



Newtown Public Schools

BOE C&I Sub Committee Meeting
May 6, 2025

BOE Conference Room
Municipal Building
3 Primrose Street
Newtown, CT 06470
5:30 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. **CALL TO ORDER**
2. **PUBLIC PARTICIPATION**
3. **APPROVAL OF MINUTES**
4. **NEW BUSINESS**
 - A. Discussion on NMS Academic Calendar
 - B. Presentation and possible action on the new 7th and 8th grade Social Studies Resource
 - C. Presentation and possible action on 7th and 8th grade Art curriculum
5. **PUBLIC PARTICIPATION**
6. **ADJOURNMENT**

BOE C&I Sub Committee Meeting
April 22, 2025

BOE Conference Room
Municipal Building
3 Primrose Street
Newtown, CT 06470

MINUTES

In Attendance:

Frank Purcaro, Assistant Superintendent
Chris Gilson, C&I Chair
John Vouros, Board Member
Sarah Connell, Clerk
Dr. Kim Longobucco
Amy Deeb
Ryan Eberts
Abigail Marks
Sayward Parsons

1. CALL TO ORDER

- a. Mr. Gilson called the meeting to order at 5:30 pm.

2. APPROVAL OF MINUTES

MOTION: *Mr. Vouros moved to approve the minutes of March 18, 2025. Mr. Gilson seconded. Motion passes unanimously.*

3. NEW BUSINESS

- a. Review and possible action on Newtown High's Poetry and Asian Studies curricula.
 - i. Asian Studies Presentation:
 1. Ms. Deeb introduced the course and presenter/teacher, Ryan Eberts, to the committee. She stated that Newtown is extremely lucky to have Mr. Eberts as a teacher and his class is extremely informative and fun.
 - a. Newtown High School offers four sections in Asian Studies which include two college prep and two honor level classes. Due to a new CT law, CT now mandates the interaction of Asian American Studies into the K-12 curriculum.
 2. Mr. Eberts started his presentation (attached to the minutes) by detailing his background and how his real world knowledge has helped him become a successful teacher.
 3. Mr. Eberts outlined the four units in the course. The four units are: India and South Asia, China, Korea and Japan, and Asian/Pacific Islanders.
 4. Mr. Gilson asked if this course was a full year course.
 - a. Ms. Deeb answered that it is only a one semester course. Although juniors and seniors can take this course, it is primarily focused for the 10th grade year.

5. Mr. Vouros asked what the prerequisite for this course was.
 - a. Ms. Deeb answered that it is classroom studies in the freshman year.
 6. Ms. Deeb stated that she has observed Mr. Eberts class and is always fascinated with how engaged the students are. It is an incredibly interesting class and it is a testament to how passionate Mr. Eberts is about teaching this course.
- ii. Poetry Presentation:
1. Ms. Marks introduced the Poetry course and presenter/teacher, Sayward Parsons, to the committee. This is a one semester English elective class. It is offered at CP and Honors level and only open to seniors and juniors who are co-enrolled in American Lit or American Studies.
 2. Ms. Parsons stated that this course has four units. The units are: Poetry Unmasked, Language in Orbit, Truth Telling, and Transformation.
 3. Mr. Gilson complimented Ms. Parson's on the way her curriculum is structured. He believe it is beneficial for the student working through their writing of Poetry.
 4. Mr. Vouros is pleased that this course is being offered and asked Ms. Parsons what type of student usually take this course.
 - a. Ms. Parsons answered that her poetry class is a smaller class anad the type of student ranges from having no history with poetry to a student taking AP literature. The dynamic of the students is wonderful to see. She also mentioned that she even has a student that signed up to help develop better skills to write songs. The male/female ratio is pretty even.
 5. Mr. Gilson asked how she manages the assessments.
 - a. Ms. Parsons answered that she looks at the reflection and quality of the poem itself.

MOTION: Mr. Vouros moved to send Asian Studies and Poetry curricula to the full board for approval. Mr. Gilson seconded. Motion passed unanimously.

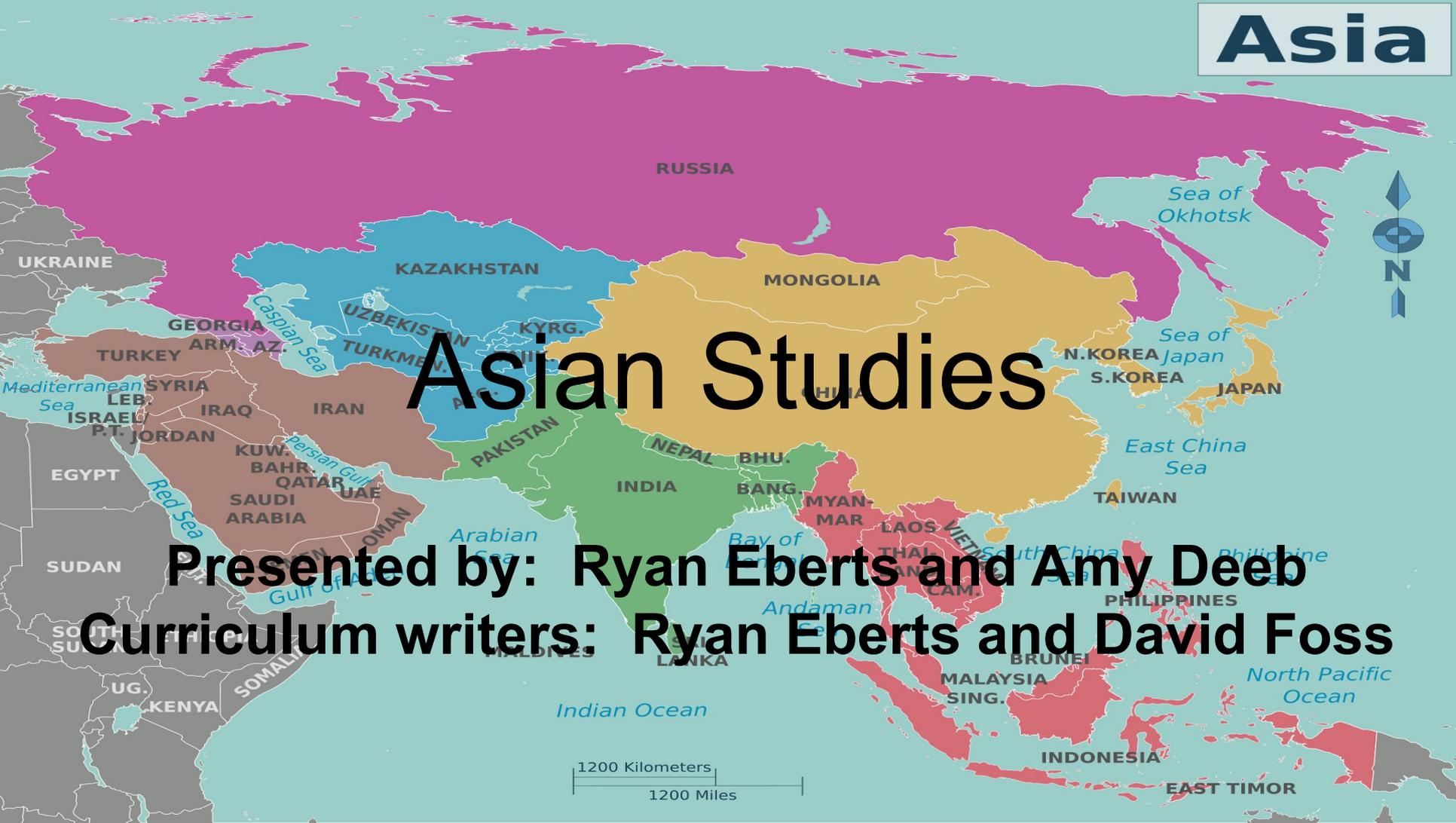
4. PUBLIC PARTICIPATION

5. ADJOURNMENT

- a. Mr. Gilson adjourned this meeting at 6:44 pm.

Respectfully submitted,
Sarah Connell

Asia



Asian Studies

Presented by: Ryan Eberts and Amy Deeb

Curriculum writers: Ryan Eberts and David Foss

Unit 1: India and South Asia



Lens: Cultural identity

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

Core Learning Activities:

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

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

Personal Project

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



Some Topics Covered

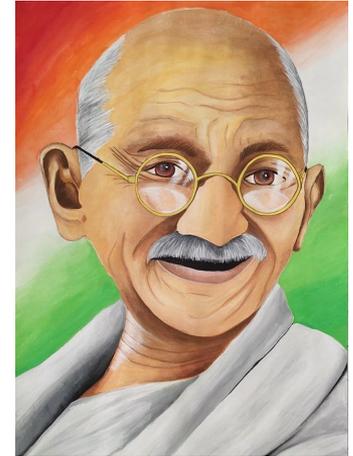
Geography

Indus/Aryan Civilizations and Caste

Hinduism, Buddhism, and Sikhism

Dynasties, British India, Gandhi

Modern India, Pakistan and Bangladesh



Unit 2: China



Lens: Control/ Lack of Control

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

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

Summative assessments:

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

To Live Assignment | Summative | Expository Essay

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



Topics Covered

Geography

Writing

Engineering an Empire

Taoism, Confucianism, Legalism, and the Art of War

Dynasties, Mongolians, and British Influence in China

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

Deng Xiaoping and the New China: Tiananmen Square

Modern China



Unit 3: Korea and Japan



Lens: Identity

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

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

Summative Assessment:

Personal Project

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



Topics Covered: Korea

Korea: History of civilization on the peninsula

Homogeneous society, King Sejong

Chinese/Japanese pressures leading to Juche and self-reliance

Spread of Communism and the Korean War

North and South Korea post-war: the stark differences

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



Topics Covered: Japan

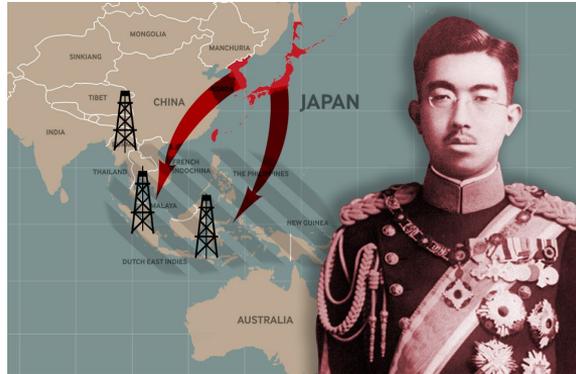
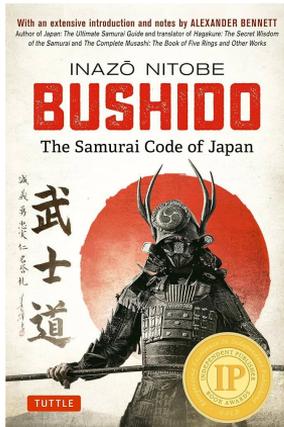
Geography and creation myths



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

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

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



Unit 4: Asian/Pacific Islanders



Lens: Identity and adaptation

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

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

Summative Assessment:

Pacific Islands Research Project | Summative | Personal Project

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



Culminating Project

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

Original people and mythologies

Indigenous culture and economy

Outside (particularly Chinese, Indian, and European) contact

Modern life

Important features and contributions

What is next (imagine yourself as a leader)





Unit Plan

India and South Asia

Newtown High School / High School / Social Studies

Week 1 - Week 6 | 8 Curriculum Developers | Last Updated: Jun 29, 2024 by Foss, David

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Overarching goals for this unit are to examine the ways in which geography has influenced a unique cultural identity for the subcontinent, ways in which religion has impacted or determined societal norms and social hierarchies from ancient times to the present, impacts of foreign (particularly British) colonialism on the Indian Subcontinent, the restructuring of power, demographics, and borders following revolutions, and the struggle for different groups in gaining freedom and equality in the modern world.

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.

Lens: Cultural identity

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

Generalizations

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

1. Geographic conditions create a unique sense of cultural and religious identity.
2. Social hierarchies create tensions that limit opportunities and impede progress.
3. Imperialist nations introduce changes which yield positive and negative consequences.
4. Sustained subjugation and exploitation generates resistance.
5. Independence results in the burgeoning of religious, ethnic, and class tension impeding modernization.
6. Modernization depends on economic and political stability.

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. To what extent has India's geography played in the development of India's Religions? (F)
 - 1b. Compare Hinduism, Buddhism, and Sikhism. (F)
 - 1c. How does geography impact the creation of the Indus and Aryan civilizations? (F)
 - 1d. In what ways can geography be responsible for shaping the cultural and religious identity? (C)
- 2a. What are the origins of the Hindu caste system? (F)
 - 2b. What are the characteristics of the Hindu caste system? (F)
 - 2c. Compare the Hindu social hierarchy to other types of social hierarchy. (F)
 - 2d. To what extent does a social hierarchy advance or impede a society/civilization? (C)
- 3a. For what reasons did the British East India Company (EIC) exercise control of the Indian subcontinent? (F)
 - 3b. What factors lead to Indian rebellion against the EIC? (F)
 - 3c. How was Indian society positively and negatively impacted by the British Raj? (F)
 - 3d. To what extent does colonization of a country irrevocably change it? (C)
- 4a. In what ways was the Indian population subjugated and exploited by the British? (F)

- b. What non-violent acts were taken by Gandhi and other revolutionaries to provoke response by the British? (F)
- c. What ultimately led to Gandhi's leadership gaining control of India as a free and independent nation? (F)
- d. What factors or forces contribute to a colonial power relinquishing control of a colony? (C)

- 5a. What agreements were reached in geography and politics following India's newly won independence? (F)
- b. What was the reasoning behind the partition of India and Pakistan in 1947 and Bangladesh in 1971? (F)
- c. What were the consequences of the partitioning? (F)
- d. In what ways do forced migration and changes in government and geography affect the stability of a region or country? (C)

- 6a. How has India modernized to meet the needs of the largest population on the planet? (F)
- b. To what extent does India's religious diversity and regionality affect political stability? (F)
- c. Why is the India Institute of Technology globally significant? (F)
- d. How does Indian and Pakistani nuclear capability impact stability in the region? (F)
- e. How does a country's economic and political stability affect its ability to compete in a global economy? (C)

Provocative Questions.:

1. Does an Imperial Power always subjugate and exploit its colonies?
2. Was British rule of India a net positive for India?
3. What is the most effective form of resistance?
4. Does India have the capability to be a global superpower?

Content Knowledge

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

Geographical features of India, Indus and Aryan civilizations, Hinduism, Buddhism, Sikhism, Caste System including examples from other societies, British East India Company, British Raj, Gandhi and Indian independence, India/Pakistan partition, Bangladesh, India Rising

Critical Skills

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

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 7. Other.

Notes

Use map skills to develop a deeper understanding of geography.

Standards

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

CT: Social Studies (2023)
CT: HS: Modern World History
Inquiry Standards

Dimension 1- Develop Questions and Plan Inquiries

- MW.Inq.1.a. Explain how a question reflects an enduring issue in Modern World History.

Dimension 2- Apply Disciplinary Concepts and Tools

- MW.Inq.2.a. Apply disciplinary knowledge and practices to demonstrate an understanding of modern world history content.

Dimension 3- Evaluate Sources and Use Evidence

- MW.Inq.3.b. Organize and prioritize evidence directly and substantively from multiple sources in order to develop or strengthen claims (e.g., detect inconsistencies).

Dimension 4- Communicate Conclusions and Take Informed Action

- MW.Inq.4.b. Construct explanations using sound reasoning, correct sequence, relevant examples, and pertinent details to contextualize evidence and arguments (e.g., chronology, causation, procedure).

Content Standards

MW-1. Exchange and Interconnections

- MW.Geo.6.a. Evaluate the impact of settlement on the environmental and cultural characteristics of the early modern world (e.g., hacienda, encomienda, Jesuit missionaries, East India Company, Ottoman Empire, unification of Japan, Indigenous genocide).

MW-3. Industry and Progress

- MW.Eco.4.a. Evaluate the extent to which competition for access to resources existed during industrialization (e.g., Chinese tea, silk, and porcelain; South African gold, salt, and ivory; Indian spices and jewels).

MW-4. Global Imperialism

- MW.Eco.1.a. Analyze how access to resources resulted in imperialist policies that had a range of costs and benefits for different groups (e.g., West African diamonds, Middle Eastern oil, Congolese rubber, Indian spices, Panama Canal, Manchuria).
- MW.His.4.a. Analyze the complex and interacting cultural, religious, and racial factors that influenced perspectives of imperialist policies (e.g., Rudyard Kipling, E. D. Morel, Dadabhai Naoroji, Boxer Rebellion, Sepoy Rebellion).
- MW.Geo.2.a. Explain the relationships between the locations of places and the impact of imperialism using maps and other representations (e.g., social, cultural, economic, political).
- MW.Civ.12.a. Investigate how different groups have struggled to gain freedom, equality, and social justice at the national and international levels (e.g., Nelson Mandela, Ho Chi Minh, Kwame Nkrumah, Indian National Congress).

MW-5. Global Conflicts and Decolonization

- MW.His.2.c. Examine ways in which decolonization altered the balance of power within and among nations (e.g., independence movements, decline of European political imperialism, economic imperialism, ascendancy of United States and Soviet Union as leading world powers).
- MW.Civ.14.b. Analyze historical and contemporary examples of the formation, dissolution or restructuring of governments (e.g., Soviet Union, Israel, Republic of Iran, Zaire, Cuban Revolution, Sandinista National Liberation Front).

MW-6. Economic Globalization and Global Governance

- MW.His.2.d. Analyze the impact of scientific and technological change in the late 20th and early 21st century (e.g., International Space Station, computer technology, vaccines and public health, Global Positioning Systems, cellular technology, Artificial Intelligence).
- MW.Geo.8.a. Evaluate how the growth of the global economy has led to changes in settlement patterns (e.g., urbanization, resource scarcity, immigration, emigration, war, industrial waste).
- MW.Eco.15.a. Explain how free-trade alliances and agreements have affected economic growth in different nations in the late 20th century and 21st century (e.g., standard of living, e-commerce, intellectual property, outsourcing, multinational organizations).

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.

1. Students will analyze and interpret a map of the prominent geographical features of the Indian sub-continent.
2. Students will investigate the importance and impact of the India's first civilization, the Indus valley civilization.
3. Students will create a group hierarchy for America and Newtown High School after learning about the Aryan Caste System.
4. Students will research a Hindu god or goddess of their choice and write an essay with an artistic component.

5. Students will examine a documentary on the origins of Buddhism in ancient India and its founder Siddhartha Gautama to answer a series of questions.
6. Students will jigsaw the different aspects of Sikhism after researching.
7. Students will identify the effects of British colonialism in India.
8. Students will investigate lasting effects of the India-Pakistan-Bangladesh split how that impacted the stability of the region.
9. Students will explore "India Rising" and India's emergence into a technological and economic superpower.
10. Video Links for videos commonly used in the preceding activities/lessons are attached below.

 1 Subcontinent Geography Features and Bank Map.pdf  
 2 Ancient India: Geography and People (Shared)  

 3 Aryan Civilization: Social Hierarchies (Shared)  
 3 India: The Aryan Civilization (Shared)  
 4 Hinduism (Shared)  

 4 Hindu God/Goddess Mini- Project (Shared)  
 4 Hindu and Sanskrit Vocabulary (Shared)  
 5 Buddhism (Shared)  

 5 The Origins of Buddhism- Life of the Buddha (Shared)  
 6 Sikhism Jigsaw (Shared)  
 6 Sikhism (Shared)  

 7 British India (Shared)  
 8 Indian Partition (Shared)  
 9 India Rising Videos- Shared  
 India Unit Video Links- Shared  

Vocabulary

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

Social hierarchy, Caste System, subjugation, civil disobedience/Satyagraha, modernization, subcontinent, Hinduism, Buddhism, Sikhism, IIT, British Raj

Resources

Teacher and student resources used to support the learning.

Textbook:

World Cultures: A Global Mosaic, Prentice Hall, 1999

Videos:

Gandhi- Full movie available in NHS Library Media Center

Life of the Buddha- <https://www.youtube.com/watch?v=B1Qhja4OhdM>

<https://www.youtube.com/watch?v=B1Qhja4OhdM>

Video Links for videos commonly used in the preceding activities/lessons are attached below.

Optional Activities:

1. Students will analyze a series of Documents and pictures about British Imperialism in India and write a DBQ style essay.
2. Students will explore the impact that Indian Empires had.

 1 British Imperialism in India DBQ- Shared.docx  

 2 India: The Impact of Empires (Shared)  

 India Unit Video Links- Shared  

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.

Gandhi and Non Violent Protest Essay | Summative | Written Report

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

 Gandhi: Big Idea Critical Thinking (Shared)  Gandhi and Satyagraha

9 Standards Assessed

Geography Quiz | Summative | Other written assessments

After grappling with the geography of the Indian sub-continent, students will demonstrate their geographic knowledge in a quiz that will include multiple choice, short answer, and a significant map portion.

 IndianGeographyQuiz.pdf

[2 Standards Assessed](#)

Indian Culture Project | Summative | Oral Report

Personal Project

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

 Cultural Project on Indian Civilization (Shared)

[7 Standards Assessed](#)

India Quiz | Summative | Written Test

Students will demonstrate their learning through a quiz that will contain a series of multiple choice, fill in the blank and short answers. The quiz will be on Ancient India.

 Indian Subcontinent Quiz: Asian Studies (H) (Shared)

[11 Standards Assessed](#)

Differentiation

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

Test Prep Connections

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



Unit Plan

China

Newtown High School / High School / Social Studies

Week 7 - Week 12 | 8 Curriculum Developers | Last Updated: Jun 28, 2024 by Foss, David

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Overarching goals for this unit are to examine the ways in which geography has influenced movement and settlement of civilizations in China, ways in which geography has shaped identity and impacted relations between China and its neighbors, how the religious philosophies of Taoism, Confucianism, and Buddhism have impacted or determined societal norms from ancient times to the present, impacts of different ruling dynasties in China's progression as a nation, influence of foreign involvement on China's stability and sense of national identity, the restructuring of power dynamics and social hierarchy that comes from political and economic revolutions, and the struggle for different groups in gaining freedom and equality in the modern world.

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.

Lens: Control/ Lack of Control

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

Generalizations

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

1. Complex geography fosters uneven population distribution and conflict.
2. Rulers use differing religious philosophies to overcome challenges to unification and stability.
3. Outside threats prompt a sense of identity, adaptation, and change.
4. Communism's popularity hinges on a quest for national identity and unification.
5. Population change strains resources and forces leaders to promote controversial ideas.
6. Economic progress causes the world to ignore human rights violations.

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. In what ways does the varying landscape of China create an uneven population distribution? (F)
 - 1b. How does Chinese geography create difficulties with neighboring countries? (F)
 - 1c. In what ways does the uneven population distribution in China cause conflict? (F)
 - 1d. How does an uneven population distribution create difficulties in order and control? (C)
- 2a. What are the basic philosophies of Confucianism, Taoism, and Legalism? (F)
 - 2b. What were some of the characteristics of the most prominent dynasties of China? (F)
 - 2c. How did various dynastic rulers of China use these philosophies to exert control over their population? (F)
 - 2d. To what extent do rulers use religious ideologies to exert control over their population? (C)
- 3a. How did the Chinese respond to persistent Mongolian threats including those of Genghis Khan? (F)
 - 3b. What were Britain's imperialistic goals in China? (F)
 - 3c. How did the Opium Wars and Boxer Rebellion impact China? (F)

d. In what ways do threats from foreign powers spur national unity and prompt change, good or bad? (C)

4a. Compare the policies of Mao Zedong and Chiang Kai-Shek. (F)

b. In what ways did Mao appeal to Chinese working class? (F)

c. What were some of Mao's policies to advance Communism in China (Great Leap Forward, Hundred Flowers Campaign, Cultural Revolution, etc)? (F)

d. In what ways does Communism exploit the individual for the goal of collective progress? (C)

5a. What forces were responsible for China's rapid increase in population? (F)

b. What are the short and long term consequences of China's One Child Policy? (F)

c. What other controversial policies has China adopted in order to address its high population (3 Gorges Dam, Sweatshops, etc)? (F)

d. In what controversial ways do nations facing extraordinary circumstances address them and what consequences result? (C)

6a. What justification does China use for the mistreatment of the Uighur people? (F)

b. Why does China insist on control of the Tibetan region and people? (F)

c. In what other ways has China placed economic progress before Human Rights? (F)

d. Why are some human rights violations actionable while others are ignored? (C)

Provocative Questions:

1. Should Mao be seen as a hero or a villain?
2. Should China's One Child Policy be seen as a success or a failure?
3. To what extent should the world get involved in the imprisonment and "re-education" of the Uighur people?
4. Is modern China a stabilizing or destabilizing force?

Content Knowledge

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

Geographical impact on China, Chinese Writing Characters, Ancient China, Sun Tzu, Confucianism, Taoism, Legalism, Prominent Chinese Dynasties, Mongols/ Genghis Khan, British Imperialism in China, Opium Wars, Boxer Rebellion, Mao Zedong, Chiang Kai-Shek, Communism vs. Nationalism, Deng's China, Tiananmen Square, Modern China, One child Policy, Uighur "Re-Education", China vs. Tibet

Critical Skills

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

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.
- 5. Effectively apply the analysis, syntheses, and evaluative processes that enable productive problem solving.

Standards

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

CT: Social Studies (2023)
CT: HS: Modern World History
Inquiry Standards

Dimension 1- Develop Questions and Plan Inquiries

- MW.Inq.1.c. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources, the types of sources available, and the potential uses of the sources. [Show Details](#)

Dimension 2- Apply Disciplinary Concepts and Tools

- MW.Inq.2.a. Apply disciplinary knowledge and practices to demonstrate an understanding of modern world history content.

Dimension 3- Evaluate Sources and Use Evidence

- MW.Inq.3.b. Organize and prioritize evidence directly and substantively from multiple sources in order to develop or strengthen claims (e.g., detect inconsistencies).

Dimension 4- Communicate Conclusions and Take Informed Action

- MW.Inq.4.b. Construct explanations using sound reasoning, correct sequence, relevant examples, and pertinent details to contextualize evidence and arguments (e.g., chronology, causation, procedure).
- MW.Inq.4.e. Analyze the characteristics and causation of ongoing global problems, both past and present, using a multidisciplinary lens.

Content Standards**MW-1. Exchange and Interconnections**

- MW.His.1.a. Evaluate how historical events and developments were shaped by the movement of individuals and groups during maritime exploration (e.g., Treaty of Tordesillas, Seven Voyages of Zheng He, Columbian exchange).

MW-3. Industry and Progress

- MW.His.5.a. Analyze how industrialization gave rise to new ideals and their related policies (e.g., laissez-faire, communism, feminism, socialism, utilitarianism, utopianism).
- MW.His.14.a. Analyze multiple and complex causes and effects of industrialization (e.g., geographic features, technological innovations, access to capital, exploitative foreign policies and impact on native populations, environmental degradation, population trends, labor standards).
- MW.Eco.4.a. Evaluate the extent to which competition for access to resources existed during industrialization (e.g., Chinese tea, silk, and porcelain; South African gold, salt, and ivory; Indian spices and jewels).
- MW.His.14.b. Analyze how the Industrial Revolution impacted the balance of power among nations (e.g., Opium Wars, Sino-Japanese relations prior to and post the Meiji Reformation, Crimean War, Zulu War, Mahdist War, Anglo-German naval arms race, Scramble for Africa).

MW-4. Global Imperialism

- MW.His.4.a. Analyze the complex and interacting cultural, religious, and racial factors that influenced perspectives of imperialist policies (e.g., Rudyard Kipling, E. D. Morel, Dadabhai Naoroji, Boxer Rebellion, Sepoy Rebellion).
- MW.Geo.2.a. Explain the relationships between the locations of places and the impact of imperialism using maps and other representations (e.g., social, cultural, economic, political).

MW-5. Global Conflicts and Decolonization

- MW.Civ.14.a. Analyze means of protecting or limiting human rights in the 20th century (e.g., Universal Declaration of Human Rights, United Nations Resolution 181, Partition of India, Dirty War in Argentina, Cultural Revolution in China, Khmer Rouge, Stolen Generations in Australia).

MW-6. Economic Globalization and Global Governance

- MW.Geo.5.a. Evaluate the multinational political and economic agreements that have led to changes in cultural and environmental characteristics among and within nations (e.g., European Union, Kyoto Protocol, Paris Agreement, North American Free Trade Agreement, Trans-Pacific Partnership, International Monetary Fund).
- MW.Geo.8.a. Evaluate how the growth of the global economy has led to changes in settlement patterns (e.g., urbanization, resource scarcity, immigration, emigration, war, industrial waste).
- MW.Geo.11.a. Evaluate how economic globalization and the expanding use of scarce resources has led to conflict and cooperation within and among nations and international organizations (e.g., Role of International Monetary Fund austerity policy in Jamaica, 2003 invasion of Iraq, Annexation of Crimea, African Union, Central America-Dominican Republic Free Trade Agreement, International Group of Seven).
- MW.Eco.15.a. Explain how free-trade alliances and agreements have affected economic growth in different nations in the late 20th century and 21st century (e.g., standard of living, e-commerce, intellectual property, outsourcing, multinational organizations).
- MW.Civ.5.b. Evaluate the role of various media platforms such as television, newspapers, and social media in shaping reactions to events (e.g., Vietnam War, Tiananmen Square, fall of the Berlin Wall, Arab Spring, Russo-Ukrainian War, 2016 and 2020 U.S. Presidential Elections).

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.

1. Students will analyze a map of China and its prominent geographical features.
2. Students will practice writing Chinese characters after exploring the origins of Chinese writing.
3. Students will explore the advancements of ancient Chinese civilizations by watching a documentary entitled, "Ancient China Engineering an Empire."
4. Students will compare the philosophies of Taoism, Confucianism, and Legalism and determine how each would handle modern situations.
5. Students will read Sun Tzu's Art of War and apply it to modern day situations in business, sports, and politics.
6. Students will research the history of the most significant Chinese dynasties and determine their most significant contributions.
7. Students will assess whether or not Genghis Khan should be "cancelled" after learning the history of the Mongolians.
8. Students will collaborate on a decision making exercise on how the Chinese should deal with British Imperialist actions (Opium, Open ports, Hong Kong, etc)
9. Students will compare Capitalism, Socialism, and Communism and investigate the rivalry between Mao Zedong and Chiang Kai-Shek in preparation for the unit assessment.
10. Students will investigate modern policies on China culminating in Tiananmen Square.
11. Students discuss the current situation with the Uighur "re-education camps" after watching "Inside China's Thought Transformation Camps."
12. Students will write a short essay on Chinese control over the Tibetan region.
13. Students will assess the positive and negatives of modern Chinese manufacturing as it emerges as an economic superpower.
- 14. Video Links for videos commonly used in the preceding activities/lessons are attached below.**

1 Chinese Geography (Shared) PDF 1 China/East Asia Blank Map PDF 1 China/East Asia Geography: Features to Label and Questions

2 Chinese Writing (Shared) 3 Engineering an Empire: Ancient China (Video Questions) (Shared)

4 Asian Studies: Confucianism (Shared) 4 Confucianism Questions (Shared) 4 Taoism (Shared)

4 Taoism (Shared) 4 Chinese Legalism (Shared) 5 Sun Tzu: The Art of War In-Class Teaching (Shared)

5 Sun Tzu: The Art of War (Shared) 6 Chinese Dynasties Chart (Shared)

7 Rise of the Mongolians: Video and Critical Thinking (Shared) 8 Britain in China: The Opium Wars (Shared)

8 Opium War Critical Thinking (Shared) 9 Mao and Communism Notes (Shared) 10 China's One Child Policy (Shared).pptx

11 China: Uighur 'Re-education' (Shared) 12 Chinese Control of Tibet (Shared)

13 China Today: Modern China Videos (Shared) Video Links for China Unit Shared

Resources

Teacher and student resources used to support the learning.

Vocabulary

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

Taoism, Legalism, Confucianism, Dynasty, Tributary System, Capitalism, Communism, Socialism, Sweatshop, Uighurs

Textbook:

World Cultures: A Global Mosaic, Prentice Hall, 1999

Videos:

Ancient China Engineering an Empire-

<https://www.youtube.com/watch?v=iYF4FrwvAZo>

Inside China's Thought Transformation Camps-

<https://www.youtube.com/watch?v=Wmld2ZP3h0c>

To Live- Full movie- <https://www.youtube.com/watch?v=HorOrml6hKg>

More Videos that are Commonly Used are attached below

Optional activities:

1. Students will answer short answer quiz style questions either in writing or in a discussion.
2. Students will read and answer questions on the Tiananmen Square Massacre. Could work as a HW assignment.
3. Students will solve modern problems using Daoism. (Alternate option for CLA 4)
4. Students will solve modern problems using Confucianism. (Alternate option for

1 China Quiz- Open Note- Shared  

2 Tiananmen Square Massacre- Shared  

3 Daoism- Shared  

4 Confucius Scenarios Shared  

Video Links for China Unit Shared  

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.

Chinese Culture Project | Summative | Personal Project

Oral Report

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

 Chinese Culture Project (Shared)

[5 Standards Assessed](#)

China Quiz | Summative | Written Test

Students will partly demonstrate understanding during the China unit by taking a quiz. The quiz is a combination of multiple choice, fill in the blank, and short answer and includes critical analysis of contemporary Chinese issues and policies .

 Communist Revolution to Modern China Quiz (Shared)

[11 Standards Assessed](#)

To Live Assignment | Summative | Expository Essay

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

 'To Live' Essay Questions on Communist China (Shared)

[6 Standards Assessed](#)

Differentiation

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

Test Prep Connections

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



Unit Plan

Korea and Japan

Newtown High School / High School / Social Studies

Week 13 - Week 16 | 8 Curriculum Developers | Last Updated: Jun 28, 2024 by Foss, David

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Goals for this unit are to examine the ways in which Korean and Japanese geography has created unique, isolated, and homogeneous societies, ways in which proximity to other nations has shaped a national mindset, the extent to which ancient China has influenced language, customs, art, religion, and politics in both Korea and Japan, impacts of different invasions and wars on both countries and their attempts to modernize and rebuild, the blending of ancient customs with rapid development, and the strong sense of national identity held by both.

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.

Lens: Identity

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

Generalizations

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

1. Physical geography influences the development of political, economic, social, and cultural customs.
2. Creation mythology and cultural identity shapes the character of a people.
3. Homogenous societies breed nationalism and conflict.
4. Cultural exchange leads to advancement that also threatens a homogenous society.

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. In what ways has geography contributed to national identity for both Korea and Japan? (F)
- b. In what ways has the unique physical positioning of Japan and Korea created homogenous societies with distinct culture and customs? (F)
- c. In what ways does the unique physical positioning of Japan, Korea, and China contribute to conflict? (F)
- d. How is identity tied to geography? (C)

- 2a. What are some specific Japanese creation myths and what is their significance?
- b. In what ways has the Japanese creation myth shaped a unique national identity and character? (F)
- c. How much impact does creation mythology have modern day culture and life? (C)

- 3a. What are the characteristics of Shintoism and Zen Buddhism? (F)
- b. What are the most significant Japanese periods (Edo, Meiji, Taisho, etc)? (F)
- c. How did Bushido/Samurai values evolve into a mainstay of Japanese culture? (F)
- d. How did Japan's and Korea's respective histories result in a homogenous society? (F)

- e. How has regional conflict created generational animosity between Japan, Korea, and China? (F)
- e. What are the benefits and drawbacks of a rigid homogenous society? (C)

- 4a. How did the imperialist era impact Japan and Korea individually? (F)
- b. In what ways have the homogenous societies of Korea and Japan been reticent to change from foreign influence? (F)
- c. How did Japan's national identity contribute to their involvement and action in WWII? (F)
- d. In what ways was Japan able to recover and rebuild so rapidly following WWII? (F)
- e. What impact has the spread of communism had on Korean history? (F)
- f. What were the causes and long term consequences of the Korean War? (F)
- g. Compare the economics, government, standard of living, culture, rights and freedoms between North and South Korean. (F)
- h. To what degree is cultural exchange welcomed or resisted in homogenous societies? (F)

Provocative:

1. Will nationalism always lead to aggressive national behavior?
2. Has a rigid cultural homogeneity benefitted or hindered Japan and Korea?

Content Knowledge

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

Japan:

Creation Mythology, Geography, Chinese Influence, Shinto, Zen Buddhism, Historical periods (Edo, Meiji, etc), Bushido/ Samurai, Imperialism era- relations with the US, Japan's role in WWII, Japan's modern economy

Korea:

Geography, Wars with China and Japan, Spread of Communism, Kim Il Sung, Korean War, Modern North and South split, Modern North and South Korean (Economy, government, culture, etc)

Critical Skills

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

- 2. Work independently and collaboratively to solve problems and accomplish goals.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.

Standards

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

CT: Social Studies (2023)

CT: HS: Modern World History

Inquiry Standards

Dimension 1- Develop Questions and Plan Inquiries

- MW.Inq.1.b. Explain how supporting questions contribute to an inquiry and how new compelling and supporting questions emerge when engaging sources that represent varied perspectives.

Dimension 2- Apply Disciplinary Concepts and Tools

- MW.Inq.2.a. Apply disciplinary knowledge and practices to demonstrate an understanding of modern world history content.

Dimension 3- Evaluate Sources and Use Evidence

- MW.Inq.3.a. Gather relevant information from multiple sources representing a wide range of views and mediums while using the origin, authority, structure, context, and corroborative value to guide the selection of credible sources.

Dimension 4- Communicate Conclusions and Take Informed Action

- MW.Inq.4.a. Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.
- MW.Inq.4.b. Construct explanations using sound reasoning, correct sequence, relevant examples, and pertinent details to contextualize evidence and arguments (e.g., chronology, causation, procedure).

Content Standards

MW-1. Exchange and Interconnections

- MW.Geo.6.a. Evaluate the impact of settlement on the environmental and cultural characteristics of the early modern world (e.g., hacienda, encomienda, Jesuit missionaries, East India Company, Ottoman Empire, unification of Japan, Indigenous genocide).

MW-3. Industry and Progress

- MW.His.14.a. Analyze multiple and complex causes and effects of industrialization (e.g., geographic features, technological innovations, access to capital, exploitative foreign policies and impact on native populations, environmental degradation, population trends, labor standards).
- MW.His.14.b. Analyze how the Industrial Revolution impacted the balance of power among nations (e.g., Opium Wars, Sino-Japanese relations prior to and post the Meiji Reformation, Crimean War, Zulu War, Mahdist War, Anglo-German naval arms race, Scramble for Africa).

MW-4. Global Imperialism

- MW.His.1.d. Evaluate how imperialism was shaped by rivalries between industrialized nationstates for political and economic power (e.g., Japan, Great Britain, France, Belgium, Germany).
- MW.Geo.2.a. Explain the relationships between the locations of places and the impact of imperialism using maps and other representations (e.g., social, cultural, economic, political).

MW-5. Global Conflicts and Decolonization

- MW.His.15.a. Develop a historical argument about the long-term causes and triggering events that led to World War II (e.g., militarism, nationalism, Treaty of Versailles, Japanese imperialism, appeasement).

MW-6. Economic Globalization and Global Governance

- MW.His.2.d. Analyze the impact of scientific and technological change in the late 20th and early 21st century (e.g., International Space Station, computer technology, vaccines and public health, Global Positioning Systems, cellular technology, Artificial Intelligence).
- MW.Eco.15.a. Explain how free-trade alliances and agreements have affected economic growth in different nations in the late 20th century and 21st century (e.g., standard of living, e-commerce, intellectual property, outsourcing, multinational organizations).

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.

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

- 1,2,4 Japan: History, Geography, and Culture (Shared)   3 Japan in WW2 (Shared)   5 Intro to Korea Questions (Shared)  
- 6 Korean History (Shared)   7 North Korea: Critical Thinking (Shared)  

Vocabulary

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

Creation Mythology, Nationalism, Cultural Homogeneity, Juche/Self Reliance, Shintoism, Zen, Bushido/Samurai

Resources

Teacher and student resources used to support the learning.

Textbook:

World Cultures: A Global Mosaic, Prentice Hall, 1999

Videos:

Inside North Korea- <https://www.dailymotion.com/video/xybxxr>

Optional Activities:

1. Students will problem solve "Shogun's Conundrum" in which they will figure out solutions to a hypothetical problem in Japanese history.
2. Students will compare the post WWII Japanese Constitution and the US Constitution.
3. Students will investigate one aspect of Japanese culture and present their findings in a formal presentation.

- 1 The Shogun's Conundrum- crit. think- Shared  
- 2 Analyzing the Japanese Constitution: DBQ- shared  
- 3 Japanese Culture Project- shared  

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.

Self Made Korea Quiz | Summative | Written Test

Students will work in groups to create their own test on the history and culture of Korea. They must include multiple choice, fill in the blank, and short answer questions. Then they must take a test made by another group.

 Korean Peninsula Self-Made Quiz (Shared)

5 Standards Assessed

Japanese Culture Project | Summative | Oral Report

Personal Project

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

 Japanese Culture Project (Shared)

7 Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Asian/Pacific Islanders

Newtown High School / High School / Social Studies

Week 18 - Week 20 | 8 Curriculum Developers | Last Updated: Jun 28, 2024 by Foss, David

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Goals for this unit are to examine the ways in which Pacific Island geography has created isolated and unique cultures, the forces that caused these cultures to interact with or avoid other indigenous peoples from the region, the extent to which Pacific Island nations or peoples were affected or influenced by outside or imperialist forces, the ways in which these groups adapted or changed through outside pressures, and the contributions to modern society that these groups have made.

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.

Lens: Identity

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

Generalizations

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

1. Physical geography influences the development of political, economic, social, and cultural customs.
2. Cultures adapt their identity when faced with outside pressures and/or threats.
3. The ability to change when faced with outside pressures determines a people's ability to assimilate, survive, or perish.

Guiding Questions

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

- 1a. What are some of the unique geographical characteristics of the Pacific Islands? (F)
 - 1b. How does isolation/exposure play a role in Pacific geography? (F)
 - 1c. What conclusions can be drawn from the ways geography impacts culture? (C)
- 2a. What are some characteristics of the various Pacific Island cultures? (F)
 - 2b. In what ways did outside pressures, most notably Imperialism, change the various Pacific Island cultures? (F)
 - 2c. In what ways did Pacific Islanders resist outside pressures? (F)
 - 2d. What are the various ways that cultures have needed to adapt their identity when facing disruption? (C)
- 3a. What are the various effects of Pacific Islanders responding to change? (F)
 - 3b. In what ways has Pacific Island culture been lost due to outside pressures? (F)
 - 3c. To what extent does assimilation help or hinder a society's ability to survive? (C)

Provocative:

1. What methodology was the most successful in dealing with outside pressures in the Pacific, resistance, assimilation, or complete acquiescence?

2. To what extent is cultural identity lost when adapting to outside influences?

Content Knowledge

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

Geography of the Pacific Islands and Southeast Asian regions,
European and Western Imperialism into the Pacific region,
adaptations made by Pacific Islanders due to Western interference,
Culture of various Pacific Islands

Critical Skills

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

- 1. Use real-world digital and other research tools to access, evaluate and effectively apply information appropriate for authentic tasks.
- 3. Communicate information clearly and effectively using a variety of tools/media in varied contexts for a variety of purposes.

Standards

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

CT: Social Studies (2023)

CT: HS: Modern World History

Inquiry Standards

Dimension 1- Develop Questions and Plan Inquiries

- MW.Inq.1.c. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources, the types of sources available, and the potential uses of the sources. [Show Details](#)

Dimension 2- Apply Disciplinary Concepts and Tools

- MW.Inq.2.a. Apply disciplinary knowledge and practices to demonstrate an understanding of modern world history content.

Dimension 3- Evaluate Sources and Use Evidence

- MW.Inq.3.b. Organize and prioritize evidence directly and substantively from multiple sources in order to develop or strengthen claims (e.g., detect inconsistencies).

Dimension 4- Communicate Conclusions and Take Informed Action

- MW.Inq.4.b. Construct explanations using sound reasoning, correct sequence, relevant examples, and pertinent details to contextualize evidence and arguments (e.g., chronology, causation, procedure).

Content Standards

MW-1. Exchange and Interconnections

- MW.His.1.a. Evaluate how historical events and developments were shaped by the movement of individuals and groups during maritime exploration (e.g., Treaty of Tordesillas, Seven Voyages of Zheng He, Columbian exchange).

MW-2. Enlightenment and Revolutions

- MW.Geo.1.a. Demonstrate spatial awareness by creating maps to illustrate the environmental characteristics and patterns of trade in early modern world history using digital technologies (e.g., colonialism, enslavement, imperialism, revolution).

MW-4. Global Imperialism

- MW.Geo.2.a. Explain the relationships between the locations of places and the impact of imperialism using maps and other representations (e.g., social, cultural, economic, political).
- MW.Civ.12.a. Investigate how different groups have struggled to gain freedom, equality, and social justice at the national and international levels (e.g., Nelson Mandela, Ho Chi Minh, Kwame Nkrumah, Indian National Congress).

MW-6. Economic Globalization and Global Governance

- MW.His.14.c. Analyze the multiple and complex causes and effects of national and global public health issues (e.g., HIV/AIDS, Ebola, reproductive health, addiction, climate change, nutrition, potable water, Covid pandemic).
- MW.Geo.8.a. Evaluate how the growth of the global economy has led to changes in settlement patterns (e.g., urbanization, resource scarcity, immigration, emigration, war, industrial waste).
- MW.Eco.15.a. Explain how free-trade alliances and agreements have affected economic growth in different nations in the late 20th century and 21st century (e.g., standard of living, e-commerce, intellectual property, outsourcing, multinational organizations).

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.

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

-  1 Map Assignment- Pacific Islands- Shared  
-  2 Pacific Islanders Hyper Doc- Shared  
-  Pacific Island/Asia Research Exploration- shared  
-  4 Reflection for Pacific Islanders Presentations- Shared  

Vocabulary

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

Assimilation, Acquiescence, Cultural Identity, Indigenous Peoples

Resources

Teacher and student resources used to support the learning.

Textbook:

World Cultures: A Global Mosaic, Prentice Hall, 1999

Map Resources:

Map of the Pacific Region from Google Maps-

<https://www.google.com/maps/@-8.0653798,-149.2396034,3z?entry=ttu>

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.

Pacific Islands Research Project | Summative | Personal Project

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

-  Pacific Islands Research Project- Shared
-  Pacific Island/Asia Research Exploration- shared

[8 Standards Assessed](#)

Differentiation

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

Test Prep Connections

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

Poetry

Concept-Based
Curriculum

C&I Subcommittee
April 22, 2025

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

Poetry: An Overview

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

Curriculum Work Goals

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

The College Essay

CONCEPTUAL LENS: IDENTITY

CONCEPTS: Perception, individualism,
truth, memory

SUMMATIVE ASSESSMENTS: College
essay

FALL SEMESTER
ONLY

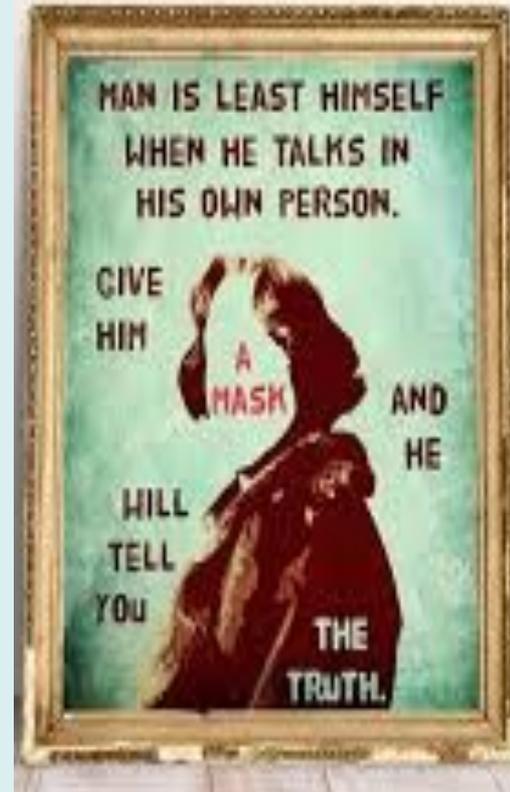
Poetry Unmasked

UNIT 1

CONCEPTUAL LENS: PERSONA

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

SUMMATIVE ASSESSMENTS: Poetry portfolio and reflection; formal poem analysis



Unit 2

Language in Orbit

POETRY IS LANGUAGE IN ORBIT

SEAMUS HEALY

Download more poems
SCOTTISH POETRY



CONCEPTUAL LENS: MOVEMENT

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

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

Truth Telling

UNIT 3

CONCEPTUAL LENS: PERSPECTIVE

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

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



Unit 4

Transformation

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

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

CONCEPTUAL LENS: TRANSFORMATION

CONCEPTS: Revision, Transformation, Publishing, Audience, Performance

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



Unit Plan

Unit 1: Poetry Unmasked

Newtown High School / Grade 12 / English Language Arts

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

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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

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

Conceptual Lens/Concepts

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

Conceptual Lens: Persona

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

Generalizations

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

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

Guiding Questions

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

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

Content Knowledge

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

Students will know

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

Critical Skills

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

- 7. Other.

Notes

Students will

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

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Reading: Literature

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

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

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

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

Writing

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

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

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

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

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

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

Language

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

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

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Core Learning Activities

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

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

Vocabulary

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

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

Resources

Teacher and student resources used to support the learning.

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

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

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

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

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

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

"Wrap" by Aimee Nezhukumatathil

"Written by Himself" by Gregory Pardlo

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

[How to Read a Poem](#)

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

 Aram Saroyan  

 Jane Hirshfield "The Art of Metaphor" Ted Talk  

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

 Written by Himself (Gregory Pardlo)  

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

Assessments

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

Poem Rubric | Summative | Other written assessments

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

 Creative Writing - Poem Rubric.pdf

No Standards Assessed

Poem Analysis Paper | Summative | Expository Essay

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

 Poem Analysis Paper.pdf

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 2: Language in Orbit

Newtown High School / Grade 12 / English Language Arts

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

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

“Poetry is language in Orbit” - Seamus Heaney

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

Conceptual Lens/Concepts

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

Conceptual Lens: Movement

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

Generalizations

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

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

Guiding Questions

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

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

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

Content Knowledge

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

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

Critical Skills

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

- 7. Other.

Notes

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

Standards

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

Core Learning Activities

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

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

Vocabulary

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

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

Abstract

Tangible

Meter

Stanza

Foot

Iamb

Enjambment

Caesura

Resources

Teacher and student resources used to support the learning.

See attached.

 Ode: Poetic Form  

 Modern Sonnets Coleman Gardinier Samples Parsons  

 Spotlight: Sestina  

Assessments

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

Free Verse Poem Assignment | Summative | Other written assessments

Self Assessment

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

No Standards Assessed

Tone Map | Formative | Other written assessments

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

No Standards Assessed

Structured Poem Assignment | Summative | Other written assessments

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

No Standards Assessed

Verse Form Rewrite & Reflection | Summative | Other written assessments

Self Assessment

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

No Standards Assessed

Group Dramatic Reading | Formative | Other oral assessments

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

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 3: Truth Telling

Newtown High School / Grade 12 / English Language Arts

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

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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

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

Conceptual Lens/Concepts

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

Conceptual Lens: Perspective

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

Generalizations

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

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

Guiding Questions

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

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

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

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

4d. Is poetry power? (P)

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

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

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

Content Knowledge

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

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

Critical Skills

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

- 7. Other.

Notes

Demonstrate their close reading skills through their choices in dramatic reading

Utilize strategies to break writer's block

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

Research relevant context before assuming the voice of another

Standards

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

Core Learning Activities

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

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

Vocabulary

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

Dramatic monologue
 Persona narrator
 Ekphrasis
 Tone
 Tone map

Resources

Teacher and student resources used to support the learning.

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

 Poetry Out Loud website  

 Tone-Map-Terms.pdf  

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

 Resources exploring the link between poetry and civic agency  

Assessments

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

Ekphrasis Poem Assignment | Formative | Other written assessments

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

 Copy of [Template] Ekphrasis Assignment

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

Unit 4: Transformation

Newtown High School / Grade 12 / English Language Arts

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

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

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

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

Conceptual Lens/Concepts

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

Conceptual Lens: Transformation

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

Generalizations

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

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

Guiding Questions

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

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

Content Knowledge

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

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

Critical Skills

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

- 7. Other.

Notes

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

Perform their work with attention to elements of public speaking

Reflect on feedback in order to make purposeful revisions

Rationalize the choices made in writing and revising their work

Standards

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

Core Learning Activities

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

Vocabulary

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

Writer's Workshop
Slam
Spoken Word
Revision vs. Editing

Resources

Teacher and student resources used to support the learning.

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

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

Assessments

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

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

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

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

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

No Standards Assessed

Differentiation

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

Test Prep Connections

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



Unit Plan

College Essay

Newtown High School / Grade 12 / English Language Arts

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

Concept-Based Curriculum Unit Template

Purpose of the Unit

The overarching goal(s) of the unit.

Conceptual Lens/Concepts

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

Conceptual Lens: Identity

Concepts: identity, individualism, perception, truth, memory

Generalizations

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

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

Guiding Questions

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

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

Content Knowledge

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

Students will be able to differentiate between memoir and autobiography.

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

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

Students will experiment with different structures to compare effectiveness.

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

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

Students will revise to maximize impact and word economy.

Critical Skills

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

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

Notes

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

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

Instructional Strategies:

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

Standards

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

CCSS: English Language Arts 6-12

CCSS: Grades 11-12

Writing

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

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

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

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

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

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

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

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

Language

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

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

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

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

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Core Learning Activities

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

Formative: writing center, in-class writing exercises

Summative: college essay

In Class Activities:

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

 Peer Editing Rubric.docx  

Vocabulary

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

Resources

Teacher and student resources used to support the learning.

See internet links below.

Peer editing rubric (see attached in Core Learning Activities)

College Essay Slide Show and rubric (see assessments)

 The 7 Worst Types of College Admissions Essays  

 College Essay Prompts: Complete List  

 10 Offbeat College Essay Topics  

 They Loved Your GPA. Then They Saw Your Tweets  

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

 The Greatest College Application Essay Ever  

Assessments

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

College Essay | Summative | Other written assessments

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

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

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

[18 Standards Assessed](#)

 Rubric   Welcome to the Wonderful World of College Essays  

Differentiation

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

Test Prep Connections

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



NMS - Marking Periods



C & I Presentation
May 6, 2025
By Jim Ross



Current Marking Periods

Cluster Classes:

- Quarterly Marking Periods

Unified Arts Classes:

- Art (2 days/cycle), Music (3 days/cycle), & PE (2 days cycle)
 - Quarterly Marking Periods
- Computer Integration, Health, & Tech Education (3 days cycle)
 - Trimester Marking Periods
- Kitchen Science & Project Adventure (3 days/cycle)
 - Semester Marking Periods



Proposed Marking Periods

Kitchen Science & Project Adventure

- Semester Marking Periods

All other Classes:

- Trimester Marking Periods



Rationale

1. Simpler for students & families
2. More instructional time for grading (Law of Large Numbers). Especially for courses that don't meet daily.
 - a. Quarter: Approximately 45 days
 - b. Trimester: Approximately 60 days
3. Less pressure for teachers/students to rush through the curriculum
4. Less demand on teachers and they will have more information for feedback
5. Aligned with our Parent/Teacher Conferences (Nov 5, 6, & 7)
 - a. Towards the end of the first trimester with approximately 10 days left. Still time to provide feedback prior to the close of the marking period.



Process

1. Presented idea to NMS Building Leadership Team & Scheduling Committee
2. Survey staff
 - a. 70% in favor of change
 - b. 30% keep current marking periods
3. Informed Anne & Frank of proposal
4. Spoke to NHS Administration
5. C & I
6. Parent & Student Communication



Questions





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

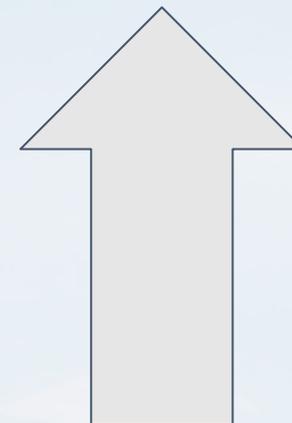
Leading Textbook Options

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...

Settings

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Exit Full Screen



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



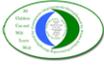
September 2025

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](#)

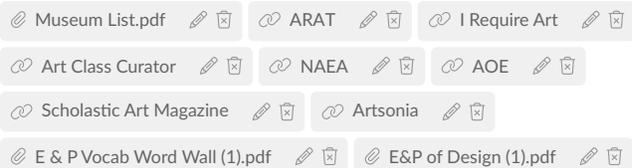
[Studio Thinking from the Start: The K-8 Art Educator's Handbook](#)

[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  

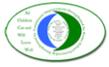
Differentiation

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](#)

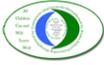
Differentiation

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		
<input type="checkbox"/> Draft Create and Produce																																								
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◀ 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.

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Core Learning Activities

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

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.

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Other Classroom Resources:

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- 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

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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
 Art Class Curator NAEA AOE
 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.

- 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.
- Provide alternative assignments based on need (medical, religious, behavioral, etc.)
- Reduce or modify rubric criteria and project requirements based on need and appropriate levels.
- 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.
