

TRUMBULL PUBLIC SCHOOLS TRUMBULL, CONNECTICUT

Curriculum Committee of the
Trumbull Board of Education

Regular Meeting

Thursday, November 30, 2023, 8:30 a.m.
Trumbull High School Main Office Conference room

AGENDA

- I. Call to Order/Introduction
- II. Public Comment
- III. Approval/Minutes – Regular Meeting September 29th Special Meeting, 2023
- IV. New Business
 - a. Curriculum Guide Approval- New Course- American Indian History 9-12
 - b. Curriculum Guide Update- Wood Technology I, Grades 9-12
 - c. Curriculum Guide Update- Percussion Ensemble, Grades 9-12
 - d. Curriculum Guide Approval- Introduction to Piano, Grades 9-12
 - e. New Text Approval: Saferstein, 2022. *Forensic Science: An Introduction*, 4th Edition High School Edition, MyLab Crime with Pearson eText.
 - f. New Text Approval: Franknoi, A., Morrison, D, and S. Woff et al. 2022. *Astronomy*2e OpenStax/Rice University eText.

TRUMBULL PUBLIC SCHOOLS TRUMBULL, CONNECTICUT

Curriculum Committee of the
Trumbull Board of Education

Regular Meeting

Thursday, September 29, 2023, 8:30 a.m.
Long Hill Auditorium

MINUTES

I. Call to Order/Introduction- The meeting was called to order at 8:34.

Committee Members Present

M. Petitti, BOE Curriculum Committee Chair
J. McNamee, BOE Member
L. Nuland, BOE Member
S. Iwanicki, Ed.D, administrative designee

Other Members Present

J. Norcel, BOE Vice-Chair

II. Public Comment- No public comment was received. However, parent Briana Ashiotes from Tashua Elementary School joined to hear more about the K-3 ELA Curriculum Guide updates.

III. Approval/Minutes – Regular Meeting June 15, 2023 and Regular Meeting September 21, 2023
Mrs. Nuland motioned to approve the Regular Meeting June 15, 2023 and Regular Meeting September 21, 2023. Mrs. McNamee seconded. The motion passed unanimously.

IV. New Business

- a. Mrs. Petitti motioned to amend the agenda to add the NEASC Survey for review by the Curriculum Committee. Mrs. Nuland seconded. The motion passed unanimously.
- b. **Curriculum Guide Update- English Language Arts & Literacy, Grade K, 1, 2, 3** – Trumbull Public Schools K-5 ELA Program Leader, Kate Engeldrum, shared that this summer teachers began the curriculum writing process by honoring the expertise that the educators in Trumbull bring to the student success in Trumbull. *Shifting the Balance* was a component of the process in considering the components of the Science of Reading. Teachers considered each shift. Additionally, the team used the Reading League's Curriculum Evaluation Tool to have side-by-side comparison in evaluating the curriculum guides for revision. The district Curriculum Guide Equity Reflection Rubric was also used to review the units and revise if needed. Mrs. Norcel mentioned that the teachers would benefit from seeing the rubric that were not on the committee. Dr. Iwanicki shared that each curriculum group uses the rubric as the guides are updated, primarily in the Humanities. It is still in being piloted. Ms. McNamee and Mrs. Nuland added the importance of cultural understanding. Mrs. Engeldrum continued to explain the shifts and Ms. McNamee asked about the minutes of instruction dedicated to ELA. It was shared that Trumbull follows state guidelines. Kindergarten teacher, Mandy Cook, explained that in Kindergarten the

first half of the year focuses on phonics and phonemic awareness. Ms. McNamee asked if they were still following the workshop model. Mrs. Cook further explained that this curriculum streamlines workshop from what it was to what it needs to be for students and is aligned with the Science of Reading. She provided examples such as the Super Powers Unit in which the picture component was removed to emphasize the sound. Ms. McNamee shared her concerns about preserving some of the solid work that had been done in the units in past and it was confirmed that these are updated versions of the units. Mrs. Nuland asked about the difference between phonics and phonemic awareness and Mrs. Cook and Mrs. Engeldrum clarified them. Third grade teacher Mrs. Jessica Preman shared that students have been richly engaged in reading and that this updated curriculum includes resources such as Building Vocabulary and specific lessons to address morphology, to build understanding and strengthen skills to decode multisyllabic words. Vocabulary has been added back into the units for teachers as well. Mrs. Norcel shared that some of the components had been removed with the introduction of Calkins and she is glad to see them being added back. Mrs. McNamee asked about the COVID impact on Grade 3. Mrs. Preman shared that in Trumbull we are very lucky in that we did not experience as much “loss” and that our students were resilient throughout the process. Mrs. Norcel asked about if we still teach cursive and it was shared we use the Wilson method of cursive beginning in Grade 3. Mrs. Cook added that the Vision of the Graduate was also integrated along with the 5 pillars of reading. Mrs. Petitti shared that she has fought to keep the curriculum writing in the budget and this ELA revision work reflects the effective work that happens in Trumbull in this regard. Ms. McNamee asked about if the workshop model Calkins assessments were being used for students. It was shared that the units never had assessments and that we are using DIBELs with the Fountas and Pinnell Benchmark assessment. The ELA team is also researching to ensure we have the most efficient and effective measures moving forward. Ms. McNamee motioned to accept the changes and move the English Language Arts & Literacy Curriculum Guides for Grade K, 1, 2, 3 to the full Board for approval. Mrs. Nuland seconded. The motion passed unanimously.

- c. **K-3 ELA- New Text Approvals:** Mrs. Engeldrum shared the rationale for each of the new texts. She began with Sateren’s *My Teacher is an Idiom* in Grade 2. Mrs. Norcel shared that the text *Indian Shoes* really resonated with her in that the chapters were interwoven as well as being the text being written from the perspective of another background. *Katie Woo & Pedro Mysteries* also exposes students to another background, can be used as a new mentor text offering, and is a part of a series teachers could opt to read further. Ms. McNamee motioned to accept the changes and move the texts as presented to the full Board for approval. Mrs. Petitti seconded. The motion passed unanimously.
- d. **Curriculum Guide Update- Mathematics, Grade 2, 3, 4, 5** Mrs. Petitti and Mrs. Norcel were able to observe some of the curriculum writing in the process this summer. They reviewed the math guides and found the changes very well done. K-5 Math Program Leader, Kim Lombardi, and teachers Selena Conklin and Maura Palermo presented the units. Several resources were kept in mind to revise the new use of Eureka Squared-- a teacher survey with feedback about the pilot of each of the units, the Vision of the Graduate, equitable access opportunities, and data outcomes within the district. They found that extra resources were needed within the units and those were built in as a toolbox that teachers could use. They did this work with a laser focus on pacing and how much could be accomplished. Extension and summer resources such as Khan Academy were also considered. Mrs. Conklin shared that she tried it with her second-grade son as a tool to reinforce concepts over the summer. Mrs. Nuland shared that Khan Academy has been updated and is very beneficial for differentiation. Mrs. Petitti asked which math concepts teachers felt students were lacking. Mrs. Conklin shared that there was a back slide in fluency,

but it varies by student. As teachers notice gaps, they may provide review lessons, for example in place value. Dr. Iwanicki shared that academic vocabulary has been integrated into the units. Mrs. Conklin added that each teacher received a packet of vocabulary for word walls that they can use. Ms. McNamee asked about formative assessments. Mrs. Palermo shared that they use exit tickets that can be used to measure student knowledge and have different forms (Form A and Form B,) for example. They also have topic quizzes and end of unit assessments at their disposal. Teachers do not need to use them all depending on student mastery. Ms. McNamee asked about differentiation. Mrs. Palermo shared that differentiation is built into the launch and learn components of the lessons which teachers are finding effective. Ms. McNamee motioned to move the guides. Mrs. Petitti seconded. The motion passed unanimously.

- e. **TPAUD Survey-** Mrs. McGarry and the TPAUD team presented regarding the survey proposed to give students this year. It was shared that the surveys started being administered in Trumbull in 1996. TPAUD's current grant requires a student survey every two years which means that this year, another administration must be given. The survey aims to check how TPAUD has done in education and outreach as well as identify areas of future work. Nina Chanana, a local evaluator funded through the DFC grant, was also present to answer and questions. She shared that the survey is aligned with other surveys in the region such as Fairfield, Darien and Greenwich which allows us to have some local and regional comparison data. The data can then be shared with other non-profit and support organizations. Ms. McNamee shared she is very interested in viewing the data, especially given the legalization. She also noted a grammatic error that should be shifted and it was shared that the question is one of the required questions. Ms. Chanana will reach out to the national evaluators regarding the error. This year the survey will be given electronically and is less than 15 minutes. Parents are sent notification in advance of when the survey will be administered and district policy does allow for families to contact the school and/or district to refrain from participation. Mrs. Petitti and Mrs. Nuland inquired about fentanyl use. It was shared that while the survey data does not indicate the use of counterfeit medication right now, but we will continue to monitor the data. Mrs. Petitti asked of the questions regarding bullying were included. TPAUD shared that due to new state definitions they have kept the questions focused on the topics that directly inform their work on education and prevention. The TPS Safe School Climate Committee addresses topics related to bullying. After review of the survey, Ms. McNamee motioned to move the survey to the full Board for approval. Mrs. Nuland seconded. The motion passed unanimously.

- f. **NEASC Survey-** Dr. Iwanicki shared that Trumbull High School must use the NEASC survey to maintain their status with the organization. The questions may not be altered or changed. With that in mind, Ms. McNamee motioned to move the survey to the full Board for approval. Mrs. Petitti seconded. The motion passed unanimously.

- V. **Future Meeting Dates-** The committee discussed that the next meeting conflicts with other regional meetings. The next meeting will be canceled, making the next Curriculum Committee meeting November 30th, 2023.

The meeting adjourned at 10:03am.

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

AMERICAN INDIAN HISTORY
Grades 9-12
Social Studies Department
2023

Curriculum Writing Team:

Katie Boland	Teacher
Michael Margonis	Teacher
Kathy Rubano	Department Head
Dr. Susan C. Iwanicki	Assistant Superintendent

American Indian History

Grades 9-12

Table of Contents

Core Values & Beliefs	2
Introduction & Philosophy	2
Course Goals	3
Course Enduring Understandings	7
Course Essential Questions	8
Course Knowledge & Skills	10
Course Syllabus	11
Unit 1: Who We Are & the Tribes of Connecticut	12
Unit 2: Culture and Storytelling	17
Unit 3: Federal versus State Recognition	20
Unit 4: Current Events	24
Important Local Places to Note	26
Course Credit	26
Prerequisites	26
Assured Student Performance Rubric	27
Vision of the Graduate Rubric: Critical Thinking	31

The Trumbull Board of Education promotes non-discrimination in all of its programs, including educational opportunities and services provided to students, student assignment to schools and classes, and educational offerings and materials.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities that **present problem solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION AND PHILOSOPHY

This course surveys American Indian history in what is now the United States from pre-Columbian times up to the present. This course has a focus on the American Indian experience in Connecticut and the northeast region. It focuses on three themes: the diversity of Native America in Connecticut, change and continuity over time, and the impact of history on the present.

Long before European colonization and the American Revolution created the state of Connecticut, diverse indigenous groups called the land home. American Indians play a critical role in Connecticut's history and continue to play a critical role in Connecticut today. The curriculum will focus on the history of American Indians in Connecticut, the process of state and federal recognition, and the status and accomplishments of the five tribes in Connecticut. On November 30th, 2022, Governor Ned Lamont issued a statement that all schools across the state will have to teach American Indian history beginning in the fall of 2023 in some capacity. In working with Steve Armstrong and the State Department of Education, this course will serve as a pilot course for the entire state of Connecticut and become a model that all schools across the state can adopt.

This course is designed as a semester elective open to students in grades 9-12. This course is intended as a survey course with a deep connection to our local roots in Connecticut.

COURSE GOALS

The following course goals derive from the 2015 Connecticut Elementary and Secondary Social Studies Frameworks.

Dimension 1: Developing Questions and Planning Inquiry

It is expected that students will work individually and with others to:

- | | |
|------------|---|
| INQ 9–12.1 | Explain how a question reflects an enduring issue in the field. |
| INQ 9–12.2 | Explain points of agreement and disagreement experts have about interpretations and applications of disciplinary concepts and ideas associated with a compelling question. |
| INQ 9–12.5 | 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 |

Dimension 2: Applying Disciplinary Concepts and Tools

It is expected that students will work individually and with others to:

- | | |
|-------------|--|
| HIST 9–12.1 | Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts. |
|-------------|--|

HIST 9–12.2	Analyze change and continuity in historical eras.
HIST 9–12.3	Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.
HIST 9–12.4	Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.
HIST 9–12.5	Analyze how historical contexts shaped and continue to shape people’s perspectives.
HIST 9–12.8	Detect possible limitations in various kinds of historical evidence and differing secondary interpretations.
HIST 9–12.9	Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.
HIST 9–12.10	Critique the appropriateness of the historical sources used in a secondary interpretation.
HIST 9–12.14	Analyze multiple and complex causes and effects of events in the past.
HIST 9–12.15	Distinguish between long-term causes and triggering events in developing a historical argument.
HIST 9–12.16	Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.
GEO 9–12.4	Evaluate how political and economic decisions throughout time have influenced cultural and environmental characteristics of various places and regions.
GEO 9–12.6	Evaluate the impact of economic activities and political decisions on spatial patterns within and among urban, suburban, and rural regions.
GEO 9–12.8	Evaluate the consequences of human-made and natural catastrophes on global trade, politics, and human migration.
ECO 9–12.1	Analyze how incentives influence choices that may result in policies with a range of costs and benefits for different groups.
ECO 9–12.2	Describe the possible consequences, both intended and unintended, of government policies to improve market outcomes.
CIV 9–12.1	Distinguish the powers and responsibilities of local, state, tribal,

national, and international civic and political institutions to address social and political problems.

- CIV 9–12.2 Evaluate social and political systems in different contexts, times, and places that promote civic virtues and enact democratic principles.
- CIV 9–12.3 Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights.
- CIV 9–12.5 Analyze how people use and challenge local, state, national, and international laws to address a variety of public issues.
- CIV 9–12.7 Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting rights.

Dimension 3: Evaluating Sources and Using Evidence

It is expected that students will work individually and with others to:

- INQ 9–12.6 Gather relevant information from multiple sources representing a wide range of views while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection.
- INQ 9–12.8 Identify evidence that draws information directly and substantially from multiple sources to detect inconsistencies in evidence in order to revise or strengthen claims.
- INQ 9–12.9 Refine claims and counterclaims attending to precision, significance, and knowledge conveyed through the claim while pointing out the strengths and limitations of both.

Dimension 4: Communicating Conclusions and Taking Informed Action

It is expected that students will work individually and with others to:

- INQ 9–12.10 Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.
- INQ 9–12.11 Construct explanations using sound reasoning, correct sequence (linear or non-linear), examples, and details with significant and pertinent information and data, while acknowledging the strengths and weaknesses of the explanation given its purpose (e.g., cause and effect, chronological, procedural, technical).
- INQ 9–12.12 Present adaptations of arguments and explanations that feature evocative ideas and perspectives on issues and topics to reach a range of audiences

and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., Internet, social media, and digital documentary).

- INQ 9–12.13 Critique the use of claims and evidence in arguments for credibility.
- INQ 9–12.14 Critique the use of the reasoning, sequencing, and supporting details of explanations.
- INQ 9–12.15 Use disciplinary and interdisciplinary lenses to understand the characteristics and causes of local, regional, and global problems; instances of such problems in multiple contexts; and challenges and opportunities faced by those trying to address these problems over time and place.**
- INQ 9–12.16 Assess options for individual and collective action to address local, regional, and global problems by engaging in self-reflection, strategy identification, and complex causal reasoning.

The following course standards derive from the 2010 Connecticut Core Standards for Literacy in Grades 6-12 Literacy in History/Social Studies.

Key Ideas and Details

CCSS.ELA-Literacy.RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-Literacy.RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-Literacy.RH.9-10.3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

Craft and Structure

CCSS.ELA-Literacy.RH.9-10.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

CCSS.ELA-Literacy.RH.9-10.5 Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

CCSS.ELA-Literacy.RH.9-10.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Integration of Knowledge and Ideas

CCSS.ELA-Literacy.RH.9-10.7 Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

CCSS.ELA-Literacy.RH.9-10.8 Assess the extent to which the reasoning and evidence in a text support the author's claims.

CCSS.ELA-Literacy.RH.9-10.9 Compare and contrast treatments of the same topic in several primary and secondary sources.

The following course standards derive from the 2016 ISTE Technology Standards.

ISTE Standard 1a: Students articulate and set personal learning goals, develop strategies leveraging technology to achieve them and reflect on the learning process itself to improve learning outcomes.

ISTE Standard 1b: Students build networks and customize their learning environments in ways that support the learning process.

ISTE Standard 1c: Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.

ISTE Standard 2c: Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.

ISTE Standard 3a: Students plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.

ISTE Standard 3b: Students evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources.

ISTE Standard 3c: Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.

ISTE Standard 5b: Students collect data or identify relevant data sets, use digital tools to analyze them, and represent data in various ways to facilitate problem-solving and decision-making.

ISTE Standard 6b: Students create original works or responsibly repurpose or remix digital resources into new creations.

ISTE Standard 6c: Students communicate complex ideas clearly and effectively by creating or using a variety of digital objects such as visualizations, models or simulations.

ISTE Standard 6d: Students publish or present content that customizes the message and medium for their intended audiences.

COURSE ENDURING UNDERSTANDINGS

Students will understand that...

- American Indians define themselves in a variety of ways, yet the primary manner is as members of their tribal nations.
- Indian Tribal Nations that shared geographic regions and environments developed similar beliefs, customs and cultural traits, yet still maintained their own unique qualities and identities. Consequently, culture areas developed from these common environments which became occupied by many tribes.
- American Indian culture differs from European culture in many significant ways including value systems, the importance of land, the purpose of warfare, gender roles, time consciousness, elders, etc. These central differences created stereotyping and cultural misunderstandings that impacted the political, social, and economic institutions of both cultures from contact to modern day.
- Contrary to the dominant European position on civilization, American Indians lived in highly organized societies and demonstrated scientific and technological skills in agriculture, medicine and healing, fishing and hunting, land management, housing, transportation, and warfare.
- The relationship of American Indian tribes to state and Federal governments and the issue of self-determination and sovereignty.

COURSE ESSENTIAL QUESTIONS

- What were the major American Indian tribes in the five regions of the United States and how did they differ from one another?
- What were the major American Indian tribes in the Northeast and how were they structured? Who were their leaders and how did they get the positions?
- What were the major American Indian tribes that historically inhabited Connecticut?
- What were the cultural and linguistic differences between the different American Indian tribes in Connecticut?
- How did the geography and environment of Connecticut shape the culture and way of life for American Indian tribes in the region?
- What were the main sources of livelihood for the American Indian tribes in Connecticut?
- What were the social and political structures of Connecticut American Indian tribes, and how did they govern themselves?
- How did the arrival of European settlers impact the American Indian tribes in Connecticut?
- How did the American Indian tribes in Connecticut respond to the encroachment of European settlers on their lands and the loss of their traditional territories?
- What were the key conflicts and alliances between the American Indian tribes and European settlers in Connecticut?

- How did American Indian tribes in Connecticut adapt to the changing socio-political landscape during the colonial period?
- What were the major events and consequences of the Pequot War in relation to the American Indian tribes in Connecticut?
- How did American Indian tribes in Connecticut participate in the American Revolution?
- What were the main aspects of American Indian spirituality and religious practices in Connecticut?
- What are the current demographics and cultural preservation efforts of American Indian tribes in Connecticut?
- How has the recognition and sovereignty of American Indian tribes in Connecticut evolved over time?
- How does the contemporary American Indian community in Connecticut engage with their ancestral traditions and cultural practices?
- What are some significant contributions made by American Indian tribes in Connecticut to the state's history, art, and culture?
- What are the ongoing challenges faced by American Indian tribes in Connecticut, such as land rights, cultural preservation, and representation?
- How can a better understanding of Connecticut American Indian tribes contribute to a more inclusive and accurate narrative of the state's history?
- What lessons can we learn from the experiences of Connecticut American Indian tribes in terms of environmental sustainability, community resilience, and cultural diversity?
- How do American Indian tribes in Connecticut contribute to the broader understanding and appreciation of indigenous cultures in the United States?

COURSE KNOWLEDGE AND SKILLS

Students will understand...

- the key efforts, struggles and successes in American Indian communities both past and present in Connecticut and the surrounding area.
- the significance of people's actions and how it changes over time and is shaped by the historical context.
- that multiple factors influenced the perspectives of people during different historical eras.
- how and why individuals, ideas and events interact over the course of centuries in a cause/effect manner.
- how current interpretations of the past are limited by the extent to which available historical sources represent perspectives of people at the time.

Students will be able to...

- develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation; and constructing narratives and interpretation.
- read sophisticated texts and academic writings.
- think critically by synthesizing a variety of perspectives and information from various primary and secondary sources.
- discuss controversial issues with maturity and openness.
- analyze various forms of data to support original ideas.
- utilize collaborative technologies to explore local and global issues to work with others to investigate solutions.
- present work and/or research using visual, oral, and written formats.
- perform tasks and manage classroom situations with self-efficacy and integrity.
- accept a growth mindset attitude with their learning and academics.
- develop and regulate empathy through studying multiple perspectives.

COURSE SYLLABUS

Course Name

American Indian History

Level

Open to all students in grades 9-12

Prerequisites

None

Materials Required

None

General Description of the Course

This course surveys American Indian history in what is now the United States from pre-Columbian times up to the present. This course has a focus on the American Indian experience in Connecticut and the northeast region. It focuses on three themes: the diversity of Native America in Connecticut, change and continuity over time, and the impact of history on the present.

Assured Assessments

Formative Assessments can include but are not limited to:

- Reading analysis and questions
- In-depth sachem study from each of the tribes
- Current events summary
- Scaffolding assignments leading up to final research project and presentation.

Summative Assessments:

- Unit examinations (Units 1-3 only)
- Final Research Project and Presentation (Unit 4)

Texts and Resources

- Suggested Reading for Educators
 - Piper, Shoran Waupatukuay, *Red Road: Traditional Voices of Afro-Indigenous America*. Conjure South Publications, 2021.
 - Bigelow, Bill, and Bob Peterson, editors. *Rethinking Columbus: The Next 500 Years*. Rethinking Schools, 1998.
 - Bruchac, Joseph, and Melissa Jayne Fawcett. *Makiawisug: The Gift of the Little People*. Little People Publications, 1997.
 - Calloway, Colin G. *First Peoples: A Documentary Survey of American Indian History*. Bedford/St. Martin's, 2012.
 - Harris, Craig. *Heartbeat, Warble, and the Electric Powwow: American Indian Music*. University of Oklahoma Press, 2016.
 - Newell, Chris. *If You Lived During the Plimoth Thanksgiving*. Scholastic Incorporated, 2021.

- Peale, Arthur. *Uncas and the Mohegan-Pequot*. Boston, The Meador Press, 1939.
- Voight, Virginia Frances. *Mohegan Chief: The Story of Harold Tantaquidgeon*. New York, Richard Fawcett, 1965.
- Voight, Virginia Frances. *Uncas: Sachem of the Wolf People*. New York, Frank & Wagnalls Company, 1963.
- Five American Indian Tribes in Connecticut
 - Golden Hill Paugussett – no formal website listed
 - Great website: <https://bportlibrary.org/hc/south-end/the-golden-hill-paugussett-tribe/>
 - Mashantucket Pequot - <https://www.mptn-nsn.gov/default.aspx>
 - Mohegan - <https://www.mohegan.nsn.us/>
 - Eastern Pequot - <https://www.easternpequottribalnation.org/>
 - Schaghticoke - <http://schaghticoke.com/>
- Websites and Collections
 - Akomawt Educational Initiative: This site is "dedicated to furthering knowledge of Native America through innovative learning approaches designed to impact how we teach history and contemporary social issues." <https://www.akomawt.org/>
 - Native Northeast Portal: This site contains primary source materials by, on, or about Northeast Indians from repositories around the world. <https://nativenortheastportal.com>
 - Illuminative: This site is a Native woman-led racial and social justice organization dedicated to increasing the visibility of—and challenging the narrative about—Native peoples. <https://illuminative.org/>
 - National Indian Education Association: This association is the only national organization advocating for improved educational opportunities to enable all Native students to thrive in the classroom and beyond. <https://www.niea.org/>
 - Mohegan Tribe's Educators Project: This site is designed with lesson plans and resources to help teach American Indian History throughout the school year. Resources have been developed for all levels from elementary through high school. You must be a teacher to gain access to the site. <https://www.mohegan.nsn.us/resources/educational-resources/educators-project>
 - The Institute for American Indian Studies: This museum and website contains lesson plans and resources for educators of all levels. Their Museum Education department offers in person and virtual field trips, lessons, and Scout programs. <https://www.iaismuseum.org>
 - Smithsonian Institute - National Museum of the American Indian - Washington DC and New York City - <https://www.si.edu/museums/american-indian-museum>
 - Library of Congress Archives (<https://www.loc.gov/>) and National Archives - (<https://www.archives.gov/>)

UNIT 1

Who We Are & the Tribes of Connecticut

Unit Goals

At the completion of this unit, students will...

INQ 9–12.2	Explain points of agreement and disagreement experts have about interpretations and applications of disciplinary concepts and ideas associated with a compelling question.
INQ 9–12.5	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
HIST 9–12.1	Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.
HIST 9–12.2	Analyze change and continuity in historical eras.
HIST 9–12.3	Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.
HIST 9–12.4	Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.
HIST 9–12.5	Analyze how historical contexts shaped and continue to shape people’s perspectives.
HIST 9–12.8	Detect possible limitations in various kinds of historical evidence and differing secondary interpretations.
HIST 9–12.9	Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.
HIST 9–12.14	Analyze multiple and complex causes and effects of events in the past.
HIST 9–12.15	Distinguish between long-term causes and triggering events in developing a historical argument.
HIST 9–12.16	Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.

Unit Essential Questions

- How do American Indians define themselves?
- What is the difference between a federally recognized tribe and one that is not?
- How do the collective oral stories and creation stories of Native people differ from modern science and Euro-Anglo History?
- How does the geographic region of an Indian Nation impact culture and way of life?
- How did the cultural differences and subsequent misunderstandings between American Indians and Europeans result in immediate and long-lasting conflict?
- What does it mean to be a “civilized” society and how does one's cultural definition of “civilized” impact its relationship with others?
- What are the general cultural traits for the five tribal nations in Connecticut and how did they illustrate the concept of “ancient” and “civilized”?

Scope and Sequence

- Geographical diversity of the United States and a look at archeological studies. Students will focus on the four regions of the United States: Pacific Northwest, Plains, Southeast, the Northeast Woodlands.
- New England Archeological Time Periods: Students will focus on the different time periods of the archeological digs in the Northeast and what was uncovered during that time.
- Eastern Pequot Tribal Nation: Today, the Eastern Pequot Tribal Nation consists of 1,246 members and has continually controlled and lived on the two hundred eighty acres that were deeded to them in 1683.
 - History
 - Important Sachems
 - Culture and Traditions
 - Today's Status
- Golden Hill Paugussett: Today, the Golden Hill Paugussett tribe has two reservations in Connecticut. The site at Trumbull is a quarter acre property but is known to be the oldest, continuing site since 1659. The site at Colchester is located ninety minutes away from the original Trumbull location and has 106-acres. The Colchester location was provided by the state as “recompense for the unlawful sale of the tribe's homeland by its government-appointed white overseers.” The tribe currently has one hundred fifty members, and they have year-round ceremonies including powwows within tribes and with other tribes and many social gatherings.
 - History
 - Important Sachems
 - Culture and Traditions
 - Today's Status
- Mashantucket Pequots: Today, the Mashantucket Pequot Tribal Nation has over one thousand members and includes a 1,640-acre reservation near Ledyard, Connecticut. Mashantucket owns and operates the Foxwoods Resort Casino, the Lake of Isles Golf Course, the Pequot Pharmaceutical Network, and the Spa at Norwich Inn. It

also is home to the Mashantucket Pequot Museum and Research Center which broke ground on October 20, 1993, in a ceremony marking the 10th anniversary of federal recognition of the Mashantucket Pequot Tribal Nation.

- History
 - Important Sachems
 - Culture and Traditions
 - Today's Status
- Mohegans (Mahehkanuwuk, Wolf People): Today, the Mohegans live on a 507-acre reservation near Uncasville, Connecticut with a total population around 1,300 people. The tribal nation owns the Tantaquidgeon Museum in Uncasville, Connecticut and it is one of the oldest American Indian owned and operated museums in the United States. The museum opened in 1931 and hopes to share eastern woodlands Indian history and traditions from the native perspective. In addition, Mohegan operates the Mohegan Sun casino, other entertainment resorts in the United States, Canada, and Northern Asia as well as the Connecticut Sun (Women's NBA team based in Uncasville).
 - History
 - Important Sachems
 - Culture and Traditions
 - Today's Status
- The Schaghticoke Tribal Nation: Today, the Schaghticoke Tribal Nation encompasses four hundred acres between the Housatonic River and New York State. The current reservation on 400-acres consists of three buildings, a small campground, and a burial ground. Most of the tribal members live off the reservation with the campground serving as the tribal social and political center. The Institute for American Indian Studies in nearby Washington, Connecticut offers many educational programs for all grade levels and a replicated Algonkian village.
 - History
 - Important Sachems
 - Culture and Traditions
 - Today's Status

Academic Vocabulary

- **Indigenous:** Originating or occurring naturally in a particular place; native.
- **Sacred Site:** Traditional religious and ceremonial practices of American Indians are often inseparably bound to specific areas of land. Many of these sacred places are located on what is now public land and Western concepts of resource development, such as logging, mining and tourism, may conflict with the integrity of these sacred places.
- **Tribe:** A social group composed chiefly of numerous families, clans, or generations having a shared ancestry and language.
- **Indian Reservation:** In the United States there are three types of reserved federal lands: military, public, and Indian. A federal Indian reservation is an area of land reserved for a tribe or tribes under treaty or other agreement with the United States, executive order, or federal statute or administrative action as permanent tribal homelands, and where the federal government holds title to the land in trust on behalf of the tribe.
- **Sachem:** The chief of a tribe or a confederation.

Assured Assessments

- Sachem Project: Students will research one of the sachems that we studied throughout the course of the unit and create a “children’s book” on their sachem. They will include biographical information and images/pictures to capture the story.

Resources

- Selected readings from: Piper, Shoran Waupatukuay, *Red Road: Traditional Voices of Afro-Indigenous America*. Conjure South Publications, 2021.
- Five American Indian Tribes in Connecticut
 - Golden Hill Paugussett – no formal website listed
 - Great website: <https://bportlibrary.org/hc/south-end/the-golden-hill-paugussett-tribe/>
 - Mashantucket Pequot - <https://www.mptn-nsn.gov/default.aspx>
 - Mohegan - <https://www.mohegan.nsn.us/>
 - Eastern Pequot - <https://www.easternpequottribalnation.org/>
 - Schaghticoke - <http://schaghticoke.com/>

Time Allotment

4-5 weeks

UNIT 2

Culture & Storytelling

Unit Goals

At the completion of this unit, students will...

INQ 9–12.1	Explain how a question reflects an enduring issue in the field.
HIST 9–12.1	Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.
HIST 9–12.2	Analyze change and continuity in historical eras.
HIST 9–12.3	Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.
HIST 9–12.4	Analyze complex and interacting factors that influenced the perspectives of people during different historical eras.
HIST 9–12.5	Analyze how historical contexts shaped and continue to shape people’s perspectives.
HIST 9–12.8	Detect possible limitations in various kinds of historical evidence and differing secondary interpretations.
HIST 9–12.9	Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.
HIST 9–12.10	Critique the appropriateness of the historical sources used in a secondary interpretation.
INQ 9–12.15	Use disciplinary and interdisciplinary lenses to understand the characteristics and causes of local, regional, and global problems; instances of such problems in multiple contexts; and challenges and opportunities faced by those trying to address these problems over time and place.
INQ 9–12.16	Assess options for individual and collective action to address local, regional, and global problems by engaging in self-reflection, strategy identification, and complex causal reasoning.

Unit Essential Questions

- What are the key elements and themes found in American Indian storytelling traditions?
- How does storytelling play a significant role in American Indian culture and identity?

- What are the purposes and functions of storytelling in American Indian communities?
- How have American Indian storytelling traditions been preserved and passed down through generations?
- What role does oral tradition play in American Indian storytelling, and how does it differ from written literature?
- How do American Indian creation stories reflect their worldview and understanding of the universe?
- In what ways do American Indian stories convey moral, cultural, and historical lessons?
- How do American Indian storytelling traditions vary among different tribes?
- How has colonization and historical trauma impacted American Indian storytelling traditions?
- What can we learn about American Indian values, beliefs, and experiences through their storytelling traditions?
- How does American Indian storytelling contribute to the preservation and revitalization of indigenous languages?
- What is the role of symbolism and metaphor in American Indian storytelling?
- How do American Indian stories reflect the interconnectedness of humans, animals, and the natural world?
- How are American Indian storytelling traditions adapting and evolving in the modern world?
- How are contemporary American Indian authors and filmmakers incorporating traditional storytelling techniques into their works?

Scope and Sequence

- Creation Stories: Pequot and Mohegan Legends and Stories
 - Konchi Manto: This means "Great Spirit" in the Mohegan-Pequot language, and is the Mohegan name for the Creator (God.) In most contexts just Manto (the Spirit) is used. Konchi Manto is a divine spirit with no human form or attributes (including gender) and is never personified in Pequot or Mohegan folklore. The name is pronounced similar to kawn-chee mun-doh.
 - Maushop: (also spelled Moshup and other ways.) Maushop is a giant who is the culture hero of the Mohegan, Pequot, and Wampanoag tribes (sometimes referred to as a "transformer" by folklorists.) His name is pronounced moh-shup or maw-shup.
 - Squant: (also spelled Squannit and other ways.) Moshup's wife. According to most Mohegan Indian legends, she is a Little Person (often the leader or medicine woman of the Little People) and has great magical powers.
 - Makiawisug: (also spelled Makiaweesug and other ways.) These are the Little People of the Pequot and Mohegan tribes. They can be dangerous if they are disrespected but are generally benevolent nature spirits.
 - Hobomock: (also spelled Hobbamock or other ways): The manito (spirit) of death. A destructive, often evil being usually in opposition to Cautantowwit. After the introduction of Christianity, Mohegan people frequently identified Hobbomock with the Devil. He was also sometimes known as Chepi, Chipi or Cheepie, meaning "ghost."

- **Chahnameed:** (also called Big Eater.) Chahnameed is a trickster character who lies, cheats, is greedy, and basically acts completely inappropriately by Mohegan-Pequot standards-- often in the most amusing possible way. Pequot and Mohegan stories about Chahnameed are usually humorous in nature.
- **Tribal Life: Pre-Contact society and daily Life,** exploring beliefs, religious observances and practices throughout the seasonal tribal calendar.
 - Green Corn Festival
 - Powwows
 - Sweat Lodge ceremonies
 - Medicine Men & Women
- **European Contact: Cultural and religious changes**
 - Impacts of Christianity on local tribal beliefs and rituals
 - Christian Indians: Samson Occum
- **Tribal Reservation Culture Today: Impact of state and federal recognition on tribal culture and beliefs**
 - Intertribal differences and the impact of gaming on tribal life.

Academic Vocabulary

- **Medicine (Wo)man:** A medicine man or medicine woman is a traditional healer and spiritual leader who serves a community of Indigenous people of the Americas.
- **Wampum:** Small cylindrical beads traditionally made by some North American Indian peoples from shells, strung together and worn as decoration or used as money.
- **Powwow:** A ceremony, especially one accompanied by magic, feasting, and dancing, performed for the cure of disease, success in a hunt, etc.
- **Long House:** A communal dwelling, especially of the Iroquois and various other North American Indian peoples, consisting of a wooden, bark-covered framework often as much as 100 ft. (30.5 m) in length.
- **Wigwam:** Dwelling found among the Algonquian of the Eastern woodlands area of the United States. The wigwam was usually conical, arbor-like, or domed. Some were small, accommodating a single family; others were large communal dwellings. They were covered with squares of bark, with reed mats, or with thatch.
- **Great Spirit:** The chief deity in the religion of many North American Indian tribes.
- **Maize:** The main crop of many of the original American Indian tribes. Maize is a grain and is the Indian name for corn. The Three Sisters were Corn, Beans, and Squash.
- **Three Sisters:** The Three Sisters are the three main agricultural crops of various Indigenous peoples of North America: squash, maize and climbing beans.
- **Native American Smudging:** This is a common ceremonial ritual among indigenous people, held closely within these cultures to purify, spiritually cleanse, rid physical spaces of negative energy, and bless.
- **Thirteen Moons:** To many Native Americans, the 13 cycles of the moon represent the changing seasons and the passage of time. Each moon has its own special name that, while varying among the tribal nations, is consistent with the legend that the 13 scales on Old Turtle's back hold the key to these moons.

Assured Assessments

- Students will be divided into five groups and research current customs, traditions, and events of their assigned tribal nation in Connecticut. Students will then create a presentation to the class about their findings.

Resources

- Selected readings from Piper, Shoran Waupatukuay, *Red Road: Traditional Voices of Afro-Indigenous America*. Conjure South Publications, 2021.
- <http://www.native-languages.org/mohegan-legends.htm>
- <https://www.pequotmuseum.org/>
- <https://connecticuthistory.org/topics-page/native-americans/>
- <https://www.cga.ct.gov/2002/rpt/2002-R-0072.htm>
- <https://www.mohegan.nsn.us/>

Time Allotment

3-4 weeks

UNIT 3

Federal versus State Recognition

Unit Goals

At the completion of this unit, students will...

- | | |
|-------------------|--|
| CIV 9–12.1 | Distinguish the powers and responsibilities of local, state, tribal, national, and international civic and political institutions to address social and political problems. |
| CIV 9–12.2 | Evaluate social and political systems in different contexts, times, and places that promote civic virtues and enact democratic principles. |
| CIV 9–12.3 | Analyze the impact and the appropriate roles of personal interests and perspectives on the application of civic virtues, democratic principles, constitutional rights, and human rights. |
| CIV 9–12.5 | Analyze how people use and challenge local, state, national, and international laws to address a variety of public issues. |
| CIV 9–12.7 | Analyze historical, contemporary, and emerging means of changing societies, promoting the common good, and protecting rights. |

Unit Essential Questions

- What is sovereignty?
- What were the political and social structures of American Indian tribes in Connecticut and how did they govern themselves?
- How has the recognition and sovereignty of American Indian tribes in Connecticut evolved over time?
- What are the ongoing challenges faced by American Indian tribes in Connecticut, such as land rights, cultural preservation, and representation?
- What is the difference between a federally recognized tribe and one that is not?
- What are some of the most influential treaties made between the federal, state and local governments and the American Indian tribes in Connecticut throughout history? How did each of those treaties affect the relationship between the two groups?

Scope and Sequence

- Steps to become a federally recognized tribe in Connecticut
 - Mashantucket Pequot case study
 - Mohegan case study
- Benefits and drawbacks of being a federally recognized tribe
- The long unsuccessful fight for federal recognition
 - Eastern Pequot case study
 - Golden Hill Paugussett case study

- Schaghticoke case study

Academic Vocabulary

- **Tribal Recognition:** State tribal recognition does not confer the same benefits as federally recognized tribes; it acknowledges tribal status within the state but does not guarantee funding from the state or federal government. State-recognized Indian tribes are not necessarily federally recognized; however, some federally recognized tribes are also recognized by states. Federal recognition remains the primary way in which tribes seek to be recognized. Eleven states have officially recognized more than 60 tribes.
- **Federally Recognized Tribe:** A federally recognized tribe is an American Indian or Alaska Native tribal entity that is recognized as having a government-to-government relationship with the United States, with the responsibilities, powers, limitations, and obligations attached to that designation, and is eligible for funding and services from the Bureau of Indian Affairs.
- **Sovereignty:** Sovereignty is a legal word for an ordinary concept—the authority to self-govern. Hundreds of treaties, along with the Supreme Court, the President, and Congress, have repeatedly affirmed that tribal nations retain their inherent powers of self-government. These treaties, executive orders, and laws have created a fundamental contract between tribes and the United States.
- **Trust and Treaty Obligation:** A treaty is a contract, a binding and legal agreement, between two or more sovereign nations. By signing treaties with Indian tribes, the United States acknowledged tribal sovereign status. When the architects of the American government created the Constitution, they explicitly recognized that treaties are the supreme law of the land, along with the Constitution itself.

Assured Assessments

- Treaties with the United States Government: Students will conduct a case study on important treaties with tribal nations not mentioned in our unit of study. They will investigate the treaty and its effect on the tribal nation and the relationship between the tribal nation and the government of the United States.

Resources

- “The Constitution of the United States,” National Archives and Records Administration
- “Federal Recognition,” National Congress of American Indians, <https://www.ncai.org/policy-issues/tribal-governance/federal-recognition>
- “Federal Recognition,” Mohegan Tribal Nation, <https://www.mohegan.nsn.us/about/government/tribal-sovereignty/federal-recognition>
- Amy Martin, "This Hard Land" <https://www.conncoll.edu/news/cc-magazine/past-issues/2020-issues/winter-2020/this-hard-land/>
- “Golden Hill Paugussett Denied Federal Recognition,” ICT News, September 12, 2018, <https://ictnews.org/archive/golden-hill-paugussett-denied-federal-recognition>.
- Duke Chen, “Schaghticoke Petition for Federal Recognition and Land Claims,” Connecticut General Assembly, <https://www.cga.ct.gov/2013/rpt/2013-R-0386.htm>.
- “Quest for Federal Recognition,” Schaghticoke Tribal Nation, September 28, 2020, <http://schaghticoke.com/quest-for-federal-recognition/>

- Sandra Diamond Fox, “Kent-Based American Indian Tribe Is Seeking Federal Recognition. the Town Has Concerns.,” CT Insider, April 13, 2022, <https://www.ctinsider.com/news/article/Kent-based-American-Indian-tribe-is-seeking-17073798.php>.

Time Allotment

3-4 weeks

UNIT 4

Current Events

Unit Goals

At the completion of this unit, students will...

- | | |
|-------------------|---|
| INQ 9–12.1 | Explain how a question reflects an enduring issue in the field. |
| INQ 9–12.2 | Explain points of agreement and disagreement experts have about interpretations and applications of disciplinary concepts and ideas associated with a compelling question. |
| INQ 9–12.5 | 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 |
| INQ 9–12.6 | Gather relevant information from multiple sources representing a wide range of views while using the origin, authority, structure, context, and corroborative value of the sources to guide the selection. |
| INQ 9–12.8 | Identify evidence that draws information directly and substantively from multiple sources to detect inconsistencies in evidence in order to revise or strengthen claims. |
| INQ 9–12.9 | Refine claims and counterclaims attending to precision, significance, and knowledge conveyed through the claim while pointing out the strengths and limitations of both. |

Unit Essential Questions

- How does the contemporary American Indian community in Connecticut engage with their ancestral traditions and cultural practices?
- What are some significant contributions made by American Indian tribes in Connecticut to the state's history, art, and culture?
- What are the ongoing challenges faced by American Indian tribes in Connecticut, such as land rights, cultural preservation, and representation?
- How can a better understanding of Connecticut American Indian tribes contribute to a more inclusive and accurate narrative of the state's history?
- What lessons can we learn from the experiences of Connecticut American Indian tribes in terms of environmental sustainability, community resilience, and cultural diversity?
- How do American Indian tribes in Connecticut contribute to the broader understanding and appreciation of indigenous cultures in the United States?

Scope and Sequence

- Status today of the five Connecticut tribal nations

- Major accomplishments and contributions to society and Connecticut
- Final inquiry project
 - Students will choose a topic of interest and create a product (essay and presentation) to inform their classmates about a student-selected topic from American Indian history.
 - Examples of projects can be, but not limited to, the following: Indian Removals, Relocation, and Termination in the 19th and 20th centuries, Christianity and traditional spiritual life of American Indians, American Indian Women and Gender Identity, American Indian Burial Grounds and Native American Graves Protection and Repatriation Act, History of the Bureau of Indian Affairs, American Indian Movement, American Indian Arts and Crafts, American Indian Authors, the Mascot Debates in Connecticut or around the country, etc.

Academic Vocabulary

- Essential Question
- Thesis
- Guiding research questions

Assured Assessments

- Students will design and implement an inquiry project to create a product (essay and/or presentation) to inform their classmates about a student-selected topic American Indian History. Students will craft an essential question and supporting questions. Students will then complete research to answer their essential and supporting questions, then craft a thesis statement that answers their essential question with supporting evidence and explanation.

Resources

- Tantaquidgeon Indian Museum
- Mohegan Tribal Museum Authority
- Mashantucket Pequot Museum and Research Center
- Institute for American Indian Studies
- Connecticut Historical Society: <http://www.chs.org/>
- Connecticut State Library and Archives
- National Congress of American Indians: www.ncai.org
- Native American Rights Fund: www.narf.org
- National Museum of the American Indian, Smithsonian Institution: www.nmai.si.edu
- Library of Congress American Memories project: <http://memory.loc.gov/>

Time Allotment

5-6 weeks

IMPORTANT LOCAL PLACES TO NOTE

- **Mohegan Indian Reservation:** A 0.79 square mile reservation located on the Thames River in Uncasville, Connecticut
- **Mohegan Royal Burial Ground:** A 16-acre burial ground in Norwich, CT. This includes the grave of the Sachem Uncas.
- **The Mohegan Church:** First founded in 1831, Mohegan Church resides on Mohegan Hill on the only parcel of land ever continuously owned by the Tribe. It was a critical factor of federal recognition in 1994.
- **Fort Shantok:** A 160-acre park in Montville, Connecticut, was the site of the principal Mohegan settlement between 1636 and 1682
- **Cochegan Rock:** The largest free-standing boulder in New England, Cochegan Rock, is known as the place where Sachem Uncas met with his council in the 1600s.
- **Indian Leap at Yantic Falls and Miantonomo Monument:** Norwich, CT
- **Battle of Sachem's Plain:** Norwich, CT
- **The Tantaquidgeon Museum:** 1 Church lane Uncasville, CT
- **The Mashantucket Pequot Reservation:** A 2.17 square mile reservation located in Ledyard, CT
- **Fort Mystic Massacre Site:** Mystic, CT
- **Swamp Fight Monument:** Fairfield, CT
- **The Mashantucket Pequot Museum and Research Center:** Mashantucket, CT
- **Eastern Pequot Reservation:** A 224-acre reservation at Lantern Hill in North Stonington, CT.
- **The Schaghticoke Indian Reservation:** A 400-acre reservation located near the New York border within the boundaries of Kent in Litchfield County, to the west of the Housatonic River. The land is held in trust by the state for the tribe.
- **Golden Hill Paugussett Reservations:** A 1/2-acre reserve in the Nichols section of Trumbull, Connecticut. Several members presently reside in Colchester, Connecticut, where the tribe has a second 106-acre reservation.
- **The Institute for American Indian Studies:** Washington, CT

COURSE CREDIT

One half credit in social studies

One class period daily for a semester

PREREQUISITES

None

ASSURED STUDENT PERFORMANCE RUBRICS

Social Studies Writing Rubric

4 Exceeds grade Level expectation	3 Meets grade level expectation	2 Approaching grade level expectation	1 Below grade Level expectation
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	4	3	2	1
Purpose/ Organization _____ points	The response is well organized. Claim clearly answers the question and demonstrates a strong understanding of the issue. Focus is well maintained throughout the response.	The response is adequately organized. Claim adequately answers the question and demonstrates an adequate understanding of the issue. Focus is adequately maintained.	The response is somewhat organized. The claim answers the question and demonstrates a limited understanding of the issue. Focus is somewhat sustained,	The response is not well organized. Claim may be missing, does not answer the question or may be confusing, demonstrating little to no understanding of the issue. The response provides little or no focus.
Examples _____ points	The response includes examples that are accurate, highly relevant, and strongly support the position.	The response includes examples that are accurate, relevant, and adequately support the position.	The response includes examples that are somewhat accurate, but may not be relevant and/or examples weakly support the position.	The response may be missing examples, or both examples are inaccurate or irrelevant and do not support the position.
Analysis _____ points	Analysis of examples is accurate and effectively supports the position. Effective elaboration to explain ideas.	Analysis of examples is accurate and adequately supports the position. Adequate elaboration to explain ideas.	Analysis of examples is somewhat accurate and may not support the position. Weak or uneven elaboration to explain ideas.	Analysis of examples may be missing or inaccurate. Minimal if any elaboration to explain ideas.
Fluency _____ points	Writing is very clear and there is a fluent progression of ideas. Effective use of vocabulary. Consistent use of a variety of transitions.	Writing is clear and there is an adequate progression of ideas. Appropriate use of vocabulary. Consistent use of transitions.	Writing is somewhat clear and there is some progression of ideas. Vocabulary use is uneven or somewhat ineffective. Some use of transitions.	Writing lacks clarity and there is a limited progression of ideas. Vocabulary use is uneven and ineffective. Little or no use of transitions.
Conventions _____ points	Consistent use of correct sentence formation, punctuation, capitalization, grammar usage. No use of first person. MLA citations are all correct.	Adequate use of correct sentence formation, punctuation, capitalization, and grammar usage. Consistent use of third person. MLA citations generally are correct.	Limited use of correct sentence formation, punctuation, capitalization, grammar usage. Inconsistent use of third person. MLA citations are generally correct.	Infrequent use of correct sentence formation, punctuation, capitalization, grammar usage. Little to no use of third person. MLA citations are incorrect.

American Indian History

Final Inquiry Project

The Topic:

Students will choose a topic of interest and create a product (essay and presentation) to inform their classmates about a student-selected topic from American Indian history. Examples of projects can be, but not limited to, the following: The Role of American Indian Shamanism, Native American Architecture and Landscape, Astrology in the Native American World, Indian Removals, Relocation, and Termination in the 19th and 20th centuries, Christianity and traditional spiritual life of American Indians, American Indian Women and Gender Identity, American Indian Burial Grounds and Native American Graves Protection and Repatriation Act, History of the Bureau of Indian Affairs, American Indian Movement, American Indian Arts and Crafts, American Indian Authors, the Mascot Debates in Connecticut or around the country, the history and role of lacrosse in native groups, etc.

Your Task:

Your job is to create an essential question (and supporting questions) designed to explain the effect that your topic had on the student of American Indian History to today. In your thesis statement, research paper, and presentation, you must answer the essential question by explaining the context of the event as well as its impact and potential future consequences (if any). You must use research data to support your thesis.

Paper Requirements:

- See the Writing Rubric.
- The paper must include an introduction, body paragraphs, and a conclusion.
- The paper must be written in **MLA format with in-text citations**.
- The paper **must include a works cited page with at least 4 sources (2 from academic databases)** and be properly formatted according to MLA standards.

Presentation Requirements:

- See the attached slideshow presentation rubric.
- Students are expected to present for 5-7 minutes.
- Present clearly and maintain good eye contact with your audience.
- You may use a notecard or presentation aid.
- Include images, short video clips, slide animation, color and any other eye-catching features.
- Be sure to bullet your text and limit the wording per slide.

Grading:

- **Essential Question specific to your topic.**
 - Separate writing grade worth 10 points.
- **Outline (inclusive of a thesis, main ideas and in-progress works cited page).**
 - Separate writing grade worth 10 points.

- **Rough Draft (a more detailed outline or paragraph form are both acceptable).**
 - Separate writing grade worth 20 points.
- **Peer-editing worksheet.**
 - Separate writing grade worth 10 points.
- **Final paper with a works cited page.**
 - Writing grade worth 100 points.
 - See writing rubric.
- **Slideshow presentation**
 - Assessment grade worth 50 points.
 - See attached presentation rubric.

Pacing Guide/Timeline:

Please read the following guide carefully for **all due dates**. Please note that beyond the time listed below, this inquiry project will require work outside of school.

Date	Class Period Focus
Teacher to insert date here	-Assign and discuss the inquiry project. -Review lesson on writing an essential question. -Choose topics.
Teacher to insert date here	-Presentation on database research. -Begin to develop an essential question through research.
Teacher to insert date here	-Essential question due at the start of the period. Teacher will provide feedback to ensure a properly formatted and researchable essential question. -Continue research to answer essential question.
Teacher to insert date here	-Continue working on research and begin to outline.
Teacher to insert date here	-Outline due at the start of the period. Teacher will provide feedback to ensure a properly formatted thesis statement, appropriate main ideas, and a properly formatted works cited page. -Continue research and begin writing a rough draft.
Teacher to insert date here	-Continue research and work on a rough draft.
Teacher to insert date here	-Rough draft due at the start of the period. -Peer edit to provide feedback on rough draft. -Teacher will provide feedback on the rough draft to ensure supporting details and data are used to prove the thesis.
Teacher to insert date here	-Review rough draft comments by teacher and peer. -Ask clarifying questions on feedback as needed. -Work on the final draft.

Teacher to insert date here	-Work on the final draft.
Teacher to insert date here	- All final papers due at the start of the period. -Work on slide presentations.
Teacher to insert date here	-Work on slide presentations.
Teacher to insert date here	- Presentations due at the start of the period. -Individual presentations begin.

Final Inquiry Project Slideshow Presentation Rubric

Component:	Teacher Feedback/Score:	Points:
Title slide (Include your event and your name)		5
Slide(s) summarizing event (Utilize the background information from your introductory paragraph.)		15
Slide(s) summarizing significance of event to its time period and beyond (Utilize your thesis, main ideas, and any necessary supporting details)		15
Visual is attractive and grammar and spelling are accurate		10
MLA Works Cited slide (You may use the same Works Cited as your research paper)		5
Grade:		

Vision of the Graduate Rubric: Critical Thinking

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
UNDERSTANDING Identifies the problem, question or issue being addressed.	Exhibits limited and/or no understanding of key concepts.	Exhibits an understanding of key concepts.	Exhibits a thorough and accurate understanding of key concepts and can access those concepts from multiple perspectives.	
PLANNING Applies systematic thinking and selects strategies to address the problem, question or issue.	Shows limited to no evidence of a plan, model or strategy to solve a problem.	Shows a plan, model or strategy to solve a problem.	Shows innovative and creative thinking to solve a problem.	
QUESTIONING Analyzes relevant information related to the problem, question or issue.	Unable to or has difficulty questioning and analyzing numerical, written, or visual data and identifying related evidence.	Questions and analyzes numerical, written, or visual data and selects the relevant evidence.	Questions and analyzes numerical, written, or visual data and selects the most relevant and impactful evidence. Describes why different approaches to a problem or situation could yield the same or similar results.	
REFLECTION Makes evidence-based conclusions/solutions and makes adjustments as needed to address the problem, question or issue.	Solution is inadequately supported or supported with minimal evidence, limited analysis of data and relevant information.	Solution is accurately supported by evidence and the student makes conclusions based on appropriate evidence.	Solution is thorough, accurate, and evidence-based. Shows extensive, thoughtful and reflective thinking on how a problem is solved and makes adjustments as needed.	
SCORING	Beginning: 4 - 6	Meets: 7 - 8 GOAL	Exceeds: 10 - 12	<u> </u> / 12

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Wood Technology I

Grade 9-12

2023

(Last revision date: 2012)

Curriculum Writing Team

Christina Rusate
Joe Amatore
Matt Bracksieck
Susan C. Iwanicki, Ed.D.

CTE Department Chair
CTE Teacher, Trumbull High School
CTE Teacher, Trumbull High School
Assistant Superintendent

Wood Technology I

Grade 9-12

Table of Contents

Core Values and Beliefs	3
Introduction & Philosophy	3
Course Goals	3
Course Enduring Understandings	6
Course Essential Questions	6
Course Knowledge & Skills	6
Course Syllabus	8
Unit 1: Shop Safety	9
Unit 2: Measurement	11
Unit 3: Hand Tools & Power Tools	12
Unit 4: Woodworking Machinery	14
Unit 5: Construction Technique	16
Unit 6: Student Projects	18
Course Credit	20
Current References	20
Assured Student Performance Rubrics	20
Other Resources	20

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CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read** and **write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Wood Technology I is a semester-long elective course available to 9th, 10th, 11th, and 12th graders. The course is offered through the Technology Education Department and provides interested students with the knowledge and understandings necessary to operate wood working tools and materials to create and produce a final product. This course is being offered to any students who are interested in the field of Woodworking and would like to learn more about the process of creating wood products. There is no prerequisite experience needed for this course.

Through hands-on learning, students will develop an understanding of the tools and skills that work together to result in a final product that is both useful and aesthetically pleasing. Instruction will be given on hand tools, machine tools and other woodworking equipment that students will be permitted to use. This instruction will be given in the form of lectures, notes and demonstrations. “Hands-on” laboratory experiences constructing projects will allow students to develop valuable woodworking skills.

COURSE GOALS

WM.02	Describe and demonstrate the procedures related to workplace and job-site safety including personal protective equipment, machine safety, and material handling practices.
WM.02.01	Demonstrate safe material handling practices
WM.02.02	Demonstrate and explain knowledge of workplace safety procedures.
WM.02.03	Demonstrate and explain knowledge of personal safety practices pertaining to eye wear, footwear, clothing, and personal protective equipment (PPE) used in wood technology.
WM.02.05	

WM.02.06	Demonstrate knowledge of proper use, storage, and disposal of hazardous materials following OSHA's proper safety practices for a woodworking facility. Obtain, read and follow SDS (Safety Data Sheets) information.
WM.03	Identify and describe the safe and appropriate use of various types of hand and power tools and machinery used for building.
WM.03.01	Identify, use, and maintain the following measuring, layout, and marking tools: steel rule, tape measure, combination square, sliding "T" bevel, and compass.
WM.03.02	Identify proper use and function of the following portable power tools: circular saw, drill, jig/saber saw, finishing sanders, and routers.
WM.03.03	Identify proper use and function of the following fastening tools: hammer, Phillip head screw driver, and slotted/flat head screw driver
WM.03.04	Demonstrate and explain knowledge of proper use and storage of portable power tools.
WM.03.05	Demonstrate and explain knowledge of proper use and storage of basic hand tools.
WM.03.07	Identify proper use and function of stationary saws.
WM.03.08	Identify the proper use and function specialty machinery (e.g. drill presses. jointers. surface planers. table saws. power miter saws. band saws. scroll saws. and stationary sanders.
WM.03.09	Identify proper use and function of the table and miter saws.
WM.03.10	Explain and demonstrate correct use of planers.

WM.03.14	Select appropriate tools, procedures, and/or equipment.
WM.04	Explain and be able to demonstrate the methods involved in turning raw materials into useable products.
WM.04.01	Describe and interpret technical drawings.
WM.04.02	Describe and prepare rough drawings and sketches.
WM.04.03	Explain and prepare a cut list or bill of material from a basic plan and assembly drawing.
WM.04.04	Interpret a design to facilitate replication
WM.04.05	Describe and identify fractional measurements from a basic plan and assembly drawings.
WM.04.07	Extrapolate information from a set of plans.
WM.04.08	Measure accurately to a sixteenth of an inch.
WM.04.10	Prepare stock for use.
WM.04.11	Consider the natural characteristics of grain, knots, and checks when laying out a board.
WM.04.12	Identify and assemble the following types of joints: butt, miter, dado, rabbet, and lap.
WM.04.13	Identify and select the proper cutting process based on grain direction.
WM.04.14	Identify characteristics and applications of the following deciduous hardwoods: oak, maple, and poplar.
WM.04.19	Identify and describe the purpose and use of the following woodworking fasteners: common nails, round head screws, flat head screws, and oval head screws.

WM.04.20	Identify, describe purpose of and use woodworking adhesives.
WM.04.21	Identify and describe the purpose of the following clamping devices: bar clamp, c-clamp, parallel/hand screw clamp, and spring clamps.
WM.04.22	Identify and apply various wood finishes for interior and exterior, with brush or wipe on, for the following: paint, stain, and clear coat.
WM.04.23	Describe the abrasive grit numbering grading system.

The following course goals derive from the 2012 Connecticut Technology Education Standards.

COURSE ENDURING UNDERSTANDINGS

Students will understand that...

- It is important to follow shop safety procedures.
- It is important to follow plans when constructing projects.
- It is important to use machines properly and safely.
- Each machine and tool has a specific purpose.
- They have the ability to achieve success in creation of projects.

COURSE ESSENTIAL QUESTIONS

- Why is it important that everyone understands and follows the safety procedures in and around the shop?
- Why do we need to be able to read a ruler?
- How do you safely use hand tools and/or power tools to create a final product?
- Why is it important to use the proper tool for the job?
- How do woodworking machines better facilitate construction?
- What is the process for taking raw materials and plans to create a finished product?
- What are the important decisions a woodworker needs to make when creating a finished product?
- How do plans help you create a woodworking project?
- Why is it important to follow a set of plans when creating a final product?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
 - How to read plans
 - how to read a scale

- o how to properly and safely use tools for their intended purpose
 - o how to correctly set up and use machines for their intended purpose
 - o how to prepare stock for use in a project
 - o how to assemble and finish wood projects
- Students will be able to . . .
 - o select projects and interpret plans appropriate for their skill level
 - o determine which tool to use for a particular job
 - o identify and solve problems encountered when creating projects
 - o work and think independently
 - o work cooperatively when called upon

COURSE SYLLABUS

Course Name

Wood Technology I

Level

Elective

Prerequisites

None

General Description of the Course

Wood Technology I is designed for any student regardless of his/her experience with woodworking. Students are introduced to the basics of measurement, proper use, and safety of hand tools and machines, design, and constructions. An emphasis will be placed on safety. Students will have the opportunity to construct multiple projects; some of his/her own designs.

Assured Assessments

Formative Assessments:

- o Plan reading quiz
- o Teacher Check-ins
- o Student final project Build Worksheet

Summative Assessments:

- o Safety Quizzes
- o Measuring quizzes
- o Cell Phone Holder
- o Step Stool
- o Independent Project

UNIT 1

Shop Safety

Unit Goals

At the completion of this unit, students will:

WM.02	Describe and demonstrate the procedures related to workplace and job-site safety including personal protective equipment, machine safety, and material handling practices.
WM.02.01	Demonstrate safe material handling practices
WM.02.02	Demonstrate and explain knowledge of workplace safety procedures.
WM.02.03	Demonstrate and explain knowledge of personal safety practices pertaining to eye wear, footwear, clothing, and personal protective equipment (PPE) used in wood technology.
WM.02.05	Demonstrate knowledge of proper use, storage, and disposal of hazardous materials following OSHA's proper safety practices for a woodworking facility.
WM.02.06	Obtain, read and follow SDS (Safety Data Sheets) information.

Unit Essential Questions

- Why is it important that everyone understands and follows the safety procedures in and around the shop?

Unit Focus Questions

- Where is the power emergency stop?
- Where are the fire extinguishers?
- Where is the fire escape route?
- Where is the nurse's office located?
- What are the different types of Personal Protective Equipment (PPE)?
- Where is the location of the emergency eyewash station?
- What is the SDS sheet and where is it located?

Unit Scope and Sequence

- Locations of emergency equipment.
- Fire escape route.
- SDS with specific detail about the chemical properties, health and safety hazards of each chemical product.
- Proper use of personal safety practices and personal protective equipment (PPE).

Unit Assured Assessments

Summative Assessments:

- Written assessment covering key points on shop safety.

ResourcesCore

- Safety Data Sheets
- Safety worksheets
- [Power Tool Institute: Power Tool Accidents: They can be prevented video](#)

Supplemental

- Note taking worksheets
- Power Tool Institute: [Power Tool Safety — It's In Your Hands](#)
- Power Tool Institute: [La Seguridad de la Herramienta Eléctrica - Está En Sus Manos](#)

Key Vocabulary

- SDS
- PPE

Time Allotment

- Approximately 1 Week

UNIT 2

Measurement

Unit Goals

At the completion of this unit, students will:

WM.04	Explain and be able to demonstrate the methods involved in turning raw materials into useful products.
WM.03.01	Identify, use, and maintain the following measuring, layout, and marking tools: steel rule, tape measure, combination square, sliding “T” bevel, and compass.
WM.04.05	Describe and identify fractional measurements from a basic plan and assembly drawings.
WM.04.08	Measure accurately to a sixteenth of an inch.

Unit Essential Questions

- Why do we need to be able to read a ruler?

Unit Focus Questions

- What do the lines on a ruler mean?
- How do you convert feet to inches?
- How do you reduce a fraction to its lowest terms?

Unit Scope and Sequence

- Provide unit material at varied reading levels using multiple resources
- Teach the sixteen parts of an inch using 3-foot-long scale model of an inch as a visual
- 1/16”, 1/8”, 1/4”, 1/2”
- Division of measurements
- Using a square for measuring and marking

Unit Assured Assessments

Summative Assessments:

- Written quiz that aligns with the teacher-constructed note-taking guide

Resources

Core

- Measuring Handouts

Supplemental

- [The Ruler Game](#)

Key Vocabulary

- Nominal Measurement
- Actual Size

Time Allotment

Approximately 1 Week

UNIT 3

Hand Tools & Power Tools

Unit Goals

At the completion of this unit, students will:

WM.03

Identify and describe the safe and appropriate use of various types of hand and power tools and machinery used for building.

WM.03.02

Identify proper use and function of the following portable power tools: circular saw, drill, jig/saber saw, finishing sanders, and routers.

WM.03.03

Identify proper use and function of the following fastening tools: hammer, Phillip head screw driver, and slotted/flat head screw driver

WM.03.04

Demonstrate and explain knowledge of proper use and storage of portable power tools.

WM.03.05

Demonstrate and explain knowledge of proper use and storage of basic hand tools.

WM.03.14

Select appropriate tools, procedures, and/or equipment.

Unit Essential Questions

- How do you safely use hand tools and/or power tools to create a final product?
- Why is it important to use the proper tool for the job?

Unit Focus Questions

- How do you determine which is the proper tool for the job?
- Why is it important to store hand and/or power tools correctly?

Unit Scope and Sequence

- Screw driver
- Hammer
- Cordless screw gun/drill
- Hand sander
- Jigsaw
- Circular Saw

Unit Assured Assessments

Summative Assessments:

- Safety quizzes for hand tools and hand held power tools

ResourcesCore

- Safety worksheets

Supplemental

- [Power Tool Institute Circular Saw Safety](#)
- [Power Tool Institute Español - Seguridad con la Sierra Circular](#)

Key Vocabulary

- Crosscutting
- Ripping
- Hardwoods, softwoods
- Wood Grain
- Sandpaper Grit
- Mitre Cuts
- Torx bit
- Phillips bit
- Drill chuck

Time Allotment

Approximately 1 Week

UNIT 4

Woodworking Machinery

Unit Goals

At the completion of this unit, students will:

WM.03	Identify and describe the safe and appropriate use of various types of hand and power tools and machinery used for building.
WM.03.07	Identify proper use and function of stationary saws.
WM.03.08	Identify the proper use and function specialty machinery (e.g. drill presses. jointers. surface planers. table saws. power miter saws. band saws. scroll saws. and stationary sanders.
WM.03.09	Identify proper use and function of the table and miter saws.
WM.03.10	Explain and demonstrate correct use of planers.
WM.03.14	Select appropriate tools, procedures, and/or equipment.

Unit Essential Questions

- How do woodworking machines better facilitate construction?

Unit Focus Questions

- How do you determine which is the proper tool for the job?
- Why is it important to properly maintain woodworking machines?
- Why is it important to pay attention when using woodworking machinery?

Unit Scope and Sequence

- Compound Miter Saw
- Jointer
- Surface Planer
- Table Saw
- Band Saw
- Scroll Saw
- Drill Press

Unit Assured Assessments

Summative Assessments:

- Cell Phone Holder

Resources

Core

- Cell Phone Holder Plans (see appendix)
- Machine Safety Handouts
- Wood Technology I Project Rubric & Reflection (see appendix)

Supplemental

- [Power Tool Institute Miter Saw Safety](#)
- [Power Tool Institute Español - Seguridad Para la Sierra de Inglete](#)
- [Power Tool Institute Table Saw Safety](#)
- [Power Tool Institute Español - La Mesa Vio La Seguridad](#)

Key Vocabulary

- Crosscutting
- Ripping/resawing
- Anti-kickback pawls
- Fence
- Relief cuts
- Tangent Cuts
- Jointing
- Planing
- Dado
- Rabbet
- RPMs
- Mitre Cuts
- Minimum cutting radius
- Twist bits
- Forstner bits
- Hole saw
- Spade bit

Time Allotment

Approximately 3 Weeks

UNIT 5

Construction Technique

Unit Goals

At the completion of this unit, students will:

WM.04	Explain and be able to demonstrate the methods involved in turning raw materials into useable products.
WM.04.01	Describe and interpret technical drawings.
WM.04.04	Interpret a design to facilitate replication
WM.04.10	Prepare stock for use.
WM.04.11	Consider the natural characteristics of grain, knots, and checks when laying out a board.
WM.04.13	Identify and select the proper cutting process based on grain direction.
WM.04.14	Identify characteristics and applications of the following deciduous hardwoods: oak, maple, and poplar.
WM.04.19	Identify and describe the purpose and use of the following woodworking fasteners: common nails, round head screws, flat head screws, and oval head screws.
WM.04.20	Identify, describe purpose of and use woodworking adhesives.
WM.04.21	Identify and describe the purpose of the following clamping devices: bar clamp, c-clamp, parallel/hand screw clamp, and spring clamps.
WM.04.22	Identify and apply various wood finishes for interior and exterior, with brush or wipe on, for the following: paint, stain, and clear coat.
WM.04.23	Describe the abrasive grit numbering grading system.

Unit Essential Questions

- What is the process for taking raw materials and plans to create a finished product?
- What are the important decisions a woodworker needs to make when creating a finished product?

Unit Focus Questions

- Why is it important to follow a project plan?
- How do you prepare stock for use in a project?
- Why is it important to check lumber before use?
- What is the process of assembling a project?
- How do you properly finish a project?

Unit Scope and Sequence

- Plan reading and interpretation
- Stock preparation and examination
- Gluing and clamping
- Assembling techniques
- Finishing techniques

Unit Assured Assessments

Summative Assessments:

- Step Stool Project

Formative Assessments:

- Plan reading quiz

Resources

Core

- Step Stool Plans (see appendix)
- Plan reading quiz
- Wood Technology I Project Rubric & Reflection (see appendix)

Supplemental

- “The Bird House” handout (see appendix)

Key Vocabulary

- Cupping
- Warps
- Checks
- Adhesion
- Bar clamp
- F clamp
- C clamp

- Pipe clamp
- Pocket holes

Time Allotment

Approximately 8 Weeks

UNIT 6 Student Projects

Unit Goals

At the completion of this unit, students will:

WM.04	Explain and be able to demonstrate the methods involved in turning raw materials into useable products.
WM.04.02	Describe and prepare rough drawings and sketches.
WM.04.03	Explain and prepare a cut list or bill of material from a basic plan and assembly drawing.
WM.04.07	Extrapolate information from a set of plans.
WM.04.12	Identify and assemble the following types of joints: butt, miter, dado, rabbet, and lap.

Unit Essential Questions

- How do plans help you create a woodworking project?
- Why is it important to follow a set of plans when creating a final product?

Unit Focus Questions

- Why is it important to begin with a cut list?
- Why is it important to work in a particular sequence?
- Why are some woodworking joints better than others for a particular project?

Unit Scope and Sequence

- Project selection
- Plan interpretation
- Cut list
- Stock preparation

- Construction techniques
- Finishing techniques

Unit Assured Assessments

Summative Assessments:

- Final Student Project

Formative Assessments:

- Teacher Check-ins
- Student Project Build Worksheet

Resources

Core

- Student Project Plan
- Student Project Build Worksheet (see appendix)
- Wood Technology 1 Project Rubric & Reflection (see appendix)

Key Vocabulary

- Cut list
- Board foot
- Rabbet joint
- Butt joint
- Mitre joint

Time Allotment

Approximately 6 Weeks

CREDIT
One-half credit in CTE

CURRENT REFERENCES

- Umstattd, William D., and Charles W. Davis. *Modern Cabinetmaking*. Tinley Park, IL, Goodheart-Willcox, 2000.

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Problem Solving Through Critical Thinking Rubric
- Trumbull High School School-Wide Social and Civic Expectations Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Wood Technology I Project Rubric

OTHER RESOURCES

- [Phone Holder Project](#)
- [Step Stool Project](#)
- Student Projects
 - [Mail & Key Organizer](#)
 - [Shaker Style Coat & Mitten Rack](#)
 - [Nesting Trays](#)
 - [Collectibles Shelf](#)
 - [Bedside Table](#)
- Safety Videos
 - [Power Tool Safety — It's In Your Hands](#)
 - [La Seguridad de la Herramienta Eléctrica - Está En Sus Manos](#)
 - [Power Tool Institute Circular Saw Safety](#)
 - [Power Tool Institute Español - Seguridad con la Sierra Circular](#)
 - [Power Tool Institute Miter Saw Safety](#)
 - [Power Tool Institute Español - Seguridad Para la Sierra de Inglete](#)
 - [Power Tool Institute Table Saw Safety](#)
 - [Power Tool Institute Español - La Mesa Vio La Seguridad](#)
- [The Ruler Game](#)

Wood Technology 1

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)	Student Grade	Teacher Grade
Planning and Layout	Students demonstrate basic planning and layout skills, but some inefficiencies in material usage and layout may be present.	Students demonstrate effective planning and accurate layout, resulting in efficient material usage.	Demonstrates basic planning and layout skill, but some	Student's planning and layout show significant inefficiencies, leading to wastage of materials.		
Cutting pieces and preparing stock	All faces and edges have been planed, joined and sanded if needed. All parts are a consistent thickness.	All faces and edges have been planed, joined and sanded if needed. All parts are a consistent thickness.	Some faces and edges have been prepared properly, some have not. Table saw marks are visible. Parts are of various thicknesses.	Wood had not been prepared thoroughly. It has not been planed correctly. Edges were not joined. Parts are of various thicknesses.		
Fastening	Nails and screws are not visible. They have been properly plugged or filled. There is symmetry in the layout of fasteners. Joints are tight. Wood grain on plug is in line with grain on Project	Nails and screws are not visible. They have been mostly plugged or filled. There is symmetry in the layout of fasteners. Wood grain on plugs is in line with grain on project. Joints are mostly tight.	Nails and screw were not properly used. They are not plugged or filled well. Some holes were not filled or plugged at all. Joints could be tighter	Nails and screw were not properly used. They are not plugged or filled. Nail and screw hole patterns are random and haphazard. Joints are not tight.		
Gluing	All joints are glued properly & sufficiently. There are no visible glue marks.	Joints seem strong. Very small glue marks and stains can be seen	Some glue is visible. Joints are not strong and were not glued properly.	Joints are loose or not glued at all. Glue marks and stains are visible everywhere.		
Sanding	Everything was sanded perfectly	Project was sanded sufficiently.	Some sanding was done but not enough.	Project was not sanded sufficiently.		

Finishing	Finish is smooth and consistent. There are little to no imperfections. There are no drips or missed spots.	Very few imperfections. Stain is consistent. Very few drips. Finish is smooth to the touch.	There are few imperfections. Stain is not consistent throughout. Some drips are visible.	There are imperfections everywhere. Finish was applied haphazardly. Stain appears blotchy. There are multiple drip marks.		
Craftsmanship	Construction is very solid, symmetrical and square. Every- thing lines up and the moving parts are functional.	Construction is solid, and mostly square. Most components line up. Moving parts are tight	Not very solid. Out of square in places. Parts don't line up. Symmetry is off. Moving parts are tight.	Construction is poor. Nothing lines up. There is no symmetry. Nothing is square. Joints are not solid.		

Name:	Period:	Grade:
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Wood Technology I Project Feedback

Period/Level: _____		Project: _____		Prepared by: _____	
Describe Project:			How long did it take to complete the project?		
	Student Comments	Teacher Comments	Grade		
Planning and Layout (Take into account research and measuring)			Possible 20 points		
Cutting pieces and preparing stock			Possible 20 points		
Fastening and Gluing (Take into account accuracy and neatness)			Possible 20 points		
Sanding and Finishing (Take into account staining and sanding)			Possible 20 points		
Craftsmanship (Overall look of project)			Possible 20 points		
				Final Grade: _____	

Wood Technology I Project Build Worksheet

Name:		Class Period:
Project:		
Project Description:		
Approximate finished size of project:		Finishing Options
Height:		Paint/Color
Width:		Other
Depth:		
Sketch of finish Project:		
Required Materials:		
Wood/Type:		
Misc. Materials:		
Required Tools:		

Steps to Build Project:

Include Machines, sizes, and important information

Wood Technology 1

Project Reflection

Name:

Project Name:

Self Reflection

What is the most important thing you learned in this project:

What do you wish you had spent more time on or done differently:

What part to the project did you do your best work on:

Project Reflection

What was the most enjoyable part of this project and why:

What was the least enjoyable part of this project and why:

How could your teacher change this project to make it better next time:

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Percussion Ensemble Curriculum
Grades 9-12

2023

Curriculum Writing Team

Joshua Murphy

Music Teacher, Trumbull High School

Vincent DiScala

Wellness and Fine Arts Department Chair

Susan C. Iwanicki, Ed.D.

Assistant Superintendent

Percussion Ensemble

Grades 9-12

Table of Contents

Core Values and Beliefs	3
Introduction & Philosophy	3
Course Goals	4
Course Enduring Understandings	6
Course Essential Questions	7
Course Knowledge & Skills	7
Course Syllabus	8
Unit 1: The Snare Drum	9
Unit 2: Mallet Instruments and Winter Concert Preparation and Performance	12
Unit 3: Accessory Percussion	15
Unit 4: World Percussion and Spring Concert Preparation and Performance	18
Course Credit	21
Prerequisites	21
Current References	21
Assured Student Performance Rubrics	23

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CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

We believe:

Music is an inextricable part of the human experience, and every individual is inherently musical

Every student should be assured a high-quality course of music instruction, taught by qualified music educators.

Music is a pillar of cultural heritage and a means for interdisciplinary learning.

Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.

Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.

All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION & PHILOSOPHY

Percussion Ensemble is an elective course offered by the Trumbull Public Schools Music Department. This is a half year or full year course that requires previous percussion experience or teacher recommendation to join. Percussion Ensemble meets three days of the rotation. Students actively create, perform, and respond to music. Band students are expected to practice regularly, attend rehearsals, and participate in a number of performances. These performances may include concerts, music festivals/adjudication and other community performances.

The Percussion Ensemble is a performing ensemble that is an important part of the school culture and community. Students working cooperatively to perform on percussion instruments can play a wide range of music in concerts, music festivals and other school and community events. Mastering an instrument cultivates determination, focus, self-discipline, coordination, critical thinking, pursuit of excellence, personal growth, teamwork, creativity, and expression. The percussion program gives students an opportunity to perform quality music, improve their playing technique and music content skills, learn to read music notation, enhance their musical

awareness and understanding, make connections to pieces of aesthetic value through performance, appreciate a variety of musical cultures, and promote both independent musicianship and lifelong involvement with music.

COURSE GOALS

The following course goals derive from the 2014 National Core Arts Standards - Music.

MU:Cr1.1.E.IIIa	Creating/Imagine: Compose and improvise musical ideas for a variety of purposes and contexts
ME:Cr2.1.E.8a	Creating/Plan and Make: Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristics of music or text(s) studied in rehearsal.
MU:Cr.w.1.E.IIb	Creating/Plan and Make: Preserve draft compositions and improvisations through standard notation, audio or video recording.
MU:Cr3.1.E.Ia	Creating/Evaluate and Refine: Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
MU:Cr3.2.E.Ia	Creating/Present: Share personally developed melodies, rhythmic passages, and arrangements - individually or as an ensemble - that address identified purposes.
MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.

MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepares and improvised performances.
MU.Re7.1.E.IIa	Responding/Select: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.
MU:Re8.1.E.IIa	Responding/Interpret: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, context, (when appropriate) the setting of the text, and varied research sources.
MU:RE9.1.E.Ia	Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.
MU:Cn10.0.H.IIIa	Connecting (synthesis; personal/individual): Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
MU:Cn11.0.T.IIIa	Connecting (relating): Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

COURSE ENDURING UNDERSTANDINGS

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians' presentation of creative work is the culmination of a process of creation and communication
- Performer's interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire
- Analyzing creator's context and how they manipulate elements of music provides insight into their intent and informs performance
- Performers make interpretive decisions based on their understanding of context and expressive intent
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians judge performance based on criteria that vary across time, place, and cultures.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

COURSE ESSENTIAL QUESTIONS

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?
- How do individuals choose music to experience?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do musicians generate creative ideas?
- How do musicians make creative decisions?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
 - How to improve their ability to hear and identify music concepts such as tone quality, intonation, intervals, melody, harmony, text, and balance.
 - How to improve their ability to play an instrument.
 - The details of the music they perform in terms of history, composition, structure, form, purpose, and context
 - How to demonstrate musical citizenship within the ensemble, the school, the greater community, and throughout life.
- Students will be able to . . .
 - Practice, rehearse, and perform music, alone or with others, from a varied repertoire of musical styles, cultures, and time periods in a variety of settings.
 - Gain skills needed for participation in college and community bands after high school.
 - Develop aural skills and music theory concepts within the context of jazz improvisation and large ensemble repertoire
 - Demonstrate large and small ensemble skills by studying performance practices of many jazz styles, with a focus on swing, bebop, and hard-bop
 - Take ownership of their musical role within the group and appreciate that their effort and determination can result in rewarding and unforgettable musical experiences which enrich their lives.
 - Perform a wide variety of historically significant repertoire of multiple styles
 - Improve technical skills such as posture, tone quality, articulation, rhythm, breathing, phrasing, expression, scales, rudiments, and essentials of good musicianship.

COURSE SYLLABUS

Course Name

Percussion Ensemble

Level

ACP

Prerequisites

Percussion Class is an extension of the regular band class designed to give percussionists individualized and group instruction on various percussion instruments. This course is designed to ensure all students receive a well-rounded percussion education in their specialized area.

General Description of the Course

The Percussion Ensemble is open to students who play a percussion instrument. This course will provide instruction in playing these instruments and provide opportunities for performance. Students will continue developing playing techniques, rhythm counting, reading musical notation, rehearsal etiquette, music theory knowledge, and other skills required to perform in this ensemble. Percussion ensemble will perform at all instrumental concerts and selected Concert Festivals. Students will also be offered the opportunity to participate in the CMEA Western Region and All-State festivals.

Assured Assessments

Formative Assessments:

- Playing Assessments
- Class Participation
- Performance Reflections
- Professional Musician Review
- Concert Review
- Music Theory Worksheets

Summative Assessments:

- Performances
- Playing Assessments
- Final Examination

Supplemental Texts

- Percussion Ensemble music
- Additional Snare Drum Supplemental texts as necessary
- Additional Rhythm Supplemental texts as necessary
- Additional Mallet Technique supplements as necessary
- Additional Accessory Percussion Technique Supplements as necessary

UNIT 1

The Snare Drum

Unit Goals

At the completion of this unit, students will:

MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

MU:Re7.2.E.IIa

Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.

MU:RE9.1.E.Ia

Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.

Unit Essential Questions

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?

Unit Scope and Sequence

- Sight reading appropriate sheet music, grade 2-3
- Rehearsing music appropriate to the group
- Listening to model recordings and related works
- Ensemble timing, articulation, balance, blend, intonation, and expressive playing
- Personal and Ensemble reflection
- Non-Verbal Communication with Conductor
- Snare Drum Stick Grip and Technique
- Traditional and Matched Grip
- 40 Percussive Arts Society Rudiments
- Snare Drum history
- Snare Drum Tuning and Maintenance
- Individual Practice Habits and procedures
- Rehearsal expectations and etiquette, procedures, practice habits,
- Expressive Dynamics ranging from Pianissimo to Fortissimo
- Expressive Accents and Articulations

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement. Assessments will vary weekly between individual, small, and large groups.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance ensemble, they will be required to bring their instrument, sheet music, and folder to class each day. They will also be required to follow rehearsal etiquette and offer feedback during the rehearsal process.

Students will be asked to perform several snare drum etudes from the Stick Control book. They will be assessed on technique, rhythmic accuracy, dynamic contrast, and musicality.

Students will be asked to change a head on a snare drum and tune it properly. Students will be assessed on technique and accuracy.

Summative Assessments:

Students will be required to record all of their music, either through audio or video, and submit it to the teacher for assessment. This should be performed with the same quality that is expected at the concert.

Resources

Core

- Snare Drum Music and Etudes
- PAS 40 Snare Drum Rudiments

Supplemental

- Rhythm supplements

Time Allotment

- Approximately 8-10 Weeks

UNIT 2

Mallet Instruments and Winter Concert Preparation and Performance

Unit Goals

At the completion of this unit, students will:

MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.

MU:RE9.1.E.1a

Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.

Unit Essential Questions

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?

Unit Scope and Sequence

- Study the history of Marimba, Vibraphone, Glockenspiel, Xylophone, Chimes, and Timpani
- Sight reading appropriate sheet music, grade 3-3.5
- Rehearsing music appropriate to the group
- Listening to model recordings and related works
- Ensemble timing, articulation, balance, blend, intonation, and expressive playing
- Personal and Ensemble reflection
- Non-Verbal Communication with Conductor
- Traditional, Burton, Musser, and Stevens grip for Mallets
- Rehearsal expectations and etiquette, procedures, practice habits
- Mallet Independence
- Major Scales
- Mallet Instrument Care and Maintenance
- Timpani Head Changing Technique
- Performance Technique on Marimba, Vibraphone, Glockenspiel, Xylophone, Chimes, and Timpani
- Basic Melodic Sheet Music Reading Skills
- Expressive Dynamics ranging from pianissimo to fortissimo
- Expressive and stylistically appropriate Accents and Articulations
- Reading and demonstrating complex rhythms up to and including 8th notes, triplets, and rests.
- Winter Concert Music

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement. Assessments will vary weekly between individual, small, and large groups.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance ensemble, they will be required to bring their instrument, sheet music, and folder to class each day. They will also be required to follow rehearsal etiquette and offer feedback during the rehearsal process.

Students will perform all of their major scales on a mallet instrument of their choice (Marimba, Vibraphone, Xylophone, or Glockenspiel). They will be assessed on note and rhythmic accuracy.

Summative Assessments:

Students will perform at the Winter Concert. This performance will serve as the summation of all of our work and practice throughout this unit. Students will be required to perform with 100% note and rhythmic accuracy as well as portray many levels of expression which we have studied in class.

Students will be required to record all of their music, either through audio or video, and submit it to the teacher for assessment. This should be performed with the same quality that is expected at the concerts.

Resources

Core

- Concert Music
- Instrumental Technique Guides

Supplemental

- Rhythm supplements
- Scale Supplements
- Full Ensemble Warmups
- Instrumental Technique Supplements

Time Allotment

- Approximately 8-10 Weeks

UNIT 3

Accessory Percussion

Unit Goals

At the completion of this unit, students will:

MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.

MU:RE9.1.E.Ia

Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.

Unit Essential Questions

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?

Unit Scope and Sequence

- Concert Preparation
- Sight reading appropriate sheet music, grade 3-3.5
- Rehearsing music appropriate to the group
- Listening to model recordings and related works
- Ensemble timing, articulation, balance, blend, intonation, and expressive playing
- Personal and Ensemble reflection
- Non-Verbal Communication with Conductor
- Instrumental Technique for accessory percussion instruments including, Tambourine, Triangle, Bass Drum, Woodblocks, Guiro, Congas, Bongos, Maracas, Shaker, Cowbell, Cabasa, Castanets, Sleigh Bells
- Rehearsal expectations and etiquette, procedures, practice habits,
- Expressive Dynamics ranging from Pianissimo to Fortissimo
- Expressive Accents and Articulations

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement. Assessments will vary weekly between individual, small, and large groups.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance ensemble, they will be required to bring their instrument, sheet music, and folder to class each day. They will also be required to follow rehearsal etiquette and offer feedback during the rehearsal process.

Students will be asked to perform etudes on three accessory percussion instruments of their choice. They will be assessed on Note/Rhythmic accuracy as well as musical expression.

Summative Assessments:

Students will be required to record all of their music, either through audio or video, and submit it to the teacher for assessment. This should be performed with the same quality that is expected at the concert.

ResourcesCore

- Concert Music
- Instrumental Technique Guides

Supplemental

- Rhythm supplements
- Instrumental Technique Supplements

Time Allotment

- Approximately 8-10 Weeks

UNIT 4

World Percussion and Spring Concert Preparation and Performance

Unit Goals

At the completion of this unit, students will:

MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.

MU:RE9.1.E.Ia

Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.

Unit Essential Questions

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?

Unit Scope and Sequence

- Concert Preparation
- History and Instrumental Technique for Cabasa, Cajon, Djembe, Guiro, Hand Drums, Timbales, Mbira, etc.
- Sight reading appropriate sheet music, grade 3-3.5
- Rehearsing music appropriate to the group
- Study of traditional percussion music and techniques from global societies such as India, China, Cuba, and Africa
- Listening to model recordings and related works
- Ensemble timing, articulation, balance, blend, intonation, and expressive playing
- Personal and Ensemble reflection
- Non-Verbal Communication with Conductor
- Idiomatic styles of world percussion
- Spring Concert Music
- Rehearsal expectations and etiquette, procedures, practice habits,
- Expressive Dynamics ranging from Pianissimo to Fortissimo
- Expressive Accents and Articulations

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement. Assessments will vary weekly between individual, small, and large groups.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance ensemble, they will be required to bring their instrument, sheet music, and

folder to class each day. They will also be required to follow rehearsal etiquette and offer feedback during the rehearsal process.

Students will also be required to fill out performance reflections following each concert to reflect on the performance of themselves as well as their peers in relation to our rehearsals and seek areas for improvement.

Students will be asked to perform a piece on a world percussion instrument(s) of their choice. They will be assessed on Rhythmic/Note accuracy as well as musical expression.

Summative Assessments:

Students will perform at the Spring Concert. This performance will serve as the summation of all of our work and practice throughout this unit. Students will be required to perform with 100% note and rhythmic accuracy as well as portray many levels of expression which we have studied in class.

Students will be required to record all of their music, either through audio or video, and submit it to the teacher for assessment. This should be performed with the same quality that is expected at the concert.

Resources

Core

- Concert Music
- World Percussion Instrumental Technique Guides

Supplemental

- Rhythm supplements
- Full Ensemble Warmups
- Instrumental Technique Supplements

Time Allotment

- Approximately 8-10 Weeks

CREDIT

One half credit in the Arts for Half Year Section
One full credit in the arts for the Full Year Section

PREREQUISITES

This course is intended for students who have completed at least two years of previous playing experience on a percussion instrument. This includes mallets or non-pitched percussion.

CURRENT REFERENCES

- National Association for Music Education - *National Association for music EDUCATION (NAFME)*. NAFME. (2021, April 19). <https://nafme.org/>.
- National Core Arts Standards Website - *2014 music standards*. NAFME. (2021, April 1). <https://nafme.org/my-classroom/standards/core-music-standards/>.
- Youtube website - Videos of performances etc. - Youtube.com
- Sueta, Ed. *Rhythm Vocabulary Charts for Effective Rhythmic Development*. Macie Publishing. Bloomfield, NJ:1985
- JW Pepper Music Company Website - www.jwpepper.com

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Percussion Ensemble Participation Rubric
- CMEA High School Scales Rubric
- CMEA High School Solo Rubric
- Final Examination Grading Criteria

Trumbull High School School-Wide Writing Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Purpose X_____	Student work: - Establishes and maintains a clear purpose - Demonstrates an insightful understanding of audience and task	Student work: - Establishes and maintains a purpose - Demonstrates an accurate awareness of audience and task	Student work: - Establishes a purpose - Demonstrates an awareness of audience and task	Student work: - Does not establish a clear purpose - Demonstrates limited/no awareness of audience and task
Organization X_____	- Reflects sophisticated organization throughout - Demonstrates logical progression of ideas - Maintains a clear focus - Utilizes effective transitions	- Reflects organization throughout - Demonstrates logical progression of ideas - Maintains a focus - Utilizes transitions	- Reflects some organization throughout - Demonstrates logical progression of ideas at times - Maintains a vague focus - May utilize some ineffective transitions	- Reflects little/no organization - Lacks logical progression of ideas - Maintains little/no focus - Utilizes ineffective or no transitions
Content X_____	- Is accurate, explicit, and vivid - Exhibits ideas that are highly developed and enhanced by specific details and examples	- Is accurate and relevant - Exhibits ideas that are developed and supported by details and examples	- May contain some inaccuracies - Exhibits ideas that are partially supported by details and examples	- Is inaccurate and unclear - Exhibits limited/no ideas supported by specific details and examples
Use of Language X_____	- Demonstrates excellent use of language - Demonstrates a highly effective use of standard writing that enhances communication - Contains few or no errors. Errors do not detract from meaning	- Demonstrates competent use of language - Demonstrates effective use of standard writing conventions - Contains few errors. Most errors do not detract from meaning	- Demonstrates use of language - Demonstrates use of standard writing conventions - Contains errors that detract from meaning	- Demonstrates limited competency in use of language - Demonstrates limited use of standard writing conventions - Contains errors that make it difficult to determine meaning

Trumbull High School School-Wide Independent Learning and Thinking Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal x_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development x_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product x_____	Presentation shows compelling evidence of an independent learner and thinker. Solution shows deep understanding of the problem and its components. Solution shows extensive and appropriate application of 21st Century Skills.	Presentation shows clear evidence of an independent learner and thinker. Solution shows adequate understanding of the problem and its components. Solution shows adequate application of 21st Century Skills.	Presentation shows some evidence of an independent learner and thinker. Solution shows some understanding of the problem and its components. Solution shows some application of 21st Century Skills.	Presentation shows limited or no evidence of an independent learner and thinker. Solution shows limited or no understanding of the problem. Solution shows limited or no application of 21st Century Skills.

Percussion Ensemble Participation Rubric

5

- Arrives prepared to class with all materials
- Follows class guidelines and participates in the flow of rehearsal
- Offers insightful feedback to the ensemble
- Respects and actively listens while others are performing

4

- Arrives prepared to class with all materials
- Follows class guidelines and participates in the flow of rehearsal
- Sometimes offers feedback to the ensemble
- Respects and listens to others' ideas/opinions

3

- Rarely participates in class, but will offer relevant statements when called upon by instructor
- Rarely responds to other students' ideas
- Rarely offers support for ideas
- Sometimes distracted or inattentive to others' ideas/opinions

2

- Fails to participate in class, even when called upon by instructor
- Does not respond to other students' ideas
- Does not reference textual examples as support
- Distracted or inattentive to others' ideas/opinions

1

- Does not have necessary materials for participation
- Disruptive during class activities
- Disrespectful to others' opinions/ideas

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

Introduction to Piano Curriculum
Grades 9-12

2023

Curriculum Writing Team

Joshua Murphy

Music Teacher, Trumbull High School

Vincent DiScala

Wellness and Fine Arts Department Chair

Susan C. Iwanicki, Ed.D.

Assistant Superintendent

Introduction to Piano

Grades 9-12

Table of Contents

Core Values and Beliefs	3
Introduction & Philosophy	3
Course Goals	4
Course Enduring Understandings	6
Course Essential Questions	7
Course Knowledge & Skills	7
Course Syllabus	9
Unit 1: Music Literacy	10
Unit 2: Basic Playing and Performance	13
Course Credit	16
Prerequisites	16
Current References	17
Assured Student Performance Rubrics	22

The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

We believe:

Music is an inextricable part of the human experience, and every individual is inherently musical

Every student should be assured a high-quality course of music instruction, taught by qualified music educators.

Music is a pillar of cultural heritage and a means for interdisciplinary learning.

Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.

Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.

All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

INTRODUCTION & PHILOSOPHY

Introduction to Piano provides students with individualized training in basic piano technique, musical notation, history, and culture. This course is designed to develop skills both individually and in small groups. Students will have the opportunity to explore repertoire from different cultures and historical periods as they learn the basics of note reading and performance technique. A command of the basic elements of music is developed through exercises in composing and arranging. Students will also learn about influential musicians from the past and present who have contributed to the development of the instrument. Students need no prior experience playing the piano to enroll in Introduction to Piano

Mastering an instrument cultivates determination, focus, self-discipline, coordination, critical thinking, pursuit of excellence, personal growth, teamwork, creativity, and expression. The music program gives students an opportunity to perform quality music, improve their playing technique and music content skills, learn to read music notation, enhance their musical awareness and understanding, make connections to pieces of aesthetic value through

performance, appreciate a variety of musical cultures, and promote both independent musicianship and lifelong involvement with music.

COURSE GOALS

The following course goals derive from the 2014 National Core Arts Standards - Music.

MU.Pr4.1.E.IIa	Performing/Select: Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
MU.Pr6.1.H.Ia	Perform/Present: Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, down-up strumming, and Travis picking), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.H.8a	Performing/Rehearse, Evaluate, and Refine: Apply teacher provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.
MU.Pr5.1.C.Ic	Performing/Rehearse, Evaluate, and Refine: Identify and implement strategies for improving the technical and expressive aspects of multiple works.

MU:Pr6.1.H.5a	Performing/Present: Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.
MU:Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepares and improvised performances.
MU:Re7.1.E.IIa	Responding/Select: Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.
MU:Re8.1.E.IIa	Responding/Interpret: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, context, (when appropriate) the setting of the text, and varied research sources.
MU:RE9.1.E.Ia	Responding/Evaluate: Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
MU:Re9.1.C.Ib	Responding/Evaluate: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.
MU:Re9.1.H.8a	Responding/Evaluate: Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.
MU:Cn10.0.H.IIIa	Connecting (synthesis; personal/individual): Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

MU:Cn11.0.T.IIIa

Connecting (relating): Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

COURSE ENDURING UNDERSTANDINGS

Students will understand that...

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians' presentation of creative work is the culmination of a process of creation and communication
- Performer's interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire
- Analyzing creator's context and how they manipulate elements of music provides insight into their intent and informs performance
- Performers make interpretive decisions based on their understanding of context and expressive intent
- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians judge performance based on criteria that vary across time, place, and cultures.
- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

COURSE ESSENTIAL QUESTIONS

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?
- How do individuals choose music to experience?
- How do musicians make meaningful connections to creating, performing, and responding?
- How do we discern the musical creators' and performers' expressive intent?
- How is music communicated in written form?
- How do composers use markings and symbols to create expression?

- How do the notes of the music staff relate to notes on the piano?
- How do we judge the quality of Musical Performances?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
 - How to improve their ability to hear and identify music concepts such as tone quality, intonation, intervals, melody, harmony, text, and balance.
 - How to improve their ability to play the piano.
 - The details of the music they perform in terms of history, composition, structure, form, purpose, and context.
 - Essentials of music literacy including note identification, time signature identification, and rhythm reading.
 - How to demonstrate musical citizenship within an ensemble, the school, the greater community, and throughout life.
- Students will be able to . . .
 - Practice, rehearse, and perform music, from a varied repertoire of musical styles, cultures, and time periods in a variety of settings.
 - Gain skills needed for continued performance and enjoyment of music making after high school.
 - Develop aural skills and music theory concepts within the context of music from a variety of cultures and styles.
Appreciate that their effort and determination can result in rewarding and unforgettable musical experiences which enrich their lives.
 - Perform a wide variety of historically and culturally significant repertoire of multiple styles.
 - Improve technical skills such as posture, articulation, rhythm, phrasing, expression, scales, and essentials of good musicianship.

COURSE SYLLABUS

Course Name

Introduction to Piano

Level

ACP

Prerequisites

No prerequisites are required for this course.

General Description of the Course

Introduction to Piano provides students with individualized training in basic piano technique, musical notation, history, and culture. This course is designed to develop skills both individually and in small groups. Students will have the opportunity to explore repertoire from different cultures and historical periods as they learn the basics of note reading and performance technique. A command of the basic elements of music is developed through exercises in composing and arranging. Students will also learn about influential musicians from the past and present who have contributed to the development of the instrument. Students need no prior experience playing the piano to enroll in Introduction to Piano

Assured Assessments

Formative Assessments:

- Playing Assessments
- Class Participation
- Performance Reflections
- Professional Musician Review
- Music Theory Worksheets

Summative Assessments:

- Class Performances
- Playing Assessments
- Final Examination

Supplemental Texts

- Piano Sheet music
- Additional Scale Supplemental texts as necessary
- Additional Rhythm Supplemental texts as necessary
- Additional Piano Technique supplements as necessary

UNIT 1

Music Literacy

Unit Goals

At the completion of this unit, students will:

MU:Pr6.1.H.5a	Performing/Rehearse, Evaluate, and Refine: Apply teacher provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music Performing/Rehearse, Evaluate, and Refine: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.

MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.
MU:Re7.2.E.IIa	Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.
MU:RE9.1.E.Ia	Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.
MU:Re9.1.C.Ib	Responding/Evaluate: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

Unit Essential Questions

- How is music communicated in written form?
- How do composers use markings and symbols to create expression?
- How do the notes of the music staff relate to notes on the piano?
- How do we judge the quality of musical works and performances?
- When is a performance judged ready to present?

Unit Scope and Sequence

- Note Reading
- Rhythm Reading
- Time Signature Identification
- Key Signature Identification
- Basic Harmonic Progressions
- Practicing music appropriate to the individual
- Listening to model recordings and related works
- Various Styles and Melodies from different stylistic and cultural backgrounds
- Personal Reflection
- Major Chord Structures
- C Major Position
- Five Finger Melodies
- Practice expectations and etiquette, procedures, practice habits

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance-based class, they will be required to bring their sheet music, and folder to class each day. They will also be required to follow practice etiquette and provide feedback and reflection on their performance.

Students will also be required to fill out weekly performance and practice reflections to track their progress throughout the semester. They will also set weekly goals for themselves which they will have to reflect on throughout the class period.

Students will be required to complete basic music theory assessments to monitor their growth in the areas of basic note and rhythm reading, thus enabling them to be successful in this course.

Summative Assessments:

Students will perform a Piano Recital for the entire class on an acoustic piano once each month. They will be assessed on the appropriate piece selection as well as their personal progress.

Resources

Core

- Music Theory Worksheets
- Sheet Music
- Piano Hand Position Diagrams

Supplemental

- Rhythm supplements
- Basic Piano Warmups
- Scale Supplements
- Piano Technique Supplements

Time Allotment

- Approximately 4-6 Weeks and ongoing throughout the semester

UNIT 2

Basic Playing and Performance

Unit Goals

At the completion of this unit, students will:

MU:Pr6.1.H.5a	Performing/Rehearse, Evaluate, and Refine: Apply teacher provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.
MU.Pr4.2.E.Ia	Performing/Analyze: Demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
MU.Pr4.3.E.IIa	Performing/Interpret: Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skill to connect with the audience.
MU.Pr5.1.E.IIIa	Performing/Rehearse, Evaluate, and Refine: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music Performing/Rehearse, Evaluate, and Refine: Identify and implement strategies for improving the technical and expressive aspects of multiple works.
MU.Pr6.1.E.IIIa	Performing/Present: Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse culture, styles, genres, and historical periods in multiple types of ensembles.
MU.Pr6.1.E.IIIb	Performing/Present: Demonstrate an ability to connect with audience members before and during the

process of engaging with and responding to them through prepared and improvised performances.

MU:Re7.2.E.IIa

Responding/Analyze: Explain how the analysis of structures and contexts inform the response to music.

MU:RE9.1.E.Ia

Responding/Evaluate: Evaluate works and performances based on personally or collaboratively-developed criteria, including analysis of the structure and context.

Unit Essential Questions

- How do musicians improve the quality of their performance?
- How do performers interpret musical works?
- When is a performance judged ready to present?
- How do we judge the quality of Musical Performances?
- How do performers interpret musical works?

Unit Scope and Sequence

- Basic Harmonic Progressions
- Five Finger Technique
- C Major and G Major Positions
- Practicing music appropriate to the individual
- Listening to model recordings and related works
- Personal Reflection
- Major and Minor Chord Structures
- Practice expectations and etiquette, procedures, and habits
- Listening to model recordings and related works
- Practice expectations and etiquette
- Various Styles and Melodies from different stylistic and cultural backgrounds
- Expressive Dynamics ranging from piano to forte
- Expressive and stylistically appropriate Accents and Articulations
- Reading and demonstrating complex rhythms up to and including 8th notes, triplets, and rests.

Unit Assured Assessments

Formative Assessments:

Students will prepare several portions of their music to perform for the teacher. They will be given instruction in class, as well as personalized goals for achievement.

Students will also be required to fill out weekly performance and practice reflections to track their progress throughout the semester. They will also set weekly goals for themselves which they will have to reflect on throughout the class period.

Students will also be required to listen to several recordings of professional piano players and reflect on their performance. Students will be asked to draw on their own personal musical experiences up to this point and reflect on how their own playing can be improved by adopting techniques gleaned from these recordings.

Students will also be assessed daily on their participation and preparation for the course. As this is a performance-based class, they will be required to bring their sheet music, and folder to class each day. They will also be required to follow practice etiquette and provide feedback and reflection on their performance.

Summative Assessments:

Students will perform a Piano Recital for the entire class on an acoustic piano once each month. They will be assessed on the appropriate piece selection as well as their personal progress.

Resources

Core

- Piano Sheet Music

Supplemental

- Rhythm supplements
- Hanon Technique Exercises
- Major Scale Sheets
- Piano Positioning Diagrams
- Chord Supplements

Time Allotment

- Approximately 8-10 Weeks

CREDIT

One half credit in the Arts
One period for one semester

PREREQUISITES

There are no prerequisites for this course.

CURRENT REFERENCES

- National Association for Music Education - *National Association for music EDUCATION (NAFME)*. NAFME. (2021, April 19). <https://nafme.org/>.
- National Core Arts Standards Website - *2014 music standards*. NAFME. (2021, April 1). <https://nafme.org/my-classroom/standards/core-music-standards/>.
- Youtube website - Videos of performances etc. - Youtube.com
- Sueta, Ed. *Rhythm Vocabulary Charts for Effective Rhythmic Development*. Macie Publishing. Bloomfield, NJ:1985

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Introduction to Piano Participation Rubric
- CMEA High School Scales Rubric
- CMEA High School Solo Rubric

Trumbull High School School-Wide Writing Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
	Student work:	Student work:	Student work:	Student work:
Purpose X_____	- Establishes and maintains a clear purpose - Demonstrates an insightful understanding of audience and task	- Establishes and maintains a purpose - Demonstrates an accurate awareness of audience and task	- Establishes a purpose - Demonstrates an awareness of audience and task	- Does not establish a clear purpose - Demonstrates limited/no awareness of audience and task
Organization X_____	- Reflects sophisticated organization throughout - Demonstrates logical progression of ideas - Maintains a clear focus - Utilizes effective transitions	- Reflects organization throughout - Demonstrates logical progression of ideas - Maintains a focus - Utilizes transitions	- Reflects some organization throughout - Demonstrates logical progression of ideas at times - Maintains a vague focus - May utilize some ineffective transitions	- Reflects little/no organization - Lacks logical progression of ideas - Maintains little/no focus - Utilizes ineffective or no transitions
Content X_____	- Is accurate, explicit, and vivid - Exhibits ideas that are highly developed and enhanced by specific details and examples	- Is accurate and relevant - Exhibits ideas that are developed and supported by details and examples	- May contain some inaccuracies - Exhibits ideas that are partially supported by details and examples	- Is inaccurate and unclear - Exhibits limited/no ideas supported by specific details and examples
Use of Language X_____	- Demonstrates excellent use of language - Demonstrates a highly effective use of standard writing that enhances communication - Contains few or no errors. Errors do not detract from meaning	- Demonstrates competent use of language - Demonstrates effective use of standard writing conventions - Contains few errors. Most errors do not detract from meaning	- Demonstrates use of language - Demonstrates use of standard writing conventions - Contains errors that detract from meaning	- Demonstrates limited competency in use of language - Demonstrates limited use of standard writing conventions - Contains errors that make it difficult to determine meaning

Trumbull High School School-Wide Independent Learning and Thinking Rubric

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal x_____	Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.	Student demonstrates initiative by generating appropriate questions, creating original projects/work.	Student demonstrates some initiative by generating questions, creating appropriate projects/work.	Student demonstrates limited or no initiative by generating few questions and creating projects/work.
Independent Research & Development x_____	Student is analytical, insightful, and works independently to reach a solution.	Student is analytical, and works productively to reach a solution.	Student reaches a solution with direction.	Student is unable to reach a solution without consistent assistance.
Presentation of Finished Product x_____	Presentation shows compelling evidence of an independent learner and thinker. Solution shows deep understanding of the problem and its components. Solution shows extensive and appropriate application of 21st Century Skills.	Presentation shows clear evidence of an independent learner and thinker. Solution shows adequate understanding of the problem and its components. Solution shows adequate application of 21st Century Skills.	Presentation shows some evidence of an independent learner and thinker. Solution shows some understanding of the problem and its components. Solution shows some application of 21st Century Skills.	Presentation shows limited or no evidence of an independent learner and thinker. Solution shows limited or no understanding of the problem. Solution shows limited or no application of 21st Century Skills.

Introduction to Piano Participation Rubric

5

- Arrives prepared to class with all materials
- Follows class guidelines and practices diligently throughout class period
- Offers insightful during personal reflections and one to one instruction
- Respects and actively listens while others are performing

4

- Arrives prepared to class with all materials
- Follows class guidelines and practices diligently for 80% of class period
- Sometimes offers feedback during personal reflections and one to one instruction
- Respects and listens to others' ideas/opinions

3

- Rarely participates in class and practices no more than 60% of the time.
- Rarely responds to feedback during personal reflections and one to one instruction
- Sometimes distracted or inattentive

2

- Fails to participate in practice for 80% of class period
- Does not respond to other students' ideas
- Distracted or inattentive to others' ideas/opinions

1

- Does not have necessary materials for participation
- Does not participate in class
- Disruptive during class discussions
- Disrespectful to others

TRUMBULL PUBLIC SCHOOLS NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: September 18, 2023

Title of Text: Forensic Science: An Introduction

Authors: Saferstein, Richard and Roy, Tiffany

Publisher: 2023 Savvas Learning Company LLC / Pearson Education, Inc.

Year Published: 2022

ISBN Number: 0-13-692712-2

Core¹ or Supplemental: Core

Course: Forensic Science

Grade Level: 11-12

(If applicable) Replaces text: N/A

Rationale for adopting new text: New course with no existing textbook

Text Description: A clear introduction to the technology of the modern crime laboratory for non-scientists Forensic Science: An Introduction, High School Edition, uses clear writing, case studies, and modern technology to reveal the essence of forensic science. The text aims to make the subject of forensic science clear and comprehensible to a wide variety of readers, from future forensic scientists to those curious about the subject. The nature of physical evidence is defined, and the limitations that technology and current knowledge impose on its individualization and characterization are examined.

Strengths: This textbook provides foundational concepts for high school forensic science students. It is NGSS-aligned, with a focus on the crosscutting concepts like patterns, cause and effect, and systems/system models. Additionally, the text uses lab activities, case files, and virtual materials to emphasize societal authenticity as it introduces real world forensic science The NGSS science and engineering practices such as asking questions, analyzing and interpreting data, and constructing explanations, are embedded throughout the book.

Weaknesses: Would prefer more hands-on lab activities, and more starter activities, but many of those are available online

Submitted by: Jordan Miller

¹"Core" refers to a resource that must be used by all students for attainment of course goals.

Reviewed by:

A. G. M. L.

Principal/Designee

9/20/23
Date

Assistant Superintendent

Date

Board of Education Curriculum Committee Member

Date

Board of Education Curriculum Committee Member

Date

Board of Education Curriculum Committee Member

Date

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9/18/23

TRUMBULL PUBLIC SCHOOLS NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: Sep 18, 2023

Title of Text: Astronomy 2e

Authors: Andrew Fraknoi, Fromm Institute, University of San Francisco

David Morrison, NASA (Emeritus) and SETI Institute

Sidney Wolff, NOIRLab (Emerita)

Publisher: OpenStax/Rice University

Year Published: Mar 09, 2022

ISBN Number: ISBN-13: 978-1-951693-50-3

Coreⁱ or Supplemental: Core

Course: Astronomy

Grade Level: 11/12

(If applicable) Replaces text: N/A

Rationale for adopting new text: New Course

Text Description:

Designed to meet the scope and sequence of your course, Astronomy 2e is written in clear non-technical language, with the occasional touch of humor and a wide range of clarifying illustrations. It has many analogies drawn from everyday life to help non-science majors appreciate, on their own terms, what our modern exploration of the universe is revealing. The book can be used for either a one-semester or two-semester introductory course.

The second edition has been updated according to new exploration and discoveries. The second edition also includes a significant amount of new art and images.

Strengths:

- Online text is accessible to students anywhere. Students can use their school Gmail account to save highlights and comments as they read the text.
- Free

- Updates by authors can be added to current edition (e.g. some images from James Webb Space Telescope have already been added)
- Hard copies can be purchased

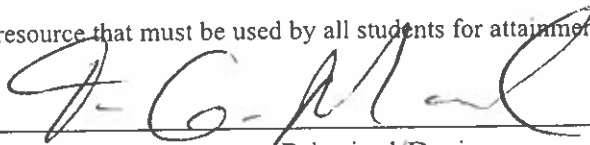
Weaknesses:

- Online interface might not be ideal for some learners

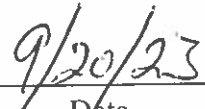
Submitted by: Jonathan Albers, THS Science Teacher

"Core" refers to a resource that must be used by all students for attainment of course goals.

Reviewed by:


Principal/Designee

Revised 7/2016


Date

Assistant Superintendent

Date

Board of Education Curriculum Committee Member

Date

Board of Education Curriculum Committee Member

Date

Board of Education Curriculum Committee Member

Date

TE.
9/18/23