enactor, it contains excellent information and links.

PBS's Great Performances: "Hamilton's America"

Next Steps & Q&A



May-June 2025

Board approval process and final budget allocation



July 2025

Materials procurement and digital account setup



August 2025

Teacher training and curriculum integration planning



September 2025

Full implementation in all 7th and 8th grade classrooms



ANY
QUESTIONS





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](#)

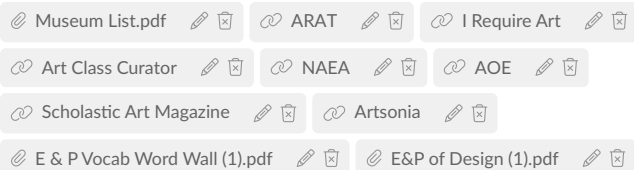
[Studio Thinking from the Start: The K-8 Art Educator's Handbook](#)

[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)






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.

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 guided statement writing to compose.
- 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 (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.
- 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.

- 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](#)

[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](#) [7th Grade Art Portfolio - Final.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.



Art 8

Newtown Middle School / Grade 8 / F&AA: Art & Music

4 Curriculum Developers | Last Updated: Monday, Apr 28, 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		
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<input type="checkbox"/> Draft Reflect and Connect																																								

◀ 2 Units found ▶



Unit Plan

Create and Produce

Newtown Middle School / Grade 8 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Apr 28, 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 and viewpoints to make art.

Concepts:

- Planning
- Research
- Creative Process
- Creativity
- Experimentation
- Innovation
- Self-expression
- Responsibility
- Sourcing Imagery
- Inspiration
- Revisions
- End Product
- Symbolism
- Audience
- Observing
- Communication
- Production

Generalizations

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

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).

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.

- 1a (F): What is creativity?
 1b (C): How do artists plan and research in the early stages of the creative process?
 1c (P): Does creativity require planning and research?
- 2a (F): What is innovation?
 2b (F): What is experimentation?
 2c (C): In what ways do artists experiment and innovate with artistic materials?
 2d (P): Is self-expression necessary in all works of art?
- 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?
- 4a (F): What is revision?
 4b (C) How do artists revise their artwork?
 4c (P): Can artistic works ever truly be finished?
- 5a (F): What is a symbol?
 5b (F) What is symbolism?
 5c (F): What is an audience?
 5d (C): In what ways do artists incorporate symbols into their artwork?
 5e (P): Does all artwork require an audience?
 5f (P): Does all artwork require symbols?
- 6a (F): What types of information are communicated in artwork?
 6b (C): In what ways do artists produce artwork?
 6c (P): Does the mass production of artwork decrease the original intent?

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.
- 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.

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 8

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:Cr1.1.8a: Document early stages of the creative process visually and/or verbally in traditional or new media.

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:Cr1.2.8a: Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

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:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

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:Cr2.2.8a: Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

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:Cr2.3.8a: Select, organize, and design images and words to make visually clear and compelling presentations.

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:Cr3.1.8a: Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

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:Pr4.1.8a: Develop and apply criteria for evaluating a collection of artwork for presentation.

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:Pr5.1.8a: Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

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:Pr6.1.8a: Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

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. comparing 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.
- Creation of a historical portfolio validates artistic growth.
- Studio time to synthesize skills and knowledge to create an artworks

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

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](#)
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Other Classroom Resources:

- Various works of art (determined by theme, materials, process)
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- 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)

- Unity
- Variety
- Artistic Expression
- Artist
- Design
- Brainstorm
- Medium
- Techniques

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

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 8 / F&AA: Art & Music

Week 1 - Week 38 | 4 Curriculum Developers | Last Updated: Apr 28, 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:

- Culture
- Environment
- Aesthetics
- Audience
- Reactions
- Emotions
- Interactions of subject matter
- Understanding
- Ideas
- Meaning
- Visual Evidence
- Evaluation
- Creation
- Culture
- Community
- Observation
- Parallels
- Self

Generalizations

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

1. Culture and environment influence aesthetic preferences.
2. Artistic work provokes the audience's reaction and emotion.

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 culture?

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.

1b (C): How do artists incorporate cultural aspects into their artwork?

1c (C): How do culture and environment influence aesthetic preference?

1d (P): Can aesthetic preferences change?

2a (F): What are reactions?

2b (F): What are emotions?

2c (C): How do artists evoke emotional responses in their artwork?

2d (P): Does emotion have to be embedded in an artwork to elicit a reaction?

3a (F): What is subject matter?

3b (F): What are interactions?

3c (C): In what ways can artists organize subject matter in a composition?

3d (P): Is a strong composition necessary to convey meaning?

4a (F): What is visual evidence?

4b (F): How is artwork read?

4c (F): What is evaluation?

4d (C): How do artists evaluate their artwork?

4e (P): Does all artistic work have to be evaluated?

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?

6a (F): What constitutes an environment?

6b (C): In what ways do artists draw upon their self and environment to create artwork?

6c (P): Does the idea of 'self' change dependent on the environment?

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 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.

Critical Skills

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

- Observe other works of art and make connections to themselves.

Standards

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

NCCAS: Visual Arts

NCCAS: Grade 8

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.7.1.8a: Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

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.7.2.8a: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

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:Re8.1.8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or 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:Re9.1.8a: Create a convincing and logical argument to support an evaluation of art.

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:Cn10.1.8a: Make art collaboratively to reflect on and reinforce positive aspects of group identity.

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:Cn11.1.8a: Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

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.

- 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](#)
- [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
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 Scholastic Art Magazine Artsonia
 E & P Vocab Word Wall (1).pdf E&P of Design (1).pdf
 Student Project Checklist.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.

Differentiation

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

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Test Prep Connections

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



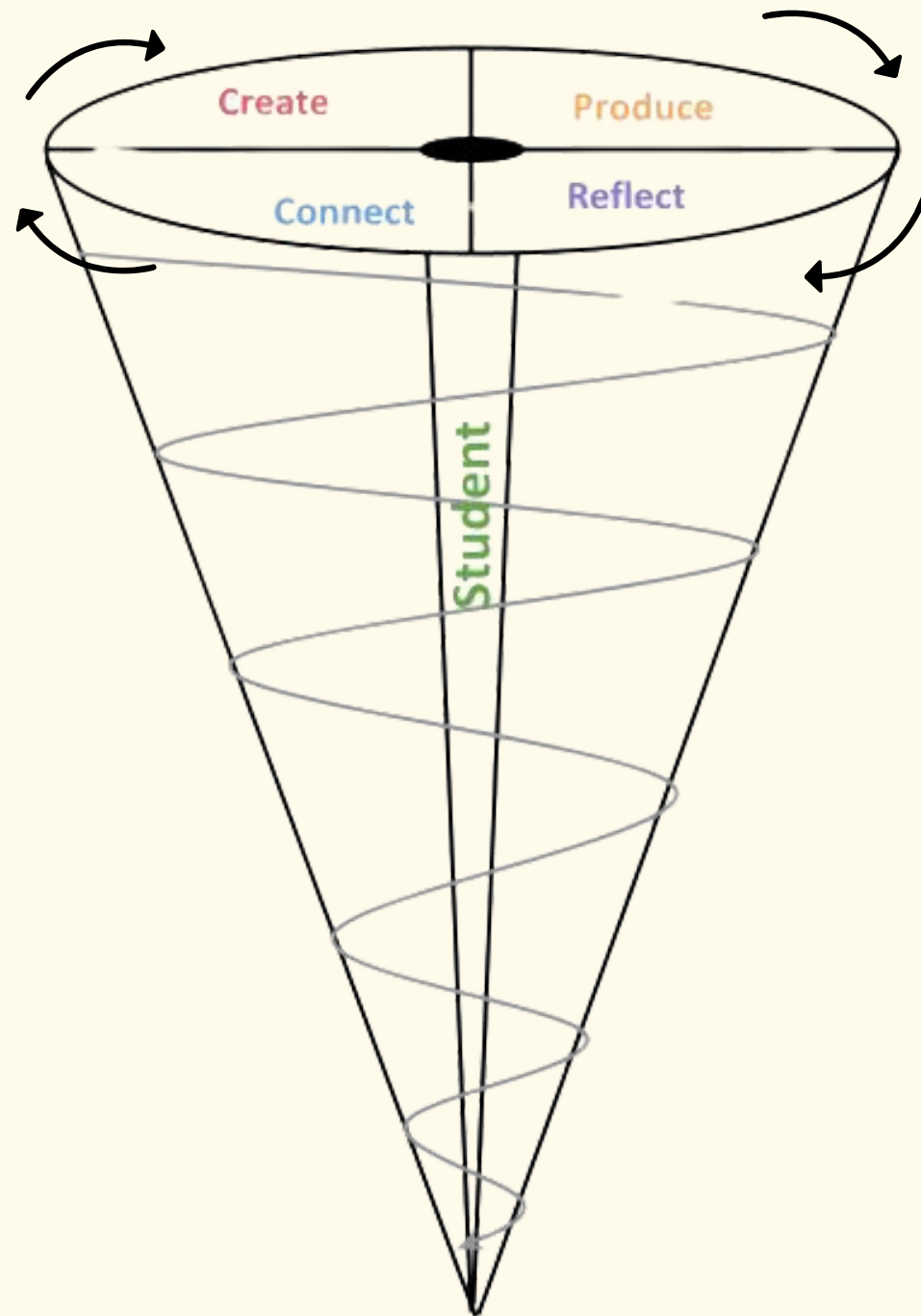
NEWTOWN MIDDLE SCHOOL

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

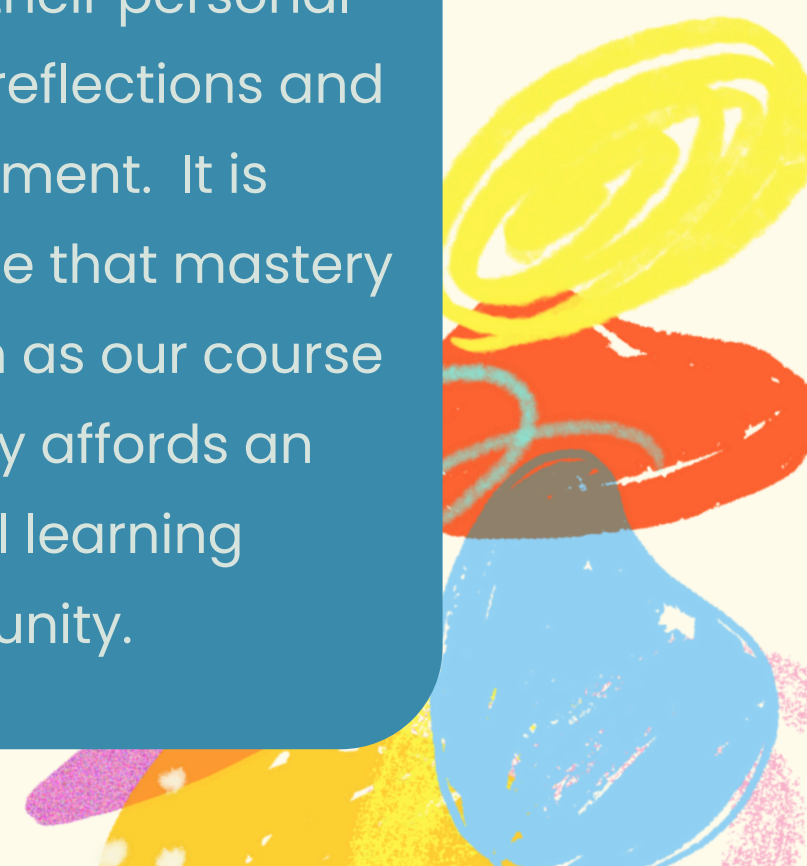
These are a series of 8 artistic behaviors (ex: artists develop skills, artists take risks, artists reflect) that are used daily in the classroom to monitor student growth in a formative manner.

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

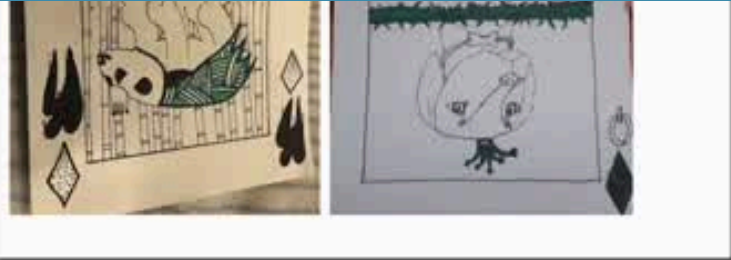

The student's final project is used as the final culminating summative assessment that demonstrates their personal artistic choices, reflections and skill development. It is important to note that mastery is not factored in as our course frequency only affords an experiential learning opportunity.



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.

The screenshot displays a grid of student art projects on the Artsonia platform. Each project card includes a thumbnail image, project details, and submission status. The projects shown are:

- Project 1:** (H) Paper Bugs, grade: 7, uploaded: May 16, 2024. Status: completed.
- Project 2:** (H) Illuminated Letter, grade: 7, uploaded: March 12, 2024. Status: completed.
- Project 3:** (H) Colored Pencil Tree Houses, grade: 7, uploaded: December 19, 2023. Status: completed.
- Project 4:** (H) Stained Glass Koi Fish, grade: 7, uploaded: October 11, 2023. Status: completed.

Each project card also shows fields for 'statement', 'feedback', and 'visibility', all of which are set to 'completed' or 'public'.



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.**



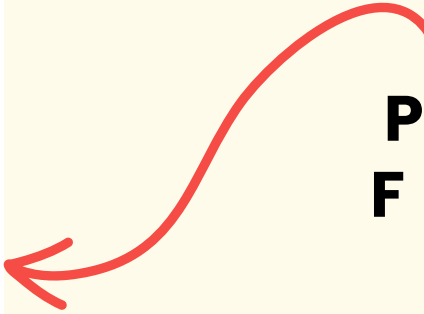
Wednesday May 7th
6:00 - 7:30pm

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

Newtown Public Schools

Educator and Leader Evaluation and Support Plan



Effective: August 2025

Approved by Newtown Board of Education:

Newtown Board of Education Members

Alison Plante, Chair

John Vouros, Vice Chair

Deborrah Zukowski, Secretary

Shannon Tomai, Member

Doria Linnetz, Member

Chris Gilson, Member

Brian Leonardi, Member



Professional Development and Evaluation Committee Members

Erika Bell

Marlene Bucci

Jenna Connors

Leanne Connors

Kara DiBartolo

Nancy Duffy

Jessica Fonovic

Maureen Hall

Trent Harrison

Kerry Iacomini

Heather Lucian

Beth Murphy

Kelly Murphy

Tim Napolitano

Tim Nott

Frank Purcaro

Paul Ribeiro

Carla Tishio

Anne Uberti

Michael Wight



Newtown Public Schools **EDUCATOR Evaluation and Support Plan**

Newtown Public Schools is committed to a culture of continuous growth and learning for all, recognizing that high expectations, coupled with robust support, are essential for achieving excellence. This Educator Evaluation and Support Plan embodies this philosophy, representing a collaborative, stakeholder-driven effort to create a system that values professional learning as a means of enhancing student learning.

The plan is grounded in the belief that effective evaluation is more than a summative judgment; it is a catalyst for ongoing improvement. It emphasizes clearly defined expectations, reflective practice, constructive feedback, and open dialogue between educators and evaluators. Furthermore, it allows for multiple measures and opportunities to incorporate valuable perspectives from students, parents, and peers, ensuring a comprehensive and holistic approach. Central to this plan are the core principles that: (1) all students can thrive in a rigorous, supportive environment; (2) education is a shared responsibility; (3) educators are committed to challenging, inspiring, and supporting student learning; and (4) continuous improvement requires critical reflection, collaboration, and a dedication to continuous learning and growth. By providing clear indicators of effective practice, multiple measures of effective teaching and meaningful learning, and opportunities for professional discourse, this plan aims to inspire and support educators in their pursuit of excellence, ultimately leading to improved student outcomes and a stronger school community.

NPS EDUCATOR Evaluation and Support Plan

Orientation Process (Completed prior to the start of the Goal-Setting Process)

Prior to the start of the goal-setting process, all educators will receive annual training as required by C.G.S. 10-151b and will be assigned a primary evaluator. Primary evaluators will maintain 092 certification and complete annual comprehensive orientation on NPS Educator Evaluation and Support Plan, along with relevant rubrics.

Goal-Setting Process (Completed by mid-October)

- In preparation for the goal-setting conference, educators will reflect on the relationship between their practice and student growth, develop one goal to enhance instructional effectiveness and identify professional learning opportunities to support improvement in the identified area.
- The goal selected must be aligned to Domain 3 of either the *NPS Rubric for Effective Teaching (2024)* or *NPS Rubric for Effective Service Delivery (2024)*, depending on educator role.
- Educators will identify at least three indicators on the rubric, one of which must be from Domain 3, Instruction for Learning or Service Delivery, that directly relate to their goal and which may provide an area of focus during observations.
- Educators can choose to create either collaborative group goals or individual goals.
- Educators in Cohort 1 will be limited to a one-year goal that is mutually agreed upon with their evaluator; educators in Cohort 2 may choose a one-, two- or three-year goal that is (are) mutually agreed upon with their evaluator.
- Beginning educators in the Teacher Education and Mentoring (TEAM) Programs should develop goals that are in alignment with their TEAM modules.
- During the conference the educator and evaluator will mutually agree upon a professional learning plan that supports goal attainment and at least two measures of evidence of goal completion.

Resources for Goal-Setting Process

- [Self-Reflection and Professional Learning and Action Questions](#)
- [Possible Sources of Evidence](#)
- [Glossary of Professional Learning Opportunities](#)
- [Educator Goal Setting Reflection and Planning Form](#)
- [Service Provider Goal Setting Reflection and Planning Form](#)
- [Educator Domain 3](#)
- [Service Provider Domain 3](#)

Professional Practice and Educator Growth

The responsibility for the **continuous learning process** is shared between the educator and the evaluator.

Throughout the process, **EDUCATORS** will:

- Pursue professional learning and attainment of their goal.
- Collect evidence of new learning and its impact on professional practice and student growth.

Throughout the process, **EVALUATORS** will:

- Provide educators with feedback from both formal and informal observations, as well as other professional interactions.

- Offer support for professional learning as defined in the professional learning plan.
- Collect evidence of educator performance and practice through multiple sources, not limited to observations.

Observation of Professional Practice and Feedback

Observations will occur throughout the **continuous learning process**.

- The goal provides a focus for observable evidence collection; however, it is understood that not all observations will result in evidence specifically aligned to the goal.
- Feedback will be provided based on observable evidence and, whenever possible, the rubric indicators related to the goal.
- Evidence will be collected on educator practice and progress toward goal through multiple sources, which may include observations as well as student, family or colleague feedback.
- Newtown Public Schools will utilize the NPS Domains of Effective Teaching Rubric (2024) and the NPS Domains for Effective Service Delivery Rubric (2024) as the basis for feedback during observations (role dependent).

Schedule of Observations based on Cohorts

Phase	Definition	Formal Observations (scheduled, in-class observations of at least 30 minutes in length)	Check-ins (unscheduled in-class observations of at least 15-20 minutes)	Review of Practice/Artifact Review (Non-classroom)
Cohort 1	New to the profession (first four years)	A minimum of 1 in each of the first three years; 0-1 in year four at the discretion of the evaluator	Minimum of two check-ins of a minimum of 15-20 minutes with no pre or post meeting required	May be used in year 2 (new to NPS) or year 4 in lieu of a formal.
	New to NPS (first two years)	Pre-conference meeting is optional but will be held at the request of either the evaluator or the educator; if requested pre-ob form must be submitted at least 3 days in advance Post-conference meeting required within 5 school days; post observation reflection will be submitted prior to this meeting; written feedback provided within 7 school days following the post conference.	May take place anytime, including prior to goal-setting meeting Post-conference meeting is optional but will be held at the request of either the evaluator or the educator Written feedback provided within 7 school days.	Non-classroom observations that may be made while a teacher is participating in duties other than teaching. Examples include, but are not limited to, participation in PLCs, PPTs, MTSS meetings, parent meeting, review of student work or other artifacts.
Cohort 2	Educators who have successfully completed the Cohort 1 at NPS	Not required but will be conducted at the request of either the evaluator or the educator in any given year	Minimum of two check-ins of a minimum of 15-20 minutes with no pre or post meeting required Post-conference meeting is optional but will be held at the request of either the evaluator or the educator Written feedback provided within 7 school days.	May be used in lieu of a check-in, if mutually agreed upon or deemed necessary by the evaluator

Recommended Timeline for Plan Activities

	Date	Action
	By end of the second week of October	Goals Shared with Evaluator
	By mid October	Goal-setting Conference
	By end of first week in December	At least One Check-in Completed
	By mid February	Midyear Review Conference
	By end of first week of March	At least two check-ins and/or review of practice completed
	By end of second week of April	All formal Observations and any remaining check-ins/review of practice completed
	Beginning of May to first week of June	End of Year Conferences
	Before the last day of school	Evaluator Completes and Shares Written End-of-Year Feedback

Resources for Observation of Professional Practice and Feedback

- [NPS Rubric for Effective Teaching](#)
- [NPS Rubric for Effective Service Delivery](#)
- [Defining Quality Feedback](#)
- [Educator Observation Planning and Feedback Form, Including Check-Ins](#)
- [Service Provider Observation Planning and Feedback Form, Including Check-ins](#)
- [Educator Review of Practice Form](#)
- [Service Provider Review of Practice Form](#)

Midyear Review Process (by mid-February)

The midyear review will be a *collegial and reciprocal dialogue* between the educator and the evaluator to discuss evidence, progress, learning, and next steps. It is at this point that revisions to the educator's goals may be considered based on various evidence collected by the educator and/or the evaluator.

- In preparation for the midyear conference, educators will engage in self-reflection and review a variety of qualitative and quantitative evidence. This analysis will assess progress on their goals and the impact of their learning on their practice on student growth.
- The evaluator will provide specific, standards-based feedback related to the educator's goal, from multiple sources of evidence.

Resources for Midyear Review

- [Educator Midyear Reflection and Feedback Form](#)
- [Service Provider Midyear Reflection and Feedback Form](#)
- [Self-Reflection and Professional Learning and Action Questions](#)

End-of-Year Reflection/Summative Review Process (Completed by June 1)

Building on the midyear review, the end-of-year review allows the educator and evaluator to engage in a reflective dialogue about goal achievement, the effectiveness of professional learning on practice, and the resulting impact on student growth.

The end-of-year review will include a discussion of strengths, areas of growth, and potential next steps for the following

year. The insights gained from this analysis will directly support the educator's self-assessment and the development of a mutually agreed upon new goal or revision of current goal for next year.

As a follow-up to the end-of-year conference, the evaluator will provide a concise, evidence-based written summary of the educator's progress toward the mutually agreed-upon goal and identified indicators which will clearly indicate the educator's successful completion of the professional learning process.

All indicators from the rubric may be referenced when completing the summative review which will include both commendations and recommendations.

Commendations

In both verbal and written feedback, the evaluator will reference at least three indicators to provide commendations as evidence of strengths. Such commendations do not need to be connected to the goal; when possible, at least one of these should relate to the educator's goal.

Recommendations

In both verbal and written feedback, the evaluator will reference at least three indicators to provide recommendations as evidence of areas of growth. Such recommendations do not need to be connected to the goal; when possible, at least one of these should relate to the educator's goal.

Success Criteria

An educator is determined to have successfully completed the learning process by participating in all steps of the evaluation process throughout the school year, including;

- completion of written components, as well as collegial and reciprocal discussions
- provision of evidence of the impact of the educator's new learning on professional practice and student growth
- identification of next steps which may lead to the development of new and /or revised future goals..

Resources for End-of-Year Reflection/Summative Review Process

- [Educator End-of-Year Reflection Form](#)
- [Service Provider End-of-Year Reflection Form](#)
- [Educator End-of-Year Summative Success and Feedback Form](#)
- [Service Provider End-of-Year-Summative Success and Feedback Form](#)
- [Success Criteria and Sources of Evidence](#)

Educator Support Plans

Tiered Support

All educators require access to high-quality, targeted professional learning support to improve practice over time. Educators and their evaluators thoughtfully consider and apply three tiers of support, as appropriate, within an evaluation process. All three tiers of support must be implemented prior to the development of a corrective plan.

A persistent lack of growth and reflection or resistance to growth-oriented feedback should lead to advancing levels of support with a defined process for placing an educator on a Corrective Support Plan with indicators of success for transitioning out of it. Evaluators must utilize and document all three tiers of support prior to the development of a

Corrective Support Plan. The Corrective Support Plan shall be developed in consultation with the evaluator, educator, and their exclusive bargaining representative if applicable.

Tier 1

It is the expectation that all educators consistently access opportunities for professional growth within their district. Tier 1 supports are broadly accessible professional learning opportunities for all, inclusive of, but not limited to, collegial professional conversations, classroom visits, available district resources (e.g., books, articles, videos etc.), formal professional learning opportunities developed and designed by district PDEC, and other general support for all educators (e.g., instructional coaching). These resources should be identified through a goal setting process by mutual agreement.

Tier 2

In addition to Tier 1, Tier 2 supports are more intensive in duration, frequency, and focus (e.g., engaging in a professional learning opportunity, observation of specific classroom practices, etc.) that can be either suggested by the educator and/or recommended by an evaluator.

Tier 3

In addition to Tier 1 and Tier 2, Tier 3 supports are responsive to unresolved, previously discussed concerns and are developed in collaboration with the educator and may be assigned by the evaluator. Tier 3 supports have clearly articulated areas of focus, duration of time, and criteria for success, and may include a decision to move to a Corrective Support Plan. Tier 3 supports shall be developed in consultation with the evaluator, educator, and their exclusive bargaining representative for certified educators chosen pursuant to C.G.S. §10-153b. The start date and duration of time an educator is receiving this level of support should be clearly documented.

Corrective Support

A pattern of persistent lack of growth and reflection or resistance to growth-oriented feedback should lead to advancing levels of support with a defined process for placing an educator on a Corrective Support Plan with indicators of success for transitioning out of it. Evaluators must utilize and document all three tiers of support prior to the development of a Corrective Support Plan. The Corrective Support Plan shall be developed in consultation with the educator and their exclusive bargaining representative for certified teachers chosen pursuant to C.G.S. §10-153b.

The Corrective Support Plan is separate from the normal educator growth model and must contain:

- clear objectives specific to the well documented area of concern;
- resources, support, and interventions to address the area of concern;
- well defined timeframes for implementing the resources, support, and interventions; and
- supportive actions from the evaluator.

At the conclusion of the Corrective Support Plan period, a number of outcomes are possible as determined in consultation with the evaluator, educator, and bargaining unit representative.

Resources for Corrective Support Plan

- [Sample Corrective Support Plan](#)

Dispute Resolution

The purpose of the dispute resolution process is to secure at the lowest possible administrative level equitable solutions to disagreements, which from time to time may arise related to the evaluation process. Our evaluation and support system is designed to ensure continuous, constructive, and cooperative processes between professional educators and evaluators. Should disagreements arise, educators and their evaluators are encouraged to resolve them informally whenever possible. Recognizing that this may not always be possible, the steps outlined below shall be followed in order to resolve disputes.

Process

1. Within three school days of an initial disagreement, the educator must notify the evaluator in writing and request a meeting with the objective of resolving the matter informally.
2. Following that meeting, if there has been no resolution, the educator may choose to continue the dispute by submitting a written appeal to the Assistant Superintendent or designee within three workdays of the meeting with his/her/their evaluator.
3. Within 10 days of receipt of the appeal, a panel composed of the Assistant Superintendent, President of the Newtown Federation of Teachers (NFT) or designee, and two neutral people will be convened to resolve whatever dispute has been moved forward (i.e. goal-setting, evaluation cycle, feedback on observations, reviews of practice, evidence, reflection on practice, reflection on impact to students, or the successful completion of the learning process).

The appeals process shall function in the following manner:

1. The educator submits a written appeal to the Assistant Superintendent.
2. The educator selects a member of the bargaining unit who is also a member of the Professional Development and Evaluation Committee to serve as a neutral 3rd party.
3. The neutral fourth party is an administrator, assigned by the Assistant Superintendent who is not the educator's evaluator during the evaluation process.
4. The four-person committee meets to resolve the issue(s); the goal is to come to a consensus on a resolution and make a specific recommendation to the educator within 10 working days of the meeting.
5. Should the established process not result in a resolution (i.e., no consensus on a given issue or educator rejects the recommendation), the Superintendent will make the final decision; the Superintendent's decision cannot be appealed.
6. In a case where the Assistant Superintendent is the evaluator of the educator involved in the appeal, another administrator not involved with the supervision and evaluation process of the educator, will be chosen by the Superintendent to chair the appeals process.
7. Claims that the district has failed to follow the established procedures of the evaluation and support program shall be subject to the grievance procedures set forth by the current collective bargaining agreement between the local or regional board of education and the relevant bargaining unit.
8. Should the educator not adhere to the timelines set forth in this document, the matter will be considered waived.
9. Disagreements will be handled as expeditiously as possible, and in no instance will a decision exceed 30 workdays from the date the educator initiated the appeal process.



Newtown Public School

LEADER Evaluation and Support Plan

Newtown Public Schools is committed to a culture of continuous growth and learning for all, recognizing that high expectations, coupled with robust support, are essential for achieving excellence. This Leader Evaluation and Support Plan embodies this philosophy, representing a collaborative, stakeholder-driven effort to create a system that values professional learning as a means of enhancing student learning.

The Leader Evaluation and Support Plan is grounded in the principles of continuous learning and professional growth. It is designed to support school and district leaders in reflecting on their practice, setting meaningful goals, and engaging in regular collaboration and feedback with their evaluator. Through a cycle of goal setting, midyear reflection, and end-of-year review, leaders participate in an ongoing process of learning that emphasizes shared dialogue, evidence-based reflection, and alignment with district priorities.

This approach not only promotes growth in leadership practice but also ensures that leaders are actively engaged in strengthening systems that support teaching, learning, and community engagement. At its core, the plan reflects a commitment to ethical leadership, equity, and the belief that improvement is a continuous journey for both individuals and organizations.

NPS LEADER Evaluation and Support Plan

Orientation Process (Completed prior to the start of the Goal-Setting Process)

Prior to the start of the goal-setting process, no later than October 15, all leaders will receive annual training as required by C.G.S. 10-151b that includes engaging in and providing reciprocal feedback tied to standards and evidence of practice. All leaders shall be assigned a primary evaluator who holds either an 092 or 093 certificate.

Goal-Setting Process (Completed by November 1)

- In preparation for the goal-setting conference, leaders will reflect on their leadership practice, educator growth and impact on student learning outcomes, and organizational growth.
- The leader will develop goal(s) that impact(s) leadership practice, educator growth and student learning outcomes and/or organizational growth.
- The goal(s) will be mutually agreed upon
- Leaders will identify 3-6 indicators from the [Newtown Public Schools Leader Rubric](#), one of which must be from Domain 1, Instructional Leadership.
- The leader will be prepared to discuss what professional learning is needed for leadership growth in the areas identified by the goal(s) and indicators.
- Leaders can choose to create either collaborative group goals or individual goals.
- All goals and indicators shall be mutually agreed upon during the goal-setting conference.
- The evaluator will consider all indicators in the single point rubric when evaluating leader performance and providing commendations and recommendations, including those identified as part of the goal-setting process.

Resources for Goal-Setting Process

- [Self-Reflection and Professional Learning and Action Questions](#)
- [Examples of Evidence](#)
- [Leader Goal Setting Reflection and Planning Form](#)

Observation of Professional Practice and Feedback

Observations will occur throughout the **continuous learning process**.

- The goal provides a focus for observable evidence collection; however, it is understood that not all observations will result in evidence specifically aligned to the goal.
- Feedback will be provided based on observable evidence and, whenever possible, the rubric indicators related to the goal.
- Evidence will be collected on leader practice and progress toward goal through multiple sources, which may include observations as well as student, family or colleague feedback.
- Newtown Public Schools will utilize the NP Effective Leader Rubric (2024) as the basis for feedback during observations.

For the purpose of observation, leaders will be divided into 2 cohorts.

Cohort 1	Cohort 2
● Administrators new to the leadership role (first two years)	● Administrators who have achieved tenure in NPS

<ul style="list-style-type: none"> • Administrators new to NPS (first two years) 	
<ul style="list-style-type: none"> • Three (3) observations of professional practice and/or site visits • Written and verbal feedback within seven (7) school days • Additional observations of practice and/or site visits as mutually agreed upon or deemed necessary 	<ul style="list-style-type: none"> • Two (3) observations of professional practice and/or site visits • Written and verbal feedback within seven (7) school days • Additional observations of practice and/or site visits as mutually agreed upon or deemed necessary

Resources for Observation of Professional Practice and Feedback

- [NPS Effective Leader Rubric](#)
- [Leader Observation/Site Visit Form](#)

Midyear Review Process (by March 1)

The midyear check-in provides an opportunity for the leader to self-reflect and review multiple and varied qualitative and quantitative indicators of evidence of impact on professional leadership practice; organizational growth; educator growth; and impact on student learning, growth, and achievement.

Through reciprocal dialogue, the evaluator provides specific feedback based on evidence, standards, and the leader’s goal(s). This is an overview of where the leader is in the process and what steps need to be taken to assist in continuous learning. During this check-in, revisions to the goal or learning plan, direction to tiered support, and next steps are documented.

The midyear review will be a *collegial and reciprocal dialogue* between the leader and the evaluator to discuss evidence, progress, learning, and next steps. It is at this point that revisions to the leaders’s goals may be considered based on various evidence collected by the leader and/or the evaluator.

- In preparation for the midyear conference, leaders will engage in self-reflection and review a variety of qualitative and quantitative evidence. This analysis will assess progress on their goals and the impact of professional learning on leadership practice, educator growth and student learning outcomes and/or organizational growth.
- The evaluator will provide specific, standards-based feedback related to the leader’s goal, from multiple sources of evidence.

Resources for Midyear Review

- [Leader Midyear Self-Reflection and Feedback Form](#)

End-of-Year Reflection/Summative Review Process (Completed by June 30)

Building on the midyear review, the end-of-year review allows the leader and evaluator to engage in a reflective dialogue and assess progress on goals and the impact of professional learning on leadership practice, educator growth and

student learning outcomes and/or organizational growth.

The end-of-year review will include a discussion of strengths, areas of growth, and potential next steps for the following year. The insights gained from this analysis will directly support the leader's self-assessment and the development of a mutually agreed upon new goal or revision of current goal for next year.

As a follow-up to the end-of-year conference, the evaluator will provide a concise, evidence-based written summary of the leaders's progress toward the mutually agreed-upon goal(s) and identified indicators which will clearly indicate the leaders's successful completion of the professional learning process.

All indicators from the rubric may be referenced when completing the summative review which will include both commendations and recommendations.

Success Criteria

An leader is determined to have successfully completed the learning process by participating in all steps of the evaluation process throughout the school year, including;

- completion of written components, as well as collegial and reciprocal discussions
- provision of evidence of the impact of the leader's professional learning on leadership practice, educator growth and student learning outcomes and/or organizational growth.
- identification of next steps which may lead to the development of new and /or revised future goals.

Resources for End-of-Year Reflection/Summative Review Process

- [Leader End-of-Year Reflection Form](#)
- [Leader End-of-Year Conference Form](#)

Leader Support Plans

Tiered Support

All educators require access to high-quality, targeted professional learning support to improve practice over time. Educators and their evaluators thoughtfully consider and apply three tiers of support, as appropriate, within an evaluation process. All three tiers of support must be implemented prior to the development of a corrective plan.

A persistent lack of growth and reflection or resistance to growth-oriented feedback should lead to advancing levels of support with a defined process for placing an educator on a Corrective Support Plan with indicators of success for transitioning out of it. Evaluators must utilize and document all three tiers of support prior to the development of a Corrective Support Plan. The Corrective Support Plan shall be developed in consultation with the evaluator, educator, and their exclusive bargaining representative if applicable.

Tier 1

It is the expectation that all educators consistently access opportunities for professional growth within their district. Tier 1 supports are broadly accessible professional learning opportunities for all, inclusive of, but not limited to, collegial professional conversations, classroom visits, available district resources (e.g., books, articles, videos etc.), formal professional learning opportunities developed and designed by district PDEC, and other general support for all educators (e.g., instructional coaching). These resources should be identified through a goal setting process by mutual agreement.

Tier 2

In addition to Tier 1, Tier 2 supports are more intensive in duration, frequency, and focus (e.g., engaging in a professional learning opportunity, observation of specific classroom practices, etc.) that can be either suggested by the educator and/or recommended by an evaluator.

Tier 3

In addition to Tier 1 and Tier 2, Tier 3 supports are responsive to unresolved, previously discussed concerns and are developed in collaboration with the educator and may be assigned by the evaluator. Tier 3 supports have clearly articulated areas of focus, duration of time, and criteria for success, and may include a decision to move to a Corrective Support Plan. Tier 3 supports shall be developed in consultation with the evaluator, educator, and their exclusive bargaining representative for certified educators chosen pursuant to C.G.S. §10-153b. The start date and duration of time an educator is receiving this level of support should be clearly documented.

Corrective Support

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The Corrective Support Plan is separate from the normal educator growth model and must contain:

- clear objectives specific to the well documented area of concern;
- resources, support, and interventions to address the area of concern;
- well defined timeframes for implementing the resources, support, and interventions; and
- supportive actions from the evaluator.

At the conclusion of the Corrective Support Plan period, a number of outcomes are possible as determined in consultation with the evaluator, educator, and bargaining unit representative.

Resources for Corrective Support Plan

- [Sample Leader Corrective Support Plan](#)

Dispute Resolution

The purpose of the dispute resolution process is to secure at the lowest possible administrative level equitable solutions to disagreements, which from time to time may arise related to the evaluation process. Our evaluation and support system is designed to ensure continuous, constructive, and cooperative processes between professional educators and evaluators. Should disagreements arise, educators and their evaluators are encouraged to resolve them informally whenever possible. Recognizing that this may not always be possible, the steps outlined below shall be followed in order to resolve disputes.

Process

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2. Following that meeting, if there has been no resolution, the educator may choose to continue the dispute

by submitting a written appeal to the Assistant Superintendent or designee within three workdays of the meeting with his/her/their evaluator.

3. Within 10 days of receipt of the appeal, a panel composed of the Assistant Superintendent, President of the Newtown Federation of Teachers (NFT) or designee, and two neutral people will be convened to resolve whatever dispute has been moved forward (i.e. goal-setting, evaluation cycle, feedback on observations, reviews of practice, evidence, reflection on practice, reflection on impact to students, or the successful completion of the learning process).

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3. The neutral fourth party is an administrator, assigned by the Assistant Superintendent who is not the educator's evaluator during the evaluation process.
4. The four-person committee meets to resolve the issue(s); the goal is to come to a consensus on a resolution and make a specific recommendation to the educator within 10 working days of the meeting.
5. Should the established process not result in a resolution (i.e., no consensus on a given issue or educator rejects the recommendation), the Superintendent will make the final decision; the Superintendent's decision cannot be appealed.
6. In a case where the Assistant Superintendent is the evaluator of the educator involved in the appeal, another administrator not involved with the supervision and evaluation process of the educator, will be chosen by the Superintendent to chair the appeals process.
7. Claims that the district has failed to follow the established procedures of the evaluation and support program shall be subject to the grievance procedures set forth by the current collective bargaining agreement between the local or regional board of education and the relevant bargaining unit.
8. Should the educator not adhere to the timelines set forth in this document, the matter will be considered waived.
9. Disagreements will be handled as expeditiously as possible, and in no instance will a decision exceed 30 workdays from the date the educator initiated the appeal process.