TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Regular Meeting – Tuesday, May 5, 2026, 7:00 p.m.
Long Hill Administration Building

Agenda

https://us06web.zoom.us/j/88288150983?pwd=qMyql6oxDooON2mdSIwqaz5IfBZeYR.1
Webinar ID: 882 8815 0983 Password: 998591
Join by telephone: (312) 626-6799 / Webinar ID: 882 8815 0983

OR Follow the live meeting on TCTV Trumbull YouTube Page:
https://www.youtube.com/@TCTVTrumbull/streams

I. CALL TO ORDER

II. PRELIMINARY BUSINESS

A. Pledge of Allegiance
B. Recognitions:
   1. DAR Outstanding Teacher of American History – Andrea Kremzar
   2. THS Girls Wrestling Team
   3. THS Girls Gymnastics Team
   4. Middlebrook Odyssey of the Mind Team
   5. THS Rotary Club Leadership Conference, Award Winners – Abigail Matera and Autumn Settembre
C. Correspondence – Mrs. Lisa Nuland - Correspondence may be sent to BoardofEd@trumbullps.org
D. Public Comment – The Trumbull Public Schools Board of Education will be allowing Public Comment at the upcoming Board Meeting. If you are interested in speaking during the Public Comment portion of the meeting, please use this form to sign up. We will limit participants to the first **15** individuals that submit the form. Public Comment will be limited to 2 minutes.
E. Superintendent Report
F. Board Chairman Report
G. Teacher Board Representative Report

III. REPORTS/ACTION ITEMS

A. Approval/Minutes
   - BOE Regular Meeting of April 7, 2026 with Executive Session
   - BOE Special Meeting/Retreat of April 9, 2026
B. Personnel Report
C. Approval/Fathers Club Donation for Frenchtown Fence – Mrs. Prisco, Mr. Dion
D. Approval/Daniels Farm PTA Donation Inchy's Book Vending Machine – Mr. Kunschaft, Mr. Dion
E. 3-Tiered Bus System – Dr. Semmel
F. Curriculum Committee Update – Mrs. Petitti
   Approval/ Curriculum Texts and Guides
   a) Curriculum Guide Update - *Honors Dramaturgy, Grade 12*
   b) Curriculum Guide Update–*Honors Shakespeare, Grade 12*
   c) Curriculum Guide Update–*Honors World Literature, Grade 12*
   d) Curriculum Guide Update – *Literature of Peace, Protest and Tolerance, Grade 12*
   e) Curriculum Guide Update - *Story of Self, Grade 12*
   f) New Text Request - *Don't Look Back*
   g) New Text Request - *Drive Your Plow Over the Bones of The Dead*
   h) New Text Request - *In the Heights*
   i) New Text Request - *The God of Small Things*
   j) New Text Request - *They Called Us Enemy*
G. Financial Committee Update - Ms. McNamee
   - Financials as of March 31, 2026 – Mrs. Pierce
H. Healthy Food Certification for 2026-2027 School Year – Mrs. Pierce, Mr. Molyneux
I. School Lunch Prices for 2026-2027 – Mrs. Pierce, Mr. Molyneux

IV. OTHER

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Andrea Kremzar, THS Social Studies Teacher
Todd G. Manuel, Principal

Agenda Item – II-B-1

Recognition Fairfield Chapter and State Award Winner, Eunice Dennie Burr Chapters "DAR Outstanding Teacher of American History", Andrea Kremzar

THS Educator, Ms. Andrea Kremzar, received the Eunice Dennie Burr Chapters "DAR Outstanding Teacher of American History" award at the chapter house in Fairfield on March 15, 2026. She not only is the chapter winner but she was also selected as the state winner and will receive her award on April 18, 2026. This recognition is a testament to her passion for teaching, dedication to her students, and her commitment to excellence in education. This distinction of being named the state's Outstanding Teacher made her eligible to compete at the national level.

Recommendation:

Recognize

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Agenda Item II-B-2

Recognition:

CIAC Girls Wrestling State Champions (1st place)

2nd place at Girls Wrestling New England Championships

Trumbull High School's Girls Wrestling team won the Girls Wrestling State Championship this season, repeating last year's success, for back-to-back state championship wins! The girls went on to compete at the New England Championships, where the team finished 7th overall in New England.

Recommendation: Recognize and commend

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Agenda Item II-B-3

Recognition:

THS Girls Gymnastics FCIAC State Champions

Trumbull High School's Gymnastics team finished another season undefeated, going 10-0. The girls went on to repeat last year's success, winning an FCIAC title, a State Championship title for Class L and a State Open title – making this the third year in a row for all 3 titles! The girls then moved on to New England Championships, where they finished 2nd among all teams in New England.

Recommendation: Recognize and commend

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Agenda Item II-B-4

Recognition:

Middlebrook Odyssey of the Mind Team

The Middlebrook Elementary School Odyssey of the Mind Team placed first for the 3rd year in a row in the State OM competition Division 1 in March. The team is headed to the World Competition hosted at Iowa State to compete against teams from around the world. Mr. Henry Lang has been their coach since second grade. The team is currently fundraising to be able to send 4 students and 5 parents to the competition May 26th-30th to represent Trumbull.

Recommendation: Recognize and commend.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Hope Spalla, THS English Teacher
Todd G. Manuel

Agenda Item II-B-5

Recognition:

Trumbull High School Rotary Club Leadership Conference, Award Winners –
Abigail Matera and Autumn Settembre

Trumbull High School Sophomore, Autumn Settembre and Junior, Abigail Matera attended the Rotary Club Leadership Conference on November 15, 2025 at Connecticut College and were chosen as the winners of a $300 grant. They were asked to (1) pick a problem; and (2) present a solution. They chose to address food insecurity within our community and will be conducting a canned food drive in connection with the May Agriscience Farm Fair. They would like to continue this community service event beyond this year. The program is called "One Meal, One Hope".

Please join us in congratulating Autumn and Abigail for their award and the success with their "One Meal, One Hope" project.

Recommendation: Recognize and commend

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Dr. Semmel

Agenda Item – III-A

Approval/Minutes

- BOE Regular Meeting of April 7, 2026 with Executive Session
- BOE Special Meeting/Retreat of April 9, 2026

Recommendation:

Approve the minutes of the above noted meetings.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT
Long Hill Administration Building
Regular Meeting – April 7, 2026, 7:00 p.m. / *6:00 p.m. Executive Session
Minutes

The Trumbull Board of Education met for a Special Meeting at the Long Hill Administration Building.

Members present:
L. Timpanelli - Chairman
M. Petitti – Vice Chair
L. Nuland - Secretary
C. Bandecchi – arrived at 7:25 p.m.
S. Hepburn-James
T. McGee
J. McNamee
A. Squiccimarro- absent

Agenda Item I—Call to Order
The meeting was called to order at 7:00 p.m.

EXECUTIVE SESSION - Tuesday, April 7, 2026 - Executive Session – 6:00 p.m.

Members present:
L. Timpanelli, Board Chairman
M. Petitti, Vice Chair
L. Nuland, Board Secretary
S. Hepburn-James
T. McGee
J. McNamee

Members absent:
C. Bandecchi
A. Squiccimarro

It was moved (McGee) and seconded (Nuland) to go into Executive Session at 6:05 p.m. to discuss the UPSEU Local 424-Unit 75 Custodial Maintenance Security Bargaining unit contract and the Pending Legal Claim-Mark Deming vs. Trumbull Public Schools. Dr. Semmel, Mr. Chella and Attorney Dugas were invited into Executive Session. Vote: Unanimous in favor.

It was moved (McNamee) and seconded (Petitti) to come out of Executive Session at 6:50 p.m. Vote: Unanimous in favor.

Agenda Item II—Preliminary Business

A. Salute to the Flag - The Public Session began with a salute to the Flag.

B. Correspondence – Mrs. Nuland read the following correspondence: 5 educators wrote to the BOE to say they would be interested in a retirement incentive. Layla Intellisano wrote to share her concern about grading practices in the math department at the high school.

C. Public Comment - Electra Ferriello spoke about the negative impact of budget reductions and the importance of smaller class size at the elementary level.

D. Superintendent Report - Dr. Semmel
We encourage all Trumbull residents to review the Superintendent's April newsletter, which highlights several important updates, including the positive and negative impacts of three-tiered busing. The Hillcrest building project is moving forward, with construction documents from TSKP Studio approval at this evening's meeting. On April 8, Dr. Semmel and his team will meet with the Town Council's Finance Committee at 7:00 p.m. to finalize the Superintendent's budget request. On March 24, the Board of Finance agreed to add $500,000 to the line item for the Board of Education, for a total of $134,844,746. The BOE had adopted a budget of $137,773,114 on February 10. This leaves a budget gap of $2,928,368. Our insurance premiums will be rising 12.5% for 2026-2027, not 15% as earlier expected, saving $680,000. This reduces the BOE budget gap to $2,248,368.

E. Board Chairman Report - Mrs. Timpanelli extends her congratulations to the cast and crew of *Something Rotten*, recently performed at THS. We also send our best wishes to all spring sports teams. Additionally, we are proud to share that our district has been ranked the number one in the state as the most efficient school district in a report conducted by Cheshire Public Schools.

F. Student Board Representatives Report

Student Board Representatives Naomi Mickens and Danielle Lyons reported on **TECEC:** safety exercise, TECEC turns 20, celebrating with a playground dedication. **Frenchtown:** World Autism Awareness Day, Play-Doh projects, PTA will host Cultural Night on April 24 **MB:** class placement process for the 2026-2027 year, celebrate Autism Awareness to honor the uniqueness of every student. **Jane Ryan:** "Popping with Pride" event for outstanding effort in reading, World Autism Awareness Day, Fathers Club will host a pasta dinner fundraiser on April 24 **DFS:** field trip to the Challenger Mission at the Discovery Museum, Spring Book Fair, trimester two report cards **Tashua:** author Lauren Tarshis visit, students learning the ukulele and the recorder, Tashua celebrates fifth grader Adelyn Morabito, who performed at Carnegie Hall. the Read-a-Thon exceeded its goal, raising over $11,000, multicultural night on May 13 and the annual Fathers Club Golf Outing on May 4 **Booth Hill:** author Lauren Tarshis visit, Kindergarten Orientation for the 2026–2027 school year **Madison:** welcomed incoming fifth graders from Frenchtown, Track and Field season with more than 80 students participating. Congratulations to eighth grader Ryder Zychek for competing in the NHCSA National Wrestling Tournament, donation of books to a Bridgeport elementary school, student art classes in partnership with Next Chapter Books. **Hillcrest:** School Librarian Day, National Junior Honor Society's spring book drive to benefit Boys and Girls Village of Milford. Grade 8 Stepping Forth ceremony on June 17 **THS:** final quarter of the year, seniors Ayuski Sharama and George Blake were recognized at the Connecticut Association of Schools High School Arts Banquet for their work in the visual and performing arts. Sophomore Ring Dance and Senior Showcase, National Honor Society Induction for rising seniors.

<u>Agenda Item III—Reports/Action Items</u>

A. Approval/UPSEU Local 424-Unit 75 Custodial Maintenance Security Bargaining Unit Contract
Attorney Floyd Dugas presented the details of the Custodial Maintenance Security Bargaining Unit agreement.

It was moved (Nuland) and seconded (McNamee) to approve the UPSEU Local 424-Unit 75 Custodial Maintenance Security Bargaining Unit Contract as presented. Vote: Unanimous in favor.

B. Approval/H.O.S.A. (Health Occupations Students of America) International Leadership Conference Field Trip to Indianapolis, IN

THS teacher Ms. Michelle Han presented the trip to the International Leadership Conference (ILC) on June 17, 2026 thru June 21, 2026. Funding for this trip is provided through parents, student fund raising and grants from BEI ($1,500.00) and ACE ($1,500.00).

It was moved (Bandecchi) and seconded (McGee) to waive the 90-day timeline and approve the H.O.S.A. (Health Occupations Students of America) International Leadership Conference Field Trip to Indianapolis, IN as presented. Vote: Unanimous in favor.

C. Approval/Minutes
- Special Meeting of March 17, 2026

It was moved (Petitti) and seconded (Bandecchi) to approve the March 17, 2026 BOE Special Meeting Minutes as presented. Vote: Unanimous in favor.

D. Personnel
Dr. Semmel reported one certified resignation:

LaSella, Ryan; science teacher at Madison Middle School since September 2021, resigning effective April 2, 2026.

It was moved (McNamee) and seconded (McGee) to accept the certified resignation as presented. Vote Unanimous in favor.

E. Approval/Trumbull Day 2026 Special Request
Mrs. Kathleen McGannon presented the request from the Trumbull Day Commission for use of Hillcrest Middle School and Trumbull High School on Friday, June 26, Saturday, June 27, and (rain date) Sunday, June 28, 2026. The Trumbull Day Commission is requesting that the Board of Education waive its Policy 1330, Use of Public-School Buildings and Sites for three (3) days to allow for an alcohol concession on the grounds of Hillcrest and Trumbull High Schools:

"As with recent Trumbull Day events, we plan to serve beer and wine to patrons. The procurement of a temporary liquor permit from the State of CT and coordination with the Trumbull Police Department, who will be providing security for the event, is currently underway. Alcohol service will be handled by trained staff to assure that patrons are of legal drinking age and that no one is over-served at the event. All alcohol must be purchased through the vendor. Bags and coolers will be checked at entry points and patrons will not be permitted to bring alcohol onto the property."

If approved, all other provisions of the Board Policy will be adhered to and alcohol distribution and consumption must be properly monitored and controlled by the Trumbull Police Department, First Selectman's office, and Trumbull Day Commission members, to ensure that this concession is regulated in a responsible and appropriate manner.

It was moved (McNamee) and seconded (Petitti) to approve a waiver for the Town of Trumbull to allow an alcohol concession booth on the grounds of Hillcrest and Trumbull High School in

conjunction with Trumbull Day on Friday, June 26, Saturday, June 27, and Sunday, June 28, 2026. Vote: Unanimous in favor.

F. Approval/Donation for TECEC Playground
Dr. Wheeler presented the donation from TECEC PTO which raised funds to support the final phase of our playground renovation. Phase three focuses on replacing the awning over a section of the playground. On April 1, 2026, the PTO unanimously approved a contribution of $2,200 to the Board of Education to help complete this project.

It was moved (Nuland) and seconded (Bandecchi) to approve the donation of $2,200 to replace the awning over the TECEC playground as presented. Vote: Unanimous in favor.

G. Non-Renewal of Non-Tenured Staff/Long Term Replacements – Mr. Chella
Mr. Chella presented that prior to May 1 of any given year, the Board of Education is asked to non-renew the contracts of non-tenured staff whose employment may not continue. This year, the non-renewal process includes three long-term replacement (substitute) teachers. The long-term replacement teachers were hired for the 2025-26 school year in a position of fixed duration. It is the opinion of the Superintendent that the non-renewals recommended are within the scope of the statutory teacher employment and tenure provisions, Section 10-151 of the Connecticut General Statutes; and are consistent with provisions of the TEA Agreement applicable to non-renewals of non-tenured and Long-Term Replacement teachers and non-tenured teachers. Also, please note that it may be necessary to revisit this agenda item at a meeting once the final budget numbers are known.

Move that pursuant to the Connecticut General Statutes 10-151, the Trumbull Board of Education non-renew the teaching contract of the following long-term replacement teachers at the end of their long-term contract or at the end of the 2025-26 school year, whichever occurs first, as recommended by the Superintendent:

<u>Long Term Replacements</u>
Riley Pastir – Daniels Farm Elementary School
Nicole Quinn – Jane Ryan Elementary School
Joanna Rosen – Jane Ryan Elementary School

and further move that the Superintendent of Schools be directed to communicate this action of the Board in writing to the above-named teachers and that the Superintendent of Schools be authorized to respond on behalf of the Board of Education to any requests which may be forthcoming from these teachers or their representatives pursuant to Connecticut General Statutes 10-151.

It was moved (Bandecchi) and seconded (Petitti) pursuant to CT General Statutes 10-151, the Trumbull Board of Education non-renew the teaching contracts of the long-term replacement teachers, Riley Pastir – Daniels Farm Elementary School, Nicole Quinn – Jane Ryan Elementary School, and Joanna Rosen – Jane Ryan Elementary School, as recommended. Vote: Unanimous in favor.

H. Approval/Hillcrest Middle School Building Committee Documents
Mr. Kevin Dion presented Hillcrest Middle School project documents, approval to proceed with submittal of documents to the Office of Grants Administration (OGA) for Phase 1 approval, and

approval for the BOE Chair to sign SCG-042, and allow Owner's Representative to seek signature to complete and submit SCG-042 to OGA.

It was moved (Bandecchi) and seconded (McGee) to approve the construction documents for the new Hillcrest Middle School and authorizes the architect, TSKP Studio, to submit documents for Phase1 - Early Sitework for the new Hillcrest Middle School project to the Office of Grants Administration (OGA) for their review and approval. Furthermore, it authorizes the Board of Education Chair to sign the SCG-042 Review of Plans form and allows the Owner's Representative to seek all necessary signatures to complete said form for submittal to OGA. Vote: Unanimous in favor.

I. Policy Committee Report
Mrs. Squiccimarro reported that the Policy Committee of the Board of Education met on Tuesday, March 10, 2026 and reviewed the following policies:
Policy – Second Readings – Dr. Iwanicki

- Policy 5112.1 Kindergarten Enrollment and Early Entry Waiver (2026-2027)
- Policy 6166.1 Selection of Instructional Material: Revisions Needed
- Policy 1312.5 & 6161.14 Library Display and Program Policy
- Policy 1312.4 and 6161.13 – Library Policy Library Collection Development and Maintenance Policy: *A New Policy*

It was moved (Hepburn) and seconded (Petitti) to approve the above policies as presented. Vote: Unanimous in favor.

J. Finance Committee Report – Ms. McNamee
Ms. McNamee reported that the Finance Committee of the Board of Education met on April 7, 2026 and reviewed the following:

- Approvals/Financials as of February 28, 2026 – Mrs. Pierce

It was moved (Bandecchi) and seconded (McGee) to approve the financial reports as of February 28, 2026 as presented. Vote: Unanimous in favor.

Adjournment
Board Members gave unanimous consent to adjourn the Public Session at 8:01 p.m.

Trumbull Board of Education
Special Meeting – BOE Retreat
Thursday, April 9, 2026, 4:00-6:00 p.m.

Next Chapter Books
2 Daniels Farm Road
Trumbull, CT

Minutes:

Members present:
L. Timpanelli – Chairman
M. Petitti – Vice Chair
L. Nuland - Secretary
C. Bandecchi – left at 5:00 p.m.
S. Hepburn-James – left at 5:45 p.m.
A. Squiccimarro

Members absent:
Tammy McGee
Julia McNamee

Also, in attendance:
Dr. Martin Semmel, Dr. Susan Iwanicki, Alison, Pierce, Joseph Chella, Dean Catalano, Kevin Dion, Christina Hefele

Pledge of Allegiance – The meeting was called to order at 4:10 p.m.

The following items were discussed:

1) Hillcrest Phase I Documents — Identify any Additional Questions/Requests for Owners Rep

2) Transportation Survey Feedback Discussion

A motion was made to adjourn (Nuland) and seconded (Petitti) and unanimously agreed to adjourn the meeting at 5:58 p.m.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

R E V I S E D

Report to the Board of Education
Regular Meeting, May 5, 2026

Dr. Semmel

Agenda Item III-B

Personnel

Resignations - Certified

Artese, Anthony; Kindergarten teacher at Jane Ryan Elementary School since August 2014 (currently on a personal leave of absence), resigning effective June 30, 2026.

Miller, Ellen; special education teacher at Trumbull Early Childhood Education Center since August 1998, retiring effective June 30, 2026.

O'Hara, Nicole; Kindergarten teacher at Daniels Farm Elementary School since August 2021 (currently on a personal leave of absence), resigning effective June 30, 2026.

Recommendation:

Accept.

Request for Leave of Absence

Pjura, James; social studies teacher at Madison Middle School since August 2017, is requesting a personal leave of absence without pay for the 2026-27 school year. This request complies with the Trumbull Board of Education Leave of Absence Policy, 4150.

Recommendation:

Approve the above request for a personal leave of absence for Mr. Pjura.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Mrs. Prisco, Mr. Dion

Agenda Item – III – C

Approval/Fathers Club Donation for Frenchtown Fence

The Frenchtown PTA Father's Club would like to donate $6,300 toward the fence around the playscape. This donation will significantly increase students' access to open space for physical activity while also enhancing safety, as the area will be fully enclosed. At present, our 75 kindergarten students and 71 first-grade students share the playscape area. As the children have grown and especially if the times are overlapping to maintain instructional consistency we have notices that the space has become quite congested.

We know that opportunities for movement and play are essential to the development and well-being of our youngest learners. This thoughtful and much-needed contribution will provide a safer, more spacious environment where students can engage in physical activity with greater freedom and security.

In preparation for this project, we have secured three quotes and made the decision to utilize Fence Builders USA. The selected vendor's quote is attached for your review.

Administrative Recommendation:

Approve the donation of $6,300 to purchase the fence around Frenchtown playscape as presented.

Fence Builders USA
132 Silvermine Rd Bldg 2
Seymour, CT 06483
2039976978
office@fencebuildersusa.com
www.fencebuildersUSA.com

ADDRESS
Tom Dawicki
30 French town Rd
Trumbull
CT
06611

Estimate 253071

DATE 04/22/2026

ACTIVITY	DESCRIPTION	QTY	RATE	AMOUNT
Black chain link	Installation of approximately 225FT of 4FT high Black Chain Link fence.	1	6,300.00	6,300.00
Following Flow	SLIGHTLY UNEVEN GRADE WITH FENCE FOLLOWING FLOW OF GROUND FENCE WILL BE UNEVEN AT TOP		0.00	0.00T

Estimate pricing is valid for 30 days. Estimate is based on measurements and layout discussed during customer consultation, per attached drawing. Any modifications could incur additional charges.

SUBTOTAL	6,300.00
TAX	0.00
TOTAL	**$6,300.00**

Accepted By

Accepted Date

Customer is responsible for any permits and understanding city/town fence ordinances

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026 Mr. Gary Kunschaft and Mr. Kevin Dion

Agenda Item III-D

Donation – Inchy's Book Vending Machine at Daniels Farm Elementary:

Request for the acceptance of the Daniels Farms Elementary School PTA donation of $7,940 to purchase an Inchy's Book Vending Machine. The Inchy's Bookworm Vending Machine is a token-operated system that rewards students with books, promoting literacy and engagement in schools. This is the same brand machine currently being used successfully at Middlebrook. Once purchased, delivery will be complete within 6-9 weeks. The machine will be placed in the cafeteria.

Recommendation:

The Board of Education to approve the acceptance of the donation of $7,940, purchase, and installation of the Inchy's Book Vending Machine.

BookVending.com

Daniels Farm School - Kathryn Psarofagis (copy)

Daniels Farm School

Bill to:

710 Daniels Farm Rd
Trumbull, CT, 06611

Ship to:

710 Daniels Farm Rd
Trumbull, CT 06611

Kathryn Psarofagis
kpsarofagis@gmail.com
+12034453062

Quote: 20260310-193231280

Reference ID:52028375468

Quote created: March 10, 2026
Quote expires: June 15, 2026

Quote created by: Kenneth

ken@globalvendinggroup.com
+1-800-592-4220
KB

Comments from Kenneth

Check out Inchy's Book Bundle:
[Book Bundle Catalog]

Products & Services

Item & Description	SKU	Quantity	Unit Price	Total
CUSTOM WRAP BW NEW 2026 Custom Wrapped - Inchy's Bookworm Vending Machine - NEW 2026 size of machine only: 46in W x 31.5in D x 76in H size on pallet: 48in W x 40in D x 83in H 2 Year Standard Warranty - Included Lifetime virtual technical support & Inchy Care+	1200-25	1	$5,695.00	$5,695.00
Inchy Tokens Inchy Tokens - 100ct	4200-25	1	$75.00	$75.00
Tray Upgrade (AA) Tray Upgrade (AA) Upgrade Trays & Configuration - 2 Upgrade Trays (A,A) - Tray Configuration: [Default x3, A, A]	1315-25	1	$0.00	$0.00
Inchy's Book Bundle - Opt.6 - (Default x3, A, A) Inchy's Book Bundle - Option 6 [Default x3, A, A] - 230 Books - A rolling selection of engagement titles suited for elementary age students.	BB6-25	1	$1,375.00	$1,375.00
Shipping and Handling - Lift Gate (4410) Shipping: Lift Gate - outside delivery to the door only.(inside delivery and placement NOT INCLUDED!)*SHIPPING DISCLOSURE*Please review the machine dimensions and 'Ship To' address listed above. Contact GVG Shipping within (5) business days of receiving this invoice with any address changes or location access issues due to machine sizes provided.	4410	1	$795.00	$795.00
		One-time subtotal		$7,940.00
		Total		**$7,940.00**

Purchase terms

Questions? Contact me

Kenneth Banaszak
ken@globalvendinggroup.com
+1-800-592-4220

Global Vending Group
6000 N Bailey Ave
Suite 1E
Amherst, NY 14226
USA


BookVending.com
INCHY the bookworm loves reading books!
Say hello to Inchy!
The Bookworm Vending Machine
by
Global Vending Group Inc
INCHY'S BOOKWORM VENDING MACHINE

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026 Dr. Semmel

Agenda Item III-E 3-Tiered Bus System

In December 2025, the administration began working with School Bus Logistics (SBL), LLC to review possible opportunities for moving to a three-tier bus system. In March, 2026, SBL produced a draft document for the Trumbull Public Schools which outlined three different possible scenarios using a 3-tier bus system. To reduce student ride time, decrease the total number of students on each bus and reduce the overall bus fleet, SBL recommended that we enact Scenario Three from their draft report. This scenario creates one bus tier for the high school, a second bus tier for the two middle schools and one elementary school, and a third bus tier for the remaining five elementary schools. To accommodate moving from a 2-tier system to a 3-tier system, the start and end times for the middle schools and elementary schools would also need to be adjusted.

Tonight we will provide an overview of the benefits and challenges of moving to a three-tier bus system.

Recommendation: Move that the Trumbull Public Schools change from a 2-tier bus system to a 3-tier bus system and adjust the start of school times as presented.

SCHOOL BUS LOGISTICS

Reimagining Optimal Busing for Trumbull Public Schools

Transitioning from a 2-Tier to a 3-Tier Routing

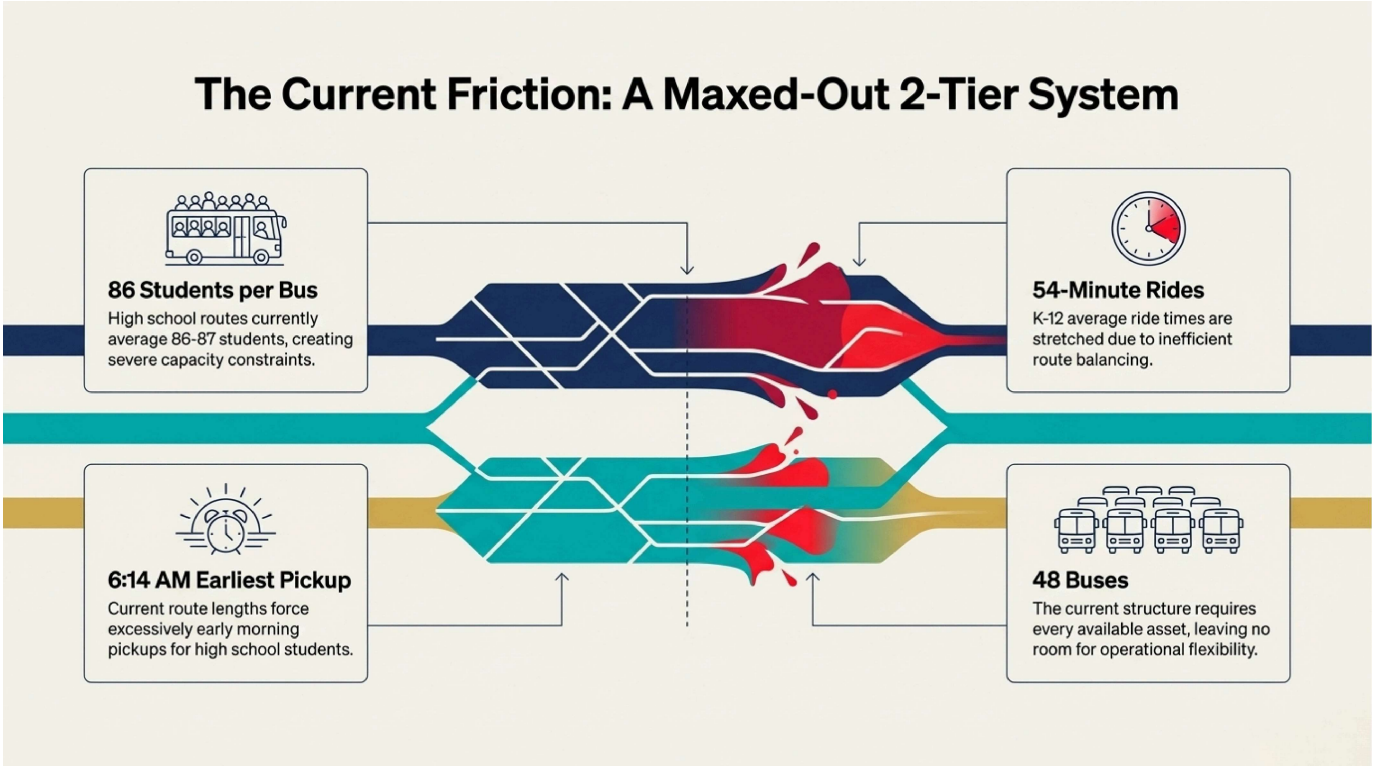
With Students in Mind

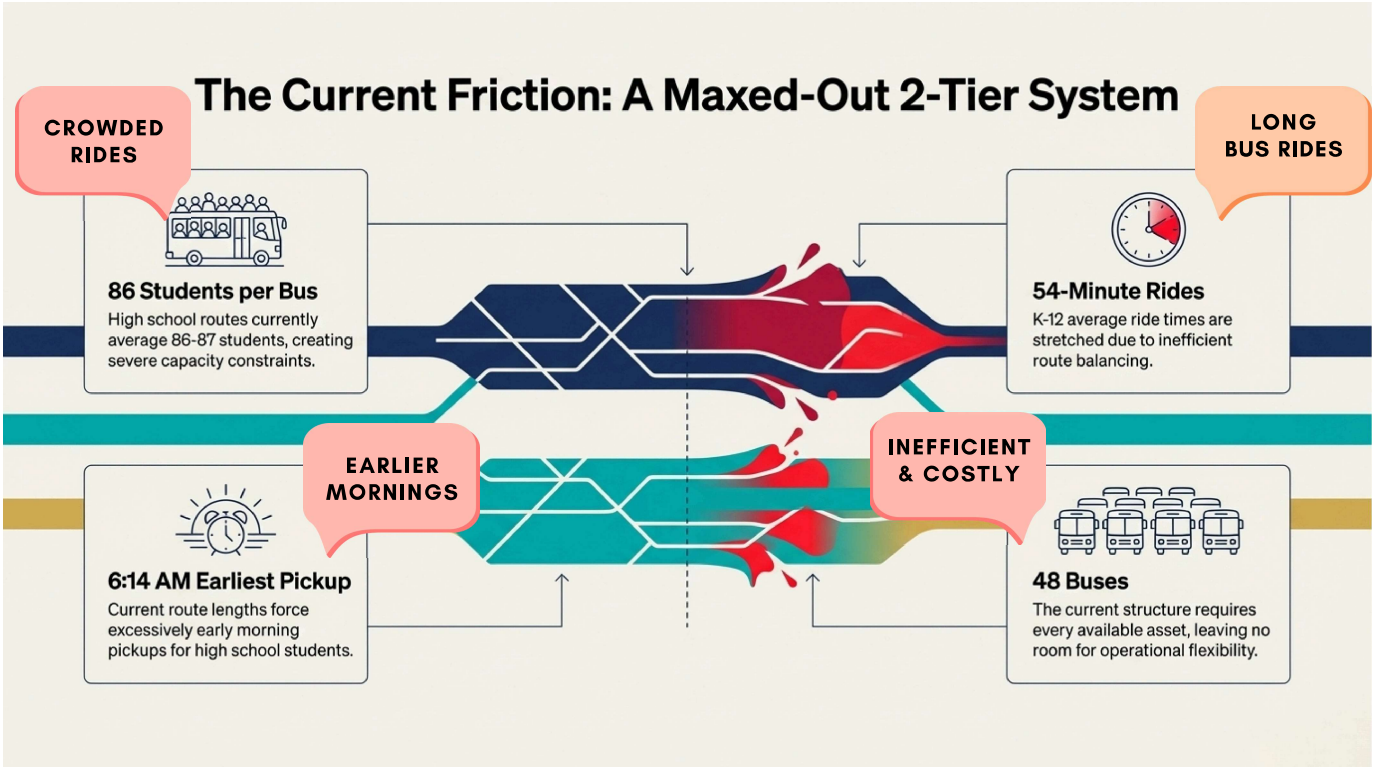
Safe, Reliable, Respectful, and Responsible



Trumbull Public Schools Board of Education Briefing
May 5, 2026




The Current Friction: A Maxed-Out 2-Tier System
86 Students per Bus
High school routes currently average 86-87 students, creating severe capacity constraints.
54-Minute Rides
K-12 average ride times are stretched due to inefficient route balancing.
6:14 AM Earliest Pickup
Current route lengths force excessively early morning pickups for high school students.
48 Buses
The current structure requires every available asset, leaving no room for operational flexibility.


The Current Friction: A Maxed-Out 2-Tier System
CROWDED RIDES
LONG BUS RIDES
86 Students per Bus
High school routes currently average 86-87 students, creating severe capacity constraints.
54-Minute Rides
K-12 average ride times are stretched due to inefficient route balancing.
EARLIER MORNINGS
INEFFICIENT & COSTLY
6:14 AM Earliest Pickup
Current route lengths force excessively early morning pickups for high school students.
48 Buses
The current structure requires every available asset, leaving no room for operational flexibility.

Top Parent Transportation Concerns

PARENT CONCERN	WHAT WE'RE HEARING	# OF PARENTS
LATE ARRIVAL / PICKUP	Buses missing stops or arriving significantly behind schedule.	438 PARENTS
ROUTING / STOP SAFETY	Requests for driveway pickups or safer stop locations (no sidewalks).	215 PARENTS
TIME SPENT ON BUS	Students on the bus for over 45–60 mins; inefficient route paths.	142 PARENTS
OVERCROWDING	Three students to a seat; students standing in the aisle.	64 PARENTS

Move to 3 Tiers...

Saves Much Needed Funding

-4 Buses

Safely reduces the required in-district fleet from 48 to 44 buses, unlocking operational and fiscal efficiency.

Gives Students Time Back

Up to -52%

Slashes average K-12 ride times by completely rebalancing route assignments.

Reduces Bus Density

-31% Max Loads

Redistributes high school runs to eliminate dangerous capacity constraints.

Morning Rest Time

6:35 AM

Earliest pickup buys high schoolers 21 additional minutes of morning rest without pushing the start of the academic day earlier.

NotebookLM

Dramatic Reductions in Student Ride Times

By adding 9 runs to Tier 1 and 9 runs to Tier 2, we right-size capacity and speed up transit.



K-5 Impact
Reduction in average ride time.

6-8 Impact
Reduction in average ride time.

9-12 Impact
Reduction in average ride time.

Fewer stops and optimally balanced routes mean students spend half as much time on the bus.

NotebookLM

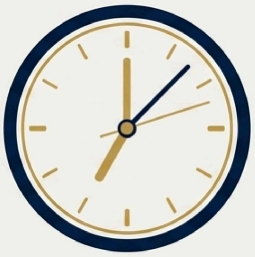
Eliminating Overcrowding & Improving Mornings
for secondary students

Breathing Room



- ✓ **-31% reduction** in average high school ridership.
- ✓ **-21% reduction** in average middle school ridership.

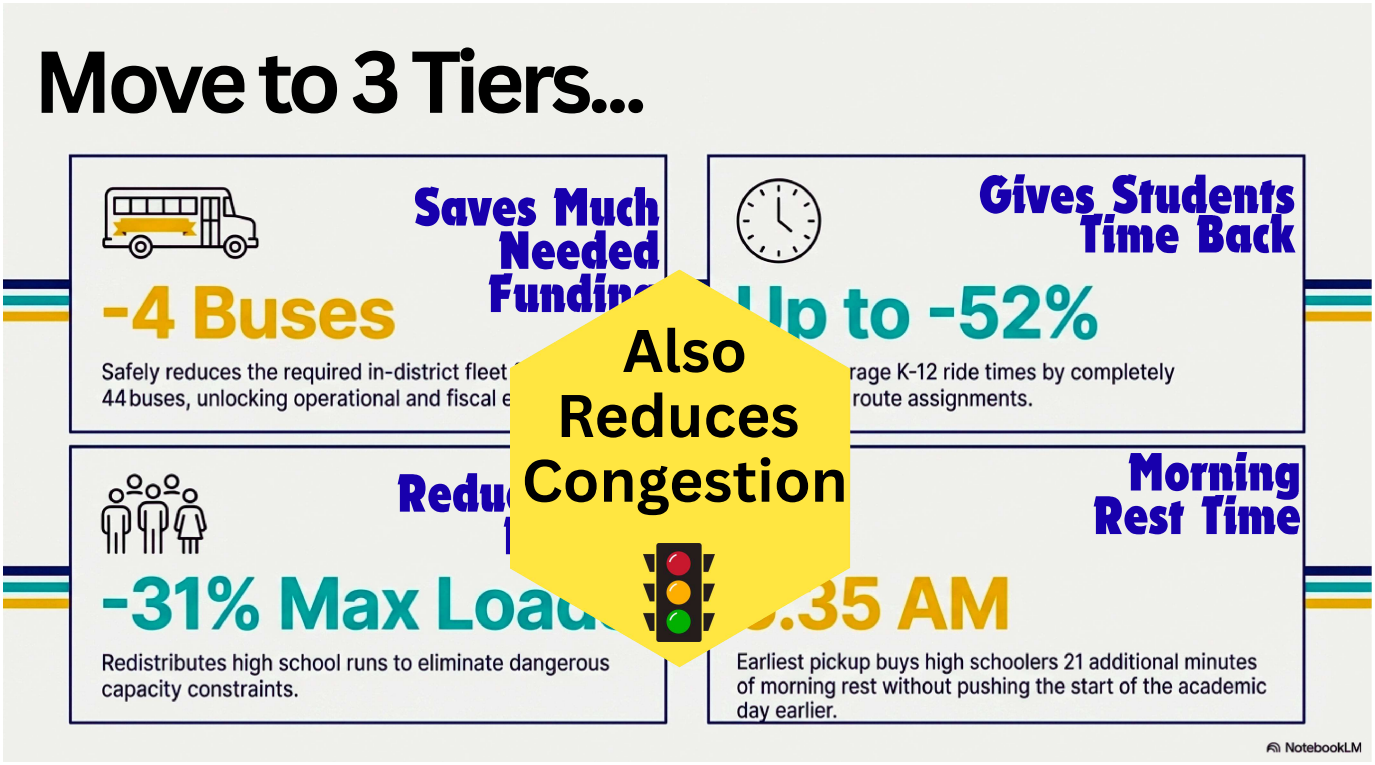
Improving Mornings

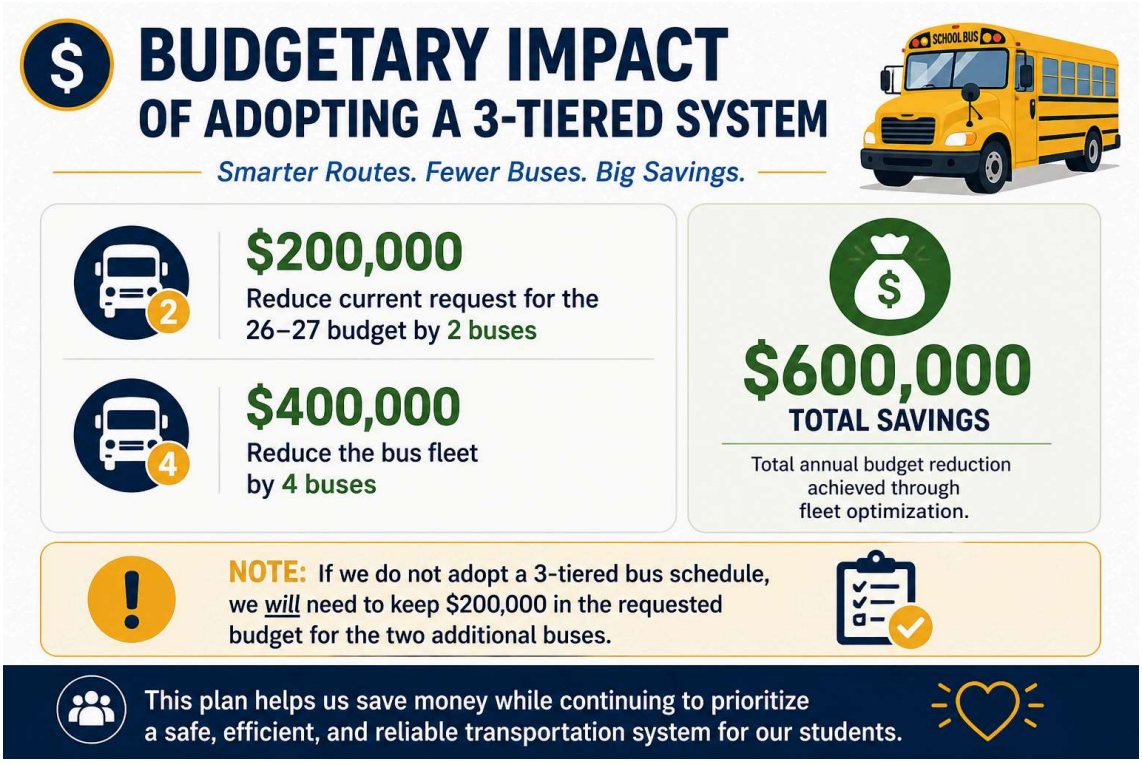


+21 Minutes

- ✓ The earliest morning pickup shifts from **6:14** AM to a much more manageable **6:35 AM**.

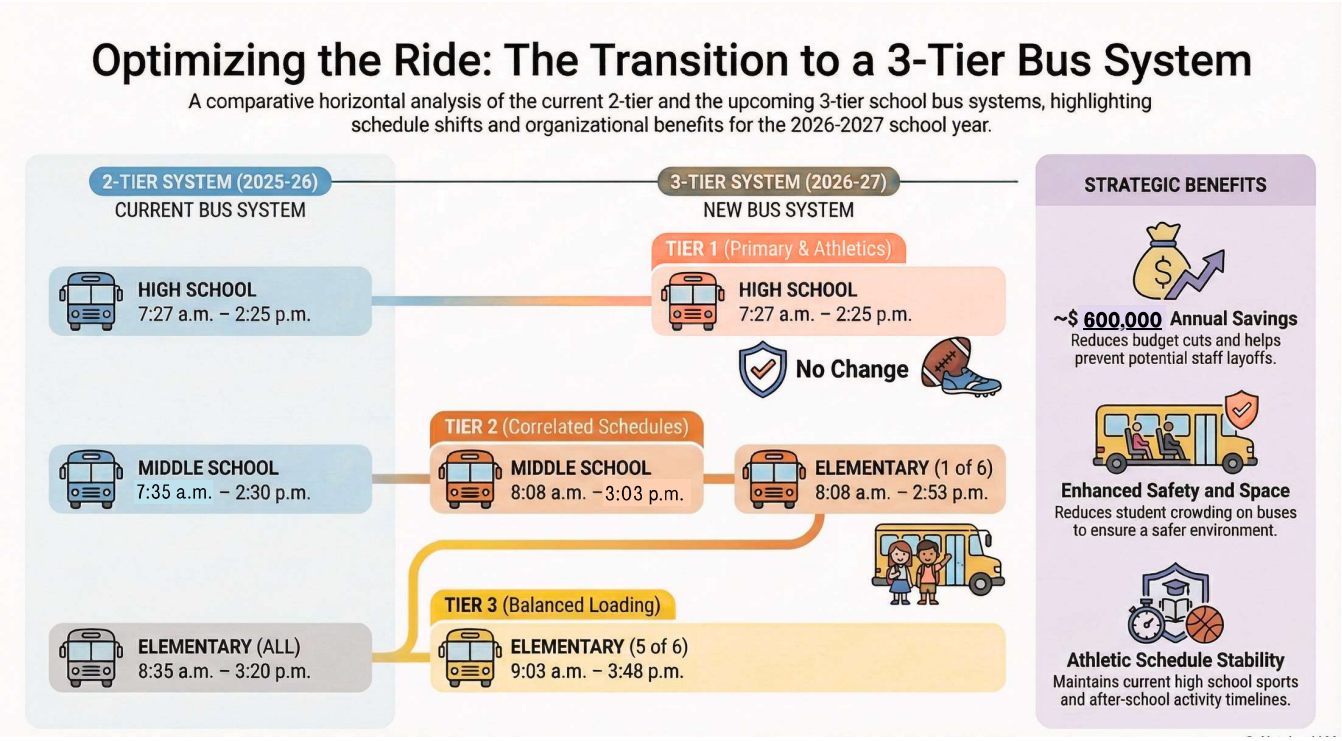
Students gain nearly a half-hour of morning rest, improving readiness to learn.


Move to 3 Tiers...
Saves Much Needed Fundin
-4 Buses
Safely reduces the required in-district fleet
44 buses, unlocking operational and fiscal e
Gives Students Time Back
Up to -52%
rage K-12 ride times by completely
route assignments.
Also Reduces Congestion
Redu
-31% Max Load
Redistributes high school runs to eliminate dangerous capacity constraints.
Morning Rest Time
.35 AM
Earliest pickup buys high schoolers 21 additional minutes of morning rest without pushing the start of the academic day earlier.
NotebookLM


BUDGETARY IMPACT
OF ADOPTING A 3-TIERED SYSTEM
Smarter Routes. Fewer Buses. Big Savings.
SCHOOL BUS
$200,000
Reduce current request for the 26–27 budget by 2 buses
$400,000
Reduce the bus fleet by 4 buses
$600,000
TOTAL SAVINGS
Total annual budget reduction achieved through fleet optimization.
NOTE: If we do not adopt a 3-tiered bus schedule, we will need to keep $200,000 in the requested budget for the two additional buses.
This plan helps us save money while continuing to prioritize a safe, efficient, and reliable transportation system for our students.

Possible Reductions @ 4.39%

7 Teacher Positions (7.0 FTE's)	**$630,000**	Increase class size Elem/HS; Student Support
All New Staff (7.0 FTE's)	**$542,000**	Elem Enroll Increases; No Payroll Support, No ISS at THS
Technology Reduction	**$225,000**	Prolong 5 Year Technology Plan
Use Non-Lapsing Account	**$200,000**	Unexpected Facility Failures Cannot be Covered
Long Hill Support Staff (2.0 FTE's)	**$205,000**	More work for others; potential burnout, longer response rate
Textbook Reduction	**$100,000**	Middle School Math 1 year purchase; Eliminate Fun Readers
Various Supply Accounts	**$95,000**	Fewer Instructional Supplies
Secondary School Activities, Advisors & Comp Exp.	**$90,000**	Fewer Opportunities for Students
Raise Pay to Play by $40-50	**$70,000**	Additional Costs Given to Parents
Curriculum Writing/Professional Dev	**$47,000**	Fewer Course Updates and New Courses
Electricity Reduction	**$25,000**	Reduction in Public Benefits; Appliance Audit
Security Guards 12mo-> 10mo	**$16,000**	Leaves one 12 month Security Guard; Less Security at THS
TOTAL	**$2,245,000**	



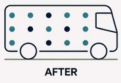
Key Elementary Schedule Notes

District	Elementary TPS Proposed 9:03-3:48
Monroe	9:00-3:35 (All but 1 schools)
Shelton	9:00-3:45
Fairfield	8:55-3:30 (All but 1 school)
Easton	8:55-3:40
Newtown	9:05-3:37
Ridgefield	8:35-3:35 (All but 1 school)
Westport	9:00-3:45 (All but 1 school)

- The proposed new routes are within a few minutes of several nearby towns
- Other competitive towns have 1 elementary school on a different schedule, most earlier, with Ridgefield as the outlier with one school 9:10-4:00pm
- Many schools dismiss after 3:30pm



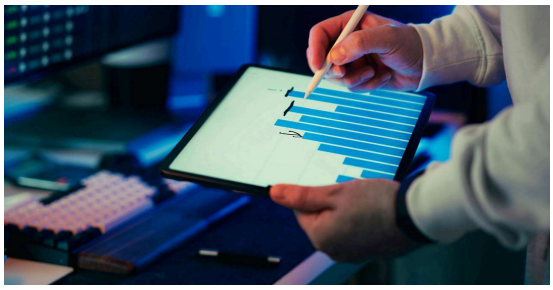
District Benefits Analysis of 3-Tiered Busing

METRIC	CURRENT 2-TIER	3-TIER BUS PLAN	BENEFITS
Fleet Size	• 48 BUSES	• 44 BUSES	Budget Savings • $600,000 • 5-6 Staff Jobs
Student Travel Time	Average Ride Times • 33 min am, 39 min pm • 42 min am, 36 min pm • 54 min am, 49 min pm	Average Ride Times • K-5: 21 mins • 6-8: 23 mins • 9-12: 26 mins	Gives Time Back • -42% K-5 • -50% 6-8 • -52% 9-12
Ridership	 BEFORE	 AFTER	Increases Safety & Right Sizes Capacity • -31% 6-8 • -21% 9-12
Route Timing	• 2-early tiers 6-12 • Later times for PreK-5	• 3-tiers by grade band • 1 K-5 school with MS	• Students have more sleep time; less time on bus • Schedules better for some families
Traffic	• Daniels Farm Road, THS and HC congestion	• Routes spread over three time periods	• Reduced Traffic Congestion • Increase Community Safety
Mileage Profile	• 48 bus mileage fuel and vehicle costs	• 44 bus mileage fuel and vehicle costs	Lower Fuel & Vehicle Wear-and-Tear per run • -41% K-5 • -44% 6-8 • -36% 9-12





Tier Timing and Review



- This tiered schedule was derived from the School Bus Logistics LLC.
- This is our 2nd bus study!
- This presentation is Scenario 3- their most efficient scenario.
- The proposed new routes will also be reviewed after they are operationalized for ***further efficiences.***

Why might there be concerns?



Recognizing Potential Challenges



METRIC	IMPACT FOR SOME FAMILIES AND STAFF
Daily Schedule	• Less evening time for families; less time to help with homework • Coaching impact for those who support multiple schools/teams • Mornings impacted for families with younger students
Traffic	• Remarks of needing to commute in high traffic due to change
Financial Impact	• Staff and family may need to change jobs due to new schedule; second jobs may also be impacted • Increase cost of day care
Extra Curricular Activities & Appointments	• Options for extra curricular activities • End of day medical appointments will be more limited or students may need to miss school
Coordination of Professional Learnings	• 1 elementary school being on a different schedule will impact coordination of 6 schools • 3 tiers of schedules may impact vertical meetings as well
Instructing at End of Day	• Younger students more tired and less alert late in the day

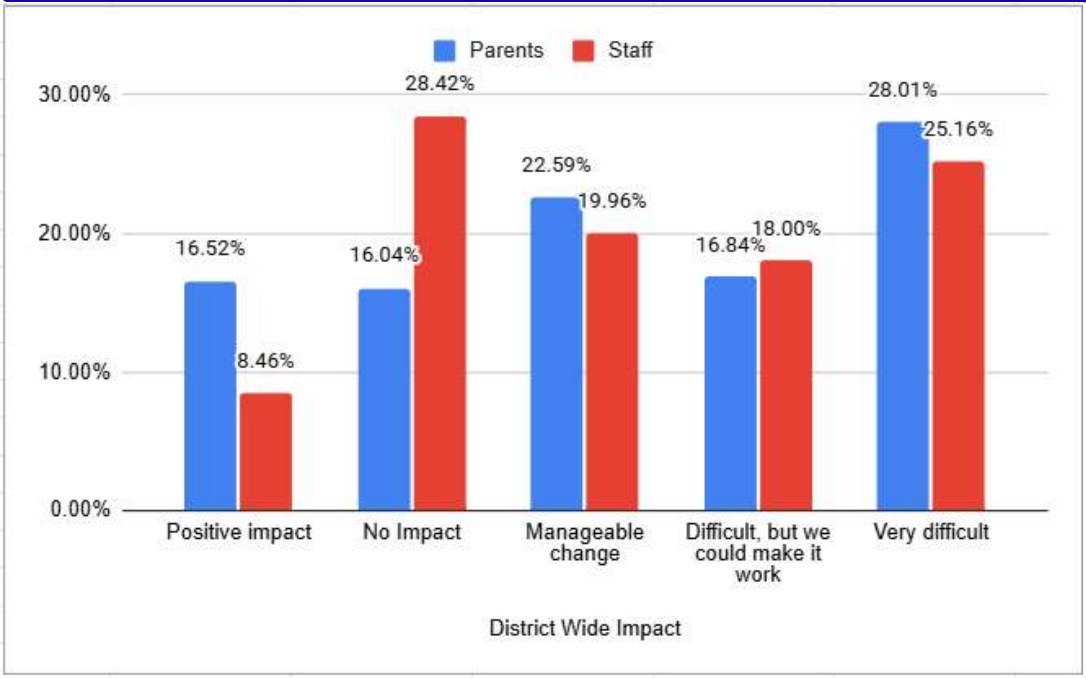
Community Question

While a 3-tier system will work, there is an impact on our stakeholders.

Do we have any other information about *their thoughts?*



Parent & Staff Impact Comparison - All Results

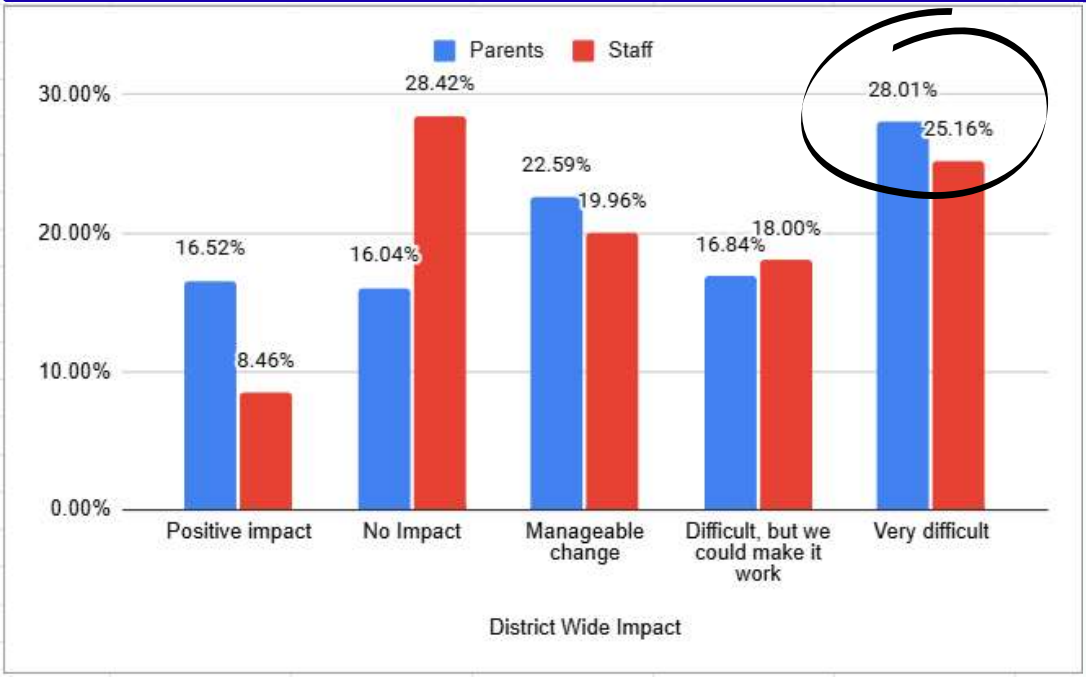


Survey Responses

Parents = 1,253

Staff = 461

Parent & Staff Impact Comparison - All Results

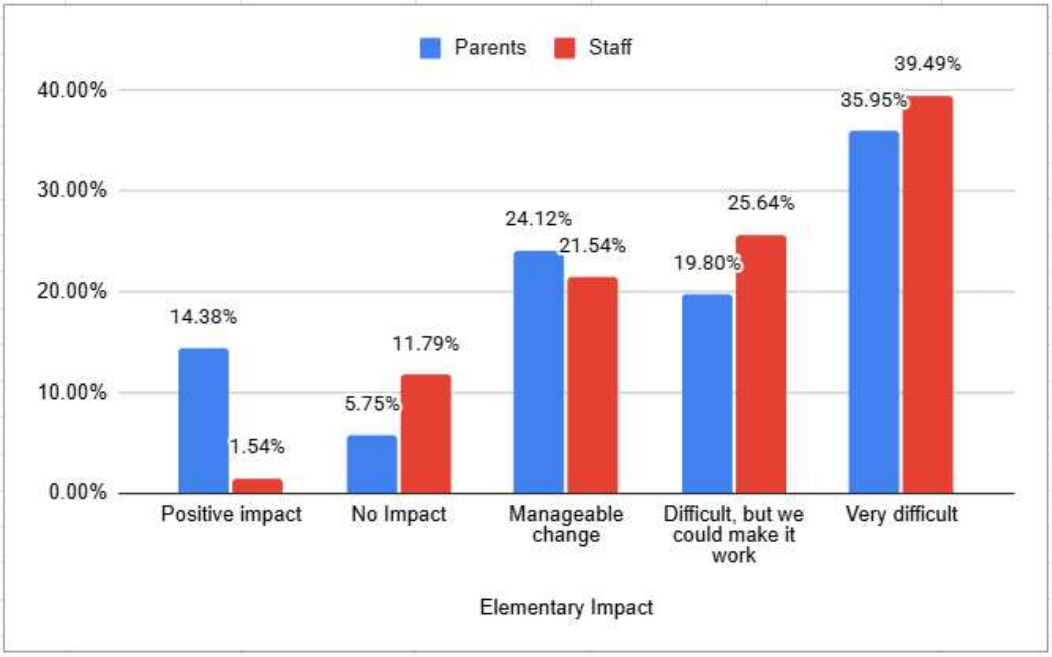


Survey Responses

Parents = 1,253

Staff = 461

Parent & Staff Impact Comparison - Elementary

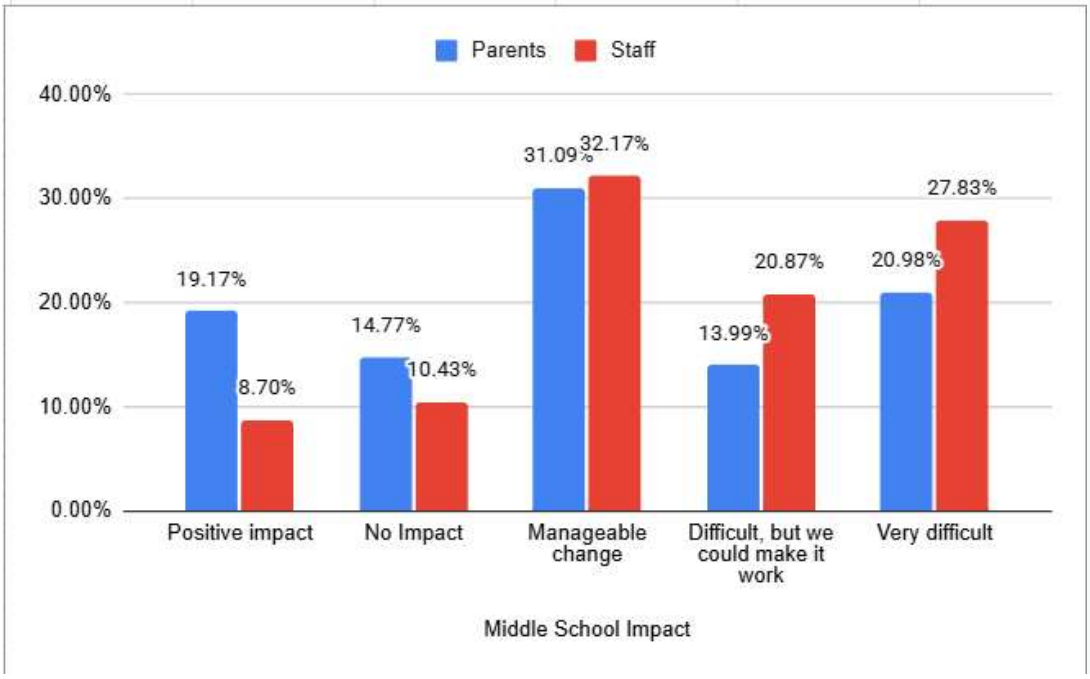


Survey Responses

Parents = 904

Staff = 195

Parent & Staff Impact Comparison - Middle School

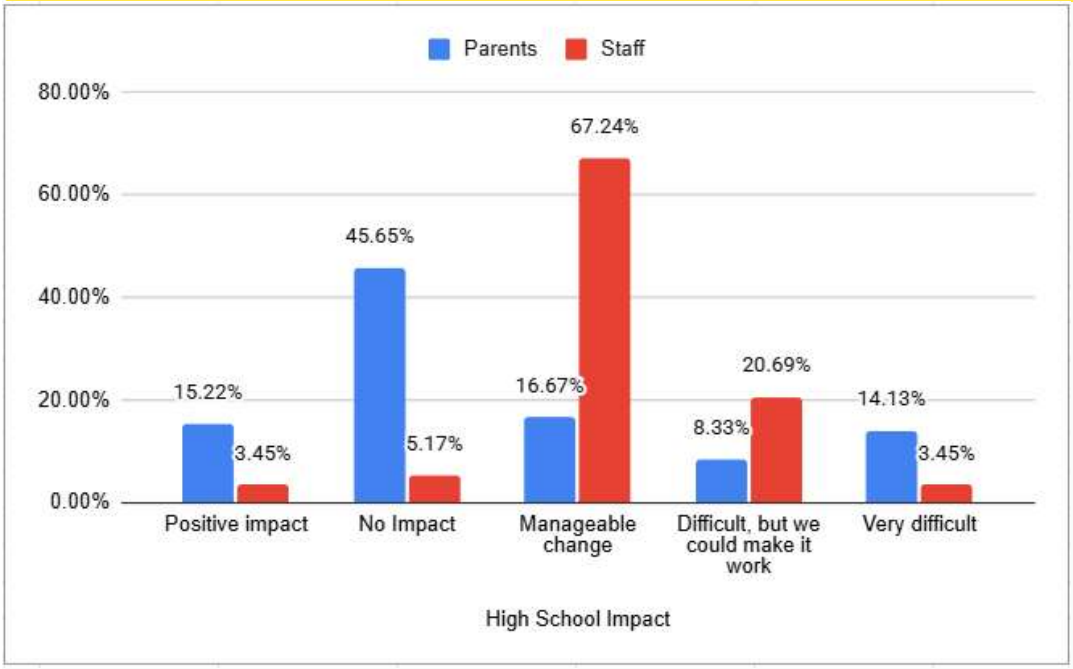


Survey Responses

Parents = 386

Staff = 115

Parent & Staff Impact Comparison - High School



Survey Responses

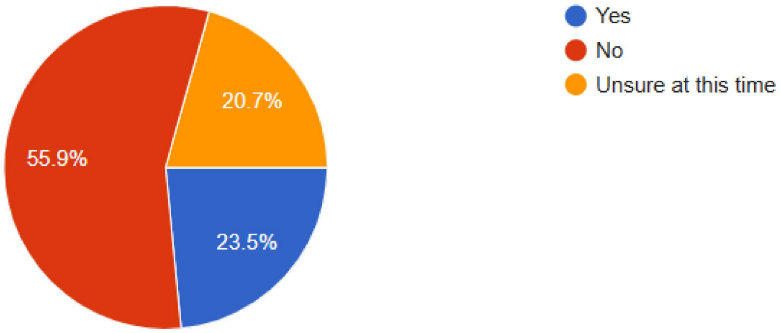
Parents = 276

Staff = 116

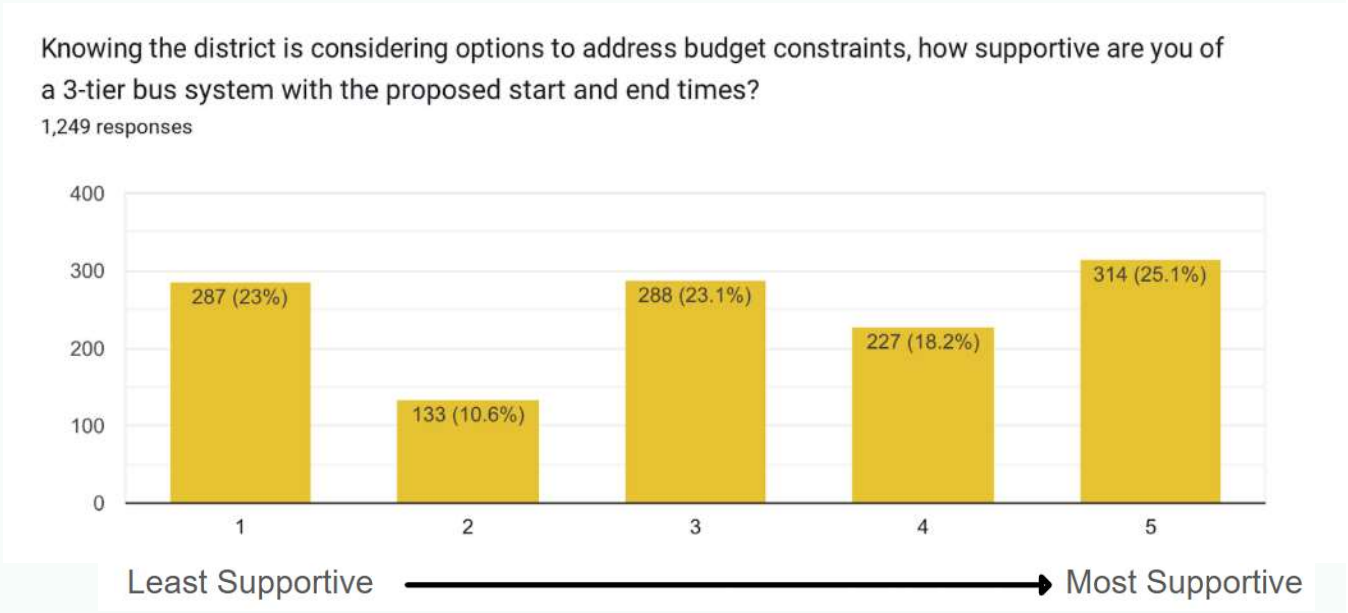
Impact on BEFORE School Care

Would your family need to expand or explore BEFORE-school care options to bridge the gap in the earlier start time?

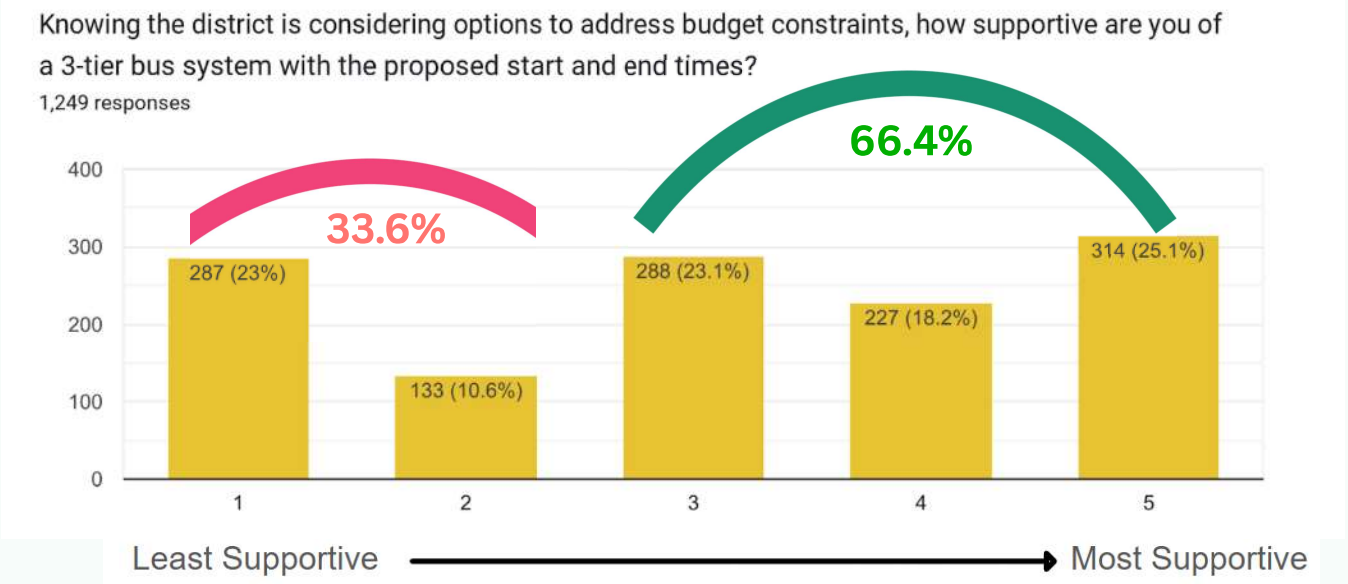
1,249 responses



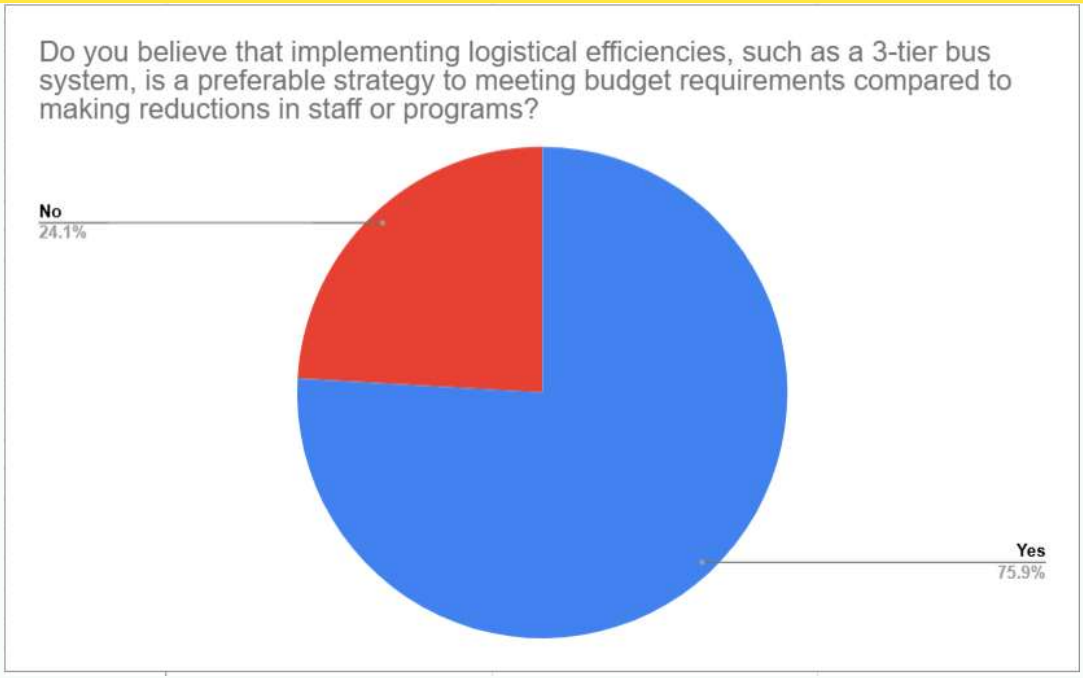
Parents: How supportive are you of the 3-Tier Bus System?



Parents: How supportive are you of the 3-Tier Bus System?



Staff: Logistical Efficencies vs Budget Reductions



The Benefits are Clear for Students

- **Getting on the bus later**
- **Shorter ride times.**
- **Buses will be less crowded.**
- **Will allow us to keep more teachers and programs.**



Our goal is simple: *Safe. Reliable. Respectful. Responsible.*
Every decision we make is focused on doing what's best for our students and our community.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting – May 5, 2026

Agenda Item –III-F

Mrs. Petitti
Curriculum Committee Report
Curriculum Committee Meeting – 4.9.26

Recommendation: Review and Approve

Dr. Iwanicki

Approval/ Curriculum Texts and Guides

Based on the Curriculum Committee's meeting on April 9, 2026, the Board of Education will be asked to review and adopt the following curriculum guide revisions together with the new text requests, as noted below:

a) Curriculum Guide Update and New Text Request *Honors Dramaturgy, Grade 12; In the Heights*
b) Curriculum Guide Update–*Honors Shakespeare, Grade 12*
c) Curriculum Guide Update and New Text Request *Honors World Literature, Grade 12; Drive Your Plow Over the Bones of The Dead, The God of Small Things*
d) Curriculum Guide Update and New Text Request *Literature of Peace, Protest and Tolerance, Grade 12; Don't Look Back, They Called Us Enemy*
e) Curriculum Guide Update - *Story of Self, Grade 12*

Recommended Motions:

- *Motion to approve the updates to the Honors Dramaturgy, Grade 12 Curriculum Guide, together with the New Text Request*
- *Motion to approve the updates to the Honors Shakespeare, Grade 12 Curriculum Guide*
- *Motion to approve the updates to the Honors World Literature, Grade 12 Curriculum Guide, together with the New Text Request*
- *Motion to approve the updates to the Literature of Peace, Protest and Tolerance, Grade 12 Curriculum Guide, together with the New Text*
- *Motion to approve the updates to the Story of Self, Grade 12 Curriculum Guide*

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Curriculum Committee of the
Trumbull Board of Education

Regular Meeting

Thursday, April 9, 2026
Trumbull High School Conference Room

MINUTES

I. Call to Order/Introduction. The meeting was called to order at 10:05 a.m.

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

Members Absent
J. McNamee, BOE member

Educators Present
E. Spark, House Principal
A. Rizza, English Department Chair
J. Spillane, English Teacher
J. Lobo, English Teacher
M. Bracksieck, English Teacher
K. Shupp, English Teacher
M. Columbo, English Teacher

II. Public Comment ~ No public comments were received.

III. Approve Minutes ~ Mrs. Nuland motioned to approve the 2/12/26 meeting minutes; Mrs. Petitti seconded. The motion passed unanimously.

IV. New Business

a. **Curriculum Guide Update – *Honors Dramaturgy, Grade 12***
English Department Chair, Anne Rizza was present to introduce the educators from her department and expand on any revisions made. English teacher, Mrs. Spillane, began by discussing additions/updates to the curriculum guide, including the incorporation of a libretto as a script and the text of "In the Heights"; she further discussed various skills learned in other English classes which help with critical thinking and analyzing a script. The class draws a diverse group of students from both the general population and those already involved in the theater. A discussion ensued. Mrs. Nuland motioned to approve the updated *Honors Dramaturgy* curriculum guide and bring it to the full BOE for approval, Mrs. Petitti seconded. The motion passed unanimously. Mrs. Nuland also motioned to approve the addition of the *In the Heights* by Lin-Manuel Miranda, Quiara Alegría Hudes and Jeremy McCarter, and bring it to the full Board for approval, Mrs. Petitti seconded. The motion passed unanimously.

b. **Curriculum Guide Update – *Honors Shakespeare, Grade 12***
Former English teachers, Mr. Bracksieck, and English Teachers Dr. Lobos and Mrs. Spillane , discussed the updates to this curriculum guide, including the adjusted number of texts for students to read; the course is less tied to reading and more involved with how to make connections, contextualizing the text, understanding and demystifying the language and relating to human elements. The presenters outlined a shift in the curriculum's approach, moving away from being strictly bound to the text and instead focusing on the texts as live theatrical performances. The goal is to demystify Shakespeare's language and help students find universal human connections and performative space within the material. Dr. Iwanicki complimented the updates, Mrs. Spillane and Mr. Bracksieck thinks it is an empowering course and a total win for the students. A discussion ensued. Mrs. Nuland motioned to approve the updated *Honors Shakespeare* curriculum guide, and bring to the full BOE for approval, Mrs. Petitti seconded the motion. The motion passed unanimously.

c. **Curriculum Guide Update - *Honors World Literature, Grade 12***
English teacher Ms. Shupp presented the curriculum guide updates including the text changes; the team felt the current text *100 Years of Solitude* was too long and wanted a greater variety of reading available, allowing many more choices and more exposure for the students. Renaming of the units and feel the flow of the course is much better in that the final units really use the newly proposed texts *(Drive Your Plow Over the Bones of The Dead* and *The God of Small Things*). Additionally, the curriculum was updated to diversify the reading list, specifically incorporating more female authors and varied cultural perspectives. Mrs. Nuland and Dr. Iwanicki complimented the changes; a discussion over book titles ensued. Mrs. Nuland motioned to approve the updated *Honors World Literature* curriculum guide with the additional/updated essential questions and bring to the full BOE for approval, Mrs. Nuland seconded. The motion passed unanimously. Mrs. Nuland also motioned to approve the two new texts *(Drive Your Plow Over the Bones of The Dead* by Olga Tokarczuk, and *The God of Small Things by* Arundhati Roy), and bring to the full BOE for approval, Mrs. Petitti seconded. The motion passed unanimously.

d. **Curriculum Guide Update – *Literature of Peace, Protest and Tolerance, Grade 12***
English teacher Ms. Columbo introduced the curriculum guide updates including the structure of the class/curriculum, the study of timely stories including the new proposed texts (*They Called Us Enemy* and *Don't Look Back*); incorporating a variety of civilian and soldiers' perspectives by having speakers visit the class, etc. Ms. Columbo also mentioned that she would love to start a book club to compliment the course; a discussion ensued. Mrs. Nuland motioned to approve the updated *Literature of Peace, Protest and Tolerance* curriculum guide with the additional/updated essential questions, and bring to the full BOE for approval, Mrs. Petitti seconded. The motion passed unanimously. Mrs. Nuland also motioned to approve the two new texts *They Called Us Enemy* by George Takei, and *Don't Look Back* by Achut Deng and Keely Hutton, and bring to the full BOE for approval, Mrs. Petitti seconded. The motion passed unanimously.

e. **Curriculum Guide Update – *Story of Self, Grade 12***
English teachers Mrs. Rizza and Dr. Lobo provided a brief overview of this introspective course which is structured around the **"hero's journey,"** utilizing core texts such as *The Alchemist* and *The Last Lecture*. They described the class as introspective, contemplative and thoughtful, with a literal "Story of Self" written by the students as the culminating task. A discussion ensued. Mrs. Nuland motioned to approve the updated *Story of Self* curriculum guide and bring to the full BOE for approval; Mrs. Petitti seconded. The motion passed unanimously.

Dr. Iwanicki, Mrs. Nuland and Mrs. Petitti thanked the presenters for all of their hard work updating and making current the abovementioned guides.

The meeting adjourned at 11:21 a.m.

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Honors Dramaturgy
Grade 12

2026

(Last revision date: 2016)

Curriculum Writing Team

Anne Rizza	**English Department Chair**
Jessica Spillane	**English teacher, Trumbull High School**
Susan C. Iwanicki, Ed.D.	**Assistant Superintendent**

Honors Dramaturgy

Grade 12

Table of Contents

Core Values and Beliefs	2
Introduction & Philosophy	2
Course Goals	3
Course Enduring Understandings	7
Course Essential Questions	7
Course Knowledge & Skills	7
TPS Vision of the Graduate	8
Course Syllabus	10
Unit 1: Introduction to the Dramaturg's Role and Work	11
Unit 2: *The Tragedy of Hamlet*: Close Reading as a Cornerstone	15
Unit 3: *A Doll's House*: Lenses and Context	19
Unit 4: August Wilson's Century Cycle: Historical Research & the Playwright's Voice	23
Unit 5: *In the Heights*: Dramaturgical Analysis of Media(s)	27
Unit 6: The Actor's Packet	31
Course Credit	36
Prerequisites	36
Current References	36
Assured Student Performance Rubrics	36
Other Resources	37

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.
Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Honors Dramaturgy is a senior-year, honors level, elective English course. It is offered in the fall semester to facilitate student dramaturgs who wish to continue their studies in support of the spring musical. As students will work to acquire and hone the skills of a dramaturg, the course is largely student-driven, requiring them to curate experiences and texts to support their learning. As an Honors-level offering in the THS English department, Dramaturgy is the confluence of reading dramatic works of literature, scholarly research, history, sociology, and psychology. Students in this course will read and study several works of dramatic literature supported by college-level instructional texts in the art and science of dramaturgy and will then delve deeply into the work of a dramaturg, pursuing the performance-based objective of bringing to life what the playwright intended.

Supplemental texts for Honors Dramaturgy include two college-level texts that will serve as "technical manuals" for the course; core texts comprise a selection of four whole-class texts in addition to selected excerpts. These texts build upon the foundation of dramatic texts students have sampled in grades 9 – 11. With a focus on the Connecticut Core Standards and increased critical literacy, students in this course have the opportunity to read and understand complex, rich literary works and then put their analysis into practice. Assuming the role of a trained dramaturg, students will, as stated in the Connecticut Core Standards, come to "value evidence" as their primary source of decision-making. Focus will be on the application of such analysis.

In theatre, the role of the dramaturg is to "bring context to bear on a production." On a creative team, the dramaturg is considered the "expert on the script" and, with established text, is sometimes said to "speak for the playwright" or "speak for the script." Their expertise imparts clarity for directors, designers, actors, technicians, and even audiences. Working within the subtext of the script, they assist all other team members in trying to understand the world and intentions of the script and its characters, It's the dramaturg's job to know as much as possible about the play at hand, including its themes, language, period, history, music, and even past stagings, and to hold the current production to a high standard of historical and textual accuracy.

In Honors Dramaturgy, students will critically read and analyze complex literary texts. Then, simulating the work of professional dramaturgs, students will then also put this intellectual work into practice, an appropriate "next step" for 12th-grade students who are to be college and career ready. A course in Honors Dramaturgy takes an area of interest for students—theater—and

illustrates the painstaking and intense scholarly work that goes into creating that interest. Many students coming into this class will be immersed in theatre through acting experience and/or as avid theatre-goers; very few will have the experience of closely analyzing a dramatic text in order to inform a production from the ground up, advising and guiding the director, designers, and actors. This class will offer a workshop environment in which students can acquire and hone skills and learn from one another while applying their analysis of dramatic texts to dramaturgical work. The students will leave the course with a better understanding of theatre and dramatic texts, which will influence their reading, collaboration, synthesis, and performance skills.

Since its inception a decade ago, this course has culminated with numerous students choosing a musical libretto (instead of a playscript) as their focus text for the Actor's Packet project. Accordingly, a unit on dramaturgical work with librettos has been included to provide students with direct experience with this genre.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards for English Language Arts/Literacy.

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-Literacy.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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

CCSS.ELA-Literacy.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA-Literacy.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

The following course goals derive from the 2016 ISTE Technology Standards:

ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving,and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.

ISTE (Standard 3) Knowledge Constructor: Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

ISTE (Standard 4) Innovative Designer: Students use a variety of technologies within a design process to identify and solve problems by creating new, useful or imaginative solutions

ISTE (Standard 6) Creative Communicator: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

COURSE ENDURING UNDERSTANDINGS

Students will understand that:

- Dramaturgy is a complex, varied, and nuanced art form.
- Close-text reading can reveal truths essential in comprehending, interpreting, and bringing to life a text.
- Collaboration is an essential element of the creative process.
- Playwrights employ dramatic conventions and rhetorical strategies to create innovative works of theatre.
- Theatre is an evolving art form with a diverse and extensive history that has been built upon for centuries.

COURSE ESSENTIAL QUESTIONS

- How do the words written by a playwright evolve into a full-fledged stage production?
- How do artists represent a playwright's work with integrity and still create new art?
- How are characters and relationships that are represented on stage reflective of people and dynamics in our real lives? How are they brought to a higher plane of art beyond mimicry?
- How do structure and conventions provide the opportunity for the creation of new artistic works?
- How do close reading and research inform theatrical productions?
- Why is collaborative process essential in theatrical art?

COURSE KNOWLEDGE & SKILLS

Students will know:

- How to identify, define, and apply foundational theatre terminology and literary terminology in collaborative conversations and in writing.
- How to read and cite from a theatrical text.
- How to distinguish between text and subtext.
- Foundational theatre history and theory.

Students will be able to:

- Close read a dramatic text to determine a playwright's intent, characters' tone, subtext, and imagery.
- Research a variety of topics including: theatre history; production history; theatre resources; allusions.
- Collaborate with colleagues as part of the creative process.
- Ethically use technology to research.
- Ethically use technology to develop a project and to share with colleagues.
- Participate meaningfully in Shared Inquiry Discussion in order to broaden understanding and refine a stance.

Vision of the Graduate

The Honors Dramaturgy course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	Students practice precise, evidence-based communication through analytical writing such as the "My Hamlet" position piece, where they develop and defend a thesis about the play's central conflict using sustained textual evidence. They also refine oral communication skills through Shared Inquiry Discussions and formal presentations, such as pitching a reimagined production of *A Doll's House* to an audience of peers.
Self-Efficacy	The semester-long Actor's Packet project requires students to independently select a script, narrow a focus, conduct research, and produce a polished final product, reinforcing their capacity to manage complex, long-term work. Through iterative feedback on close-reading paragraphs and proposal drafts, students see tangible growth in their analytical authority and confidence as scholars.
Critical Thinking & Problem Solving	Students engage in sustained close reading to distinguish text from subtext, particularly in Units on *Hamlet* and *In the Heights*, where they track motifs and analyze structural choices. In the musical analysis unit, they problem-solve by determining how a libretto sustains thematic coherence across spoken dialogue, music, and staging elements. Students must choose the most effective way to organize and present information in each of the final products
Collaboration	Collaboration is embedded in daily workshop structures, including paired "unbiased summary" revision using "traintalk" reactions and small-group beat analysis in *A Doll's House*. Students also co-construct knowledge through collaborative slide decks and Shared Inquiry

	discussions on August Wilson's Century Cycle, modeling the collaborative process industry artists employ.
Growth Mindset	The revision of "biased" summaries after reading *The Active Art of Dramaturgy* explicitly teaches students to reassess and refine their thinking. Ongoing drafting, conferencing, and editing of the Actor's Packet reinforce that sophisticated analysis emerges through persistence, reflection, and revision rather than first attempts.
Integrity	Students are required to conduct ethical research, evaluate authoritative sources, and properly cite evidence in accordance with course standards and the district's academic expectations. The syllabus explicitly prohibits using artificial intelligence to take shortcuts, underscoring the expectation that authentic scholarship and intellectual honesty guide their work. Students follow MLA citation guidelines and evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In the Unit 3 summative assessment, students either research innovative productions of *A Doll's House* or create their own contemporary reinterpretation anchored in a central metaphor, blending critical analysis with imaginative design thinking. Creative response options such as Cornell boxes, photo essays, and visual symbolism projects further invite students to translate textual analysis into original artistic expression.
Emotional Intelligence	Through character letters in the August Wilson unit and reader-response reflections, students practice empathy by examining motivations, lived experiences, and social contexts different from their own. Structured Shared Inquiry discussions cultivate respectful listening, perspective-taking, and thoughtful engagement with complex themes of race, gender, identity, and belonging.

COURSE SYLLABUS

Course Name

Honors Dramaturgy

Level

Honors

Prerequisites

Successful completion of grades 9, 10, and 11 English

General Description of the Course

In a theatrical production, the "dramaturg" is the person who is considered the expert on the playscript. The dramaturg reads, studies, researches, and interprets a play in order to answer questions for and give guidance to actors, directors, designers, technicians, and audiences. In this Honors Level course, students will be guided through the study of multiple scripts and will do the close reading, research, shared inquiry, and collaborative work that allows them to work with a playscript with command. Class time will be largely structured as a workshop for close reading, research, and collaborative exploration and analysis. As such, active engagement in collaborative discussion and development is essential to student success and figures in as a component of assessment. As a major course goal is to build individual student capacity in close reading, collaborative discourse, original creative exploration, and clear intrapersonal communication, the use of Artificial Intelligence to take short cuts will be prohibited.

Students will read a total of four playscripts as whole class texts as well use two college-level texts on dramaturgy to inform their reading of theatrical literature. In addition, students will be expected to read independently daily and are required to complete at least three additional theatrical texts. Students will reflect on all texts both as individual readers as well as theatrical practitioners. Students will complete a major analysis project (the "Actor's Packet") on a playscript/libretto of their choice in lieu of a seated final exam experience. Students need not be performers to be successful in this course – only a curiosity for theatrical literature, strong work ethic, and an inquisitive mind are required.

Assured Assessments

Formative Assessments:

- "Unbiased" summaries of playscripts
- "Coffee shop reactions"
- Creative response (e.g. Cornell box, diorama, or collage)
- Independent reading reviews
- Collaborative conversations

Summative Assessments:

- Position piece on *The Tragedy of Hamlet*
- Innovative interpretation/reimagining of *A Doll's House*
- Shared Inquiry Discussion on August Wilson's Century Cycle plays
- "So What" statement on *In the Heights*

    - Actor's Packet on selected playscript/libretto (in lieu of a seated final exam experience)

Core Texts

- *In the Heights* by Quiara Alegria Hudes
- *A Doll's House* by Henrik Ibsen
- *The Tragedy of Hamlet* by William Shakespeare
- Century Cycle plays by August Wilson

Supplemental Texts

- *Backwards and Forwards* by David Ball
- *The Active Art of Dramaturgy* by Lenora Inez Brown
- Teacher selected excerpts, articles, and multimedia to model and assess dramaturgical process

UNIT 1

Introduction to the Dramaturg's Role & Work

Unit Goals

At the completion of this unit, students will:

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

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

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

2016 ISTE Technology Standards

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What is dramaturgy, and what do dramaturgs do in the theatre world?
- How do words in a script become a fully realized play or musical that is performed on stage?

Unit Scope and Sequence

- Definition of dramaturgy and dramaturg
- Dramaturgical practices and questions

Unit Assured Assessments

Formative Assessments:

-Students will work individually and in small groups to analyze an excerpt from a playscript to determine the difference between text and subtext (i.e. what we know vs. what we *think* we know).

SUGGESTED TEXTS (excerpts):
- *Disgraced* by Ayad Akhtar
- *Water by the Spoonful* by Quiara Alegria Hudes
- *Yellowface* by David Hwang
- *Sweat* by Lynn Nottage
- *The Clean House* by Sarah Ruhl
- *The Heidi Chronicles* by Wendy Wasserstein

-Students will work individually and in small groups to analyze an excerpt from a playscript to determine relationship and dynamics between characters

SUGGESTED TEXTS (excerpts):
- *Disgraced* by Ayad Akhtar
- *Water by the Spoonful* by Quiara Alegria Hudes

- *Yellowface* by David Hwang
- *Sweat* by Lynn Nottage
- *The Clean House* by Sarah Ruhl
- *The Heidi Chronicles* by Wendy Wasserstein

-Students will work individually and in small groups to apply close reading to determine historical, sociological, psychological parameters of a playscript

SUGGESTED TEXTS (excerpts):
- *Water by the Spoonful* by Quiara Alegria Hudes
- *Fiddler on the Roof* by Joseph Stein

-Students will work in small groups to identify and analyze allusions and historical context markers for research.

SUGGESTED TEXTS (excerpts):
- *Anything Goes* by P.G. Wodehouse & Cole Porter
- *RENT* by Jonathan Larson

Summative Assessment:

Students will collaborate on a class document (e.g. slidedeck/ Canva/ VoiceThread/ Padlet/ PearDeck or other collaborative, visual platform) answering the posed questions: What is dramaturgy? What does the dramaturg bring to the collaboration in a theatrical endeavor?

Information will come from understandings derived from formative assessment activities and from a personal research exploration of at least one current working dramaturg. The objective is that students will go forward in the course with a solid personal understanding of the complex role of the dramaturg that will be shaped and refined as they continue in the class.

Resources

Core
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown
- Script excerpts

Supplemental
- TDF Theatre Dictionary "Dramaturgy"

Time Allotment
- Approximately 2 Weeks

UNIT 2

Close Reading as a Cornerstone

Unit Goals

At the completion of this unit, students will:

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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

Reading Informational Texts

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-Literacy.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

Language

CCSS.ELA-Literacy.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

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ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What is “bias” in reading?
- How can dramaturgs read without bias in order to best serve a playwright and production?
- How can a script truly offer multiple interpretations and how does a creative team develop a unified vision for a production (especially for a work that has a deep, entrenched history in theatre)?

Unit Scope and Sequence

In this unit, students will combine their introduction to dramaturgy with their previous academic experience with close reading of a text. Students will begin the unit by applying Brown's concept of "unbiased" reading to the study of a ubiquitous theatrical text, *The Tragedy of Hamlet*. *Hamlet* comes with much baggage: it is a play with centuries of history, renown, allusion, influence, and cultural relevance. How do we read the text with fresh eyes in order to create a truthful and fresh experience for the artists and audience while still remaining true to the playwright? After an initial individual reading of the entire play, students will work through the play collaboratively, combining foundational Shakespearean scholarly theory with their own reader response.

Theory will highlight components of the five-act structure of Shakespearean tragedy, i.e.:

- Act I: stasis & intrusion
- Act II: complication & dynamics
- Act III: the irreversible act
- Act IV: the "other play"
- Act V: the avalanche & last man standing

Application of the reader response lens will ask students to focus on "their *Hamlet*"--that is, asking, for them, what is the central conflict and catalyst of the play? Focus on using text evidence to defend "their *Hamlet*" will employ their familiar close reading strategies.

Unit Assured Assessments

Formative Assessments:

-Students will work in pairs to write an "unbiased summary" of the play after their initial read. Following reading chapter 1 of *The Active Art of Dramaturgy*, students will review their summaries for "bias" and revise their work to remove the bias.

-Students will engage in small group and whole class discussions in which they apply Shakespearean theory to each of the acts and collaborate to find text evidence to support or refute theory.

-Students will research a production, a reimagining, or an allusion to *Hamlet* that has a role in the play's 400+ year history in western literary culture. Students will share their findings to build a collaborative understanding of the play's scope.

Summative Assessments:

Students will compose an individual written "My *Hamlet*" analysis piece in which they develop and explain an argument for what they believe is the central conflict and catalyst of the play. This piece will be evaluated using the Honors Dramaturgy summative assessment rubric.

Resources

<u>Core</u>

- *The Tragedy of Hamlet*, by William Shakespeare

Supplemental
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment
- Approximately 3 Weeks

UNIT 3
Lenses and Context

Unit Goals

At the completion of this unit, students will:

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

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CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

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ISTE (Standard 1) Empowered Learner: Students leverage technology to take an active role in choosing, achieving,and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE (Standard 2) Digital Citizen: Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.

ISTE (Standard 3) Knowledge Constructor: Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

ISTE (Standard 6) Creative Communicator: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

Unit Essential Questions

- How does dramaturgy help artists to realize both the period specificity and the universality of a playscript?
- How can a foundational work of theatre establish cultural relevance in contemporary theatre?

Unit Scope and Sequence

In this unit, students will explore, consider, and analyze the ways in which foundational pieces of art have been interpreted, reinvented, and "reimagined" for contemporary audiences. Using Henrik Ibsen's *A Doll's House*, students will come to understand that some works can seem "old-fashioned" or even "cliche" to them, but were wildly innovative and transformative at the time of their origination. Considered one of the first "modern" plays, *A Doll's House* calls upon students to research and deeply understand the cultural context of gender politics and social status in the late 1800s; at the same time, its timeless exploration of the human need for actualization and connection offers myriad opportunities for theatre artists today.

After an initial individual reading of the entire play, students will work through the piece collaboratively, applying close reading and interpretation skills to the work. Specifically, students will be asked to consider the "surprise" ending of the play through two lenses: first, students will be exposed to the critical and popular reception of the play during its contemporary time (1890's) and will come to understand the impact it had on both playwriting and social norms; then, students will employ close reading to Ibsen's script to consider how he crafts a balanced narrative in his subtext, laying the groundwork for a much more nuanced work than they might have originally imagined. Students will come to understand the unit of "beats" in a playscript. They will develop the ability to independently identify a beat in a script and will be able to analyze how beats work together to create a cohesive, fluid narrative on stage.

The final assessment of the unit offers students opportunities to research and explore past innovative productions of *A Doll's House* or creatively synthesize their analysis with a fresh new vision for the play.

Unit Assured Assessments

Formative Assessments:

-Students will respond to their first reading of the play independently, using a reader (audience) response approach.

-Students will work in small groups to analyze a specific beat in the script, employing close text reading to analyze tone, subtext, dynamics, diction, symbolism, etc.

-Students will work individually or in small groups to rewrite a popular fairy tale, children's story, Disney movie, etc., inserting a "surprise ending" to explore the role of "Ibsen endings" in storytelling.

Summative Assessments:

The final assessment in this unit asks students to choose from one of two options:

1) Research several productions of *A Doll's House* to explore the various lenses through which the script has been produced. They will analyze critical and popular reception to the productions and be able to articulate the effectiveness of the choices made in the production. Findings and analysis will be shared with class peers.
2) Create your own production of *A Doll's House*, "reimagining" it for a contemporary audience. Students will establish a central metaphor through which to tell the story (e.g it is set in the American 1950's or it is in a bird sanctuary and all of the characters are avian representations of their chief characteristics) and develop a pitch presentation for potential producers for the work. Presentations will be shared with class peers.

For each of these choices, students may choose to work individually or collaboratively.

Resources

<u>Core</u>
- *A Doll's House* by Henrik Ibsen

<u>Supplemental</u>
- Script excerpts of other works that can be perceived as "dated" or "old-fasioned" or "cliche" (e.g. *The Importance of Being Earnest, Grease*, *A Streetcar Named Desire* etc)
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment
- Approximately 3 Weeks

UNIT 4
Historical Research & Playwright's Voice

Unit Goals

At the completion of this unit, students will:

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of **what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and **analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

2016 ISTE Technology Standards

ISTE (Standard 2) Digital Citizen: Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.

ISTE (Standard 6) Creative Communicator: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What makes a work of theatre "important?"
- How do a playwright's lived experiences evolve from retelling, mimicry, or reaction to serious theatrical art?

Unit Scope and Sequence

Great American playwrights of the 20th century offer students the opportunity to explore how lived experience translates into heightened artistic expression for the stage. From O'Neill, Williams, and Miller to Hansberry, Vogel, and Mamet, playwrights of the 20th century took Ibsen's first steps into realism and naturalism and created theatre as we know it today. No one is more renowned for their work in this field than August Wilson. Wilson's Century Cycle, a ten play collection in which each work chronicles Black American life in a particular decade of the 20th century, marries poetry, mysticism, music, and spirituality with the harsh realities of urban life in America.

In this unit, students will individually choose one of Wilson's ten Century Cycle plays to read. After an initial independent reading, students will come together in small groups to explore the singularities and the universality of their chosen play. Together, students will explore Wilson's lived experiences and identify how we see them take shape as art in his plays. They will apply essential questions (What questions does your play ask? To what extent does it seem to offer answers to those questions? What are key elements that are important to your play (could be subject matter, historical context, story structure or narrative elements, motifs, symbolism, relationships…)) to their play and use them as a base for discussion among peers who've read the same play. After sharing their findings on these questions, students will gather in small groups for Shared Inquiry Discussion with peers who've read different works than they, in order to draw parallels between the works and discover the universality of themes and note the progress achieved in the 20th century.

Unit Assured Assessments

Formative Assessments:

-Students will write an individual letter to a character expressing their reader (audience) response reaction to decision making in the play.

-After viewing the documentary *The Ground On Which I Stand*, students will respond in discussion to moments that were especially powerful, curious, or sparked inquiry for them.

-Students will work in small groups to prepare three slides (in response to the three prompts: What questions does your play ask? To what extent does it seem to offer answers to those questions? What are key elements that are important to your play?) in a collaborative slide deck on the Wilson Century Cycle.

Summative Assessments:

-Students will each engage as a central participant in one thematic Shared Inquiry Discussion. When not a central participant, students will take part as observers, questioners, clarifiers, etc.

-Using the collaborative slide deck and Shared Inquiry Discussion as discovery material, students will construct a creative piece that responds to their play. Focus should be on utilizing visual expression and symbolism for thematic statement.

Students may choose to create one the following:

- Cornell box
- diorama
- Collage
- Photo essay

(this assessment may be completed either in this unit or the next unit, at the teacher or student's discretion)

Resources

Core
- August Wilson Century Cycle plays (student choice)
- *The Ground On Which I Stand*

Supplemental
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown

Time Allotment
- Approximately 3 Weeks

UNIT 5
Dramaturgical Analysis of Media(s)

Unit Goals

At the completion of this unit, students will:

Reading Literature
CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Writing

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence , conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

Language

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

2016 ISTE Technology Standards

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ISTE (Standard 4) Innovative Designer: Students use a variety of technologies within a design process to identify and solve problems by creating new, useful or imaginative solutions

ISTE (Standard 6) Creative Communicator: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What role does dramaturgy play in building the complete world of a theatrical text?
- How do musicals incorporate dramaturgical research and close text reading to sustain a unified story that is told through spoken word, music, and dance?

Unit Scope and Sequence

In contemporary theatre and industry, musicals (a relatively young art form when compared with plays) play a prominent role in the live performance landscape. From small, regional projects to multimillion-dollar spectacles, musicals harness the power of music, dance, scenic design, costumes, lighting, and other to capture the imagination of audiences. But at the heart of any musical production are the same crucial elements of a small cast play: competing character objectives; the exploration of humanity; and the use of theatre vocabularies to draw an audience in and move them. Musicals with staying power are those that implement the same attention to language, subtext, world-building, and character-driven storytelling that successful plays do. The role of the dramaturg is no less important in these endeavors. Because musicals are a more

familiar and accessible art form than plays for many young people, this unit strives to give students the opportunity to apply their dramaturgical skills to work with a musical libretto.

After an initial individual read/listen, students will come together to brainstorm all the possible avenues for dramaturgical focus in the libretto of *In the Heights* (book by Quiara Alegria Hudes, lyrics and music by Lin Manuel Miranda). As *In the Heights* is a sweeping, multi-character, multi-plot script, students will work to determine how to select a focus for tracing a throughline in the libretto. The primary exercise of this unit is the practice of the clinical skills of noticing and tracking in a text. Students will work individually or collaboratively to catalogue their work and share it with peers. Once they have completed their tracking work they are better prepared to ask the big "so what" questions tied to character, conflict, and thematic statement. When viewed in long-shot, students are in a position to evaluate how a full text works (or does not work) as a larger piece.

Unit Assured Assessments

Formative Assessments:

-Students will respond to the libretto individually, using a reader (audience) response approach.

-Students will contribute to a class brainstorm in which they share what they "notice" in the libretto (patterns, ruptures, theatrical moments, etc).

-Students will track a motif or element through the libretto and determine how the element works to serve the larger thematic statement, character arc, or ensemble journey.

Summative Assessments:

Students will contribute a "so what" statement to the class analysis of the libretto of *In the Heights*, applying their tracking work as evidence for their position. Statements will be formulated as open questions (see *The Active Art of Dramatury* Ch 3) that could be used in dramaturgical conversations with actors, directors, designers, educators, etc. Statement may be expounded upon in the form of a theatrical review, a vlog or podcast, or as a guiding document for an upcoming production.

Resources

<u>Core</u>
- *In the Heights*, by Quiara Alegria Hudes (lyrics and music by Lin Manuel Miranda)

<u>Supplemental</u>
- *In the Heights: Finding Home*
- *Backwards and Forwards* by David Ball
- *The Active Art of Dramaturgy* by Lenora Inez Brown
- *The Secret Life of the American Musical* (excerpts) by Jack Viertel

Time Allotment
- Approximately 2 Weeks

UNIT 6
THE ACTOR'S PACKET (ongoing throughout course)

Unit Goals

At the completion of this unit, students will:

Reading Literature

CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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

CCSS.ELA-Literacy.RL.11-12.7 Analyze multiple interpretations of a story, drama or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.

CCSS.ELA-Literacy.RL.11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

CCSS.ELA-Literacy.RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-Literacy.RI.11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.

Writing

CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

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

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

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

CCSS.ELA-Literacy.W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-Literacy.W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or

broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.W.11-12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

CCSS.ELA-Literacy.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own ideas clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-Literacy.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA-Literacy.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrases important to comprehension or expression.

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ISTE (Standard 6) Creative Communicator: Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats and digital media appropriate to their goals.

ISTE (Standard 7) Global Collaborator: Students use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- How does a dramaturg's work contribute to the overall success of a production?
- How can close reading and research be most effectively conveyed to a target audience for a production?

Unit Scope and Sequence

Throughout the course, students will build skills, knowledge, and process for producing what is known as an "Actor's Packet": a product which encapsulates the relevant work of the dramaturg for a specific audience (not always the actor, despite the nomenclature) and is packaged for efficiency, clarity, and precision without being prescriptive.

This unit spans the entire course because work on their Actor's Packet begins on Day 1 and ends at the conclusion of the course. Specific class time can be dedicated to work on the Actor's Packet (as a daily or weekly allotment) but students should be dedicating individual time outside of class to this work as well. The Actor's Packet is a culmination of all the skills a student has honed; it should demonstrate that the student has a deep appreciation and understanding for what a dramaturg does and that they can execute these skills for a particular audience with a high degree of grade-level effectiveness.

At the end of the course, students will share their Actor's Packets with their class peers to demonstrate proficiency and to build foundational knowledge of a variety of plays and musicals.

Unit Assured Assessments

Formative Assessments:

-Students will read a minimum of three theatrical texts (scripts and/or librettos) individually and will review them for suitability as a subject for their Actor's Packet.

-Students will write a precis piece providing an overview of their proposed Actor's Packet.

-Students will submit at least one paragraph from their Actor's Packet that demonstrates their highest and best effort at close text analysis. Paragraphs will receive timely and targeted feedback in order to guide their continuing work on the Actor's Packet.

Summative Assessments:

Students will create a focused Actor's Packet product (document, website, Padlet, etc) on a playscript or musical libretto of their choice. The focus should be appropriately narrowed and the material should be targeted to a specific audience (e.g. actors, directors, designers, educators, producers, etc). Each student will have the opportunity to share their product with their class peers during the publishing process.

This piece will be evaluated using the Honors Dramaturgy Summative Assessment rubric and will count as the final exam grade for the course. This project is completed in lieu of a seated exam.

Resources

<u>Core</u>
- Scripts/librettos considered for project (minimum of three required)
- script/libretto chosen for project

<u>Supplemental</u>
- *Backwards and Forwards* by David Ball
- *The Art of Active Dramaturgy* by Lenora Inez Brown
- *The Secret Life of the American Musical* by Jack Viertel

Time Allotment

- 20 Weeks (concurrent with other units during the entire semester)

CREDIT

One-half credit in English
One class period daily for a half year

PREREQUISITES

Successful completion of grades 9, 10, and 11 and teacher recommendation into the class.

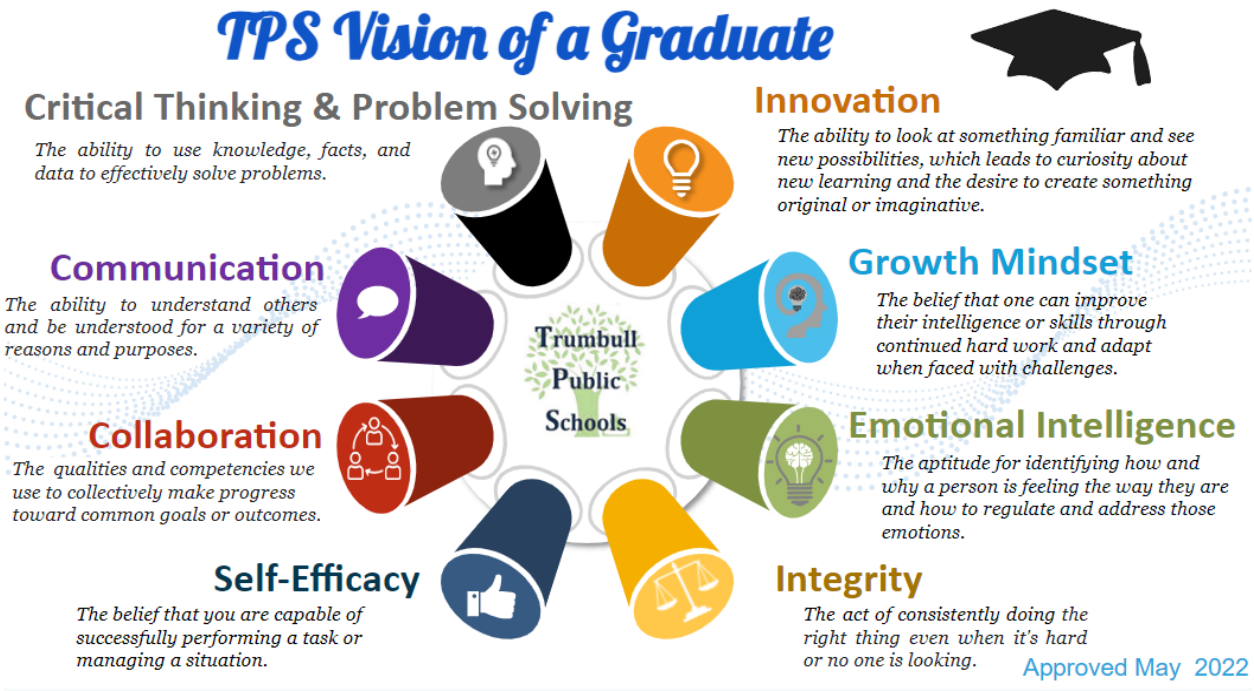
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Educational Theatre Association: https://www.schooltheatre.org/home

ASSURED STUDENT PERFORMANCE RUBRICS

- Vision of the Graduate Skill and Distribution Rubrics
- Honors Dramaturgy Summative Assessment rubric
- Trumbull High School School-Wide Reading Rubric
- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- Honors Dramaturgy Participation Rubric

CLICK HERE FOR GRADES 9-12 VOG RUBRICS AND FEEDBACK FORMS CREATED BY THE DISTRICT VOG COMMITTEE



OTHER RESOURCES

- "Your" *Hamlet* analysis/argument
- *A Doll's House* project overview
- August Wilson's Century Cycle play analysis
- Visual project
- Actor's Packet (final culminating project)

Honors Dramaturgy Summative Assessment Rubric

Score 9
Highly articulate, effectively organized expression that addresses the task astutely. These products meet the score 8 criteria but are exceptional in their demonstration of mastery of language, applied use of relevant and specific references to evidence, application of the dramaturgical process, and development of an insightful, focused, and original thesis. Perceptions of the playscript and other sources are incisive and clearly expressed, using sophisticated, coherent language appropriate to literary/theatre criticism (as appropriate). The student has original ideas and may also offer more than a single interpretation of a playscript or any of its parts. While the product may not be completely error-free, it demonstrates careful editing and revision and the student's exemplary control of the elements of composition and the craft of analytical and/or creative presentation.

Score 8
Highly effective expression that takes a convincing and clear position or approach to the task. The student uses relevant and meaningful evidence from the playscript and other sources that is substantive and well explained. The argument moves the expression forward and demonstrates clear connection between the claims made and the evidence offered. Application of the dramaturgical process controls the product. The product demonstrates the ability to use a broad range of elements of effective expression (specific to the task) and is highly-focused and not sprawling. There may be occasional mechanical errors (specific to the process) but the product is generally well-edited and demonstrates the student's control of the elements of composition and the craft of analytical and/or creative presentation.

Score 7
Effective expression that advances a solid, clearly indicated thesis that responds directly to the task. Evidence from the playscript and other sources is provided and may be substantive; however, development or articulation of analysis or application of dramaturgical process could be more convincing or clear. Analysis of the playscript and other sources is thoughtful, but may not be as thorough or precise as is needed. The student's elaboration may lack exemplary insight or persuasiveness. There is concrete evidence that the student can read and respond expressively and critically to text. The argument could benefit from more sophistication or stronger control. There may be occasional mechanical errors (specific to the process).

Score 6
Effective expression that advances a solid thesis related to the task but may, at times, lack clarity or specificity or put forth an argument that is not fully developed. Evidence from the playscript or other sources is provided and efforts are made to use it to develop an argument; more analysis, thoroughness, clarity, and/or focus is needed. The language is clear and may even be strong in places but may display lack of sophistication, lapses, inability to apply literary/theatre vocabulary effectively, and/or mechanical errors that momentarily distract from the thinking or argument.

Score 5
Expression that responds to the task appropriately but may offer what are, predominately, observations about the playscript or other sources, without substantive conclusions drawn. The citation of evidence or interpretations may lean toward superficiality or a lack of conviction. A thesis is presented and supported but the support is vague, limited, or disconnected. The product may accurately express the student's thoughts but may contain an accumulation of errors (including imprecise vocabulary) that detracts from the voice and/or uncovers weaknesses in mechanics and vocabulary.

Score 4-3
Expression that attempts to address the task but is impacted by a misreading of or lack of facility with the text. A thesis is present but logical, relevant support is meager or imprecise. An attempt at dramaturgical analysis is present but is vague and unconvincing and may rely largely on paraphrase and generalization. The writing is sufficiently clear to convey meaning but may suffer from a lack of coherence, weak diction, faulty sentence structure, and/or a variety of mechanical errors.

Score 2-1
Product does not respond adequately to the task or assignment. The product may be largely plot summary of a text. Confused or incoherent dramaturgical analysis suggests the student's inability to comprehend the playscript or other sources and/or apply knowledge of literary/theatrical elements or devices. The product may demonstrate minimal ability to understand and apply conventions of composition and standard written English or lacking attention to the editing and revision process.

Score 0
No response or a response with no more than a reference to the task.
OR
Plagiarism and/or use of Artificial Intelligence in place of original work and thought is evident.

Honors Dramaturgy Participation Rubric

Exemplary

- Participates routinely in class discussions; participation is self-motivated and responsive
- Responds to and builds on other students' & instructor's ideas
- Offers insightful evidence as support for own ideas and others'
- Respects and actively listens to others' ideas/opinions
- Demonstrates curiosity, resilience, and intrinsic motivation

Meets Expectations

- Participates voluntarily in class discussions
- Responds to other students' & instructor's ideas
- Is able to offer evidence for ideas–can do so when prompted
- Respects and listens to others' ideas/opinions
- Demonstrates motivation to succeed & progress

Working toward Expectations

- Engages in class discussion only when called upon by instructor
- Ideas are offered in isolation and/or are repetitive of previously stated ideas or are vague, lacking clarity or specificity
- Struggles to offer evidence for ideas
- Motivation is erratic, extrinsically motivated only, or regularly below expectations of the class community

Consistently Below Expectations

(may include any of the following, which require intervention)

- Fails/refuses to participate in class activities, even when called upon by instructor
- Does not/cannot respond to other students' ideas
- Cannot/will not provide evidence for ideas
- Consistently distracted or inattentive to others' ideas/opinions
- Disrespectful to others' opinions/ideas

"What's Hamlet's deal?!"

A fine question posed by a fine student (Jack Leonard, class of 2016)

Essential question: What is YOUR *Hamlet* "about?" Uncover, develop, and support a focus for your production of the classic Shakespearean tragedy.

- 1000 - 1500 words (4-5 pages-ish)
- thesis-driven
- close reading analysis of the play

…that drives toward an interpretation of the play that would work cohesively on stage

Start unbiased (look at evidence) to uncover what you see as a strongly suggested reading of the play–narrow & focus that to an interpretation (biased reading) of the play that will be YOUR production

You are doing the work of a dramaturg (close reading, analysis, research) to support a fictional director's vision (thesis/interpretation) of the play that will end up on stage

STRUCTURE NOTES:
Yes, you MUST have directly quoted evidence from the play
Yes, you must EXPLAIN how that evidence should be interpreted to forward your production vision
You MUST have a claim (thesis) that directs & controls the whole thing

You are not required to structure this as a traditional academic essay–consider sectioning, headers, etc that would make the information clear & user friendly if that's helpful to you.

You will submit a precis to get feedback on your concept & line of thinking.
You will have the opportunity to submit a sample paragraph for a grade & feedback if desired.

HDram
A Doll's House final project

A Doll's House was written by Henrik Ibsen in 1879 Norway. After years of directing, writing and producing the popular "well-made play," Ibsen adapted the style to produce one of the most controversial plays ever written. Ibsen is the second most frequently performed playwright after Shakespeare and *A Doll's House* was the most-produced play in the world as recently as 2006.

A Doll's House was based on the real-life experiences of a friend of Ibsen's and--as you know--provides a "scathing criticism" on the contemporary marital roles of the Victorian era. Ibsen denied having set out to write a "feminist" play although he went on to write several more plays with strong, independent female protagonists and that poked at established social norms predicated on gender.

A Doll's House was so controversial that contemporary Victorian audiences were often shocked and stormed out of the theatre. When the play was performed in Germany, Ibsen was required to write an alternate ending in which Nora remains with her husband and children. He called the alternate ending a "barbaric outrage."As scholars of the play, it is interesting to consider how and why it has retained such staying power in the theatre for over 100 years.

Your exploration can take one of two avenues:

- a creative project in which you propose and develop a vision for a new production of *A Doll's House*
- a research project in which you explore the various ways in which past productions of *A Doll's House* have "reimagined" or otherwise attempted to reassert the relevancy of the play

Refer to our project resource materials HERE

HDram
August Wilson's Century Cycle

Overview of the Century Cycle

- In just 23 years, beginning in 1982 and ending in 2005, Wilson set out to write a series of ten plays, each of which chronicles the African-American experience in a different decade of the 20th century.
- All the plays except *Ma Rainey's Black Bottom* are set in the Hill District of Pittsburgh
- The plays are not interconnected but several characters and locations overlap.
- Two plays (*Fences, The Piano Lesson)* won the Pulitzer Prize for Drama. All except *Gem of the Ocean* and *Radio Golf* won major awards.
- Many of the plays were first developed, workshopped, and premiered in Connecticut at Yale Rep and the O'Neill Center.
- Wilson grew up in the Hill District, a bi-racial child of a German immigrant father and southern black mother.
- Wilson died in 2005, the same year his final play, *Radio Golf,* premiered.

Directions for your choice play analysis:

Assemble with the other members of the class who read the same Century Cycle play that you read (if there are others--a few of you may be the only one reading your title)

Find your assigned slides (there are 3); in the title field of the first slide, add the year the play takes place and YOUR names (e.g. "1977--Tina, Franklin, Marc")

Discuss the questions you are being asked--collaborate to create thoughtful, text-informed responses.

The three questions for all plays are:

- What questions does your play ask?
- To what extent does the play seem to offer answers to those questions?
- What are key elements that are important to your play (could be subject matter, historical context, story structure or narrative elements, motifs, symbolism, relationships…)?

Input your ideas onto your 3 slides in a way that conveys talking points for your group during our discussion. Please be sure that someone on your team is doing a final edit for grammar & mechanics. Information can be bulleted but it MUST be clear and free of typos.

*Our purpose here is to connect and collaborate with people who've read the same play and to also inform those who've read other plays so they have a deeper appreciation for where their play fits into the cycle with others and in Wilson's development as a major playwright of the 20th century. Try to make your work on this accomplish those goals.

HDram

Creative Response

Often, theatre artists will use a visual representation to express crucial thematic ideas about a piece to the creative team and/or actors in order to bring them into the vision of the production. For this assignment, we will experiment with various visual means of expressing the deep analytical work you've done with a script.

Guidance: In this project you are taking your close reading skills and combining them with your artistic sensibilities to express a visual representation of the thematic focus of the play in order to (theoretically) convey a vision of the play to a group of actors, designers, and technicians. Imagine that you would share and explain your choices in the Cornell Box, diorama, or collage/inspiration board at a first read-through of the play in order to inspire and coalesce everyone on the team around your vision so you can all be "doing the same play."

Objective: utilize the creative expression possibilities of visual media to convey the thematic focus of the play.

This project can be completed for either your Wilson Century Cycle play or In the Heights.

1) **Create a "Cornell Box" for your Wilson Century Cycle play.**

Background: A Cornell Box is a piece of 3D art inspired by the visual artist Joseph Cornell (1903 - 1972). He worked largely in the medium of "assemblage"--curating, altering, positioning, and presenting found art to express an idea. To get the best overview of his work, google "Joseph Cornell box" and select images. You'll see.

To do:

1) Create a Cornell Box (see Guidance above).

2) Submit a short document with your Cornell Box that outlines the following:

- A central question that you think the play asks–provide elaboration as needed but keep it concise.

- A brief statement of how you want the audience to FEEL after seeing your production of the play.

- Three text quotations (a line or a small chunk of dialogue) that are central to the play–in your opinion–that have inspired the Cornell Box. You may provide elaboration as needed but, again, keep it concise.

2) Create a diorama that depicts a central "place" for the action of the play/musical. Consider not just how the stage looks at that moment but also the symbolic representation that is present in the visual details.

To do:

Create a diorama that presents an audience or bird's eye view of one moment in the play/musical.

Submit a short document with your diorama that outlines the following:

- A central question that you think the play/musical asks–provide elaboration as needed but keep it concise. This should be a broad view but the moment you are choosing should be a pivotal part of this broader view.

- A brief statement of how you want the audience to FEEL during this moment of the piece.

- Three text quotations (a line or a small chunk of dialogue) that are central to this moment. You may provide elaboration as needed but, again, keep it concise.

3) Create a collage or inspiration board that expresses central thematic or symbolic ideas of the play/musical.

To do:

Creative curate and arrange images that speak to central thematic or symbolic ideas in the play that you feel should be focused on in a production.

Submit a short document with your collage/inspiration board that outlines the following:

- A central question that you think the play/musical asks–provide elaboration as needed but keep it concise.

- A brief statement of how you want the audience to FEEL after seeing your production of the play/musical.

- Three text quotations (a line or a small chunk of dialogue) that are central to the play–in your opinion–that have inspired the collage/inspiration board. You may provide elaboration as needed but, again, keep it concise.

HONORS DRAMATURGY
FINAL PROJECT--THE "ACTOR'S PACKET"

An "Actor's Packet" is an informational document, usually prepared by a dramaturg, that provides the necessary background and research information to the people who will be working on the production. Even though it's called an "Actor's Packet," it's really for designers, marketers, educators, directors, etc in addition to the actors. For this project, the exact content of your actor's packet will be determined by the play or musical that you choose. Some productions really require a lot of historical research. Others need more character analysis or song plots. Still others focus heavily on past productions or the design concepts.

The final product can be a printed document, electronic document, or a website. If it has a lot of links or images, you may want to go the electronic document route. If you want your users to be able to easily move from one section to the next, then the website option might be best.

The rubric for the project evaluates the final product in these four areas of assessment:

- Your demonstration of your ability to conduct and apply **Research**
- Your demonstration of your ability to conduct and apply **Analysis** of the playscript
- Your demonstration of your ability to transfer your research and analysis into **Practical Application** for a stage production
- Your demonstration of your ability in **Publishing** your work in way that is correct, logical, effective, and persuasive for your intended audience

Step One: Read at least 3 playscripts or librettos
Step Two: Choose the play or musical that you will use for your final project
Step Three: Read the heck out of that playscript; read it again and again until you have a facility with it. Do quick readings. Do annotations.
Step Four: make some decisions about the needs and focus of your Actor's Packet. What does this play or musical lend itself to? What have you noticed as you've read? What interests you? What ways of looking at a script (return to the handout "Thirty Ways to Read a Play") would be beneficial for this text?
Step Five (here's where it gets messy): Do the work. Research….analyze…..notice things….recognize patterns and ask "so what?" about them….decide how all those things might shape a production….This is where you might spend time doing work only to realize it doesn't take you anywhere and you won't include it in your Actor's Packet. That's okay--it's part of the process.
Step Six: Begin formatting your Actor's Packet based on needs and focus of your particular script and production.

Step Seven: Edit your Actor's Packet like you've never edited before. Imagine if you were in a real professional job and you handed out (or published online) something that had pervasive typos and errors...Yikes!
Step Eight: Share your work with the class. This will be informal--it's not a presentation but, rather, just a chance for you to show off all your hard work to an audience that is wider than just me.

RESOURCES
Rubric for project:
https://docs.google.com/document/d/1E4LBkV5pWp9VegJFNGeydiKhFB5bxuUA8Ji2He45mqM/edit?usp=sharing

Past student samples:
https://drive.google.com/drive/folders/1WMYP6OertfG94A8ZIqQO2kePKZSzXVAu?usp=drive_link

Real world guidance & samples:
http://theatregeekery.blogspot.com/2018/02/examples-of-what-dramaturgs-do-part-3.html

http://asyoulikeitatsdsu.blogspot.com/p/directorial-ideas-and-inspirations.html

https://therivalscmu.files.wordpress.com/2012/09/actors-packet.pdf

https://issuu.com/maeganclearwood/docs/the_piano_lesson_actor_packet

https://docs.google.com/document/d/1y5WRfS5OmxvXVAiEpQIW0-LHIJ3C9ANPJEDMFLq49JM/edit

https://drive.google.com/file/d/1S8A0jtDCrwag1OdhEODamRSIchw79Qfw/view

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Honors Shakespeare
Grade 12

2026

(Last revision date: 2017)

Curriculum Writing Team

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Honors Shakespeare

Grade 12

Table of Contents

Core Values and Beliefs	3
Introduction & Philosophy	3
Course Goals	4
Course Enduring Understandings	7
Course Essential Questions	7
Course Knowledge & Skills	7
TPS Vision of the Graduate	8
Course Syllabus	11
Unit 1: Introduction to Shakespeare–the plays and the person	13
Unit 2: History Plays	16
Unit 3: Comedy Plays	20
Unit 4: Tragedy Plays	24
Course Credit	28
Prerequisites	28
Current References	28
Assured Student Performance Rubrics	28

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.
Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Why Shakespeare? Why offer an entire semester course devoted to the works of one person? Why is Shakespeare continually performed live throughout the world, in as many different forms and venues as possible? Why are his plays continually adapted for big budget film productions? Harold Bloom offers a rationale in his massive tome *Shakespeare: The Invention of the Human*: that what we consider to be our modern consciousness is the product of Shakespeare's characters. In other words, by watching Shakespearean characters go through the process that Bloom calls "self-individuation" and "self-overhearing," audiences get a glimpse into how we conceive of ourselves in the world and through that understanding gain a certain amount of control over that process.

This course offers students who wish to expand on their experiences with Shakespeare in their grade 9 and grade 10 English courses an opportunity to explore the richness and depth of the works in their original context as well as see how they continue to evolve to, in the words of Hamlet, "hold up a mirror to nature," and engage in their own "self-overhearing."

This update continues to focus on the study and close reading of the text as well as the historical context of the plays. However, it will also draw heavily on the idea that the plays were intended to be performed and therefore the study undertaken will ultimately have an eye towards performance analysis to help focus the study. The texts will be supplemented with examples of interpretations as well as other scholarly critique. Additionally, it will be posited that today's educated and cultured consumers of media and entertainment benefit from being able to recognize foundational elements from the works of Shakespeare. At the same time, students will be brought to understand that all art at all times is created in reference to the time in which it is being written; thus, Shakespeare's works give us a glimpse into another time and place to consider what is universal and timeless and what is of a particular moment.

The culminating project of the course will ask students to consider Shakespeare's works from both perspectives, offering them the opportunity to consider their place in the world as much as they consider Shakespeare's place in the world. This project will supplant a seated examination.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards.

CCSS.ELA-LITERACY.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RL.11-12.2	**Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
CCSS.ELA-LITERACY.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-LITERACY.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-LITERACY.RL.11-12.6	**Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).**
CCSS.ELA-LITERACY.RL.11-12.7	**Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.**
CCSS.ELA-LITERACY.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently
CCSS.ELA-LITERACY.RI.11-12.1	**Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**
CCSS.ELA-LITERACY.RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCSS.ELA-LITERACY.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

CCSS.ELA-LITERACY.RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
CCSS.ELA-LITERACY.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.d	**Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.**
CCSS.ELA-LITERACY.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
CCSS.ELA-LITERACY.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)
CCSS.ELA-LITERACY.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-LITERACY.W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCSS.ELA-LITERACY.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-LITERACY.SL.11-12.1	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.**

CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
ISTE Empowered Learner (Standard 1):	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences
ISTE Digital Citizen (Standard 2):	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3):	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.
ISTE Creative Communicator (Standard 6):	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7):	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

COURSE ENDURING UNDERSTANDINGS

- Students will understand:
    - how to approach and comprehend a Shakespearean play on a structural, plot, and thematic level.
    - how the plays both fit in and challenge the various genres.
    - the historical context in which the plays were written and how that affected their conception and their reception.
    - how the plays continue to change in meaning as the society that experiences the plays change.
    - how the plays have the potential to change society.
    - the conventions of drama as a genre.
    - the conventions of Shakespearean comedy, tragedy, history, and romance.
    - how Shakespearean soliloquies reveal the development of a character.

COURSE ESSENTIAL QUESTIONS

1. Why does Shakespeare endure?
2. How do the writings of Shakespeare reveal us? Shape us? Reflect us?
3. What do we learn from reading and viewing Shakespeare about the power, fragility and beauty of being human?
4. How does art affect audiences? How do audiences affect art?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
    - the history of theatre and Shakespeare's place in it.
    - the life and times of the historical Shakespeare as well as the context of Elizabethan theatre.
    - the defining characteristics of Shakespearean genres.
    - the significance of iambic pentameter in communicating characterization and plot as well as how it differs from prose.
    - the various roles of a production company.
    - how to approach a script and formulate an interpretation about the work.
    - how to approach and interpret a Shakespearean soliloquy.
    - how to understand a Shakespearean play on a literal, interpretive, and evaluative level.
    - how elements such as lighting, music, shot selection, etc. help to communicate a director's vision and how it affects the audience's opinion of the subject.

- Students will be able to . . .
    - interpret implied stage direction communicated in dialog to help conceive characterization, plot, staging, etc.
    - communicate their interpretation via performance, promptbook notation,

formal essay, informal responses, etc.
- engage in shared inquiry discussions where they use the text to support their interpretation of the text in a group discussion.
- independently and in small production groups, read a play, formulate an interpretation, and perform or analyze a scene according to how they read the script's intention.
- Synthesize thematic ideas between texts and between Elizabethan arts and culture and today's arts and culture.

Vision of the Graduate

The Honors Shakespere course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	In Unit 1: Introduction to Shakespeare, students conduct a formal close reading and explication of a sonnet, paraphrasing the poem and analyzing how structure, imagery, and word choice shape meaning. This assignment requires precise academic vocabulary, coherent organization, and sustained textual evidence. In Unit 2: History Plays, in small "production company" groups, students stage a key scene from *Henry V* or *Richard III* and present a promptbook explaining their interpretive choices. They must clearly articulate how blocking, stress, subtext, lighting, and delivery communicate theme and characterization, demonstrating command of both oral and written communication.
Self-Efficacy	In Unit 1: Independent Reading & Annotation: students complete an initial independent reading of each play before class discussion, arriving prepared with annotations and interpretive questions. This expectation reinforces students' belief that they can independently navigate complex Elizabethan texts. In Unit 4: Tragedy, students select and evaluate multiple filmed performances of *Hamlet*, ultimately defending which portrayal most effectively captures the play's thematic aims. The

	assignment positions students as authoritative critics capable of forming and defending sophisticated judgments.
Critical Thinking & Problem Solving	In Unit 4: Tragedy Structure Analysis, students analyze *Hamlet* through the five-act tragic framework (stasis & intrusion; complication; irreversible act; "other play"; avalanche & last man standing). This requires synthesizing structural analysis with thematic interpretation. In Unit 2: Performance Comparison, students compare their staged scene to professional productions, evaluating how directorial choices influence audience perception. They must identify problems of interpretation (e.g., Is Richard manipulative or charismatic?) and justify their conclusions with textual evidence.
Collaboration	In Unit 2: History Plays Performance Project, students work in small groups to interpret and stage a key scene. They must negotiate decisions about characterization, tone, and staging, balancing competing ideas and building consensus around a shared artistic vision. In Unit 3: Comedy Shared Inquiry Discussions, through structured Shared Inquiry discussions, students respond directly to peers' interpretations of masking, mistaken identity, and comedic structure in *Twelfth Night* or *Much Ado About Nothing*. They practice active listening, questioning, and building on others' ideas.
Growth Mindset	In Unit 2: Promptbook Development, students revise their promptbooks as they refine interpretive choices. Through rehearsal and peer feedback, they adjust staging and delivery to better align with textual evidence, modeling iterative improvement. In Unit 3: Close Reading Essay, students draft, revise, and refine a close reading essay on a selected comedic passage (10–20 lines), strengthening thesis clarity and analytical depth through revision processes aligned to the Shakespeare Summative Writing Rubric.
Integrity	In Unit 1: Bloom & Scholarship Analysis, students read excerpts from Harold Bloom and other scholars, engaging critically rather than passively accepting claims. They must accurately represent arguments before responding, modeling intellectual honesty. In Unit 4: Research & Citation Standards, when responding to scholarship and popular commentary on *Hamlet*, students gather information from authoritative sources, assess credibility, and properly cite evidence, reinforcing ethical research practices. Students follow MLA citation guidelines and

	evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In Unit 2: Staging with Modern Interpretation, students incorporate music, lighting, and contemporary performance lenses into their staging of historical scenes, creatively translating Shakespeare's text for a modern audience. In Unit 3: Comedy Genre Exploration, students examine how Shakespeare both borrows from and deviates from Aristophanes, Plautus, and Terence, then apply this understanding to analyze modern comedic forms and adaptations, demonstrating transfer of genre analysis across time periods.
Emotional Intelligence	In Unit 4: Soliloquy Tracking in *Hamlet*, students track Hamlet's evolving worldview across his soliloquies, examining themes of indecision, mortality, and self-awareness. This sustained attention to internal conflict deepens students' understanding of complex human emotion. In Unit 2: Leadership & Conscience in History Plays, through essential questions such as "What are the characteristics of a good leader?" students analyze moral ambiguity in *Henry V* and *Richard III*, exploring manipulation, conscience, and power in ways that connect literature to contemporary civic life.

COURSE SYLLABUS

Course Name
Shakespeare

Level
Honors

Prerequisites
Successful completion of grades 9, 10, and 11 English

General Description of the Course
Honors Shakespeare is a semester-long senior elective that provides interested students with a rigorous introduction to the study of Shakespeare's works through reading, writing, viewing, discussion, and research. As an English course, Honors Shakespeare offers students the opportunity to apply the skills they have acquired in previous courses with an eye toward asking why we should continue to read, discuss, and perform the works of a single playwright from over 400 years ago. The course philosophy pulls from scholarship that asserts that we read and view Shakespeare's works in order to discover more about ourselves and our world. Students will be expected to do an initial reading of a Shakespeare play on their own and come to class with foundational understanding of plot and character and with questions and annotations to fuel collaborative discovery. As Shakespeare's works were meant to be seen as performances and today's student has ready access to performances, scholarship, and commentary, extensive viewing of film or filmed live performance will supplement the reading and be foundational to the classroom study of the works. Students are expected to work collaboratively and explore multiple perspectives, applying Shared Inquiry methodology, in order to discover the universality and timelessness of Shakespeare's works.

Instructor note: Unit 1 is introductory in nature and should be completed first. The Tragedy unit requires a familiarity with Shakespeare's works and style and should be completed last. The Units on Comedy and History could be offered in either order in between the first and last units.

Assured Assessments
Formative Assessments:
- Shared Inquiry Discussions
- Journal responses
- Individual & collaborative annotations

Summative Assessments:
- Written analysis of sonnet
- Close reading essay of a Shakespearean comedy
- Film analysis (written piece or presentation)

Core Texts
The Tragedy of Hamlet

The Tragedy of Richard III
Twelfth Night or *Much Ado About Nothing*

Supplemental Texts
Alls Well That Ends Well
As You Like It
Coriolanus (excerpts)
The Tragedy of Julius Caesar
The Tragedy of King Lear
The Tragedy of Macbeth (excerpts)
The Merchant of Venice
The Tragedy of Romeo & Juliet (excerpts)
The Tragedy of Othello
The Tempest
Titus Andronicus (excerpts)
The Winter's Tale

Media Texts/Resources
How Not To Hate Shakespeare
Shakespeare is Everywhere
Shakespeare and Hip Hop?
Why Shakespeare? Because it's 2016

Ball, David. *Backwards and Forwards: A Technical Manual for Reading Plays*. Carbondale: Southern Illinois UP, 1998. Print.
Barton, John. *Playing Shakespeare*. London: Methuen, 1989. Print. And accompanying videos
Bloom, Harold. *Shakespeare: The Invention of the Human*. New York: Riverhead, 1999. Print.
Widdicombe, Toby. *Simply Shakespeare*. New York: Longman, 2002. Print.

UNIT 1
Introduction to Shakespeare – the person and the plays

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-LITERACY.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently
CCSS.ELA-LITERACY.RI.11-12.1	**Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**
CCSS.ELA-LITERACY.RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCSS.ELA-LITERACY.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCSS.ELA-LITERACY.RI.11-12.10	By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
CCSS.ELA-LITERACY.SL.11-12.1	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.**

CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
CCSS.ELA-LITERACY.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.d	**Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.**
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
ISTE Empowered Learner (Standard 1):	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences

ISTE Digital Citizen (Standard 2):	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Creative Communicator (Standard 6):	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

Unit Essential Questions

- Who is Shakespeare?
- How do Shakespeare's plays come to us and how does that transmission impact our understanding of the plays?
- How does one begin to understand and unpack a play on the literal and interpretive level?
- Why Shakespeare?

Unit Scope and Sequence

Why Shakespeare? This unit will introduce that question as well as one potential and potentially controversial answer by examining Harold Bloom's introduction to his collection of thoughts on Shakepeare's plays--*Shakespeare: The Invention of the Human.* As this is a complex and provocative idea, there will be time devoted to unpacking, understanding, and reacting to this idea--especially key components as:

- self-overhearing which leads to individuation;
- Shakespeare invented us;
- there are more Hamlets than actors to play them;
- the plays read us better than we read them.

All of which will be the backdrop of the course. From there, there will be a brief history of ancient Greek theatre, which is the foundation of Western theatre, and the evolution of Elizabethan theatre. There will be contextual grounding in Elizabethan history in general and then narrowing down to what we know about Shakespeare himself. After the historical context, there will be a focus on the texts themselves including the differences between quartos and folios and how each were formed and transmitted to us; how the Folger editions of the plays are constructed out of these various versions. The focus is again narrowed as there is instruction on how to read the plays:

- the difference between prose and verse
- iambic pentameter
- stage directions--explicit & implied
- editors notes
- longer notes
- textual notes

The unit will culminate in an exploration of the sonnets as an example of iambic pentameter and the type of discourse that will be seen in the soliloquies.

Unit Assured Assessments
Formative Assessment:

- Students will read and annotate Bloom's introduction to *Shakespeare: The Invention of the Human.* They will engage in a class discussion where they share their insights and ask questions of each others' interpretation. As a class we will select the elements of Bloom's assertions (including the importance of self-overhearing in the process of self-individuation, the assertions that the "play reads me more than I read the play" and "there are more Hamlets than there are actors to play them") that we will return to throughout the course.

Summative Assessment:

- Students will take a sonnet and will conduct a close reading and an explication of the poem. They will paraphrase the poem, formulate an interpretation of the poem, comment on how the structure, imagery, and word choice (particularly the puns) help to communicate that interpretation.

Resources:

Core:

- Introductory material from Henry V or Richard III(Folger Edition)
- The Sonnet text or selected Shakespearean sonnets
- Excerpts from Shakespeare: The Invention of the Human by Harold Bloom
- Excerpts from Simply Shakespeare by Toby Witticombe

Supplemental:

- Clip from Sir Laurence Olivier's production of Henry V (1944)
- Clips from Playing Shakespeare BBC production

Time Allotment

- 1-2 Weeks

UNIT 2
History Plays

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the

	text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RL.11-12.2	**Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
CCSS.ELA-LITERACY.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
CCSS.ELA-LITERACY.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-LITERACY.RL.11-12.6	**Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).**
CCSS.ELA-LITERACY.RL.11-12.7	**Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.**
CCSS.ELA-LITERACY.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.d	**Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.**
CCSS.ELA-LITERACY.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
CCSS.ELA-LITERACY.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command

	of Language standards 1–3 up to and including grades 11–12 on page 55.)
CCSS.ELA-LITERACY.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-LITERACY.SL.11-12.1	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.**
CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA-LITERACY.L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
ISTE Digital Citizen (Standard 2):	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Knowledge Constructor (Standard 3):	Critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

ISTE Creative Communicator (Standard 6):	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.
ISTE Global Collaborator (Standard 7):	Use digital tools to broaden their perspectives and enrich their learning by collaborating with others and working effectively in teams locally and globally.

Unit Essential Questions

- What are the characteristics of a good leader?
- How/why do people allow themselves to be manipulated (for either good or bad)?
- How do different performances affect the audience's perspective of the themes in the play?
- How does Shakespeare shape the audience's opinion of a historical figure?
- What does the play say about the role of the conscience?

Unit Scope and Sequence

This unit will begin with an introduction to Witticombe's discussion of the key characteristics of Shakepeare's History play--focusing on the questions about leadership qualities and how a king performs his role. There will be a brief survey of British history of the time--focusing on royal succession and the conflicts that shaped the nation. Students will use this backdrop and critical lens to study *Henry V* and/or *Richard III*. Students will conduct a close reading of a significant passage of the play (for example R3.1.4.1-10) to infer major themes of the play. Students will examine the characters' portrayals in various interpretations to see how a performance can shape the audience's perspective. Students will then get practice at formulating an interpretation of a character, based on the text using some of the following tools:

- stress, subtext, gestures, and implied stage directions
- action, reaction, drive, and desire--inferring and interpreting characterization
- information revealed by studying the structure and purpose of various soliloquies
- interactions with other characters: noble or lower class

Students will demonstrate their understanding of character and major themes of the play by working in a group to "stage" a portion of a key scene. This will require the students to consider the following:

- blocking
- delivery of lines
- reaction to other characters and events
- music
- lighting

Students will then compare their interpretation and "performance" to other professional productions.

Unit Assured Assessments
Formative Assessments:

- Shared Inquiry discussions about the ways which the titular character manipulates his audience (his subjects or otherwise).

Summative Assessments:

- Students will work in small groups on a part of a key scene. They will read the scene in context, formulate an interpretation about the scene and then determine the best way to communicate that interpretation through performance. Groups will perform their scene and submit a promptbook which indicates the notes in the script detailing their choices. They will follow up with a presentation to the class where they explain their intent and the process to come to their decisions. As this is not a performance class per se, the focus won't be on the performance product as much as on the promptbook and the presentation.

Resources:

Core:

- *Henry V* and/or *Richard III* (Folger Edition)

Supplemental:

- Excerpts from *Shakespeare: The Invention of the Human* by Harold Bloom
- Excerpts from *Simply Shakespeare* by Toby Witticombe
- Excerpts from *Backwards and Forwards* by David Ball
- Clips from Sir Laurence Olivier's production of *Henry V* (1944)
- Clips from Kenneth Branagh's production of *Henry V* (1989)
- Clips from Sir Laurence Olivier's production of *Richard III* (1955)
- Clips from Al Pacino's documentary *Looking for Richard* (1996)
- Clips from Sir Ian McKellen's performance in *Richard III* (1995)
- "Henry V: A Modern Perspective" by Michael Neill (found in the Folger Edition)
- "Richard III: A Modern Perspective" by Phyllis Rackin (found in the Folger Edition)
- Liar music video by Rollins Band

Time Allotment
4-6 Weeks

UNIT 3
Comedy Plays

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.RL.11-12.1	**Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-LITERACY.RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RI.11-12.5	**Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.**
CCSS.ELA-LITERACY.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCSS.ELA-LITERACY.SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.
CCSS.ELA-LITERACY.L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
CCSS.ELA-LITERACY.L.11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS.ELA-LITERACY.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
CCSS.ELA-LITERACY.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-LITERACY.W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
ISTE Empowered Learner (Standard 1):	Leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences
ISTE Digital Citizen (Standard 2):	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.
ISTE Creative Communicator (Standard 6):	Communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

Unit Essential Questions

- What defines comedy as a genre?
- Who were the practitioners of comedy before Shakespeare's time, and what did they contribute to the genre (Aristophanes, Plautus, Terence)?
- What defines a Shakespearean comedy?
- How does Shakespeare in his comedic writing reflect and deviate from the definitions and structure of comedy?
- How can an understanding of Shakespearean comedy help us understand comedic forms today, especially contemporary adaptations of Shakespeare's comedies?

Unit Scope and Sequence

In this unit, students will be introduced to Shakespearean comedy, its formal structure, and how Shakespeare borrowed from ancient Greek and Roman playwrights while defying convention and breaking new ground in the world of comedy. While the focus of Shakespearean tragedy is the tragic hero, and the inherent flaw and inevitable fall of the title character, the central feature of Shakespearean comedy is the *situation*, or the tangled and ludicrous web of events in which

characters on stage interact with one another. Students will learn how Shakespeare structured his comedies within the five act format and analyze the comedic situations that he built for his characters. In particular, students will be introduced to concepts such as identity formation and masking/disguise, understand how Shakespeare used marriage within the comedic structure, and explore the crucial and careful overlap between comedy and tragedy on the Shakespearean stage. Following this introduction, students will then study either *Twelfth Night* or *Much Ado About Nothing* as a core text for the unit. As they conduct a close analysis of either play, students will keep the following things in mind:

- How the comedic characters use identity formation/masking/mistaken identity as central aspects of their characterization
- The relationship between a specific comedic situation and the characters who participate within it
- The larger interaction between multiple comedic situations and how Shakespeare uses these interactions to drive the plot of the comedy
- Use of asides and nested scenes on stage to drive the comedic factor
- Group dynamics on stage and how to decipher these dynamics through the play's text and stage directions
- The role that socioeconomic class and social/cultural difference plays in the plot of Shakespeare's comedies
- The fine line between tragedy and comedy as genres and how Shakespeare uses that overlap in the structure of his comedies

Unit Assured Assessments

Formative Assessments:

- Shared inquiry discussions on central moments and concepts within the comedies under study
- Short writing responses that require students to perform close reading and analysis of important selected passages and/or characters
- Graded notetaking and journaling as preparation for class discussion and analysis
- Short reading quizzes

Summative Assessments:

- Students will write a longer essay response on the unit play in which they carefully analyze a chosen moment (no more than 10-20 lines of text) and establish an argument regarding its importance to the play as a whole or a significant comedic situation within the play. The essay will showcase the student's ability to perform close reading analysis, understand the major themes and concepts that cut across the play, and the relationship between the major characters and the comedic situations in which they are placed.

Resources:

Core:

- *Twelfth Night* or *Much Ado About Nothing*

Supplemental:

- *Twelfth Night* film, directed by Trevor Nunn

- *As You Like It*
- *A Midsummer Night's Dream*
- *The Taming of the Shrew*
- *The Merry Wives of Windsor*
- *Two Gentlemen from Verona*

Time Allotment

- Approximately 4 weeks

UNIT 4
Tragedy Plays

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-LITERACY.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-LITERACY.RL.11-12.2	**Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
CCSS.ELA-LITERACY.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-LITERACY.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-LITERACY.RL.11-12.6	**Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).**
CCSS.ELA-LITERACY.RL.11-12.7	**Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.**

CCSS.ELA-LITERACY.RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently
CCSS.ELA-LITERACY.RI.11-12.1	**Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**
CCSS.ELA-LITERACY.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence
CCSS.ELA-LITERACY.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-LITERACY.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.11-12.1.a	**Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas.**
CCSS.ELA-LITERACY.L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
CCSS.ELA-LITERACY.L.11-12.6	Acquire and use accurate general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
ISTE Digital Citizen (Standard 2):	Recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.

Unit Essential Questions

- What are the defining characteristics of a Shakespearean tragedy?
- How do tragedies have the ability to evoke empathy, catharsis, or both in their audiences?
- How do people assess conflicting information and make decisions?
- Why do some positive relationships turn negative?
- How do the soliloquies illustrate Bloom's concept of "self-individuation?"
- How is the concept of a "tragic flaw" that brings one down relevant to our experiences with self-regulation today?

Unit Scope and Sequence

Shakespearean tragedy has its roots in the Aristotelian premise of a noble, but inherently flawed, character ultimately brought down by decisions and behaviors which emanate from the internal flaw. Following the traditional five act structure, tragedy plays' denouement brings the world of the play back to order, with "normalcy" restored for the characters left standing. Shakespeare's tragedy work also envelopes the audience in the humanism introduced during the Renaissance period, examining the world through the lens of man (rather than God or the gods). Aristotle's influence can also be seen in tragedies' ability to provoke catharsis in its audience; indeed, provoking strong empathy through their universality is one of the elements that has allowed Shakespearean tragedy to persist through the ages.

In this unit, students will put their exploration of history and comedy plays to use: the role of genuine human emotions and urges (held up against the impossible standards of leadership) explored in the history plays and of the pursuit of identity and connectedness in the comedies, lays the groundwork for Shakespeare's tragedies. The unit will utilize *The Tragedy of Hamlet* (argued to be Shakespeare's opus) as its core text. Regarded as a "revenge tragedy" in the Jacobean tradition, *Hamlet* takes a powerful human impulse–revenge–and sets in in the play's context of uncertainty. Students are thereby asked to consider whether Hamlet's "inaction" (a popular categorization of his behaviors) is truly as one dimensional as often portrayed in popular culture. This unit allows students to return to Bloom's assertion of Hamlet and its opportunity to consider: how we conceive of ourselves; self-individuation; and self-overhearing and how these both mirror and aid our experiences of seeking and gaining control of the world.
If time allows, this unit can also include a reading of *The Tragedy of Othello* (in full or excerpts) and/or other tragedy plays to enrich students' exploration of the form. Additional readings will also provide students with some framework for exploring why *Hamlet* is considered to be Shakespeare's most fully-realized work.

In considering the structure of a five-act Shakespearean tragedy, students will frame their previous experiences and their reading of *Hamlet* through the following lens:

- Act I: stasis & intrusion
- Act II: complication & dynamics
- Act III: the "irreversible act"
- Act IV: the "other play"
- Act V: the avalanche & last man standing

During their read of Hamlet, students can be directed to track and annotate for the following:

- *Hamlet's* opening line's assertion of a theme: "Who's there?"
- Hamlet's purpose
- The progression of Hamlet as seen through the soliloquies (assignment attached in appendix)
- The effect of "watching" and being "watched"
- Hamlet's evolving view of death
- The progression from "To be or not to be" to "Let be"

If *Othello* is also studied, these elements may be included:

- Assessing information
- Examining the concept of "reputation"
- Iago's manipulative power
- Othello's tragic flaw
- Comparisons of different portrayals of Othello

Unit Assured Assessments
Formative Assessments:

- Students will read and respond to scholarship and popular commentary on *Hamlet* (the play and the character) to gauge the play's resonance in today's world.
- Students will engage in journal writing in response to quotations from the play (e.g. "To thine own self be true") to reflect upon the play's relevance to young people in their place (grade 12 students, about to enter into the wider world.)
- Students will prepare for and engage in shared inquiry discussions, practicing particularly the skill of using close critical reading to illustrate and defend a stance.

Summative Assessments:

- Students will select and view a variety of *Hamlet* performances (either films or filmed live performances) and offer original commentary on which performance most appropriately captures what they feel is the most "accurate" portrayal of the play's thematic aims according to their close read of the text.

Resources:

Core:

- *The Tragedy of Hamlet* by William Shakespeare

Supplemental:

- *The Tragedy of Othello* (strongly recommended–suitable as a full second text if time and student interest permit)
- *The Tragedy of Macbeth* (excerpts–most students will have read in full in grade 10)
- *The Tragedy of Romeo & Juliet* (excerpts–most students will have read in full in grade 9)
- *The Tragedy of Julius Caesar*
- *Coriolanus* (excerpts)
- *Titus Andronicus* (excerpts)
- *The Tragedy of King Lear* (excerpts)
- Excerpts from *Shakespeare: The Invention of the Human* by Harold Bloom
- Excerpts from *Simply Shakespeare* by Toby Witticombe
- Excerpts from *Backwards and Forwards* by David Ball
- Clips from Sir Laurence Olivier's film production of *The Tragedy of Hamlet* (1948)
- Clips from Franco Zeffirelli's film production of *The Tragedy of Hamlet* (1990)
- Clips from Kenneth Branagh's film production of *The Tragedy of Hamlet* (1996)

- Clips from Michael Almereyda's film production of *The Tragedy of Hamlet* (2000)
- Clips from Gregory Doran's film production of *The Tragedy of Hamlet* (2009)
- Clips from Simon Godwin's RSC production of *The Tragedy of Hamlet* (2018)

Time Allotment

- Approximately 4 - 6 weeks

CREDIT

One-half credit in English

PREREQUISITES

Successful completion of grades 9, 10, and 11 English

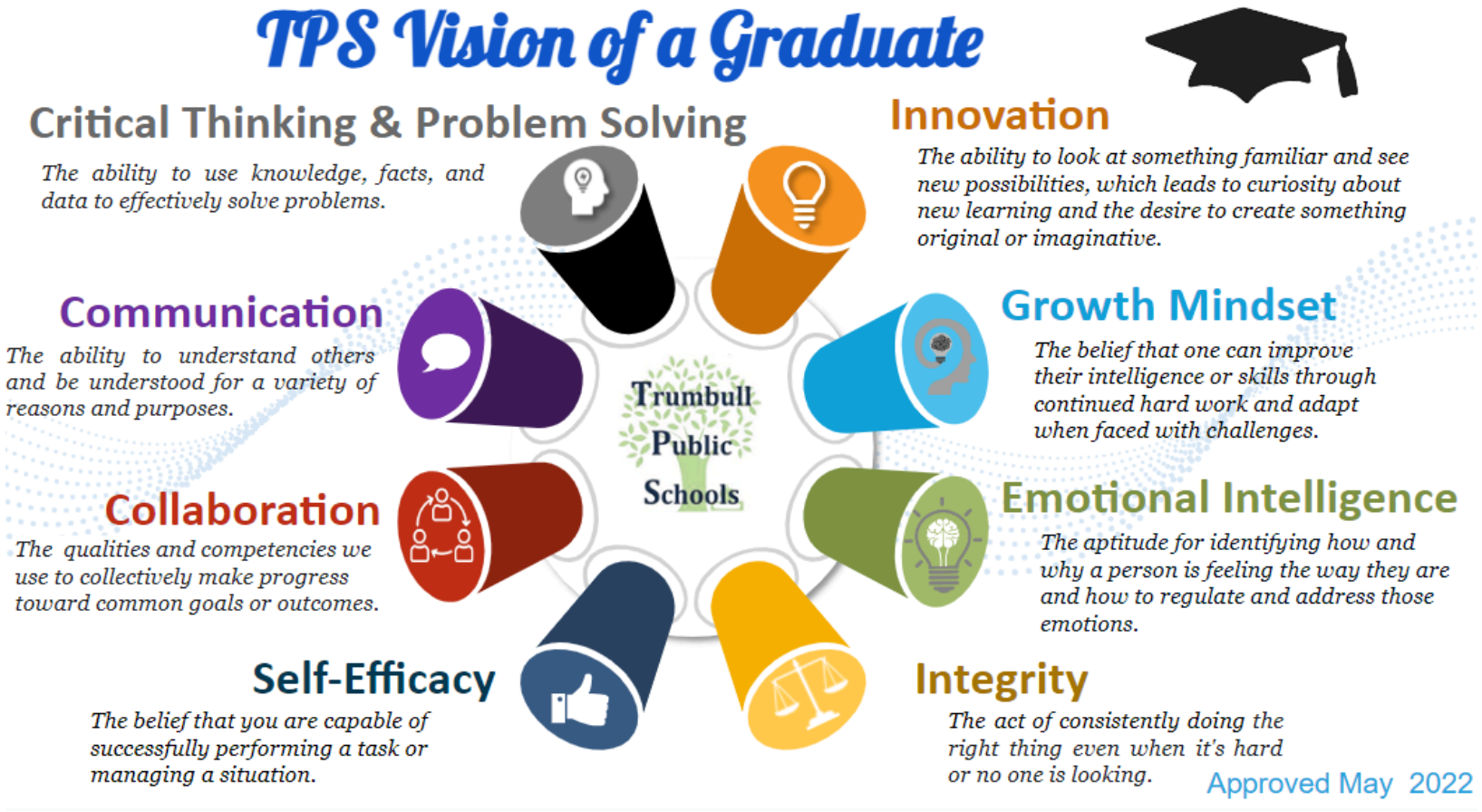
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ASSURED STUDENT PERFORMANCE RUBRICS

- Shakespeare Participation Rubric
- English Department Shared Inquiry Rubric
- Shakespeare Summative Writing Rubric (adapted from the English Summative Writing Rubric & the Advanced Placement Writing Assessment Rubrics)

CLICK HERE FOR GRADES 9-12 VOG RUBRICS AND FEEDBACK FORMS CREATED BY THE DISTRICT VOG COMMITTEE



Honors Shakespeare Participation Rubric

A range

- Participates daily in class discussions
- Responds to and builds on other students' ideas
- Offers insightful evidence from the text as support for ideas
- Respects and actively listens to others' ideas/opinions

B range

- Participates frequently in class discussions
- Responds to other students' ideas
- Sometimes offers textual support for ideas
- Respects and listens to others' ideas/opinions

C range

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

D range

- Fails to participate in class discussions, 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

Requires Intervention (failure to engage)

- Defiantly refuses to participate in class discussions, even when called upon by instructor
- Disruptive during class discussion
- Disrespectful to others' opinions/ideas

SHARED INQUIRY DISCUSSION RUBRIC

	4	3	2	1
INVOLVEMENT	Engagement is highly attentive and effective, responding clearly and directly to the thoughts of others. Involvement is passionate, well-balanced and coherent. Critical questions advance the conversation, build on the ideas of peers, and offer challenging statements without being argumentative. Discourse is courteous, respectful and genuinely interested; engagement is tempered with appreciation for a balanced discussion.	Engagement is attentive and active. Ideas are articulated with precision and correlate to the thoughts of others. Discourse is responsive, open-minded, and respectful without monopolizing.	Engagement is attentive and respectful, marked by more than cursory attempts to be active in the discussion. Contributions are present but may sometimes repeat ideas rather than further the discussion. Ideas feel "presented," rather than discussed, or may struggle to build off of the ideas of others. The conversation may reflect the need for greater balance between talking and listening to others.	Full engagement in discussion is not evident, doing little to contribute to the conversation or build off of the ideas of the group. The ideas center around initial responses with little evidence of reshaping ideas based on the discourse Contributions may confound or derail the discussion.
ANALYSIS	Original and insightful questions and comments continually reflect sophisticated comprehension and higher-level thinking. Creative and divergent critical thinking is consistently displayed. Ideas are challenged, bringing the class to a higher understanding of the text and the question at hand.	Questions and comments reflect clear comprehension and higher-level thinking. Creative and divergent critical thinking is present. The ideas of others are acknowledged and deepened and/or respectfully challenged during the discussion.	Questions and comments reflect inconsistent higher-level thinking and/or muddied comprehension of the text or the question. Interpretation may be out of context or based mainly on superficial observations. Effort is in stating the obvious or rehashing prior class discussions without deepening thought.	Questions and comments may demonstrate only a very literal or misguided comprehension of the text, missing subtleties or nuances that are important. Ideas presented do not assist the group in exploring critical thought or building ideas collaboratively and may, ultimately, hold it back.
SUPPORT	Clear and convincing evidence supports each arguable assertion and effectively builds off of the ideas of others. Text evidence deepens analysis and ties directly to a clear and relevant argument. Comments refer to specific pages and/or lines in the text; quotes are read or paraphrased when appropriate, and followed up with explanation of thinking. Exemplary facility with the text is demonstrated.	Direct quotes and specific examples to support inferential ideas are introduced. Close text reading is employed. Comments refer to specific sections of text; quotes are read and/or paraphrased when appropriate. Examples are given and stay on topic. Facility with text is evident.	Examples from the text are used to illustrate ideas requiring support. Attempts are made to explain the references to text; however, text evidence may be vague, inconsistent, repetitive, or nonessential to the argument at hand.	Little to no concrete evidence from the text is introduced. Examples are not specific enough, and/or demonstrate a misreading or very cursory reading of the text.

Honors Shakespeare Summative Assessment Rubric

Name_____

Score 9
Highly articulate, effectively organized expression that addresses the task astutely. These products meet the score 8 criteria but are exceptional in their demonstration of mastery of language, applied use of relevant and specific references to evidence, application of the dramaturgical analysis process, and development of an insightful, focused, and original thesis. Perceptions of the playscript and other sources are incisive and clearly expressed, using sophisticated, coherent language appropriate to literary/theatre criticism (as appropriate). The student has original ideas and may also offer more than a single interpretation of a playscript or any of its parts. While the product may not be completely error-free, it demonstrates careful editing and revision and the student's control of the elements of composition and the craft of analytical or creative presentation.

Score 8
Highly effective expression that takes a convincing and clear position or approach to the task. The student uses relevant and meaningful evidence from the playscript and other sources that is substantive and well explained. The argument moves the expression forward and demonstrates clear connection between the claims made and the evidence offered. Application of the dramaturgical analysis process controls the product. The product demonstrates the ability to use a broad range of elements of effective expression (specific to the task) and is highly-focused and not sprawling. There may be occasional mechanical errors (specific to the process).

Score 7
Effective expression that advances a solid, clearly indicated thesis that responds directly to the task. Evidence from the playscript and other sources is provided and may be substantive, but development or articulation of analysis or application of dramaturgical analysis process could be more convincing or clear. Analysis of the playscript and other sources is thoughtful, but may not be as thorough or precise as is needed. The student's elaboration may lack exemplary insight or persuasiveness. There is concrete evidence that the student can read and respond expressively and critically to text. The argument could benefit from more sophistication or stronger control. There may be occasional mechanical errors (specific to the process).

Score 6
Effective expression that advances a solid thesis related to the task but may, at times, lack clarity or specificity or put forth an argument that is not fully developed. Evidence from the playscript or other sources is provided and efforts are made to use it to develop an argument; more analysis, thoroughness, clarity, or focus is needed. The language is clear and may be strong in places but may display lack of sophistication, lapses, inability to apply literary/theatre vocabulary effectively, and/or mechanical errors that momentarily distract from the thinking or argument.
Score 5
Expression that responds to the task appropriately but may offer what are, predominately, observations about the playscript or other sources, without substantive conclusions drawn. The

citation of evidence or interpretations may lean toward superficiality or a lack of conviction. A thesis is presented and supported but the support is vague or limited. The product may accurately express the student's thoughts but may contain an accumulation of errors (including imprecise vocabulary) that detracts from the voice and/or uncovers weaknesses in mechanics and vocabulary.

Score 4-3
Expression that attempts to address the task but is impacted by a misreading of or lack of facility with the text. A thesis is present but logical, relevant support is meager or imprecise. An attempt at dramaturgical analysis is present but is vague and unconvincing and may rely largely on paraphrase and generalization. The writing is sufficiently clear to convey meaning but may suffer from a lack of coherence, weak diction, faulty sentence structure, and/or a variety of mechanical errors.

Score 2-1
Product does not respond adequately to the task or assignment. The product may be largely plot summary of a text. Confused or incoherent dramaturgical analysis suggests the student's inability to comprehend the playscript or other sources and/or apply knowledge of literary/theatrical elements or devices. The product may demonstrate minimal ability to understand and apply conventions of composition and standard written English or lacking attention to the editing and revision process.

Score 0
No response or a response with no more than a reference to the task.

TRUMBULL PUBLIC SCHOOLS
Trumbull, Connecticut

HONORS WORLD LITERATURE
Grade 12
2026

(Last Revised 2014)

Curriculum Writing Team:

Anne Rizza	**English Department Chairperson**
Karlen Shupp	**English Teacher, Trumbull High School**
Susan C. Iwnanicki, Ed.D.	**Assistant Superintendent, Trumbull Public Schools**

HONORS WORLD LITERATURE

TABLE OF CONTENTS

Core Values and Beliefs	2
Introduction & Philosophy	2
Course Goals	3
Course Enduring Understandings	7
Course Essential Questions	7
Course Knowledge & Skills	8
TPS Vision of the Graduate	8
Course Syllabus	11
Unit 1 –The Outsider in the World & The Shared, Human Experience	12
Unit 2 – The Political World	15
Unit 3 – The World of Family/Personal Connection	18
Academic Language	21
Course Credit	22
Prerequisites	22
Current References	22
Assured Student Performance Rubrics	23
Other Resources	24

The Trumbull Board of Education, as a matter of policy, prohibits discrimination on the grounds of age, creed, religion, gender, race, color, handicap, political affiliation, marital status, sexual orientation, or national origin.

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

World Literature is a one-semester, honors level elective offered to seniors who may select their course of study in English in their senior year. This elective course will allow students to engage with novels, short fiction, plays, non-fiction and poetry from an array of authors from across the globe. By reading and discussing the literature, students can experience the thoughts and opinions of classic and contemporary authors with backgrounds most likely quite different from their own. Students can then formulate their own opinions about a system of government or a way of life in another country, and communicate those beliefs about the readings and themes explored.

In keeping with the goal of the English Department, the hope is that students who take World Literature will, from here on, have their eyes and ears tuned to the written work of the world. They will be moved to read about what is happening in India or Japan on the international pages of *The New York Times*. They will seek out the poetry of Pablo Neruda or go see a foreign film and find connections between the lives lived in those faraway places and their own. They will come to see that while there is no replacing seeing Tuscany, Provence, or Johannesburg in person, sometimes a book can take them there in a different, but equally satisfying way. Broadened horizons, connections to our wider world - that is what World Literature is all about.

Students today are part of a global world. With a few keystrokes, a young person can be communicating with another in France; they can go online and read about the latest developments in the Middle East; they can study an economic structure in a third world country that hinges on the economy of first world nations. Yet, for all the swiftness of that connection, gulfs in knowledge of other histories, cultures and customs exist. Literature can take us to new vistas; it allows us to “travel” to other lands, to see, perhaps even for a brief moment, into the heart of another, to experience what his or her world is like.

Honors World Literature, a one-semester, elective course for seniors, can help bring new worlds to students, allowing them to bridge that gap between our lands. In this course, high school students who had previously read predominantly American and British Literature have the chance to read classic and contemporary works by authors from India, South Africa, France, Columbia, Russia, Ireland, Japan, and Germany. What these authors bring to the literature is not only their voice and literary style, but also their links to their own nations, their traditions and customs, their political sensibilities, and their cultural milieu.

Honors World Literature is a ticket to journey to a Soviet work camp in the far reaches of Siberia; to the bustling city of Johannesburg in the time of apartheid; to a small hut in India

where a young woman struggles to raise her young; to a nearly empty, hot beach in Algiers where a man makes a decision that changes his life forever. Along this challenging journey, students will have a chance to explore the magical realism in the deft hands of Gabriel Garcia Marquez, study the Existentialist philosophy of Albert Camus, admire the austere insight of a Becket play or the lyrical beauty of Nobel prize winning author Arundhati Roy. Over the course of the semester, the "accidental tourist" -- the student taking Honors World Literature -- becomes a purposeful voyager who begins to see that the cultures, beliefs and political structures that were once alien are no longer foreign. Students will see that while there are vast differences in cultures, people have the same basic needs and hopes -- for a good meal, for settling down roots and building a family and community, for finding meaningful work and for a friend to pass the hours with, or to love.

Honors World Literature is taught thematically. Those themes include:

- *the outsider in the world* (both the outsider by choice and the outsider by force) *and the shared human experience* (the idea that there is a global connection among humans despite differences in philosophy, religion, and social, political, and economic circumstances),
- *the political and social world* (political frameworks, philosophies, class systems and other forms of systemic prejudice, poverty and wealth),
- and *the world of family and personal connection* (platonic, romantic and community relationships).

These themes are not only enriching: they connect well to the students taking the course. Students who are close to voting age, living in a democracy, in a land of choice and freedoms might see those freedoms and opportunities more clearly after reading of the opportunities people lack in other parts of the world. At the same time, students have their own complex relationships within their nuclear and extended families, and with their friends and the ones they love. Like those characters in the books they will read, many teenagers have felt like outsiders during their high school years. Yet, despite outward differences between them, seniors are beginning to realize that they are part of a larger community and are more connected to their peers than they may have first realized. As they embark on their own life-changing journeys to college and the world beyond, they will read literature that opens their eyes to the world at large, perhaps challenges their views, making them more aware that they are indeed part of a global community.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards:

Reading Literature

CCSS.ELA RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
CCSS.ELA RL.11-12.5	Analyze how an author's choices concerning how to structure

	specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA RL.11-12.6	Analyze a case in which grasping a point of view requires what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCSS.ELA RL. 11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA RI. 11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
CCSS.ELA RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
CCSS.ELA RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA RI. 11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing

CCSS.ELA W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA W. 11-12.2e	Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
CCSS.ELA W. 11-12.3d	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
CCSS.ELA W. 11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience
CCSS.ELA W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCSS.ELA W. 11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

<u>Speaking and Listening</u>

CCSS.ELA SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA SL. 11-12.1a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA SL. 11-12.1b	Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
CCSS.ELA SL. 11-12.1c	Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
CCSS.ELA SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCSS.ELA SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Language

CCSS.ELA L. 11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
CCSS.ELA L. 11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
CCSS.ELA L. 11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

The following course goals derive from the 2016 ISTE Technology Standards:

ISTE 1.1.C	Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
ISTE 1.2.B	Students engage in positive, safe, legal and ethical behavior when using technology, including in social interactions online or when using networked devices.

ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.3.C	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 1.4.D	Students exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems
ISTE 1.6.A	Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.
ISTE 1.7.B	Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
ISTE 1.7.C	Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.

COURSE ENDURING UNDERSTANDINGS

Students will understand that:

- Authors are influenced by and, in turn, can influence individual, social, cultural, and political contexts.
- People connect and interact within and across cultural divides.
- There are a variety of views, emotions, and responses that represent the diversity of our world.
- They are part of a shared, global community that exists across geography, culture, and political structures.
- They have a voice in this shared global community.

COURSE ESSENTIAL QUESTIONS

1. How do social, political and economic constructs of a people or a nation influence a culture and its individuals?
2. What are the effects of culture and its expectations upon the individuals who are a part of that culture?
3. Does adhering to specific cultural and political philosophies establish differences among individuals?

4. Despite geographic, political, social, and economic differences, how are we part of a shared, global, human community?

COURSE KNOWLEDGE AND SKILLS

- Students will know . . .
    - that they are a part of a global community.
    - that literature is a reflection of and response to the socioeconomic, political, and cultural systems of a nation and its people.
    - that literature can shape socioeconomic, political, and cultural systems of a nation and its people.
    - that reading the literature of a nation allows them a greater understanding and awareness of that nation and its people.

- Students will be able to . . .
    - compare and contrast the issues, points of view, and themes to other literary works and to their own lives and beliefs.
    - make inferences, comprehend, and reflect upon what they read to raise their awareness of and question the world around them.
    - move fluidly from reading one textual genre to the next and to consider one world view and then another.
    - identify the attitudes, customs, values, and beliefs that emerge from the pages of the literature being explored and examined, and then relate what they discover to their own lives.
    - write expository essays, reader response, and creative pieces that demonstrate high level thinking skills, close analysis of the works, and their own insights into the subjects.

Vision of the Graduate

The Honors World Literature course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course

Communication	Students communicate complex ideas through analytical essays, research-based writing, Socratic seminars, and multimedia presentations that require clear claims, textual evidence, and audience awareness. The course is discussion-based, and regular discussion of global texts builds students' ability to articulate perspectives thoughtfully and engage in civil, academically grounded discourse. In Unit One: The Outsider in the World & The Shared Human Experience, students articulate interpretations of existential philosophy through discussion and analytical writing on texts such as *The Stranger* and *Waiting for Godot*. In Unit Two: The Political World, students present their *Heart of Darkness/Apocalypse Now* visual flowchart analysis, synthesizing ideas across the two texts to construct and defend a clear, evidence-based conclusion.
Self-Efficacy	Through sustained independent reading of challenging world literature and ownership of long-term projects, students develop confidence in their ability to tackle complex texts and express original interpretations. In Unit One: The Outsider in the World & The Shared Human Experience, students independently analyze complex philosophical and symbolic texts and defend their interpretations in the Existentialism conceptual design project, building confidence in their intellectual voice. The long-term "Do Something" project challenges students to take meaningful action and reflect in a 2–3 page analysis, reinforcing ownership of learning and personal growth.
Critical Thinking & Problem Solving	Open-ended thematic inquiries push students to evaluate complex human, political, and ethical issues rather than seek single "right" answers. In Unit Two: The Political World, students evaluate how political systems such as communism and apartheid shape human experience, analyzing works like *Cry, the Beloved Country* and *One Day in the Life of Ivan Denisovich*. They must synthesize literature, film, and informational texts to answer essential questions about justice, power, and systemic oppression, developing nuanced, evidence-based conclusions.

Collaboration	Group presentations, design projects, and research tasks require students to assume roles, manage responsibilities, and work toward shared goals and collective problem-solving. In Unit One: The Outsider in the World & The Shared Human Experience, students work in small groups to design and justify a conceptual representation of an existential text, assigning roles and collectively defending interpretive choices. In preparation for *One Day in the Life of Ivan Denisovich*, the "Virtual Field Trip to Siberia" research activity requires teams to curate multimedia resources and teach their peers about historical and political context.
Growth Mindset	Across all three units, students draft, revise, and refine analytical essays, strengthening their writing through feedback and iteration. In Unit Three: The World of Family/Personal Connection, students tackle complex generational and cultural narratives such as *One Hundred Years of Solitude* and *The God of Small Things*, learning to persevere through challenging structures and layered storytelling.
Integrity	Discussions across units require respectful engagement with diverse cultural, religious, and political perspectives, reinforcing accountability and principled discourse. In Unit Two: The Political World, students conduct research on political systems and historical contexts, practicing ethical citation and responsible use of sources. Students follow MLA citation guidelines and evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In Unit One, the Existentialism set design project invites students to interpret literature through creative, multimodal expression while justifying their conceptual decisions in analytical writing. In Unit Two, the visual flowchart synthesis task requires students to transform literary analysis into a structured visual argument that connects 1899, 1979, and current year's contexts in original ways. Students select tools and formats that best communicate their ideas, blending creativity with academic rigor.
Emotional Intelligence	Across all units, reflection and discussion of loss, exile, injustice, and love cultivate empathy and perspective-taking within a global context, strengthening self-awareness and sensitivity to others. In Unit Three, students explore themes of family, identity, gender roles, and belonging in texts such as *A Doll's House* and *The Metamorphosis*, examining how societal expectations shape personal relationships.

COURSE SYLLABUS

Course Name
Honors World Literature

Level
Honors

Prerequisites
Successful completion of grade 11 English

General Description of the Course

In this semester-long course, students in Honors World Literature will explore the cultures, themes, and personalities of different writers from across the globe, experiencing new worlds and seeing how we are all connected by universal feelings, hopes, and dreams that cross geocultural lines. Some of the themes that students will engage with are: The Outsider in the World and The Shared, Human Experience; The Political and the Social World; The World of Family and Personal Connection. After taking Honors World Literature, students will have a broader and deeper insight into the world at large and the global community in the 21st century. Making these connections to cultures different from their own will heighten their global awareness.

Students will read a wide variety of world literature that may include novels, short stories, poetry, plays and non-fiction pieces. Students will be expected to write expository essays, reader response, and creative pieces that demonstrate high level thinking skills, close analysis of the works, and their own insights into the subjects. Class participation is a vital part of this course. Students will be expected to share their understanding of and questions about new and challenging works from around the world. Presentations and group assignments will allow students the opportunity to work closely, communicate, and refine their ideas in small group settings.

The final examination in Honors World Literature will be a seated assessment that requires students to demonstrate their ability to analyze, synthesize, and critically evaluate the materials covered in the course by composing a focused, accurate, insightful, well-developed, well-supported, and well-articulated essay.

Assured Assessments

Formative Assessments:

- Short in-class writings and responses
- Class Participation
- Discussions

Summative Assessments:

- Existentialism Project
- Critical Article Response
- *Heart of Darkness/Apocalypse Now* Presentation
- Essay: formal and/or in-class

Core Texts:

- *Heart of Darkness* by Joseph Conrad and *Apocalypse Now* by Francis Ford Coppola
- At last two of the following titles: *The Stranger* by Albert Camus*, The Metamorphosis* by Franz Kafka*, Waiting for Godot* by Samuel Beckett
- *One Day in the Life of Ivan Denisovich* by Alexander Solzhenitsyn
- And one of the following: *The God of Small Things* by Arundhati Roy*, Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk

Supplemental Texts:
- *A Doll's House* by Henrik Ibsen
- *Cry, the Beloved Country by Alan Paton*
- *One Hundred Years of Solitude* by Gabriel Garcia Marquez
- *Rashomon* by Ryunosuke Akutagawa
- Anthology: World Literature by Donna Rosenberg

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Unit One
The Outsider in the World and The Shared, Human Experience

Unit Goals
At the completion of this unit, students will:

Reading Literature

CCSS.ELA RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
CCSS.ELA RL.11-12.5	**Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.**
CCSS.ELA RL.11-12.6	**Analyze a case in which grasping a point of view requires what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).**
CCSS.ELA RL. 11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA RI. 11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
CCSS.ELA RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
CCSS.ELA RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA RI. 11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Essential Questions

- How do authors develop the concept of the "outsider" through characterization, structure, and point of view?
- How does being an outsider shape an individual's perspective, and how can these effects be analyzed using textual evidence and authorial choices?
- What central themes about the human experience emerge across texts, and how do authors develop and refine these themes over the course of a work?
- How can readers synthesize ideas across texts to evaluate how shared human experiences are constructed, communicated, and mutually borne across cultures?

Scope and Sequence

Since students have been exposed to predominantly American and British literature throughout their high school career, it is important to reinforce the idea that they are part of a global community and that the world does not revolve around just the United States and England. Reading works from around the world will demonstrate that people, regardless of geographic, political, economic and social circumstances, are united by their shared human nature. There are experiences and emotions that are intrinsically human and that bind us as a species despite our perceived outward differences. Some topics to explore are:

- **Making Tough Decisions** - Difficult decisions shape us as individuals: initially when we make them and then later as we live with the consequences of our choices. In each of the books in Honors World Literature, characters make difficult choices that impact the path of their life and the lives of those around them. Whether it is the characters in *Rashoman*

making difficult decisions about survival or Meursault in *The Stranger* altering the course of his life in a single moment, characters must live with the consequences of their path - sometimes with regret and other times with fond recollection.

- **Coping With Loss** - Everyone will experience loss at some point in their lives. For seniors who will soon say goodbye to their town and classmates or have experienced loss, it is important to see how characters in world literature cope so that they can learn from these examples and compare characters' reactions and decisions to their own lives. In *Cry, the Beloved Country*, Kumalo copes with the loss of his son and his sister, victims of an unjust system of apartheid. In *One Day in the Life of Ivan Denisovich*, many of the characters cope with the destruction of their villages and the annihilation of their families and communities. In *The God of Small Things*, Esthappen and Rahel cope with the loss of their cousin and the death of a beloved friend.
- **Experiencing Joy** - Even in the face of adversity and hardship, humans can experience joy. All four characters in *Waiting for Godot* experience moments of joy - even in something as simple as taking off their boots or finding a turnip. In *Cry, the Beloved Country*, Stephen Kumalo is speechless when a white man aids his ailing congregation and village, funding a new church, irrigation, and farming lessons for his people.
- **Overcoming Fear** - Fear both motivates and hinders us as individuals. At times, it keeps us safe. Other times, it keeps us from living full lives. In *Cry, the Beloved Country*, Stephen Kumalo has to overcome his fear of what others will think of him because of his son's transgressions. In *Waiting for Godot*, Vladimir and Estragon are stifled by their fear of leaving the situation to live full lives, lest Godot appear and they miss it. In *Heart of Darkness*, Marlow's initial fear of the Congo and Kurtz turns into a type of awe and respect, which is echoed in Willard's experience in *Apocalypse Now*.

Despite existing in a global community, individuals can find themselves outside of a shared experience. Throughout the world and in its literature there are people who are forced to or who choose to live outside of society. By examining these individuals, students will see how successfully or unsuccessfully they cope with their status. Students will explore what it means to yearn for inclusion only to be excluded, and what it means to stay true to who you are despite pressure from outside forces to adopt an identity that is not your own. They will discover that the outsider exists everywhere. Focus points include:

- **The Outsider by Choice** - Students can read, debate, and discuss the philosophies that developed in Europe around the idea of Existentialism - where the individual is paramount. In *The Stranger* by Albert Camus, students will encounter Meursault who chooses to live a life by his own design, relying on no one, and who is also ultimately, a stranger to all he meets and possibly to himself.
- **The Outsider by Force** - Because of the nature of oppressive governments and the domination of one society or class or type of people over another, people have historically been, and continue to be, cast aside. They have been made to feel different, forced to live in poverty or to experience loneliness or degradation because of their skin color, class, ethnicity, religious or political affiliation, appearance, sexual orientation, or an action they have taken. For example, when Gregor Samsa undergoes a transformation of appearance in *The Metamorphosis*, he is cast aside by his employer, people in the community, and eventually his entire family. In *The God of Small Things* the rigid caste system prescribes roles that cannot easily be overcome.

- **The Outsider Who Used to be an Insider** - The pendulum of power swings back and forth and students will explore the notion that sometimes the very ones forcing people outside become outsiders themselves. Students can then examine the notion of political and personal power and why humans feel they must dominate others. Such is the case in *One Day in the Life of Ivan Denisovich*, where the Soviet system imprisons writers, artists and thinkers who disagree with those in power.

Unit Assured Assessments
Formative Assessments:
- Short in-class writings and responses
- Class Participation
- Discussions

Summative Assessment:
- Existentialism Project
- "Do Something" Project - assessed at the end of the course

Resources:

Core:
- At least two of the following titles: *The Stranger* by Albert Camus*, The Metamorphosis* by Franz Kafka*, Waiting for Godot* by Samuel Beckett
- At least one of the following titles: *One Day in the Life of Ivan Denisovich* by Alexander Solzhenitsyn, *The God of Small Things* by Arundhati Roy*, Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk

Supplemental:
- Anthology: World Literature by Donna Rosenberg

Time Allotments/Pacing Guide
Approximately 6-8 weeks.

Unit Two
The Political World

Unit Goals
At the completion of this unit, students will:

Reading Literature

CCSS.ELA RL.11-12.2 **Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**

CCSS.ELA RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA RL.11-12.6	Analyze a case in which grasping a point of view requires what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCSS.ELA RL. 11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA RI. 11-12.3	**Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.**
CCSS.ELA RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
CCSS.ELA RI.11-12.7	**Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.**
CCSS.ELA RI. 11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCSS.ELA W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA W.11-12.7	**Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.**
CCSS.ELA W. 11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.

Unit Essential Questions

- How do authors represent political systems and their impact on individuals, and how do these representations shape meaning and theme within a text?
- How can readers analyze and compare how different texts portray political systems across cultures, using evidence from both literary and informational sources?

Unit Scope and Sequence

Literature is indelibly linked to the community from which it arises. Writers do not write in a vacuum. They are products of their own histories, traditions, cultures, families, and homelands. Those ties and sensibilities often seep into their work. In their travels by way of books, students have the chance to examine the themes that exist in the books in the context of the political framework of the country the author hails from. How people live is greatly affected by how their government lets them live their lives. Using their own political system as a reference point, students will compare and contrast our nation's interactions with other first, second, and third world countries and their own political ideologies. The close examination of these and other related topics, as well as related events happening in the world as the course unfolds, will allow students to share their own thoughts and feelings as well as their background and understanding of the social studies. Some of the possible focal points within the larger theme are:

- **Political frameworks** - communism, socialism, democracies and the effects these governments have on people. In *One Day in the Life of Ivan Denisovich*, students can explore what it means to live under an oppressive government where men are locked away in work camps for years because of minor transgressions.
- **Class systems and apartheid and their effects on human life** - In C*ry, the Beloved Country*, the native black South Africans lived trapped in a system that strips them of many rights in their own homeland. The book follows the intertwining lives of black and white South Africans and the struggles the black South Africans endure to maintain dignity in a political system designed to degrade them. From *The God of Small Things* to the short stories in *Rashomon*, the caste system is explored. Students will come to see a way of life far different from the United States that was founded as "the land of opportunity." They can read, reflect, and write about other lands where a person's choices are limited and often prescribed from birth.

Because of these vast differences, students will be encouraged to question the way governmental systems are established, to question justice and injustice in these lands, and to question their own place in the larger world. They will have the opportunity to research, read, and discuss so they may discover the answers to many of their questions.

Unit Assured Assessments

Formative Assessments:

- Short in-class writings and responses
- Class Participation
- Discussions

Summative Assessment:

- *Heart of Darkness/Apocalypse Now* Presentation

Resources:
One Day in the Life of Ivan Denisovich
Heart of Darkness
Apocalypse Now
Time Allotments/Pacing Guide
Approximately 5-6 weeks.

Unit Three

The World of Family/Personal Connection

Unit Goals
At the completion of this unit, students will be able to:

Reading Literature

CCSS.ELA RL.11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
CCSS.ELA RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA RL.11-12.6	Analyze a case in which grasping a point of view requires what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCSS.ELA RL. 11-12.10	By the end of grade 12, read and comprehend literature, including

	stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

CCSS.ELA RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA RI. 11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
CCSS.ELA RI.11-12.4	**Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.**
CCSS.ELA RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA RI. 11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.
CCSS.ELA W.11-12.2	**Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
CCSS.ELA W. 11-12.2e	Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
CCSS.ELA W. 11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and

audience

Unit Essential Questions

- How do authors develop relationships between characters, and how do these relationships contribute to theme and meaning within a text?
- How do family structures and dynamics influence character development and conflict, and how can these influences be supported through textual analysis?
- How do authors from different cultures represent and define "family," and how can readers compare and evaluate these perspectives across texts?

Unit Scope and Sequence

At the very heart of the human experience are the platonic and romantic connections we make with others. Establishing and maintaining relationships molds us as individuals, while also shaping the experience of those around us. We are born into our first relationships with members of our family, and we choose other individuals to connect with as we step outside the home. Many factors influence whether or not an individual is able to build and hold these relationships. Some of the topics to explore within the theme of Family/Personal Connection include:

- **Family structures** - In *One Hundred Years of Solitude*, Marquez writes of how generations of the Buendia family exist under one roof at the same time, and one family member's actions can immediately and permanently affect the lives of each member of the household. In *Cry, the Beloved Country*, Paton demonstrates that families can crumble or stand strong against outside forces, be they poverty, restricted choice, or racism. In *Drive Your Plow Over the Bones of the Dead*, the community functions as a family for the characters who live in the remote wilderness.
- **The role of women and family culture** - Many stories, plays, and novels illustrate the treatment of women in other cultures and time periods. In much of this literature, women are shown to have little or no power to choose a mate, to choose a career, or even to have the option to work outside the home. In *A Doll's House*, Nora comes to see that her role as mother in the household holds little if any power or sway as her husband desires to keep her "in her place." In *Drive Your Plow Over the Bones of the Dead*, Tokarczuk's main character, Janina, does not conform to the typical feminine gender norms and lives alone. Students will examine, discuss, and write about the differing roles of women and what distinguishes them from what happens to women in the United States.
- **The roles people play in families** - Everyone plays a unique role within the structure of their own family. In *The Metamorphosis*, Gregor Samsa is the breadwinner for his parents and sister until he is transformed into a large bug, fired from his job, and ultimately shunned by the family he had long cared for. In *One Hundred Years of Solitude*, family members play specific roles such as "the good son" or "the prodigal son" - roles they either accept or rebel against.
- **Friendship and personal connection** - Students will see that friendship can cross many perceived borders and enrich people's lives. This type of human connection - a rich, recurring theme - is evident in many works. In *Cry, the Beloved Country*, the Reverend Kumalo regains hope in South Africa when a white man helps him strengthen his community and his church. In *One Day in the Life of Ivan Denisovich*, where a bit of stale bread and a cigarette are solace in a harsh unyielding land, men share what they have with one another and the unbearable becomes bearable. *The Stranger* demonstrates

what can happen to a person in the absence of friendship or personal connection as Meursault is distant even from those who love him. Lastly, *Waiting for Godot* shows two characters who strive for personal connection yet fail to achieve it. The importance of such a connection is demonstrated in their drive and desire to possess it.

- **Love** - The many faces of love are revealed on the pages of the texts - the love of a parent and child, the love between individuals, love gone wrong, unrequited love, love that crosses cultural divides. Marquez demonstrates how love can drive characters to do the unexpected or even engage in taboo behaviors in *One Hundred Years of Solitude*. In the poetry of Pablo Neruda, students can read and discuss why even lost love matters. Students will be able to see reflections of their own feelings in these pieces of literature.

Formative Assessments:

- Short in-class writings and responses
- Class Participation
- Discussions

Summative Assessment (choose one):

- Critical Article Response
- Essay: formal or in-class

Time Allotments/Pacing Guide

Approximately 5-6 weeks.

ACADEMIC LANGUAGE

The following is a list of Academic Language terms that will be used to discuss the novels, plays, and films in the course.

- allusion
- antagonist
- archetype
- characterization
- conflict (external and internal)
- dialogue
- diction
- existentialism
- foreshadowing
- flashback
- genre
- imagery
- irony (dramatic, situational, verbal)
- juxtaposition
- metaphor
- mood
- motif
- narrator
- personification
- point of view
- protagonist
- satire
- setting
- simile
- symbolism
- tense
- theme
- tone

COURSE CREDIT

One-half credit in English - semester course
Three class periods in a four day cycle for one semester
Category - honors level elective literature course

PREREQUISITES

The prerequisites for taking Honors World Literature include successful completion of junior level English (American Perspectives 11 ACP, AP Language and Composition, AP Literature and Composition) and teacher and/or department chairperson recommendation into the class.

TEXTS

Core Texts

Heart of Darkness by Joseph Conrand
Apocalypse Now by Frances Ford Coppola
The Stranger by Albert Camus
The Metamorphosis by Franz Kafka
Waiting for Godot by Samuel Beckett
One Day in the Life of Ivan Denisovich by Alexander Solzhenitsyn
The God of Small Things by Arundhati Roy
Anthology: World Literature by Donna Rosenberg

Supplemental Texts

Cry, the Beloved Country by Alan Paton
The Chekov plays including *The Cherry Orchard,* and *The Three Sisters*
*One Hundred Years of Solitud*e by Gabriel Garcia Marquez
Rashomon by Ryunosuke Akutagawa
Drive Your Plow Over the Bones of the Dead by Olga Tokarczuk

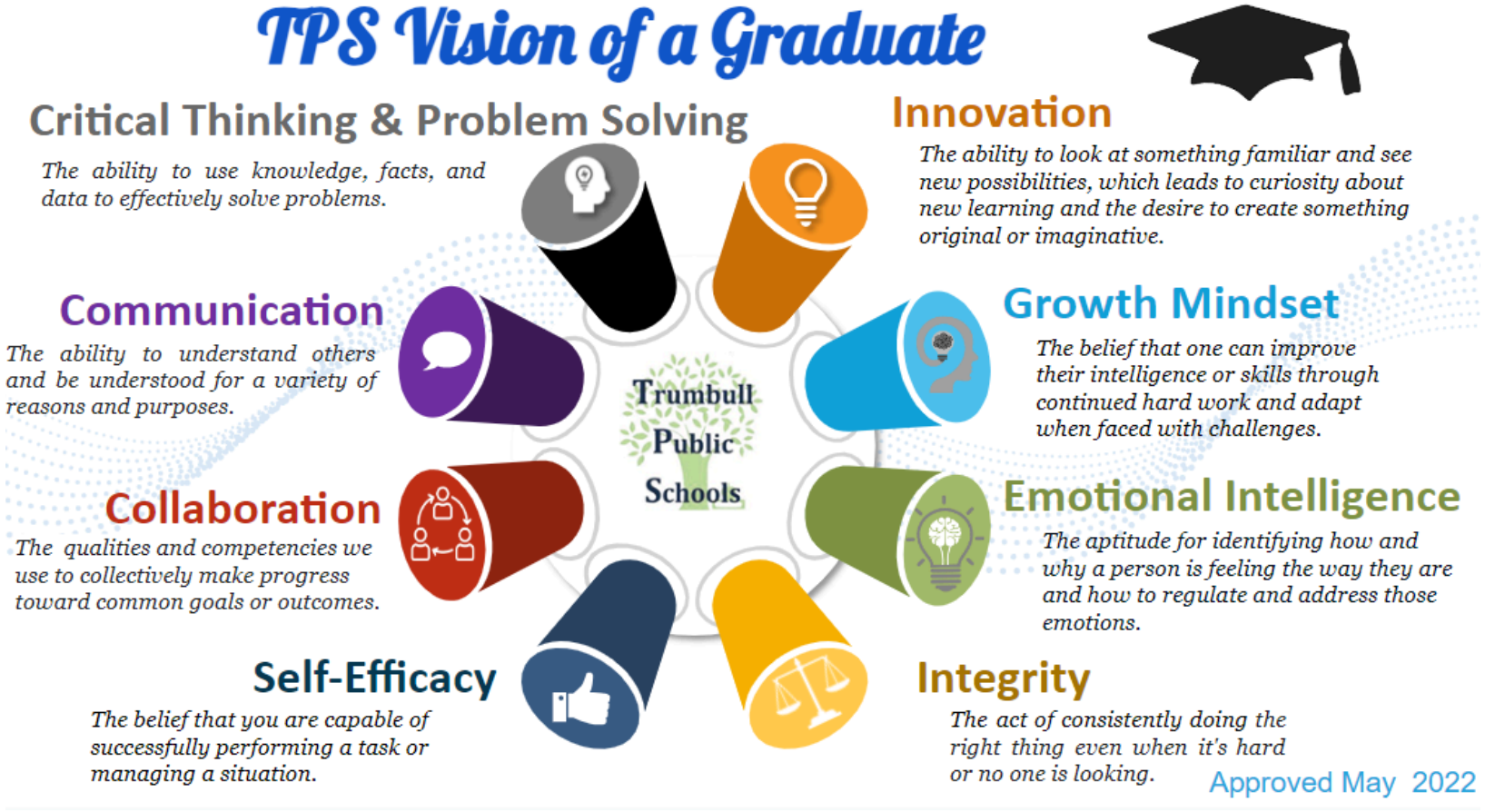
CURRENT REFERENCES

Rosenberg, Donna. *World Literature: An Anthology of Great Short Stories, Drama, and Poetry.* NTC Publishing, 1992.

ASSURED STUDENT PERFORMANCE RUBRICS

- Vision of the Graduate Skill and Distribution Rubrics
- Existentialism Project
- “Do Something” Project
- *Heart of Darkness/Apocalypse Now* Presentation
- Critical Article Response

CLICK HERE FOR GRADES 9-12 VOG RUBRICS AND FEEDBACK FORMS CREATED BY THE DISTRICT VOG COMMITTEE



Existentially, that's Absurd

What could be stranger than reading Existentialist literature? Perhaps seeing it lifesize (or miniature), or indoors (or out). Your task is to create a conceptual design for one of the works we have studied during this unit that conveys your understanding and interpretation of the work.

- It may be presented in two or three dimensions, and it can be in any medium. It must exist within the space-time continuum.
- It can be big or small, but not invisible; living or dead; animal, vegetable, or mineral; here or there; up or down; indoors or out (please tell us so that we wear appropriate attire and alert the proper authorities).
- You are not bound by an author's directions, and may follow them precisely if you wish; the degree of fidelity is your choice, but whatever decisions you make *must be justifiable*.
- You are all free to ignore practical considerations that an actual staging of your design might entail such as: size or expense, buildability, safety, entrances or exits. The object is to convey your concept of the work.

We will present these on _____.

Your group of no more than four people may choose one of the following texts to use for this assignment:

Waiting For Godot – Beckett
"The Metamorphosis" – Kafka
The Stranger – Camus

First come, first serve, may the odds be ever in your favor.

Group members: _____

Your text: _____

Work days in class: _____

Strengths	Grading Rubric	To Work On
	Medium & Dimension(s) - 20 points The size, scale, color and composition of your project accurately and appropriately enhance the meaning you are trying to convey. You have given careful thought to the proportions and constitution of your creation, and these choices echo the message of the work that you have chosen.	
	Location, Location, Location - 20 pts Your group has given careful thought to the placement of items within your set, and perhaps, to the placement of your set within time and space. If the ideas you are trying to convey are limited by the classroom environment, we better be traveling with a purpose.	
	Accuracy and Clarity of Ideas - 30 pts Your audience recognizes the motifs of the work and understands the ideas you present in your set design. You should leave your classmates contemplating your intelligence, not your purpose. All of the ideas and their manifestations are clear, unique, and on target with the text. If you veer from stage directions or plot, you are doing so to illuminate the author's message and your understanding of the work, which, in turn, your classmates should recognize.	
	Analysis - 80 points Your 2-3 page written analysis explains the decisions you made and the effects you were striving for. It clearly explains each of the facets of the set in relation to each other and to the text as a whole. You should reference specific instances from the play, novel, or story to solidify your point. This document is free from grammatical and mechanical errors and the ideas and vocabulary are college level. You may submit one document per group.	
	150 points	

World Literature Name: _____

Waiting for Godot "Do Something" Long-term Assignment

Vladimir breaks his pattern of inertia and fruitless musings to utter the following monologue on page 90:

VLADIMIR: Let us not waste our time in idle discourse! Let us do something, while we have the chance! It is not every day that we are needed. Not indeed that we personally are needed. Others would meet the case equally well, if not better. To all mankind they were addressed, those cries for help still ringing in our ears! But at this place, at this moment of time, all mankind is us, whether we like it or not. Let us make the most of it, before it is too late! Let us present worthily for once the foul brood to which a cruel fate consigned us! What do you say?

Inherent in this passage is one of Beckett's messages: that we, as a species, spend far too long doing nothing of importance or purpose.

Your task is to heed Beckett's call to action and to <u>DO something of significance</u> that you have been wanting (or needing) to do.

To choose a task, consider: who you are, what lies behind you, where you are headed, your goals, values, aspirations, etc. Do not use this assignment as an excuse to get a trite navel piercing or to egg your neighbor's house. You should pick something significant and meaningful and accomplish it.

Once you have completed your determined course of action, you will submit the following:

1. A 2-3 page typed response explaining what you decided to do, why it was/is important to you, and what it was like to accomplish the task.

2. Proof of completion. This can be in almost any form (photograph, receipt, signed note, video recording, email, print out of an Instagram or Twitter, etc) as long as it documents the fact that you have done what you set out to do.

Be ready to share your journey (and its destination) with your classmates on _____.

Significance and magnitude of task:	30 points
Written description/reflection:	100 points
Proof:	20 points
Total:	150 points

Name: _____

The Horrors Persist and We Think We Know Why

In 1899, Joseph Conrad's novel told of atrocities in the Congo. In 1979, Francis Ford Coppola set his film in Cambodia and Vietnam to outline similar brutalities. Arguably, the same horrors continue to exist in 2025 as transgressions repeat across history despite humanity's progress. Your task is to choose an element that is present in both *Heart of Darkness* and *Apocalypse Now*, analyze its depiction in the texts, extrapolate the element forward to the present day, and synthesize your analysis and ideas into a final conclusion.

The final product will take the form of a visual flowchart that:

- introduces your concept or element;
- connects the depiction of and commentary about your element across *Heart of Darkness*, *Apocalypse Now*, and 2025; and
- leads to a final conclusion.

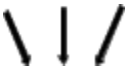
How is the chosen element depicted across the "texts" and what does it ultimately mean?

1. Choose one element or aspect that you found interesting or intriguing in Conrad's *Heart of Darkness*. It could be the setting, a character, a scene, a symbol, etc. Identify and analyze how it is presented and utilized in the text: what commentary is Conrad offering in 1899?
2. Next, perform a careful viewing of *Apocalypse Now*, noting how Coppola presents and utilizes that same element in his film. Identify and analyze how and why it is utilized in the text: what commentary is Coppola offering in 1979?
3. Then, offer a modern placement of that same element in the present day. What is the text upon which it is presented and how is it utilized: what commentary are you offering in 2025? How is this element depicted in our current world and what does that ultimately mean?
4. Finally, review your observations and craft your conclusions. In synthesizing the three depictions, what are your key takeaways about your chosen element?

CONCEPT/ELEMENT



[how it's depicted+commentary] *HOD* *AN* 2025



CONCLUSION(S)

Rubric in Google Classroom is set to calculate to 100 points					
Chosen Element					
Chosen element is central to the message in both the novel and the movie, and can be easily extrapolated to the present day.					
	5	4.5	3.75	3.25	
	Exemplary	Goal	Working Towards Goal	Needs Support	
Analysis of Element in Conrad					
Thorough response to the question: Identify and analyze how the element is presented and utilized in the text: what commentary is Conrad offering in 1899?					
	25	23	21	19	17
	Exemplary		Goal	Working Towards Goal	Needs Support
Analysis of Element in Coppola					
Thorough response to the question: Identify and analyze how the element is presented and utilized in the film: what commentary is Coppola offering in 1979?					
	25	23	21	19	17
	Exemplary		Goal	Working Towards Goal	Needs Support
Extrapolation to Current Day					
Thorough response to the questions: How is this element depicted in our current world and what does that ultimately mean? What commentary are you offering in 2025?					
	25	23	21	19	17
	Exemplary		Goal	Working Towards Goal	Needs Support
Final Conclusions					
In synthesizing the three depictions, what are your key takeaways about your chosen element?					
	20	18	17	15	14
	Exemplary		Goal	Working Towards Goal	Needs Support

OTHER RESOURCES

1. **Existentialism Survey** - Prior to reading *The Stranger*, students will be asked to fill out a short survey related to the tenets of Existentialism. They will answer true or false to a variety of questions. Afterwards, they will defend and debate their responses, which usually reveal strong opinions about life, its purpose, the role of the individual and the larger group, the meaning of life and the implications of death. Students can further their exploration of Existentialism by researching an existentialist beyond Camus from a list provided by the instructor. Following the research, students will determine and explain their own philosophy.

2. **Existentialism Introduction** - Instead of the Existentialist survey, another way to introduce the concept is to have students read and react to Stephen Crane's short poem "A Man Said to the Universe." They should annotate the poem and take notes on the role of man and the role of the universe. Students can then have a discussion on the poem and can answer and debate the question: What gives meaning to our lives?

3. **Gulag Task** - In conjunction with *A Day in the Life of Ivan Denisovich*, the instructor can attempt to simulate a gulag for one class period. When students enter the classroom, they are to place their backpacks in the front of the room and to take a seat in desks that have been arranged in groups of 4-6. Students are then to choose a "gang boss" - the only student from the group who is allowed to communicate with other groups. The instructor then hands out the task for the day with the instructions that it must be completed prior to the end of the period - it can be a list of analytical questions based on last night's reading. Each group is given some, but not all of the items they will need to complete the task. For instance, one group receives one piece of lined paper, another gets one unsharpened pencil, a third gets only a pencil sharpener, and a fourth group gets a copy of the novel. The newly made gulags will have to navigate their new parameters to complete the task together.

4. **Virtual Field Trip to Siberia** - In preparation to read *A Day in the Life of Ivan Denisovich*, students will research Russia, specifically Siberia, in order to gain information prior to reading the text. Topics can include: Stalin, Solzhenitsyn, gulags, the geography of Siberia, the Russian prison system, Communism, etc. Students will work in groups and present their findings to the class, in essence taking the class on a virtual tour of that particular area and time frame in Russia. Presentations should include photos, images, primary sources, videos - anything that will make the class *feel* as if they are *there*.

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Literature of Peace, Protest, and Tolerance
Grade 12

2026

(Last Revised 2014)

Curriculum Writing Team

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Literature of Peace, Protest, and Tolerance

Grade 12

Table of Contents

Core Values and Beliefs	2
Introduction & Philosophy	2
Course Goals	3
Course Enduring Understandings	7
Course Essential Questions	7
Course Knowledge & Skills	8
TPS Vision of the Graduate	8
Course Syllabus	10
Unit 1: Soldiers Lens	11
Unit 2: Civilian Lens	15
Unit 3: Refugee Lens	18
Course Credit	22
Prerequisites	22
Current References	22
Assured Student Performance Rubrics	22
Other Resources	23

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.
Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

The Literature of Peace, Protest and Tolerance is a senior year elective English course, and is one semester in length. It was last revised in 2025, but due to the nature of the course itself, it is natural that it should be revised more frequently. The Literature of Peace, Protest and Tolerance delves deeply into history as it relates to current events, and as history is constantly evolving, so should this course. The current literature based on moments throughout history that are still affecting our world today is reflective of all that this course entails, as we aim to build empathy in our students and help them understand the perspectives of those affected by war.

War is typically used as a means to achieve peace, but how can violence lead to a peaceful resolution? In reaction to intolerance, we are, at times, intolerant ourselves. Despite this, we uphold the ideal of peace and good will to all people. This is the conflict and struggle humanity faces. The fact that most of the literature in this course is non-fiction makes it all the more relevant, pushing students to think critically and communicate openly as they face the history that has led humanity to where it is today. With a focus on the Common Core and increased literacy, especially through works of non-fiction, students have the opportunity to read and understand complex, rich literary works.

The course also shows the interconnectedness of all people. It is not simply reflective of the wars and conflicts Americans have faced. The Israeli/Palestinian conflict is explored, as are the effects of war on children escaping genocide in Sudan. The concept of generational trauma is also introduced through a graphic novel about a son navigating his relationship with his father, a holocaust survivor. Overall, our reading will help students see the implications of war as it impacts soldiers, civilians, refugees, and future generations. The experiences each character or person has may be exclusive to the conflict each faces, but how these experiences shape that person and the effects of these events are universal. Each person desires a level of peace, within himself or with others. External conflicts can create internal conflicts that are difficult or impossible to resolve. The works in this course express the diversity of the human experience, crossing the boundaries of time, nationality, race, culture and religion. As such, they require high emotional intelligence to look beyond the dates and statistics to see these stories as real human accounts.

The revised curriculum takes into consideration the historical knowledge that is necessary to understand the events happening in today's world, asking students to look through a different

lens to build their understanding and empathy for those impacted by war. Each unit will take us through a moment in history through the perspective of either a soldier, civilian, or refugee as they face the struggle to find peace and tolerance during a time of unrest. Students will also be encouraged to look for ways to make a difference in people's lives by getting involved with a particular community through outreach programs with the VA and Connecticut Institute for Refugees and Immigrants. These outreach programs are designed to help students collaborate and communicate with their local community, which has been affected by war. As a result, students will leave this course with a deeper understanding of historical events and their impact on people, their beliefs, and their actions, thereby building the students' understanding of integrity and empathy. In addition, students will emerge knowing that the philosophy of peace often conflicts with reality. However, a single person can inspire a movement to raise awareness and ultimately change.

The final scope of the curriculum will encourage students to research an issue that is important to them, building upon the material discussed throughout the course. This final project will allow students to independently communicate their knowledge on issues that they're passionate about and explore ways to bring about change. This project will span over the course of the semester and will serve as the students' final exam. Overall, this course is meant to demonstrate to students that although peace may not always be attainable, the desire for it should be universal.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Core Standards:

CCSS.ELA-Literacy.RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama
CCSS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-Literacy.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story,

	the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-Literacy.RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
CCSS.ELA-Literacy.RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-Literacy.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-Literacy.W.11-12.7	Conduct short as well as more sustained research projects to answer a question

	(including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
CCSS.ELA-Literacy.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-Literacy.SL.11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
CCSS.ELA-Literacy.SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
CCSS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to

	enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-Literacy.SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate
CCSS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

The following course goals derive from the 2016 ISTE Technology Standards

ISTE 1.1.C	Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
ISTE 1.1.D	Students understand the fundamental concepts of technology operations; demonstrate the ability to choose, use and troubleshoot current technologies; and are able to transfer their knowledge to explore emerging technologies.
ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.3.C	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 1.4.D	Students exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems
ISTE 1.6.A	Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.

ISTE 1.7.B	Students use collaborative technologies to work with others, including peers, experts and community members, to examine issues and problems from multiple viewpoints.
ISTE 1.7.C	Students contribute constructively to project teams, assuming various roles and responsibilities to work effectively toward a common goal.

COURSE ENDURING UNDERSTANDINGS

Students will understand that…

- Reading about diverse human experiences helps us build empathy and gain a deeper understanding of complex global issues, enhancing the students' perspective on the definition of integrity.
- Historical narratives are complex, requiring critical examination from multiple perspectives to truly understand their significance and help us learn from our past.
- War and conflict are multifaceted experiences that impact individuals, communities, and future generations.
- The pursuit of peace is a universal human desire, but it is often complicated by systematic, political, and cultural challenges.
- Tolerance and understanding require active engagement, critical thinking, and a willingness to challenge one's own personal biases.
- Literature serves as a powerful medium to help us understand human resilience, suffering, and the potential for growth.
- Individuals who take action and expand their perspectives can contribute to broader social understanding and acceptance.
- Society requires individuals who are educated on issues that affect their communities in order to create an opportunity for growth.

COURSE ESSENTIAL QUESTIONS

- How do authors use their experiences of war and injustices to explore the larger connections between individuals in a society?
- How do personal narratives challenge our preconceptions of global issues?
- How does literature allow us to understand the effects of intolerance?
- How does literature allow us to build empathy and tolerance for diversity?
- What are the qualities of effective storytelling to convey the human experience throughout times of conflict?
- How can learning about peace, protest, and tolerance through different mediums help students see the importance of getting involved in local, national, and global issues?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
    - The historical context of various wars and protest movements.
    - The authors' purpose for sharing their personal narratives.
    - Terminology that helps them identify and interpret elements of writer's craft.

- Students will be able to . . .
    - Develop a definition for peace, protest, and tolerance
    - Identify how authors use literary devices to create their narratives and explore their subject matter.
    - Analyze different mediums to form their own opinions on social issues.
    - Construct their own writing that highlights the human experience.
    - Maintain an open dialogue to engage in discussions that are multifaceted and complex.
    - Read and analyze historical nonfiction texts.
    - Research local, national, and global issues to deepen their understanding of the society in which they live.

Vision of the Graduate

The Peace, Protest, and Tolerance course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	Students develop communication as a practiced skill through structured academic discourse and formal presentations. In Unit 1, Shared Inquiry discussions on *The Things They Carried* require students to cite page-specific evidence while building on peers' ideas, as measured by the discussion rubric. In Unit 3, the Social Issue Research Project culminates in an interactive presentation where students must clearly articulate research findings, address counterarguments, and adapt their speech to a formal academic audience.
Self-Efficacy	Students build self-efficacy by engaging in sustained, independent research and producing original analytical work. The semester-long

	Social Issue Research Project in Unit 3 requires students to generate their own research question, synthesize multiple sources, and propose actionable solutions, demonstrating ownership over both process and outcome. Earlier, the Unit 1 literary analysis essay connecting *The Things They Carried* with excerpts from *War Is a Force That Gives Us Meaning* reinforces students' confidence in constructing complex, evidence-based arguments.
Critical Thinking & Problem Solving	Students consistently analyze complex historical and ethical dilemmas across multiple perspectives. In Unit 2, students evaluate multigenerational trauma by pairing *Maus* with the film *A Real Pain*, determining how artistic choices shape meaning and historical understanding. The Nuclear Weaponry Comparative Analysis essay, paired with *Oppenheimer**, challenges students to assess the moral and categorical differences between nuclear and conventional warfare.
Collaboration	Collaboration is cultivated through structured group analysis and community engagement. In Unit 1, students complete body biographies and analytical group tasks examining protest artwork from the Smithsonian American Art Museum collection, requiring shared interpretation and consensus-building. In Unit 3, small-group refugee artwork analyses and outreach-related research projects position students as collaborative problem-solvers addressing real-world issues.
Growth Mindset	The curriculum explicitly asks students to challenge preconceived beliefs and tolerate ambiguity. In Unit 2, students confront evolving perspectives on trauma, protest, and national identity while studying *They Called Us Enemy*, reflecting on how historical injustice reshapes personal and collective identity. The course's emphasis on open-ended essential questions, such as whether global peace is realistic, requires intellectual perseverance rather than definitive answers.
Integrity	Academic and ethical integrity are embedded in research expectations and thematic study. In Unit 3, students follow MLA citation guidelines and evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship. Thematically, examining firsthand narratives from memoirs such as *They Poured Fire on Us From the Sky* requires students to approach testimony with respect, honesty, and ethical reflection.

Innovation	Students demonstrate innovation by synthesizing literary analysis with multimodal creation. In Unit 2, the Graphic Novel Visual Essay invites students to design original symbolic visuals inspired by *Maus* or *They Called Us Enemy*, blending analytical writing with artistic representation. In Unit 3, students design interactive presentation formats for their Social Issues Project, selecting digital platforms that best amplify their message and audience impact.
Emotional Intelligence	Emotional intelligence is central to the course's purpose of building empathy across global conflicts. In Unit 1, students track a soldier's psychological transformation in *The Things They Carried* through the body biography assignment, analyzing internal conflict alongside external war. In Unit 3, examining refugee memoirs such as *Don't Look Back* fosters perspective-taking and reflection on tolerance, displacement, and moral responsibility.

COURSE SYLLABUS

Course Name
Literature of Peace, Protest, and Tolerance

Level
Advanced College Prep

Prerequisites
Successful completion of grades 9, 10, and 11 English

General Description of the Course

The Literature of Peace, Protest and Tolerance is one of the department's excursions into the humanities; the curriculum draws from literature, history, art, music, and film. Throughout this course, students will examine various protests and historical moments to establish the necessary background knowledge to understand contemporary global issues. We will achieve this through historical fiction and nonfiction texts in conjunction with documentaries, films, protest songs, podcasts, and poetry that speak to significant historical events, including but not limited to the Vietnam War, World War II, the Sudanese Civil War, the conflict between Israel and Palestine, and the War on Terror. Students will look through the lens of soldiers, civilians, refugees, and protestors to build a well-rounded understanding of the implications of war and civil unrest. In turn, students will develop their own opinions on social issues affecting today's society.

This course stems from the belief that a thematic approach to literature provides students with an opportunity to concentrate on one topic and study it through material that ranges from readily understood to complex and challenging. Students of various academic abilities can succeed in this class if they are prepared to question, wonder, and think independently.

Assured Assessments

Formative Assessments:

- Class Discussions
- The Things They Carried Body Biography
- Multigenerational Trauma Reflection
- Panel Analysis
- Informational Research Presentation

Summative Assessments:

- The Things They Carried Essay
- Graphic Novel Visual Essay
- Nuclear Weaponry Comparative Analysis Essay
- Social Issues Research Project

Supplemental Texts

- Student selected articles for News Journal Reader Responses
- Teacher selected articles and multimedia journalism to model and assess modes of journalism and News Journal Reader Response

UNIT 1
Lens One: Soldiers/ Veterans

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama
CCSS.ELA-Literacy.RI.11-12.6	**Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.**
CCSS.ELA-Literacy.RI.11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually,

	quantitatively) as well as in words in order to address a question or solve a problem.
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama
CCSS.ELA-Literacy.RL.11-12.4	**Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.**
CCSS.ELA-Literacy.RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
CCSS.ELA-Literacy.W.11-12.3	**Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
CCSS.ELA-Literacy.SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
ISTE 1.3.C	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 1.4.D	Students exhibit a tolerance for ambiguity, perseverance and the capacity to work with open-ended problems
ISTE 1.6.A	Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.

Unit Essential Questions

- How do authors present differing perspectives on war and peace, and how can we evaluate these perspectives using textual evidence and analysis?
- How do texts define and represent the role of the individual within a global society, and how can we support interpretations with evidence from multiple sources?
- How do authors develop the concept of the "common good," and how can we analyze and evaluate their arguments using textual evidence?
- How do authors develop soldiers' perspectives on conflict through narrative techniques, and how can we analyze these choices to determine meaning and tone?
- How do narrative structure, detail, and language contribute to the development of meaning in soldiers' stories, and how can readers analyze these elements?

Unit Scope and Sequence

The purpose of this unit is to offer students an opportunity to examine global issues through the lens of soldiers, utilizing narrative writing, poetry, artwork, podcasts, and videos. The objective of this unit is to explore the psychological, physical, and emotional impact that war has on soldiers as they recount their experiences through various media. Students will receive firsthand accounts of those who were on the front lines of the major conflicts that have shaped our world today. As a result, students will gain insight into the complexity of war as we explore the questions: *Why is war necessary? What is the cost of war?* And *what do we hope to gain through armed conflict?*

To successfully complete this unit, students must work through complex analytical group tasks to prepare their thinking to complete the summative assessment. Some of the group work may include analyzing protest artwork, evaluating soldiers' training methods, and examining the impacts of those methods. Additionally, students will assess the value and costs associated with a country going to war. These tasks require students to be innovative in their critical thinking and problem solving as they attempt to understand the complexities of war from a soldier's perspective.

- Historical context of the Vietnam War
    - Analyzing protest artwork
- Author's Study
- Understanding the military draft and its effects on society
- Narrative Writing
- Character Studies
- Soldier Accounts

Unit Assured Assessments

Formative Assessments:

- Students will prepare for class by reading and annotating chapters of *The Things They Carried.* This will help them participate in regular class discussions. Each student's work

will be used in daily class activities. Grades for these assignments will count as minor grades during the first marking period.

- As students read, they will follow the psychological journey of one of the soldiers from *The Things They Carried* in order to create a body biography that examines how the war transformed that character. Their body biographies will help them understand the cost of war, both throughout combat and as the men reintegrate back into society. Students will use a variety of evidence to analyze their character and build connections to the real stories that they hear throughout the unit. This task will count as a minor assessment for the marking period.

Summative Assessments:

- Students will complete an essay that focuses on Tim O'Brien's portrayal of the dualities of war. War is not just horrific or dehumanizing. War is not just about people killing each other and experiencing the pains associated with the act. While these are parts of war, at the same time, war is an uplifting experience. It is about life just as much as it is about death. It is even beautiful at times. To help students understand these dualities, they will be given excerpts from Chris Hedges' *War is a Force That Gives Us Meaning*. The students will need to prove that these dualities do in fact exist through a multi-paragraph essay in which the students connect the excerpts to Tim O'Brien's *The Things They Carried*. This assignment will count as a major assessment for the marking period.

Resources

Core

- *The Things They Carried*- Tim O'Brien

Supplemental

- Artwork: Artists Respond: American Art and the Vietnam War- Smithsonian American Art Museum
- Podcast: 'The Things They Carried,' 20 Years On
- Excerpt: Chapter 1 "A Letter to My Son" *Dad's Maybe Book*- Tim O'Brien
- Poetry: "The Things We Carry on the Sea" - Wang Ping
- Poetry: "Soldier's Home"- Ernest Hemingway
- Short Stories: "Invisible Wounds" Series
- Film: *Operation Homecoming*
- Film: *The Hurt Locker*
- Film*: Zero Dark Thirty*
- Film: *Platoon*
- Film: *Full Metal Jacket*

Time Allotment

- Approximately 6-8 Weeks

UNIT 2
Lens Two: Civilians

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.RL.11-12.3	**Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama**
CCSS.ELA-Literacy.RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
CCSS.ELA-Literacy.RL.11-12.5	**Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.**
CCSS.ELA-Literacy.W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-Literacy.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCSS.ELA-Literacy.SL.11-12.1	**Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.**
CCSS.ELA-Literacy.SL.11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

CCSS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
ISTE 1.1.C	Students use technology to seek feedback that informs and improves their practice and to demonstrate their learning in a variety of ways.
ISTE 1.2.C	Students demonstrate an understanding of and respect for the rights and obligations of using and sharing intellectual property.
ISTE 1.6.B	Students create original works or responsibly repurpose or remix digital resources into new creations.

Unit Essential Questions

- How do authors depict the impact of war on daily life, and how can we analyze their use of detail, structure, and perspective to convey these effects?
- How do texts develop civilian responses to conflict, and how can we evaluate these responses using evidence and analysis across multiple texts?
- How do authors use characterization and perspective to develop empathy, and how can readers evaluate the effectiveness of these techniques?
- How do individuals in texts develop and express agency, and how can we analyze the role of rhetoric, structure, and medium in shaping their voice?
- How do texts define protest, and how can we analyze and compare different representations across genres and media? How do different forms of protest (literary, visual, rhetorical) convey meaning, and how can we evaluate their effectiveness using evidence?

Unit Scope and Sequence

The purpose of this unit is to provide students with an opportunity to examine global issues from the perspective of civilians, using a range of media, including graphic novels, memoirs, artwork, podcasts, and videos. The objective of this unit is to understand how quickly someone's life may change due to social prejudices, as well as how war impacts the everyday lives of the civilians living in its theatre and the generations that follow. Students will engage with firsthand accounts from individuals who have survived humanity's most trying times, as authors aim to share their personal stories to educate and challenge readers. This unit will require students to adopt a growth mindset as they may need to challenge their own ideologies while analyzing and evaluating different perspectives.

Additionally, students will complete a film study of *A Real Pain* and *Oppenheimer*. *A Real Pain* will be paired with *Maus* to analyze the effects of multigenerational trauma that stems from the Holocaust, forcing us to look at the long-term effects of the decisions made by world leaders. Throughout this film study, students will explore various aspects of multigenerational trauma by discussing appropriate ways to address it. During their discussions, students will evaluate historical methods that were used in an attempt to make up for trauma, such as the founding of the State of Israel, and those that have been overlooked.

The unit will conclude with a film study of *Oppenheimer*, prompting the question, *how can humanity guard itself from its own self-destruction?* This final film analysis will challenge the students' critical thinking and problem solving skills as they examine human nature and the choices that we made during this period in history. By reading interviews, listening to firsthand accounts, and analyzing historical images, students will have to form their own opinions on nuclear warfare and the impact that it has had on humanity.

- Short Stories/ Documentaries
- Historical context of World War II
- Historical context of the Israel- Palestine conflict
- Understanding Graphic Novels
    - Analyzing Symbolic Use of Images
- Author's Study
- Multigenerational Trauma
- Memoir Writing

Unit Assured Assessments

Formative Assessments:

- Multigenerational Trauma Reflection: After completing *Maus* and viewing *A Real Pain*, students will complete a multi-paragraph writing assignment in which they reflect on the impact of multigenerational trauma as portrayed in both works. Additionally, students will have to determine how generational trauma can be addressed.

- Panel Analysis: Students will choose either a single panel or a short sequence of panels and complete an in-depth analysis of the content of those panels. Their analysis of their chosen panels will showcase their knowledge of literary devices, as well as techniques used by graphic artists. After conducting their in-depth analysis, students will make broader connections between their chosen panels and the graphic novel as a whole, evaluating the author's message as a form of protest art.

Summative Assessments:

- Graphic Novel Visual Essay (One-Pager): After reading *Maus* and *They Called Us Enemy*, students will select one novel to complete a one-pager that incorporates visuals to represent the essential ideas in the text, uncovering and underlying connections between their work and the graphic novel. The students will critique and reflect on some of the symbols portrayed in the novel before designing their own visuals, which they will

explain alongside their artwork through the incorporation of quotes and analytical paragraphs. Through this assignment, students will be asked to shed light on the mistakes that were made during World War II and determine whether humanity can correct the wrongs that have been done.

- Nuclear Weaponry Comparative Analysis Essay: Following the reading of *They Called Us Enemy* and the viewing of *Oppenheimer* students will be challenged with the task to analyze the use of different types of weaponry during warfare. Specifically, students will answer the question: in what ways is the development of a nuclear weapon different from other forms of weaponry and in what ways do authors/ filmmakers show this as a different categorical weapon?

Resources

Core:
- Graphic Novel: *Maus- Art Spiegelman*
- Graphic Novel: *They Called Us Enemy- George Takei and Steven R. Scott*
- Film: *Oppenheimer*
- Film: *A Real Pain*

Supplemental:
- Graphic Novel: *Persepolis*
- Memoir: *The Lemon Tree- Sandy Tolan*
- Ted Talk: Why I love a country that once betrayed me- George Takei
- Documentary: *And Then They Came for Us*
- Documentary: *Free to Run*
- Documentary: *Baghdad ER*
- Film*: Promises*
- Film: *Schindler's List*
- Film: *Saving Private Ryan*
- Film: *Our Summer in Tehran*

Time Allotment
- Approximately 7-9 Weeks

UNIT 3
Lens Three: Refugees

Unit Goals

At the completion of this unit, students will:

CCSS.ELA-Literacy.W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
CCSS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCSS.ELA-Literacy.W.11-12.7	**Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.**
CCSS.ELA-Literacy.W.11-12.8	**Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.**
CCSS.ELA-Literacy.SL.11-12.4	**Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.**
CCSS.ELA-Literacy.SL.11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-Literacy.SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate
CCSS.ELA-Literacy.L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Unit Essential Questions

- How do texts reveal empathy or its absence, and how can we analyze characterization, tone, and perspective to support our interpretations?
- How can we use evidence from multiple sources to examine how beliefs shape tolerance and intolerance?
- How do we construct and support arguments about how societies should balance tolerance and self-protection?
- How can research and synthesis of multiple sources help us understand how groups have resisted intolerance?
- How can students synthesize narratives about journeys toward peace in order to develop and support evidence-based claims about empathy, responsibility, and social change?

Unit Scope and Sequence

The purpose of this unit is to offer students an opportunity to examine global issues through the lens of refugees, utilizing memoirs, mini documentaries, poetry, artwork, interviews, and videos. The objective of this unit is to explore the journeys of individuals who are forced to leave their homes in search of a safe haven and empathize with the sacrifices refugees make to fully assimilate to a new culture. Throughout this unit, students will also be tasked to look at the challenges countries face in light of a growing number of stateless people around the world. As they learn about refugees' stories, the students will determine to what extent each country holds a responsibility to protect the human population as a whole through a series of collaborative activities and discussions. These activities will require students to be innovative in their thinking as they grapple with the complexities of immigration.

In lieu of a seated senior exam, students will complete the semester long Peace, Protest and Tolerance Social Issues Project. Towards the conclusion of this course, students will present their final research project in which they choose a social issue that they are passionate about and research the background of that issue, the impacts it has had on large society, and the attempts that have been made to bring about social change. Additionally, students will present their own suggestions to raise awareness or even mitigate the issue.

Unit Assured Assessments

Formative Assessments:

- Refugee Artwork Analyses: Students will meet in small groups to analyze and discuss poems and artwork that have been created by refugees from around the world.

- Informational Research Presentation: South Sudan Foundations: Students will be assigned a foundation that supports the citizens of South Sudan. Their job is to inform their class about the founder, the organization, their work/ the people they help, and how foreigners can join the cause.

Summative Assessments:

- Social Issue Research Project: Students will present their final research project in which they choose a social issue that they are passionate about and research the background of that issue, the impacts it has had on large society, and the attempts that have been made to bring about social change. Additionally, students will present their own suggestions to raise awareness or even mitigate the issue. Their projects will be presented through an interactive group setting designed by the students.

Resources

Core:

- Memoir: *They Poured Fire on Us From the Sky*- Alephonsion Deng
- Memoir: *Don't Look Back*- Achut Deng

Supplemental

- Artwork: Interwoven: Refugee murals across borders
- Artwork: RefugiArte: The Refugee Crisis illustrated by Latin American artists
- Poetry: "Refugee"- Abdullah Kasem Al Yatim
- Poetry: "Birth Water"- Bigoa Chuol
- Poetry: "Di Baladna (Our Land)"- Emtithal Mahmoud
- Mini Documentary: *Left Behind: Sudan's Lost Children*
- Interviews: "Refugee Crisis" Series
- Film: *Blood Diamond*
- Film: *The Good Lie*

Time Allotment

- Approximately 6-8 Weeks

CREDIT

One-half credit in English - semester course
Three class periods in a four day cycle for one semester

PREREQUISITES

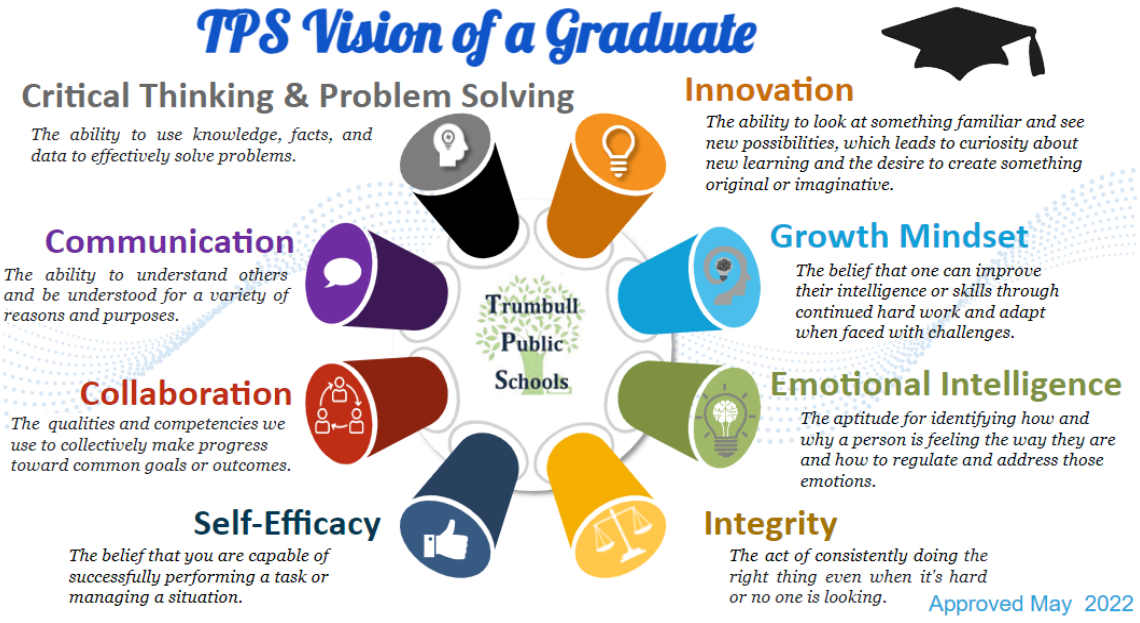
Successful completion of grades 9, 10, and 11 English

CURRENT REFERENCES

Deng, Achut, and Keely Hutton. *Don't Look Back*. Square Fish, 8 Oct. 2024.
Deng, Alphonsion, et al. *They Poured Fire on Us from the Sky.* Bt Bound, 2006.
Marjane Satrapi. *Persepolis: The Story of a Childhood*. Pantheon Books, 2003.
O'Brien, Tim. *The Things They Carried*. 1990. New York, Houghton Mifflin, 28 Mar. 1990.
Spiegelman, Art. *Maus*. Vol. 1, Pantheon Books, 1986.
Takei, George. *They Called Us Enemy*. Marietta, Georgia, Top Shelf Productions, 16 July 2019.
Tolan, Sandy. *The Lemon Tree : The True Story of a Friendship Spanning Four Decades of Israeli-Palestinian Conflict*. London, Black Swan, 2008.

ASSURED STUDENT PERFORMANCE RUBRICS

- Vision of the Graduate Skill and Distribution Rubrics
- Trumbull High School School-Wide Reading Rubric
- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric



OTHER RESOURCES

- Artwork: Interwoven: Refugee murals across borders
- Artwork: RefugiArte: The Refugee Crisis illustrated by Latin American artists
- Artwork: Artists Respond: American Art and the Vietnam War- Smithsonian American Art Museum
- Short Stories: "Invisible Wounds" Series
- Short Stories: "Refugee Crisis" Series

The Things They Carried: Discussion Prompts

- Discuss the following quote on pg 61: "I survived, but it's not a happy ending. I was a coward. I went to war."
    - What does he mean by this?
    - Tim says that people go to war because they are cowards. How so?
    - If that's true, why does he say he's a coward for going to war?
    - Which, in your opinion, is more cowardly?
    - Would you have gone to Canada, like Tim was considering?
- Explain quote: "you're never more alive than when you're almost dead" (81)
- Discuss in detail what happens to Mary Anne. What is this largely symbolic of? Why does the author specifically have her in the story, versus someone else?
    - How does Mary Anne represent the reality of Vietnam (111)?
- Quotes to analyze from "The Man I Killed"
    - "Secretly, though, it [war] also frightened him. He was not a fighter…He liked books. He wanted someday to be a teacher of mathematics." (125)
    - "...the young man would not have wanted to be a soldier and in his heart would have feared performing badly in battle." (127)
    - "Beyond anything else, he was afraid of disgracing himself, and therefore his family and village."
    - "His life was a constellation of possibilities." (128)
    - "He spent his nights alone, wrote romantic poems in hs journal, took pleasure in the grace and beauty of differential equations." (128)
    - "...he fell in love with a classmate, a girl of seventeen, who one day told him that his wrists were like the wrists of a child, so small and delicate, and who admired his narrow waist and the cowlick that rose up like a bird's tail at the back of his head…One evening, perhaps, they exchanged gold rings." (128-9)
    - "...he had been a soldier for only a single day. After his years at the university, the man I killed returned with his new wife to the village of My Khe, where he enlisted as a common rifleman with the 48th Vietcong Battalion." (130)
- In "Speaking of Courage", two stories are basically told—one about Norman Bowker driving around a lake, and the other one about when the soldiers set up camp in the field.
    - What is the purpose behind this? What is the author trying to achieve? Is he successful? Explain.
    - Why does O'Brien include a hypothetical conversation between Norman and his father?
- How was the story about Norman failing to save Kiowa true and untrue?
    - Who is responsible for what happened and why?
    - What is Tim concerned with?
    - Why is this more important for him than searching for Kiowa?

- What is so significant about returning to Vietnam?
    - What is symbolic of Tim wading in the river?
- Is Jorgenson to blame for what happened to Tim?
    - Are his thoughts of revenge justified?
    - Besides being nearly killed, why else does Tim want revenge?
- Why does Tim have the final chapter largely concerned with Linda?
    - What is the purpose for writing about her?
    - How does this tie into what he is trying to achieve with this novel
    - Is this really a novel about war?
    - Is it an effective ending?

English **Shared Inquiry Discussion Rubric** Name: _____

	Exemplary	Goal	Working Towards Goal	Needs Support	Not Measurable
Involvement	The student is highly attentive and effectively engaged in discussion, and actively and effectively responds to the thoughts of others. The student's passionate involvement is well-balanced: the student asks questions that advance the conversation, builds on the ideas of their peers, and offers challenging statements without being argumentative. The student is courteous and respectful as they motivate their classmates and engage them in the conversation.	The student is attentive and actively and effectively engaged in the discussion by presenting ideas and actively responding to the thoughts of others. The student listens to the comments of their peers and builds on them. The student is responsive, open-minded and respectful while asking a question, making a statement or challenging an idea. The student does not monopolize the conversation.	The student is attentive and attempts to be engaged in the discussion but has trouble contributing on their own. The student may need to be prompted to speak by a teacher and/or peers. The student presents too few ideas or struggles to build off of the ideas of others.	The student is not fully engaged in discussion, doing little to contribute to the conversation or build off of the ideas of the group. The ideas offered center around what the student thought before entering the discussion and they have trouble offering statements that vary from the initial idea.	The student is not involved in the discussion. They may be disengaged, silent, or responding inappropriately to the ideas of others.
Ideas and Analysis (X2)	The student's original and insightful questions and comments in the discussion continually reflect higher-level thinking, consistently focusing on analysis and evaluation. They constantly display creative and divergent thinking, as well as critical thinking. The student recognizes and challenges the ideas of others, bringing themselves and their classmates to a higher understanding of the text and the question at hand.	The student's questions and comments reflect higher-level thinking, focusing on analysis and evaluation. The student shows creative and divergent thinking, as well as critical thinking. They respectfully challenge the ideas of others.	The student's questions and comments sometimes reflect higher-level thinking. Most ideas consist mainly of surface-level observations. The student may state the obvious or rehash prior class discussions.	The student's questions and comments demonstrate only a literal or surface understanding of the text, lacking any depth or thoughtfulness. The ideas presented are not original or are restatements of previous discussion points.	The student's questions and comments reflect a literal understanding and/or misunderstanding of the text. The analysis is incomplete and unoriginal.
Support (X2)	The student uses clear and convincing evidence to support each assertion and to effectively build off of the ideas of others. These powerful quotes and specific evidence from the text tie directly to a clear and relevant argument. The student refers the group to specific pages and/or lines in the text, and reads the quote or paraphrase when appropriate. The student draws on strong and effective examples from the text(s) to support their views while staying on topic.	The student uses direct quotes and specific examples to support their ideas. The student refers the group to specific pages and/or lines in the text and read and/or paraphrase when appropriate. The student draws on examples from the text(s) to support their views while staying on topic.	The student uses examples from the text, but they may be vague or nonessential to the argument at hand. They may not speak about the instances in the text specifically enough or reference precise moments.	The student presents little to no concrete evidence from the text. Examples are not specific enough, and/or demonstrate a lack of understanding.	The student presents no concrete evidence from the text. They are overly general.

Preparation	The student is exceptionally well-prepared for class, having completed the required reading, thinking, and questions. They have taken copious and insightful notes on the reading and developed original and powerful questions prior to the discussion. They have written a thorough and insightful response and are ready to be an active listener and/or member of the discussion. They have brought all required materials to class.	The student is well-prepared for class, having completed the required reading, thinking, and questions. They have taken insightful notes on the reading and developed original questions prior to the discussion. They have written a complete and intelligent response and are ready to be an active listener and/or member of the discussion. They have brought all required materials to class.	The student is prepared for class having completed the required reading, thinking, and questions. They have taken notes and developed questions prior to the discussion. They have written a response and are ready to be an active listener and/or member of the discussion. They have brought most, if not all required materials to class.	The student is not fully prepared for class. The required reading, thinking, or questions may be incomplete or rudimentary. They have written an incomplete response and are not yet ready to be an active listener and/or member of the discussion. There may be evidence of some preparation, but all materials have not been brought to class.	The student is not prepared for class. The required reading, thinking or questions is not complete. They have not written a response and are not ready to be an active listener and/or member of the discussion. They have not brought all of the required materials to class.

Name: _____ ***Date:*** _____

The Things They Carried **Essay**

Now that we have finished reading and discussing *The Things They Carried*, let's focus on one aspect of war that the author tries to present.

War is not just horrific or dehumanizing. War is not just about people killing each other and experiencing the pains associated with the act. While these are parts of war, at the same time, war is an uplifting experience. It is about life just as much as it is about death. It is even beautiful at times.

- **How is this so? How can complete opposites exist simultaneously?**
- **How is war about life and death?**
- **How is it about love and hate?**
- **How is it about joy and pain?**

Your task is to create an essay proving that these dualities do in fact exist. Use textual evidence for support. BE VERY SPECIFIC WITH YOUR SUPPORT!

Your essay must meet the following requirements:

- **2 1/2-3 1/2 pgs**
- **typed**
- **12 pt. Times New Roman font (or its equivalent)**
- **3 quotes minimum**
    - **Properly introduce your quotes**
    - **Use quotes to support your ideas**
    - **Provide sufficient explanation of their significance**

Due Date: _____

The Things They Carried Essay

Grade	19-20	16-18	14-15	11-13	0-10
Intro/ Thesis	Engaging opening introduces the essay's general topic and inspires thinking about that topic; transitions between ideas are logical and each idea builds on the preceding logically proceeds to thesis; thesis is an easily identifiable, well-phrased argument that assesses the text and addresses a specific idea to be analyzed and proven in the essay; the idea offered in the thesis reflects sound critical, analytical thinking; title and author of work are appropriately referenced	Generally engaging opening; areas to be strengthened may include: presentation of general topic; development of transition between general opening and specific thesis statement; thesis statement is phrased as an argument but may be strengthened through clarification of the main idea being offered	Opening is functional but too brief and/or simplistic, essay's topic is apparent but needs to be developed to engage the reader; abrupt transition from first sentences to thesis statement; paragraph may be incoherent, jumping from one point to the next without developing a smooth progression of ideas; thesis may be too general, vague, or imprecisely phrased; thesis may not directly address the prompt (though still an argument that assesses the text)	Opening is ineffective, poorly organized, and undeveloped (inappropriately brief); thesis may summarize plot point rather than present argument about text; thesis may not address the prompt at all; author and/or title of text may not be referenced properly (i.e. only author's last name, title incorrectly formatted)	Fails to fulfill the requirements of the assignment.
Body Paragraphs / Organization	Each topic sentence clearly connects to the thesis and offers an identifiable, well-phrased idea to be proven in the paragraph; concrete details are well-chosen and incorporated; paragraphs are well-organized to create a coherent, carefully developed and supported argument; transitions between ideas are logical and each idea builds on the preceding; writer maintains focus and control of argument so that the point of each paragraph is always clear	Each topic sentence generally connects to the thesis but in one or more TS the main idea may need to be clarified; concrete details are generally well-chosen though some may be irrelevant or insufficient as evidence to effectively support the thesis and/or TS; paragraphs are generally well-organized, although some transitions may be awkward and there may be gaps in the development of ideas; focus and control of argument may need improvement because the point of a paragraph may not always be clear	Topic sentences are present but more than one is weak in the following areas: main idea not discernible; a fact about the text is summarized; unclear connection to thesis. Concrete details are present but weak because they provide insufficient evidence to support TS and/or are irrelevant because they do not support an insightful inference. Lack of coherent organization of ideas within individual paragraphs or from one paragraph to the next; abrupt transitions impede smooth flow of ideas; essay lacks consistent focus and control of argument; paragraph(s) may lack clear	Topic sentences absent or consistently lack focused ideas, either offering general, irrelevant comments or stating facts about the text; there is no discernible argument or point guiding essay; concrete details are absent or ineffective/ insufficient; consistent lack of coherent organization of ideas within paragraphs and from one paragraph to the next; points of paragraphs are unclear	Fails to fulfill the requirements of the assignment.

			point(s); content of paragraphs does not consistently support or connect with thesis and/orTS		
Analysis/ Evidence	Writing reflects a critical, analytical understanding of the text; through clear reasoning, writer draws sophisticated, insightful inferences from concrete details to support the connected ideas of the TS and thesis; inferences are developed so that all claims and points made are well-supported and persuasive; analysis focuses on elements of the text, demonstrating writer's ability to interpret the function of literary devices in the service of thematic meaning; appropriate balance of quotes & writer's analysis; writer is clearly engaged with and moved by his/her thinking process	Writing generally reflects a critical, analytical understanding of the text but is uneven; inferences demonstrate interpretive ability but could be developed further to better explain significance of detail and support thesis and/or TS; some claims may be vague, generalized, or lacking in support; analysis could be stronger through elements that create thematic meaning; some imbalance of quotes and writer's analysis	Writing demonstrates basic comprehension of the text but not a critical, analytical understanding of it, as reflected by one or more of the following: lack of focused, developed idea guiding essay; interpretive analysis inconsistent or unsubstantiated; frequent summary of plot details that retell the story; writer restates the content of cited concrete details rather than draws significant inferences about sub-textual meaning; little or no analysis of how the text creates meaning. Writing marked and weakened by frequent generalizations, unsupported claims, assumptions, vague statements.	Writing demonstrates some awareness of text details but not a critical, analytical understanding of the text; points made are vague and unsubstantiated; essay lacks focus; no literary analysis present	Fails to fulfill the requirements of the assignment.
Conclusion	The conclusion restates the thesis, summarizes the ideas and details from the body paragraphs, transitions between ideas are logical and each idea builds on the preceding. The conclusion leaves the reader with a sense of finality.	The conclusion restates the thesis and summarizes the ideas and details from the body paragraphs, but does not leave the reader with a sense of finality. Transitions could be stronger.	The thesis is restated, but it does not summarize the points that were made in the body paragraphs, and it does not leave the reader with a sense of finality.	There is no clear conclusion; the paper just ends.	Fails to fulfill the requirements of the assignment.
Mechanics	Essay includes a variety of sentences marked by varying opening words and structure; effective syntax and grammar	Essay's sentences generally effective but may lack appropriate variety (some repeated opening words and	Essay sentences lack variety (frequently repeated opening words and sentence structure); awkward syntax and grammar	Frequent syntax, grammar, misspelling errors that distract the reader; lack of adherence to MLA guidelines undermines	No adherence to MLA guidelines (missing

	demonstrate a mastery of writing conventions and serve the author's purpose; consistent adherence to MLA guidelines; accurate Work Cited page; absence of misspellings, punctuation errors	structure); syntax and grammar may be awkward in places (but not distracting); a few misspellings (but not distracting); consistent adherence to MLA guidelines; accurate Work Cited page	confuse writer's point and distract reader; misspellings, contractions, fragments, referring to "you" diminish academic nature of the writing and distract reader; inconsistent adherence to MLA guidelines (but does not compromise integrity of essay); Work Cited page may contain inaccuracies (but does not compromise the integrity of essay)	integrity of essay; inaccurate Work Cited page compromises integrity of essay	citations, lack of proper format); No Work Cited page

Name: _____ Total Points_____

Graphic Novel Visual Essay

You will create a visual essay for *Maus* or *They Called Us Enemy* in order to connect the book's thoughts to your thoughts, to connect words and images, to connect the verbal and the visual. This will be a personal interpretation and should be original, meaningful, and deliberate.

Explanation: A one-pager is a single page visual and symbolic response to a literary work. It is a way to be creative and experimental, imaginative, and brief and bold.

Medium: Use an unlined 8.5x11 piece of paper. Actual paper. This may not be digital.

Elements:

1) The title of the novel is present and represented in a symbolic way. Include the author's name in smaller font below or next to the title.

2) Somewhere in the vicinity of the title, write an essential question (universal significance, profound, relevant) for your book that is related to one of its main motifs or recurring ideas. For example, "In the face of adversity, why do some succeed while others fail?"

3) Craft a border that represents a universal theme for your book. Somewhere within or next to the border, list the theme in the form of a statement. You'll want to first think of a thematic topic from the book (ex: courage), and then generate a statement about it, such as "Courage allows us to overcome the fear of failure and attempt the impossible."

4) In the upper left-hand corner, place an image with a quotation woven into or around it to represent what you consider to be the most important symbol from the text.

5) In the upper right-hand corner, place images and/or doodled words that represent a key character(s) from the text, showing how they have changed or evolved.

6) In the lower left-hand corner, place quotations and an accompanying image(s) that demonstrate the author's style of writing and their command of language.

7) In the bottom right-hand corner, place images and/or words that show the connections between the themes and ideas in the text and something from our world (life, literature, art, culture, history, politics, etc).

8) Choose a fitting location to place words and/or images that demonstrate the significance of the setting.

Considerations: Go beyond the obvious. Be creative, symbolic, and profound. Avoid common or cliché symbols. You can use the author's symbols, but you should also use your own. Base some of your images and symbolic words on your theme and essential question. Think about symbols and images that represent the themes and motifs, not ones that are just literally in the book.

Aesthetics: Use all of the page, engaging with space wisely and meaningfully. Write in creative fonts. Use a variety of colors. Go beyond stick figures.

Display & Presentation: Your one pagers may be displayed in the room for your classmates to peruse in an informal gallery walk, where you will make observations about your classmates' creations. You may be asked to "present" your one pager informally in a small group setting or gallery walk, so be prepared to talk about it and answer questions.

Visual Essay Rubric						
Criteria	**5 pts**	**4 pts**	**3 pts**	**2 pts**	**1 pt**	**0 pts**
Components	All components present: -Title & author - Quote and symbol - Key characters - Style of writing - Essential Question - Setting	Missing one element	Missing two elements	Missing three elements	Missing four elements	Missing five or more elements
Theme	The theme statement is original, insightful, clear, and concise, generated from a significant recurring motif in the book.	Theme is present and is original, clear, and concise, generated from a significant recurring motif in the book	Theme is attempted, but is missing a strong connection to a prominent motif in the book.	Theme is more like a topic than a statement, and may lack clarity.	Theme is off topic, unclear or confusing.	Theme is not present.
Depth of Thinking	All quotations, drawing, symbols/picture and written summary demonstrate a depth of thinking that is backed by specific details and evidence.	Most quotations, drawings, symbols, pictures and written summary demonstrate a depth of thinking that is backed by specific details and evidence.	Some quotations, drawing, symbols, pictures and written summary demonstrate a depth of thinking that is backed by specific details and evidence.	Few quotations, drawings, symbols, pictures and written summary demonstrate a depth of thinking and/or might not be backed by specific details and evidence.	Quotations, drawings, symbols, pictures and written summary lack a depth of thinking and/or are not backed by specific details and evidence.	No specific details given
Overall Appearance	The one-pager is neat, balanced, colorful, eye-appealing.	X	Some effort	X	Little effort	No effort--final product is rushed and sloppy

TOTAL POINTS _____/20 (raw score) **FINAL SCORE _____/_____ (scaled score)**

Social Issues Semester Project

Name **Due Date**

What makes this course unique compared to many other courses, is that it teaches us to be aware of the world around us. The works we will read this semester teach us about ourselves--where we have been, and where we will possibly be in the future. They teach us the value of peace but the reality of war. They show us that there are many intolerant people in this world, but through education, tolerance can be taught. They teach us that protest is a valuable form of social expression, but it is sometimes crushed by powers that fear its implementation.

As a semester project, you will be tasked to become more aware of the events that are unfolding around you, looking specifically for examples of peace, protest, and tolerance, or the lack thereof. Please do the following:

- **Over the course of the next couple of months, you should gather articles from newspapers, magazines, or reputable online sources.**
  - **The articles should focus on a social issue that you are passionate about.**
- **Then, you should choose 10 of the most significant articles for you.**
  - **These sources should deepen your understanding and paint a well-rounded picture of the complexities of this social issue.**
  - **Whichever articles you choose, they should affect you in some way. They should be meaningful to you.**
- **Once you have your 10 articles, you want to write 10 responses.**
  - **I'm looking for your reaction to each article, not a summary of it!**
  - **Why is this article significant?**
    - **To you**
    - **To your community**
    - **To people in the world**
  - **Think of the many different things you could explore in your reactions.**
    - **If it is about a conflict, why does this conflict exist? How do you think it can be resolved?**
    - **If it is about a peace movement or some form of protest, do you think it is effective? Is there a better way of achieving the aims of the people involved?**
    - **If it is about a lack of tolerance, why do you think this exists? Is there any way to eliminate this kind of intolerance?**
    - **Even consider things from different perspectives.**
      - **For example, let's say an article is about a suicide bomber in Iraq.**
      - **We might view the act as a lack of peace or form of intolerance.**
      - **The bomber might look at it as a form of protest.**
        - **Why?**

    - **Depending on your subject matter, you can discuss a myriad of things relating to peace, protest, and tolerance!**
    - **Since you are writing reactions to each article, use of first person is allowed.**
    - **There is no need to create multiple paragraphs, unless you deem it appropriate.**
    - **Each response must be typed, using 12-point Times New Roman font (or its equivalent).**
    - **Double-space it!**
    - **Write a full-page response for each article. So, if you have 10 articles, you have 10 typed, <u>full-page responses</u>!**
- **After writing your responses, use a format to present your articles and responses in a way that best suits you.**
    - **Many people organize their articles in a scrapbook.**
    - **Some people have used poster boards.**
    - **You can be as creative as you like though, so don't be hesitant to try something different!**
- **You also want to create a visual representation <u>for each</u> article/response. You do not have to be an artist to create something fantastic!**
    - **Each visual representation must embody the essence of your article and response.**
    - **You can use a variety of media to represent your work.**
        - **Pictures/Collage work**
        - **Painting**
        - **Video production**
        - **The best work is the most original work!**
            - **For example, if your article is about a march supporting Gay rights, <u>do not limit yourself</u> to finding pictures of the march!**
    - **How will you creatively represent that march? <u>How will you creatively express what you have to say about it</u>?**
- **Well, there it is! This project is certainly time-consuming, but well worth your effort. Besides accounting for a significant portion of the last marking period grade, you should find yourself becoming more aware of what is occurring around the world and how it affects your life or the lives of those around you. I am hopeful that as these events unfold, you not only recognize them but react to them! <u>You</u> are an essential part of this world. Let your voice be heard!**

Name _____ Total Points _____

Points	18-20	15-17	12-14	0-10
Article Selection	Selects 10 highly diverse, credible sources from multiple perspectives; articles represent complex nuances of chosen social issue; sources include international and local perspectives	Selects credible sources representing different perspectives; articles provide substantive information about social issue	Sources are somewhat relevant; limited credibility or depth; minimal diversity of perspectives	Unreliable sources; minimal connection to social issue; lacks credibility
Written Responses x2	Profound, insightful personal reactions demonstrating deep understanding; multiple perspectives explored; connections between article and broader social context clearly articulated	Thoughtful personal responses showing clear understanding; some exploration of broader implications; coherent personal connection to topic	Superficial responses; limited personal reflection; minimal connection to broader context	Minimal or no meaningful response; no personal reflection
Research Depth x2	Demonstrates comprehensive understanding of social issue's historical, cultural, and systemic dimensions; incorporates scholarly research and multiple viewpoints	Shows solid understanding of social issue's complexity; incorporates multiple perspectives; demonstrates research skills	Demonstrates basic understanding of social issue; limited exploration of complexities	Demonstrates little understanding of social issue
Critical Analysis x2	Demonstrates advanced critical thinking; analyzes root causes; proposes innovative potential solutions; shows empathy and nuanced understanding	Provides substantive analysis of issue; identifies key challenges; offers reasonable potential solutions	Provides basic analysis; identifies some challenges; suggests simplistic solutions	No meaningful analysis; no substantive insights

Visual Representation	Exceptionally creative visual representation that transcends literal interpretation; demonstrates sophisticated understanding of article's core message; original artistic approach	Creative visual representation that effectively communicates article's key themes; shows original thinking	Basic visual representation; demonstrates minimal creativity; literal interpretation of article	No visual representation; lacks creativity and understanding
Overall Presentation	Meticulously organized presentation showing exceptional creativity; professional-quality layout; cohesive narrative thread connecting all elements	Well-organized presentation; clear structure; demonstrates effort in design and layout	Functional presentation with some organizational challenges; basic effort shown	Disorganized presentation; minimal effort

TRUMBULL HIGH SCHOOL
ENGLISH DEPARTMENT
Trumbull, Connecticut

Story of Self
GRADE 12
2026

Curriculum Writing Team

Anne Rizza	**English Department Chairperson**
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Susan C. Iwnanicki, Ed.D.	**Assistant Superintendent, Trumbull Public Schools**

Story of Self

Grade 12

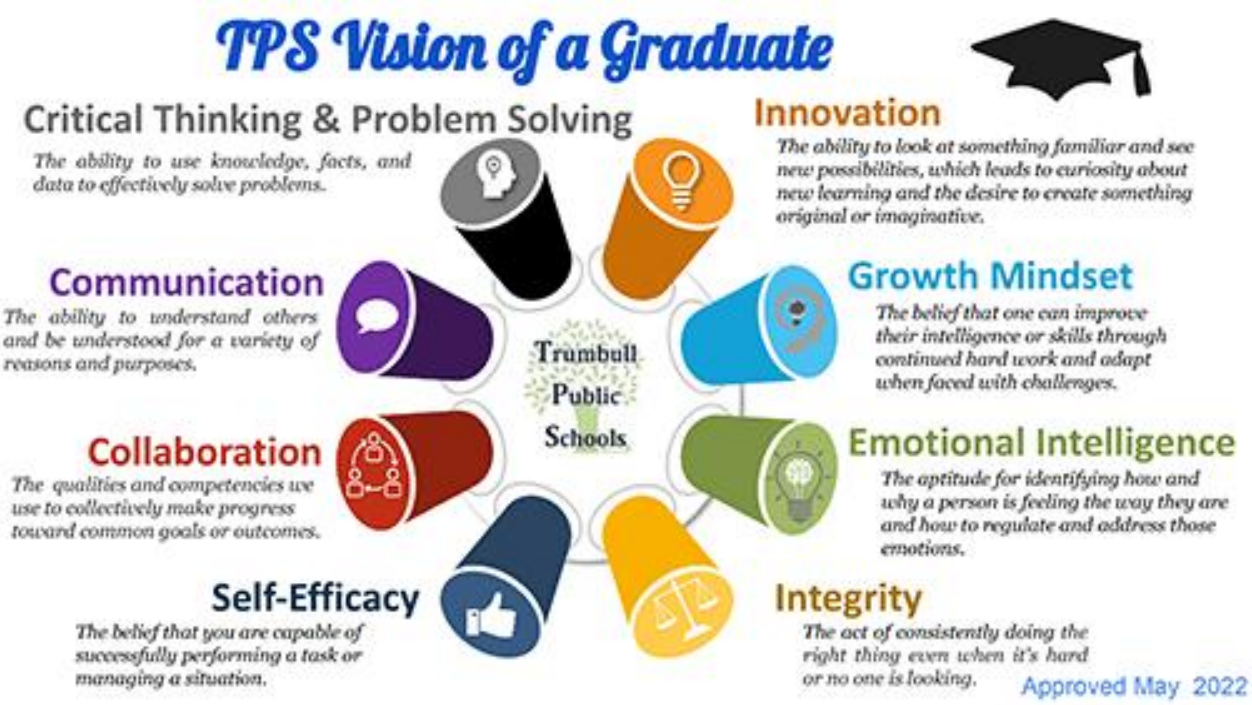
Table of Contents

Core Values and Beliefs	2
Introduction & Philosophy	2
Course Goal	3
Course Enduring Understandings	6
Course Essential Questions	6
Course Knowledge & Skills	7
TPS Vision of the Graduate	7
Course Syllabus	10
Unit 1 - The Hero's Cycle Overview	12
Unit 2-Separation	14
Unit 3 - Initiation	16
Unit 4 - The Return	19
Academic Language	22
Course Credit	23
Prerequisites	23
Assured Student Performance Rubrics	24

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

CORE VALUES & 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.



INTRODUCTION & PHILOSOPHY

This course will explore the concepts and principles that come to create us as individuals. At the core of the course is the premise that we as individuals are a part of a tapestry of human experience that yields who we are in the present. There are many factors, motifs, and themes that have come to influence who we are. Frequently, we are unaware of the influence these forces have on us. The stories and thinking that are contained within the pieces of literature and media within this curriculum serve as mirrors with which we stare back at ourselves and validate our questions and our thoughts about ourselves. They also are windows through which we look at the experience of others seeming unlike ourselves and work to help us gain empathy, as well as discover a perspective we may never have seen or consciously thought of before. The course is designed to focus on individuals who are asking themselves questions about their purpose and their own experiences. It is an exploration of how those two things will influence their future. The goal is to foster critical thinking and independence, as well as strengthen reflective practices in an effort to influence a more diverse thought about a single person's contribution to the world.

Units for this course will be broken down into 4 parts - one introducing Joseph Campbell's Hero's Journey as a concept, and the next three breaking down each phase of the journey. Each of these parts will contribute to a written portfolio that students will submit at the end of the course as a summative and culminating assessment called the "Story of Self Portfolio" (details on this below). All of the topics will explore how an individual reacts to and/or engages in:

- The Hero's Cycle as a whole
- Initiation
- Separation
- The Return

While self-discovery and self-awareness are not limited to these four areas, each of the focuses will serve as a thread to bring the course together. Through the process of participation in the crafting of their "Story of Self Portfolios," class discussions, lessons, and activities students will authentically question and explore the elements of their own individuality as well as those of the people that are in their lives.

COURSE GOALS

Reading Literature

- **CCSS.ELA RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
- CCSS.ELA RL. 11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- CCSS.ELA RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- CCSS.ELA RL. 11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Reading Informational Texts

- **CCSS.ELA RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**
- CCSS.ELA RI. 11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

- CCSS.ELA RI. 11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- CCSS.ELA RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- CCSS.ELA RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- CCSS.ELA RI. 11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing

- CCSS.ELA W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCSS.ELA W. 11-12.2c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- CCSS.ELA W. 11-12.2e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- CCSS.ELA W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- CCSS.ELA W.11-12.3a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- CCSS.ELA W.11-12.3b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- CCSS.ELA W. 11-12.3c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- **CCSS.ELA W. 11-12.3d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.**
- CCSS.ELA W. 11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **CCSS.ELA W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience**

- CCSS.ELA W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- CCSS.ELA W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- CCSS.ELA W. 11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening

- **CCSS.ELA SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues,building on others' ideas and expressing their own clearly and persuasively.**
- **CCSS.ELA SL. 11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**
- CCSS.ELA SL. 11-12.1b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
- **CCSS.ELA SL. 11-12.1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.**
- CCSS.ELA SL. 11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Language

- CCSS.ELA L. 11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- CCSS.ELA L. 11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- CCSS.ELA L. 11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

COURSE ENDURING UNDERSTANDINGS

Students will understand that . . .

- Reading and analyzing the stories of others (both real and imagined) is an integral part of self-discovery.
- Authors make informed and specific choices within their writing in order to convey purpose so that the reader can forge their own meaning.
- The experiences that we have as individuals are connected to thousands of years of stories in human history.
- The exploration and analysis of others' stories can help us to better understand our own
- People can further develop their sense of self through active and collaborative discussion with their peers.

COURSE ESSENTIAL QUESTIONS

- How do the universal principles of the Hero's Journey manifest themselves in literature and in life?
- What inspires people to embark on the search for self?
- What are the differing perspectives that exist regarding the meaning or purpose of our existence?
- How can we synthesize literature, film, and other texts with our own experiences and the experiences of those around us to create a better understanding of ourselves?
- How does an individual learn what their capabilities are?
    - Why do we allow ourselves to admit we are incapable of something?
    - Why do we allow ourselves to admit we are capable of something?
    - What are the things that help us open ourselves to achieve our true potential?
- What obstacles must we overcome in order to discover ourselves?
- How do we effectively engage with others when sharing and listening to stories of self?
- In what ways do our relationships with our parents/guardians, friends, and communities shape us as individuals?

COURSE KNOWLEDGE & SKILLS

- Students will know . . .
    - The stages and key principles of Joseph Campbell's Hero's Journey.
    - That these stages and principles manifest themselves in a variety of different ways, both in literature and in life.
    - That despite the universal elements presented by Campbell, no two stories of self look exactly the same.

    - That reading and telling the stories of others is essential for better understanding ourselves.

- Students will be able to . . .
    - Read and analyze long-form texts (feature-length films and novels) through the lense of the Hero's Journey.
    - Closely read novels, short stories, and film using a variety of sophisticated annotation techniques.
    - Synthesize their own experiences with those that they come across in texts
    - Engage in collaborative discussions around shared texts and individual experiences.
    - Explore differing perspectives from their own in order to better understand the world around them.
    - Capture their own experiences with the various elements of the Hero's Journey in personal narratives and journal entries.
    - Uncover the stories of those in their community by way of effective interviews and written narratives.

Vision of the Graduate

The Story of Self course purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through reading, writing, discussion, collaboration, and reflective learning experiences.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	Structured shared inquiry discussions and formal writing is incorporated into every unit. In Unit 1, students synthesize ideas from *The Alchemist* and *Finding Joe* in analytical writing aligned to the department rubric, clearly articulating purpose, audience awareness, and textual evidence. The culminating Story of Self Portfolio requires students to capture another person's voice authentically through long-form interviews and narrative writing, demonstrating precise organization, audience awareness, and active listening.
Self-Efficacy	Self-efficacy is fostered through repeated reflective writing and intellectual risk-taking. In Unit 1, students write a personal Hero's

	Journey reflection, connecting their own experiences to Campbell's framework, participating in discourse even when unsure of their interpretations. The sustained drafting and revision process of the Story of Self Portfolio requires students to set goals, accept feedback, and revise thoughtfully, reinforcing the belief that they can manage complex, authentic tasks successfully.
Critical Thinking & Problem Solving	Critical thinking is central to analyzing how universal archetypes manifest across texts and lived experience. In Unit 2, students evaluate rhetorical choices in *I Am* and generate their own philosophical question about the world, then conduct interviews to test and refine their thinking. This process requires identifying a problem, analyzing multiple perspectives, selecting relevant evidence, and synthesizing conclusions, demonstrating systematic planning, questioning, and evidence-based reflection.
Collaboration	In Unit 3, student-choice book groups analyze texts such as *Long Way Down* or *Maus*, assigning roles, synthesizing multiple perspectives, and designing a creative "Mapping Out Initiation" project. Students monitor group dynamics, distribute responsibilities based on strengths, and reflect on collective contributions.
Growth Mindset	In Unit 4, students analyze *The Last Lecture* and examine how perseverance and reframing obstacles shape identity. Across the semester, students revise journal entries, analytical responses, and narrative pieces, reflecting on how their thinking evolved, demonstrating resilience, adaptability, and openness to feedback.
Integrity	Integrity is reinforced through ethical storytelling and responsible scholarship. In the Story of Self Portfolio, students conduct authentic interviews and are responsible for representing their subjects truthfully and respectfully, capturing voice without distortion. Across analytical writing tasks (e.g., the Unit 1 *The Alchemist* response), students follow MLA citation guidelines and evaluate source credibility as outlined in CCSS W.11-12.8, reinforcing responsible scholarship.
Innovation	In Unit 2, students design and produce an original documentary project inspired by *I Am*, synthesizing research, interviews, and personal reflection into a cohesive film or alternative presentation format. In Unit 3, groups create inventive representations (board games, visual maps, multimedia presentations) of the Initiation stage, demonstrating creative problem-solving while remaining grounded in textual evidence.

Emotional Intelligence	Throughout literature circles and shared inquiry discussions, students actively listen, paraphrase peers' ideas, and respectfully challenge interpretations. In the Story of Self interviews, students practice empathy by asking thoughtful follow-up questions, regulating their own reactions, and honoring differing life experiences directly reflecting the district's indicators of empathy, emotional regulation, and respectful conflict resolution.

COURSE SYLLABUS

Course/Name
Story of Self

Level
Advanced College Prep

Prerequisites
Successful completion of English courses for grades 9-11

Materials Required:
- School-approved electronic device and charger
- Composition notebook to be used as a writer's journal
- Writing implements
- Sticky notes
- Daily agenda pad
- Binder/notebook/folder

General Description of the Course

The focus in this course is to examine how stories and experiences can come to help us find purpose and forge meaning in real life. In this course, the four assured units of study are meant to serve as building blocks; each unit focuses on a stage of the Hero's Journey and builds off of skills and concepts from the previous unit. Students will begin with a foundational study of Joseph Campbell's Hero's Journey. Then, throughout the semester, they will be asked to closely analyze assigned texts through the lens of Campbell's ideas, participate in collaborative discussions with their peers around those texts and their own lived experiences, write personal narratives and journal entries, and ultimately, interview chosen subjects in an effort to capture their personal journeys in a written portfolio. The goal is for students to gain an understanding of the ways that engaging with literature and the world around them can help them to better understand their own senses of self as they prepare to head into the world outside of Trumbull High School.

Assured Assessments

Teachers may select additional formative or summative activities based on student skills from the following examples or other activities as aligned with Common Core Standards and NCTE.

Summative Assessments:
- *The Alchemist* written analytical response (Unit 1)
- Becoming Shadyac documentary project inspired by "I Am" (Unit 2)
- Mapping Out Initiation project and written reflection (Unit 3)
- *The Last Lecture* written response (Unit 4)
- Story of Self Portfolio (Culminating project)

Formative Assessments

- Personal Hero's Journey written response
- Collected annotations for films watched in class
- Collected annotations for novels and supplemental written texts
- Routine journal checks for daily free-writes
- Initiation in Your K-12 Journey (brief presentation)
- Shared inquiry discussions around *The Alchemist* and book group texts

Course Texts

In order to engage students in a rich and diverse reading and viewing experience, teachers will utilize the course texts/ documentaries (listed below) which are representative of varied voices:

Unit 1 - The Hero's Cycle Overview

- Finding Joe - Directed by Patrick Takaya Solomon
- *The Alchemist* - Written by Paulo Coelho

Unit 2 - Separation

- "I Am" - Directed by Tom Shadyac
- Excerpts of *Life's Operating Manual* by Tom Shadyac

Unit 3 - Initiation

The following novels will be available for student-choice book groups during this unit:

- Fiction

Supplemental Resources

Supplemental Readings:

- Excerpts from *The Hero with a Thousand Faces* by Joseph Campbell
- "The Allegory of the Cave" by Plato
- *Small Wonder Essays* by Barbara Kingsolver

Supplemental Talks/ Speeches

- Randy Pausch - The Last Lecture
- Randy Pausch - The Final Farewell
- Andrew Solomon - How the worst moments of our lives, make us who we are
- Marc Rober - Super Mario Effect
- Rita Pierson - Why Every Student Deserves a Champion
- Simon Sinek - How Great Leaders Inspire Action
- Sir Kenneth Robinson - Do schools kill creativity?
- Sir Kenneth Robinson - Changing Educational Paradigms

- Admiral William H. McRaven - Can One Person Change the World?
- Travel: The Hero's Journey - Gilad Goren

Any portion of the above listed books to supplement the core class text study

Teachers may select additional readings and materials based on student skills as aligned with Common Core Standards and NCTE.

UNIT 1
THE HERO'S JOURNEY OVERVIEW

Unit Goals

At the completion of this unit, students will:

- **CCSS.ELA RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
- CCSS.ELA RL. 11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- CCSS.ELA RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- CCSS.ELA RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- CCSS.ELA RI. 11-12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.
- **CCSS.ELA W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
- CCSS.ELA W. 11-12.3c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- CCSS.ELA W. 11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- CCSS.ELA W. 11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues,building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA SL. 11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Unit Essential Questions

- What archetypes and patterns can we identify across centuries of storytelling?
- How can we read and annotate closely while still keeping the larger context in mind?
- How can we connect our own lives to the archetypes and structures within the stories that we read?
- Why do we let others admit we are capable/incapable of something? Why do we let ourselves admit we are capable/incapable of something?
- How do we discover purpose in our lives? What are the things that help us achieve our true potential?
- How and why do the external factors in our lives influence our behavior?

Unit Scope and Sequence

In the first unit of the course, students will gain a foundational understanding of Joseph Campbell's Hero's Journey. First, they will engage in active viewing notes during a whole-class viewing of the documentary "Finding Joe." Students will focus on gaining a general understanding of Campbell's journey and relate it to their own lives, considering the "normal world" in which they exist and what kinds of things can happen/have happened to set them on their personal journeys into the unknown. They will complete a brief written reflection connecting their own lives to the Hero's Journey as presented in the documentary.

They will then read Paulo Coelho's *The Alchemist* as a whole-class text, analyzing its portrayal of Campbell's ideas. Students will synthesize evidence from "Finding Joe," *The Alchemist*, and their own lived experiences via a series of small-group of shared inquiry discussions, along with strengthening their close-reading and analytical writing skills. They will have daily opportunities for journaling and personal writing throughout our reading of the text. This unit will end with a summative writing assessment in which students write a fully formulated response to an essential question of their choosing supported by direct evidence from *The Alchemist*.

Unit Assured Assessments

Formative:

- "Finding Joe" Active Viewing Notes: Click here for example of packet
- *Hero Response:* In 1-1.5 pages (typed, size 12, double spaced) write about how you have experienced the HERO's JOURNEY so far in your life. You can discuss the Hero's Cycle, you can reference where you are on your Heroic Journey so far, etc. The aim is to take the information you gleaned from the documentary and apply it to your life.
- Shared inquiry discussions based on *The Alchemist* around three essential questions:
    - Why do we let others admit we are capable/incapable of something? Why do we let ourselves admit we are capable/incapable of something?
    - How do we discover purpose in our lives? What are the things that help us achieve our true potential?
    - How and why do the external factors in our lives influence our behavior?

Summative:

- In-class written response on *The Alchemist* - click here for example prompt

Texts and Resources

In the first unit of study, students will participate in whole-class viewings/readings and discussions of the following two texts:

- "Finding Joe" - Directed by Patrick Takaya Solomon
- *The Alchemist* - Written by Paulo Coelho

Supplemental texts may include:

- "The Allegory of the Cave" - Plato
- "From Kobe to Kyrie, how 'The Alchemist' became the book to live by in the NBA" - Vorkunov

Time Allotment: 4-5 weeks

UNIT 2
SEPARATION

Unit Goals

At the completion of this unit, students will:

- **CCSS.ELA RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.**

- CCSS.ELA RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
- CCSS.ELA RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- CCSS.ELA RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
- **CCSS.ELA W.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.**
- CCSS.ELA W. 11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA SL. 11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Unit Essential Questions

- How can we annotate and analyze an individual's perspective while still keeping our own experiences in mind?
- How can we synthesize a variety of ideas and perspectives in order to form strong responses to philosophical questions?
- What is "wrong" with our world, and what can we do about it?

Unit Scope and Sequence

The second unit of the course will focus on the first stage of Campbell's journey, studying how individuals (real and fictional) experience a separation as they leave the ordinary behind. The core text of this unit will be the documentary "I Am," directed by Tom Shadyac; students will take careful viewing notes in order to analyze how Shadyac's life experiences shaped him along his journey to discover his bliss. Specifically, students will consider the two primary questions that Shadyac poses in his documentary (What is wrong with our world, and what can we do about it?) and develop their own answers.

This unit will also provide opportunities for multimedia creation in the form of a documentary research project. Students will first generate a thoughtful philosophical question about the world around them, in the style of the questions Shadyac asks in his documentary. They will formulate their own initial responses to that question, and then record interviews posing the same question to people in their communities with differing perspectives and experiences from their own - this will represent their own "separation" from their known world. They will synthesize their initial response with the answers generated by their interviews into an engaging film to be presented for the class, ultimately exploring how the perspectives of others can influence their own worldview.

Teachers may choose to allow students to present their findings in an alternative presentable format (slideshow, TED Talk-style lecture, etc.).

Unit Assured Assessments

Formative

- "I Am" Active Viewing Notes (Click here for example of packet)

Summative

- Becoming Shadyac Interview Project

Texts and Resources

In the second unit of study, students will participate in a whole-class viewing and discussion of the following text:

- "I Am" - Directed by Tom Shadyac

Supplemental texts may include:

- *Life's Operating Manual* - Written by Tom Shadyac

Time Allotment: 3-4 weeks

UNIT 3
INITIATION

Unit Goals

At the completion of this unit, students will:

- **CCSS.ELA RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.**
- CCSS.ELA RL. 11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- CCSS.ELA RL. 11-12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

- CCSS.ELA W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- CCSS.ELA W. 11-12.2e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- CCSS.ELA W.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
- CCSS.ELA W. 11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- **CCSS.ELA SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues,building on others' ideas and expressing their own clearly and persuasively.**
- **CCSS.ELA SL. 11-12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**
- **CCSS.ELA SL. 11-12.1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.**
- CCSS.ELA SL. 11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
- CCSS.ELA L. 11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Unit Essential Questions

- What obstacles must we overcome in order to discover ourselves?
- How do we effectively engage with others when sharing and listening to their experiences and interpretations?
- How does observing, connecting, and formally discussing the external factors in the lives of characters/ subjects in a text influence human behavior?
- In what ways do our relationships (with our parents/guardians, friends, and communities) shape us as individuals?

Unit Scope and Sequence

In the third unit of the course, students will be given the opportunity to choose from a wide variety of fiction and nonfiction texts for a literature circles experience. As they read their chosen book, students will analyze and identify the universal elements within Campbell's initiation stage (Challenges, Temptations, Enemies, Allies, and Obstacles) via active annotations and daily check-ins with their book groups. Specific emphasis will be placed on the "dragon," or ultimate obstacle that must be overcome, in each text.

Throughout the unit, students will engage in shared inquiry discussions with other students who are reading different texts than they are in order to analyze the different types of obstacles that individuals face and the ways in which they defeat them. Students will be assessed on their ability to use the annotations they gathered during their reading and group discussions.

This unit concludes with a group project in which students design a creative representation of the Initiation stage experienced by the protagonist of their literature circle novel. Examples of a creative representation may include a poster presentation, slideshow presentation, board game, etc. This group project will be presented to the class. Individually, students will submit a written reflection analyzing the creative choices they made in their creative representation supported by evidence from their literature circles text.

<u>Unit Assured Assessments</u>

Formative:

- Close reading annotations throughout literature circles experience
- Shared inquiry discussions

Summative:

- Mapping Out Initiation Project (collaborative) and written reflection (individual)

Texts and Resources

In the third unit of study, students will participate in student-choice book groups and select from the following fiction and nonfiction texts.

- <u>Fiction</u>
    - *Ishmael* - Written by Daniel Quinn
    - *Long Way Down* - Written by Jason Reynolds
    - *Turtles All the Down* - Written by John Green
    - *Deadline* - Written by:Chris Crutcher
    - *Maus* - Art Spiegelman
    - *Clap When You Land* - Elizabeth Acevedo
    - *Darius the Great is Not Okay* - Adib Khorram
- <u>Nonfiction</u>
    - *Wild* - Written by Cheryl Strayed
    - *Tuesdays with Morrie* - Written by Mitch Albom

- *Who Says I Can't* - Written by Coach Rob Mendez
- *Into the Wild* - Written by Jon Krakauer
- *Falling Up* - Written by Leslie Odom Jr.
- *Glass Castle* - Written by Jeanette Walls
- *Hey, Kiddo* - Written by Jarrett Krocozka

Time Allotment: 4-5 weeks

UNIT 4
THE RETURN

Unit Goals

At the completion of this unit, students will:

- CCSS.ELA RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- **CCSS.ELA RI. 11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.**
- **CCSS.ELA RI.11-12.7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.**
- **CCSS.ELA W. 11-12.2e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.**
- **CCSS.ELA W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
- CCSS.ELA SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues,building on others' ideas and expressing their own clearly and persuasively.

Unit Essential Questions

- What does it take to follow your dreams?
- Why does an individual abandon a dream?
- What obstacles must we overcome in order to discover ourselves?
- In what ways do our relationships with our parents/guardians, friends, and communities shape us as individuals?

- How do we discover purpose in our lives?

Unit Scope and Sequence

Students will close out the course with a study of Randy Pausch's *The Last Lecture*, focusing on how Pausch is able to find his bliss and complete the Hero's Journey in the last days of his life. This unit will feature a close whole-class reading of the novel, along with a whole-class viewing of the lecture itself. After reading and watching the lecture in full, students will complete a written response analyzing the text through the lens of the Return stage of Campbell's Journey.

Additionally, students will work on their final Story of Self portfolios throughout this unit, conducting long-form interviews with subjects of their choosing and writing narrative pieces that capture their subjects' personal journeys in discovering their sense of self. In preparation for this project, teachers should model what a long-form interview looks like by conducting an interview in front of the class with members of the school community if possible; alternatively, teachers can allow a student to interview them as a model. In addition to submitting their portfolio of narrative pieces, students will also submit a written reflection in which they analyze one of their narratives and explain how it connects to the various stages of the Hero's Journey. The Story of Self portfolio serves as the required culminating experience/exam for the course. The final portfolio grade will apply to the second quarter of the course (whether it falls in the first or second semester) and to the semester exam grade.

Unit Assured Assessments

Formative:

- *The Last Lecture* Active Viewing Guide: Click here for example of packet
- *The Last Lecture* reading annotations
- Collected rough draft of first portfolio narrative piece

Summative:

- *The Last Lecture* written response
- *Story of Self portfolio*

Texts and Resources

In the final unit of study, students will participate in whole-class viewings/readings and discussions of the following two texts:

- *The Last Lecture* - Written by Randy Pausch
- *The Last Lecture: Achieving Your Childhood Dreams*

Time Allotment: 4-5 weeks

Final Assessment/ Course Portfolio: (addresses Communication & Growth Mindset)

Story of Self Portfolio

@storyofself

A *Story of Self* is a piece of writing that serves as a snapshot into a quaking moment that is a microcosm of who the author or subject is and what has brought them to this moment of their life. It is designed to be shared on social media, in a blog, or on one page of a piece of paper. Most are a minimum of 300 words, but should not exceed 500. All *Stories of Self* are accompanied by a photograph that is artfully emblematic of the theme of the story that is told.

For this culminating assessment you must compose three *Stories of Self*. ONE will be your own, and the other two will be subjects of your own choosing. In the end, what makes a *Story of Self* special is you do all the writing based on what you gleaned in your long-form interview with the chosen subject -you quite literally get to tell their story.

Your subjects for interviews can be anyone: a relative, stranger, teacher, friend, administrator, etc.). Each entry is written in the first person - so you must capture the voice of your subject.

CLICK HERE for TWO EXAMPLES - the first is one I created about myself and the other is a former colleague named Kristin Magazine - it is titled.

Guiding Questions for Interviews

Call to Adventure/ Initiation - *Significant Experience/ Defining Moment Questions*

- Before you describe a significant or defining moment - What makes a moment significant or something that is defining?
- Describe a moment or experience that is important or significant to you.
    - Listen to what the person says, be prepared to ask follow up questions.
- Were there any significant guides or mentors along the way?
- How has this experience or moment helped you grow as an individual?
- What led up to this experience (was it spontaneous, planned?)
- Are you proud of your actions throughout this experience? Explain.
- How has this experience helped you grow as a person and influenced you?

Slaying a Dragon/ Separation - *Facing an Obstacle Questions*

- Describe one obstacle that you have faced in your life.
    - Why/ how did the obstacle present itself?
    - What were the biggest challenges that you faced?
    - Who helped you along the way? Who hindered your progress?
    - What lessons have you taken away from the experience, if any?
- What has called you to this topic or cause? How are you connected to it?
    - What values move you to take action like that and might also inspire others to similar action?
    - What stories can you tell from your own life about specific people or events that would show (rather than tell) how you learned or acted on those values?

The Spark/ Initiation or Separation - *Forming an Opinion Questions*

- What is one opinion that you have formed in your life that is very important to you?
- Discuss your influences/ mentors.
- What came to create this opinion?
- Why is it such a powerful opinion?
- When faced with someone who doesn't agree with you, how do you handle yourself?
    - Where did you learn this trait or behavior?
- Has this opinion strengthened and/or hurt any of your relationships in your life?
- Do you see this opinion ever changing?

Finding Your Bliss/ Return - *Achieving/ Acquiring an Understanding Questions*

- What is one of the most significant accomplishments you have achieved or are working towards achieving?
- Have you achieved it yet - If yes, how has it impacted your life? If not, what are you doing right now to work towards that goal?
- What makes this accomplishment so significant?
- Why is this accomplishment important to you?
- What do other people stand to learn from your accomplishment

CLICK HERE for a link to a template for each of your chapters.

ACADEMIC LANGUAGE

Academic Language: English/literary study of the Hero's Journey requires students to be proficient in the following literary language, much of which they have honed throughout their studies in grades 9-11. High School teachers will continue to have students identify and explain significant examples of these, further deepening student understanding of how these devices and concepts operate to convey meaning in a given text. As students encounter other devices and concepts, they will expand their knowledge; however, knowledge outside of this given list is text-dependent and therefore cannot be listed explicitly:

- allusion
- conflict (external and internal)
- dialogue
- imagery
- mood
- motif
- plot
- point of view
- setting
- simile
- symbolism
- theme
- tone
- rhetorical appeals

COURSE CREDIT

.5 credit in English.
One class period daily for 1 semester

PREREQUISITES

Successful completion of English grades 9-11

ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull Public School Vision of the Graduate Rubrics
- Trumbull High School School-Wide Reading Rubric
- Trumbull High School School-Wide Writing Rubric
- Trumbull High School School-Wide Independent Learning and Thinking Rubric
- English Department Writing Rubric
- English Department Speaking & Listening/Shared Inquiry Rubric

Skill Rubric: Communication 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
PURPOSE Expresses ideas in alignment with the intended purpose.	Limited demonstration of understanding. Purpose is not identified and/or not fully articulated. Does not or partially expresses ideas in alignment with purpose.	Purpose is identified and articulated but may be occasionally unclear. Expresses ideas with purpose.	Purpose is identified and clearly articulated and enhanced. Clearly expresses ideas in alignment with the intended purpose. Makes connections beyond the intended purpose.	
AUDIENCE Demonstrates an awareness of the intended audience.	Demonstrates little to no awareness of the audience. Language and content is inappropriate and/or ineffective for the audience.	Demonstrates an awareness of the audience. Language and content is appropriate and helps the audience understand the topic/position.	Clearly and consistently demonstrates a complete awareness of the intended audience by connecting to the audience and adjusting as needed. Engages with and responds to the intended audience in a developmentally appropriate manner. Language and content is appropriate and precise which helps the intended audience further understand the topic/position.	
ORGANIZATION Organizes and supports ideas in alignment with the intended purpose.	The organizational structure is not and/or minimally effective for the purpose. The topic/position is not focused and/or minimally supported by details.	Effective organizational structure supports the purpose. The topic/position is focused, well thought out, and supported by accurate and effective details.	Clearly expresses ideas in alignment with the intended purpose. Purpose is clearly identified and connections are made beyond the intended purpose. Substantive and accurate details support and extend the topic/position with exceptional development, specificity, and depth.	
LISTENING Receives and responds to ideas in alignment with the intended purpose.	Limited to no ability to listen to others. Unable to ask relevant questions. Can not paraphrase/restate the message.	Listens to, evaluates, and responds to others. Asks relevant questions. Demonstrates understanding by accurately paraphrasing/restating the message.	Actively listens to, evaluates and responds to others. Asks relevant questions that indicate an interest to learn more and understand further. Demonstrates understanding by accurately paraphrasing/ restating the message and expanding upon the ideas presented.	
SCORING	Beginning: 4 - 6	**Meets: 7 - 8 GOAL**	Exceeds: 10 - 12	__ / 12

Skill Rubric: Collaboration 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
PLANNING Works effectively with and is receptive to the ideas/contributions of group members.	Does not or lacks a discussion on the strengths of each group member. Does not define group roles.	Assigns roles and defines contributions of those in the group. Suggests ways the group can approach the task.	Assigns roles and defines contributions based upon the unique knowledge, abilities, or interests of those in the group. Plans the approach to the task and anticipates challenges and resolutions.	
COMMUNICATION Thinks with the group and acknowledges multiple perspectives.	Does not or rarely listens to the thinking of the group. Provides little to no feedback.	Utilizes the thinking of the group in order to work toward the completion of the task. Provides feedback.	Synthesizes and expresses the multiple perspectives of the group in order to complete the task. Provides feedback that improves the quality of the task.	
CONTRIBUTION Works with others to complete a task and shares the credit.	Little or no contribution to the task.	Shares work, reviews others' contributions and offers general feedback.	Shares work beyond the individual task, constructively critiques others' contributions, and offers feedback to improve the overall quality of the task.	
REFLECTION Monitors individual and collective contributions of each group member throughout the completion of the task.	Little or no reflection on ways to adjust the group's collaboration process throughout the task/product. Focuses only on individual contributions to the task.	Reflects and suggests individual and/or collective contributions to adjust the group's collaboration process to improve the quality of the task.	Applies relevant and diverse individual and collective contributions to monitor and adjust the quality of the task.	

SCORING Beginning: 4 - 6 **Meets: 7 - 8 GOAL** Exceeds: 10 - 12 __ / 12

SKill Rubric: Critical Thinking/Problem Solving 9-12 (currently under revision)

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	__ / 12

DRAFTSelf-Efficacy 9-12

PORTRAIT OF A GRADUATE
- GRADES 9-12

Definition: Self-Efficacy is the belief that you are capable of successfully performing a task or managing a situation.

	A secondary student may demonstrate self-efficacy by:	

Reflective Opportunities	● Asking for extra help to clarify a concept in math class so he/she can complete the homework with success. ● Dealing with frustration by taking a deep breath and reminding herself that she can look back at the textbook and go to extra help before the test. ● Participating in class discourse despite being unsure of the answer ● Tackling new challenges with a positive attitude ● Using positive self talk while playing sports even when losing ● Entering a new grade and thinks that she will pass all of her classes, even though she struggled in the past. ● Setting personal goals and celebrating successes ● Confidently participating in class discussions ● Willingly accepting feedback from students and peers ● Standing up for yourself or a peer after observing name calling	**Areas of Growth**
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Emotional Intelligence 9-12

PORTRAIT OF A GRADUATE
- GRADES 9-12

Definition: Students exhibit an aptitude for being able to identify how and why they are feeling, and how to regulate and address those emotions.

	A secondary school student may demonstrate emotional intelligence by…	

Reflective Opportunities	● Showing empathy for others; for example, understanding when a classmate may not be able to complete an assignment at the same level. ● Working with classmates cooperatively despite differences. ● Using strategies to regulate their own emotions and behaviors and/or helps peers when they are frustrated or sad. ● Exercising empathy in a way that spreads joy and positivity through representing the strengths of others or the situation (eg. we have the materials to finish the project or our differences in the team give us strengths to accomplish goals even better than on our own) ● Accurately expressing their emotional state when faced with frustration (eg. failing a test, not being asked to the dance) ● Talking about conflicts such as deciding on roles in a group in order to respectfully and sensitively find solutions ● Encouraging classmates to behave properly for a substitute teacher (showing self-control of their behavior and emotions). ● Building relationships despite differences (has friends with different abilities and backgrounds) ● Recognizing group dynamics during collaborative tasks and communicating so that roles are distributed with sensitivity (choosing teammates for a sport or project, volunteering for roles, suggesting configurations sensitively) ● Accepting responsibility for actions after making a mistake ● Honoring classmates in their work together by understanding people have different perspectives and ways of expressing their emotions. ● Handling setbacks and adapting when things don't go according to plan. ● Following through with commitments showing reliability and trustworthiness with peers and adults. ● Demonstrates confidence by volunteering to present materials to a large crowd for the first time.	**Areas of Growth**
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Integrity 9-12

PORTRAIT OF A GRADUATE
GRADES 9-12

Definition: Integrity is doing the right thing even when it's hard or when no one is looking.

Reflective Opportunities	**A secondary school student may demonstrate integrity by…** ● Showing up on time to class and doing homework in a timely manner ● Noticing when another student drops her/his books in the hallway, and helps to pick them up ● Returning a wallet that is found in the parking lot with the content intact	**Areas of Growth**

	• Helping an individual who is struggling with learning - offers to help with Algebra homework by solving similar problems (peer to peer learning) • Volunteering to help with a service project with the Trumbull Food Bank-creates flyers and collects canned food items with permission from the principal. • Respecting her peer who is wearing a sari • Speaking up when student overhears a peer being teased and/or by privately letting the teacher know what happened/Name calling is hurtful, think before you speak • Advocating for a peer after observing another student calling someone names • Volunteering to help at practice for the Unified basketball team. • Taking pride in their work and behaviors • Using school resources such as WeVideo appropriately; when asked to use it for school assignments and not personal video making, the students only created the science video to document learning. • Dressing and accessorizing in their own style and confidently walking into school regardless of the reactions of others. Be yourself in the face of adversity • Modeling appropriate behavior and ignoring negative?bad? behavior when provoked by others	
	Feedback to Students	
	Goals (growth areas) for Future Learning	

ENGLISH DEPARTMENT WRITING RUBRIC

	Claim/Thesis	Evidence	Explanation	Writing Conventions
Exemplary (4)	Claim is clear, specific, and expresses a complex argument. It opens divergent, insightful understanding of the text.	Convincing evidence (not previously discussed in class/not obvious within the text) supports the claim. Quotes are incorporated seamlessly with appropriate introductory context.	Ideas are insightful and the explanation of thinking demonstrates a clear, thorough, and convincing connection between the evidence and the claim. Explanation thoroughly answers the questions "How do you know? and "So what?"	Writing demonstrates purposeful organization, clear coherence, and smooth progression of ideas. The writer uses appropriate language for his/her audience and purpose. The piece is free of most errors in grammar and mechanics. Quotes are cited according to MLA style.
Proficient (3)	Claim is clear, specific, and states an arguable interpretation of text.	Evidence (quotes or well-selected paraphrase previously discussed in class/more obvious within the text) adequately supports the claim. Quotes are incorporated with appropriate introductory context.	Ideas are explained adequately and connect the evidence to the claim. Explanation adequately answers the questions "How do you know?" and/or "So what?"	Writing demonstrates adequate organization, coherence, and progression of ideas. The writer uses appropriate but inconsistent language for audience and purpose. Grammatical and mechanical errors are present. Inconsistent use of correct MLA citation.
Progressing (2)	Claim attempts to demonstrate an interpretation of the text but may not be arguable and/or may not be focused on or fully addressed the prompt.	Evidence is present but may not clearly support the claim, may be more focused on repeating the claim rather than supporting it, or may merely reference a plot point. Quotes are not introduced with appropriate context.	Ideas display gaps in thinking or may merely repeat the claim or evidence. Explanation attempts to connect evidence to claim but is inadequate and/or not convincing. Explanation does not answer the questions "How do you know?" and "So what?"	Writing demonstrates limited organization with lapses in coherence and/or progression of ideas. The writer uses informal language for audience and purpose. An accumulation of grammatical and mechanical errors is present. MLA citation is incorrect.
Emerging (1)	Claim is unclear, rooted in inaccuracies, and/or a statement of fact. It does not set up an interpretation for the response.	Evidence is not present or not clearly referenced and/or not relevant to the claim. If used, evidence may simply restate a plot point (summary).	Explanation is not present, may be unrelated to claim and evidence, and/or introduces no new thinking to the response. Explanation may offer discussion about topic(s) that is unrelated to the evidence and claim.	Writing is disorganized and/or unfocused with pervasive errors in grammar and mechanics that interfere with meaning. MLA citation is not used.
(0)	Unacceptable / No Score	Unacceptable / No Score	Unacceptable / No Score	Unacceptable / No Score

SHARED INQUIRY DISCUSSION RUBRIC

	4	3	2	1	0 – unscorable
Involvement	Engagement is highly attentive and effective, responding clearly and directly to the thoughts of others. Involvement is passionate, well-balanced, and coherent. Critical questions advance the conversation, build on the ideas of peers, and offer challenging statements without being argumentative. Discourse is courteous, respectful, and genuinely interested; engagement is tempered with appreciation for a balanced discussion.	Engagement is attentive and active. Ideas are presented and correlate to the thoughts of others. Discourse is responsive, open minded, and respectful without monopolizing.	Engagement is attentive and respectful, marked by attempts to be active in the discussion. Contributions are present but may repeat ideas rather than further the discussion. Ideas are "presented," rather than discussed, or may struggle to build off of the ideas of others. The conversation may need a greater balance of talking and listening to others.	Full engagement in discourse is not evident, doing little to contribute to the conversation or build off of the ideas of the group. The ideas center around initial responses with little evidence of reshaping ideas based on the discourse. Contributions may confound or derail the discussion.	No involvement in the discussion, demonstrated by being disengaged, silent, or responding inappropriately to the ideas of others.
Ideas and Analysis	Original and insightful questions and comments continually reflect sophisticated comprehension and higher-level thinking. Creative and divergent critical thinking is consistently displayed. Ideas are challenged, bringing the class to a higher understanding of the text and the question at hand.	Questions and comments reflect clear comprehension and higher level thinking. Creative and divergent critical thinking is present. The ideas of others are respectfully challenged during the discussion.	Questions and comments reflect inconsistent higher-level thinking and/or muddied comprehension of the text or the question. Ideas may be one sided or based mainly on superficial observations. Investment of time is in supporting the obvious or rehashing prior class discussions without deepening thought.	Questions and comments may demonstrate only a very literal or misguided comprehension of the text, missing subtleties or nuances that are important. Ideas presented do not assist the group in exploring critical thought or building ideas collaboratively and may, ultimately, hold it back.	Comments, if any, reflect a flawed or incomplete understanding of the text.
Support	Clear and convincing evidence supports each assertion and effectively builds off of the ideas of others. Text evidence deepens analysis and ties directly to a clear and relevant argument. Comments refer to specific pages and/or lines in the text; quotes are read or paraphrased when appropriate, and followed up with explanation of thinking. Exemplary facility with the text is demonstrated.	Direct quotes and specific examples to support inferential ideas are introduced. Comments refer to specific pages and/or lines in the text; quotes are read and/or paraphrased when appropriate. Examples are given and stay on topic. Some facility with the text is demonstrated.	Examples from the text are used at times. Text evidence may be vague, inconsistent, repetitive, or nonessential to the argument at hand. Facility with the text is limited to only quotes prepared beforehand.	Little to no concrete evidence from the text is introduced. Examples are not specific enough, and/or demonstrate a misreading or very cursory reading of the text.	No concrete evidence from the text is utilized.
Preparation	Participation is exceptionally well-prepared. Copious and insightful notes on the reading have been taken and developed. Original and powerful questions have been developed prior to the discussion. All required materials have been brought to class.	Participation is well-prepared. Insightful notes and thoughtful questions have been developed. All required materials have been brought to class.	Required reading, thinking, and questions have been completed. Some notes and questions have been developed prior to the discussion. Some required materials have been brought to class.	Preparation is lacking. The required reading, thinking, or questions may be incomplete or rudimentary. There may be evidence of some preparation, but all materials have not been brought to class.	No preparation is evident.
Reflection	Reflection is insightful, honest, and comprehensive, making specific reference to the discussion and individual preparation, demonstrating how the discussion impacted individual thinking, and demonstrating authentic thinking and a strong desire for self-improvement in future discussions.	Reflection is intelligent, honest, and complete, making a mix of general and specific references to the discussion and individual preparation, demonstrating some authentic thinking and the desire for self-improvement in future discussions.	Reflection is emerging, making mostly general references to the discussion and individual preparation, which may or may not be accurate, demonstrating an attempt at authentic thinking and the recognition of a need for self- improvement in future discussions.	Reflection is confusing, unfocused, and/or sparse, making few references to the discussion or individual preparation, lacking authentic thinking and apparent desire for self- improvement in future discussions.	Reflection is limited and incomplete, making little to no specific reference to the discussion and individual preparation, and devoid of both authentic thinking and the desire for self-improvement in future discussions.

TRUMBULL PUBLIC SCHOOLS
NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: 8/20/2025

Title of Text: *In the Heights*

Authors: Quiara Alegría Hudes, Lin-Manuel Miranda

Publisher: Applause

Year Published: 2013

ISBN Number: 978-1476874647

Core[i] or Supplemental: core

Course: Honors Dramaturgy

Grade Level: 12

(If applicable) Replaces text: N/A

Rationale for adopting new text: Students in Dramaturgy have increasingly chosen librettos (scripts of musicals) for their independent project. To ensure the best success on these projects, a unit on analyzing librettos will provide them with direct instruction in the application of dramaturgical analysis to a text of this kind. Replacing *The Clean House* with this text still ensures a core text written by a female playwright; inclusion of this particular musical also puts two Latiné writers in the course's core text list.

Text Description: *In the Heights* is an exciting musical about life in Washington Heights, a tight-knit community pulsing with the rhythm of three generations of music. The story is an authentic and exhilarating journey into one of Manhattan's most vibrant communities with universal themes of family, community, and self-discovery and has been heralded as one that can be enjoyed by people of all ages and backgrounds. Its many accolades include two Drama Desk Awards, a Grammy Award for Best Musical Show Album, and a nomination for the 2009 Pulitzer Prize for Drama.

Strengths: The libretto integrates music and lyrics seamlessly, illustrating the power of both prose and poetry in script writing. The inclusion of this script offers the opportunity for students to read work by a contemporary female playwright as well as two highly recognized artists of Latiné background. A 2021 film adaptation of the musical has gained the script even wider popularity beyond its long run on Broadway. Many students will be familiar with Miranda's *Hamilton* and will benefit from studying his earlier work, a script that began as a project when he was still a college student at Wesleyan University in Middletown, CT. While contemporary in subject and musical styles, the libretto utilizes a foundational structure similar to Golden Age musicals (canonized by Rogers and Hammerstein) which provides students a grammar for the analysis of musical scripts. While deeply rooted in celebration of

Latiné and immigrant culture, the musical strives to emphasize universality between all communities and invites all audiences to look for similarities and connection rather than differences.
Weaknesses: Some students may struggle with the incorporation of Spanish language lyrics and dialogue into the script if they are not familiar with it; this challenge can be addressed through provision of a glossary as well as work with context clues. Largely utilizing hiphop as its means of discourse (a signature of Miranda's Pulitzer Prize winning acclaim), the script is a dense text; additionally, it is an ensemble cast musical with a multi-plot narrative. A student could become overwhelmed by so much material to work with. The summative assessment of the unit addresses this, asking students to choose a focus for "tracking" through the text, thereby requiring them to narrow their scope when analyzing.

Submitted by: Jessica Spillane, English & Theatre teacher

[1]"Core" refers to a resource that must be used by all students for attainment of course goals. Revised 7/2016

Reviewed by: _____ 4.9.26
Principal/Designee — Date

_____ 4/9/2026
Assistant Superintendent — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____
Board of Education Curriculum Committee Member — Date

TRUMBULL PUBLIC SCHOOLS
NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: 08- 15 - 25

Title of Text: *The God of Small Things*

Author: Arundhati Roy

Publisher: Random House

Year Published: 2008

ISBN Number: 978-0812979657

Core[1] or Supplemental: Supplemental

Course: Honors World Literature

Grade Level: 12

(If applicable:) Replaces text: *Nectar in a Sieve*

Rationale for adopting new text:
The God of Small Things would fit into any of the units in Honors World Literature. Roy's narrative explores the Love Laws and caste system in India through the eyes of twin children, examining how the political world impacts relationships (platonic and romantic), as well as the consequences for individuals who function within or rebel against the rigid social structure of their society. It is beautifully crafted and would replace the current text written by an Indian author, which is not as strong or engaging.

Text Description (taken from Amazon):

BOOKER PRIZE WINNER • NEW YORK TIMES BESTSELLER •
An affluent Indian family is forever changed by one fateful day in 1969, from the author of *The Ministry of Utmost Happiness*

"[The God of Small Things] offers such magic, mystery, and sadness that, literally, this reader turned the last page and decided to reread it. Immediately. It's that haunting."—USA Today

Compared favorably to the works of Faulkner and Dickens, Arundhati Roy's modern classic is equal parts powerful family saga, forbidden love story, and piercing political drama. The

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

seven-year-old twins Estha and Rahel see their world shaken irrevocably by the arrival of their beautiful young cousin, Sophie. It is an event that will lead to an illicit liaison and tragedies accidental and intentional, exposing "big things [that] lurk unsaid" in a country drifting dangerously toward unrest.

Lush, lyrical, and unnerving, *The God of Small Things* is an award-winning landmark that started for its author an esteemed career of fiction and political commentary that continues unabated."

Strengths: *The God of Small Things* is beautifully written as well as raw - poetry disguised as prose on the page. It will give the students an opportunity to deeply analyze language and structure as well as content.

Weaknesses: Roy is unapologetic in her description of the trials and tribulations of her characters, including graphic descriptions of death, inviting a mature audience.

Prepared by: Karlen Shupp and Anne Rizza - THS English Department

Reviewed by: _____ 4.9.26
Principal/Designee — Date

_____ 4/9/2026
~~Director of Curriculum, Instruction, & Assessments~~ Assistant Superintendent — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ _____
Board of Education Curriculum Committee Member — Date

TRUMBULL PUBLIC SCHOOLS
NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: 08- 15 - 25

Title of Text: *Drive Your Plow Over the Bones of the Dead*

Author: Olga Tokarczuk

Publisher: Riverhead Books

Year Published: 2019

ISBN Number: 978-0525541332

Core[1] or Supplemental: Supplemental

Course: Honors World Literature

Grade Level: 12

(If applicable:) Replaces text: n/a

Rationale for adopting new text:
Drive Your Plow Over the Bones of the Dead is a contemporary text written by Polish author Olga Tokarczuk. It offers a female voice and a mystery novel, which would offer more variety to the Honors World Literature curriculum. It would fit nicely into units 1 and 3 as students could explore the relationship between Janina, a recluse, who interacts with her community only to try and discover who killed her neighbor. It also offers a unique blending of genres as it weaves fairy tale and mystery together.

Text Description (taken from Amazon):
Named a best book of 2019 by TIME, NPR, Kirkus, Publishers Weekly, and BookRiot.
PEN America Translation Prize longlist
Warwick Prize for Women in Translation shortlist
WINNER OF THE NOBEL PRIZE IN LITERATURE
New York Times Readers Pick: 100 Best Books of the 21st Century

"A brilliant literary murder mystery." —Chicago Tribune

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

"Extraordinary. Tokarczuk's novel is funny, vivid, dangerous, and disturbing, and it raises some fierce questions about human behavior. My sincere admiration for her brilliant work." —Annie Proulx

In a remote Polish village, Janina devotes the dark winter days to studying astrology, translating the poetry of William Blake, and taking care of the summer homes of wealthy Warsaw residents. Her reputation as a crank and a recluse is amplified by her not-so-secret preference for the company of animals over humans. Then a neighbor, Big Foot, turns up dead. Soon other bodies are discovered, in increasingly strange circumstances. As suspicions mount, Janina inserts herself into the investigation, certain that she knows whodunit. If only anyone would pay her mind . . .

A deeply satisfying thriller cum fairy tale, *Drive Your Plow over the Bones of the Dead* is a provocative exploration of the murky borderland between sanity and madness, justice and tradition, autonomy and fate. Whom do we deem sane? it asks. Who is worthy of a voice?

Strengths: *Drive Your Plow Over the Bones of the Dead* has won multiple literary awards including the Nobel Prize. It is incredibly well written and engaging.

Weaknesses: The only thing to possibly be considered a weakness would be descriptions of violence as the book is a murder mystery.

Prepared by: Karlen Shupp and Anne Rizza - THS English Department

Reviewed by: _____ 4.9.26
Principal/Designee — Date

_____ 4/9/2026
~~Director of Curriculum, Instruction, & Assessments~~ — Date

Assistant Superintendent

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ _____
Board of Education Curriculum Committee Member — Date

TRUMBULL PUBLIC SCHOOLS
NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: 7/10/25

Title of Text: *Don't Look Back*

Authors: Achut Deng

Publisher: Farrar, Straus and Giroux (BYR)

Year Published: October 11, 2022

ISBN Number:
ISBN-10 : 0374389721
ISBN-13 : 978-0374389727

Core[i] or Supplemental: Supplemental

Course: Literature of Peace, Protest, and Tolerance

Grade Level: 12th

(If applicable) Replaces text: N/A

Rationale for adopting new text: *Don't Look Back* should be included as an optional book club selection for the Literature of Peace, Protest, and Tolerance curriculum to enhance the unit focused on the Sudanese Civil War. The term "the Lost Boys of Sudan" is widely recognized, yet there are few works that shed light on the Lost Girls of Sudan. *Don't Look Back* is told from a female perspective, as it follows Achut Deng's journey from a war-torn Sudan to the United States of America, where she was displaced as a refugee. Deng's story gained attention in March 2020 after her interview with Caitlin Dickerson was published in the *New York Times*.

The aim of this class is to broaden students' perspectives on the effects of war on different individuals. By forming book clubs that explore the experiences of a female refugee, a male refugee, and a child soldier, we can study the stark contrast in how war impacts various people. This will allow students to engage with the harrowing stories of children who were thrown into lives marked by heartbreak and resilience.

Text Description: *Don't Look Back* is a gripping memoir that chronicles Achut Deng's journey from war-torn South Sudan. At just six years old, Deng was forced to live in Kenya's Kakuma Refugee camp for 10 years, a place that has served as a permanent home for generations of people born to refugees who suffered the same fates. Eventually, Achut was relocated to the United States, an equally harrowing journey. The memoir recounts the challenges Deng faced as a refugee, highlighting the deadly experiences she encountered in search of safety. It also depicts the sacrifices that refugees make when they are relocated to a foreign country, often stripped of their name, language, and family in the process.

Deng's story reveals the emotional toll that these sacrifices can take and the questions that arise about the value of a new life. Through her experiences of loss, grief, and sacrifice, Deng discovers what it takes to build a hopeful future for herself.

(From the back cover)

I want life.

After a deadly attack in South Sudan left six-year-old Achut Deng without a family, she lived in refugee camps for ten years, until a refugee relocation program gave her the opportunity to move to the United States. When asked why she should be given a chance to leave the camp, Achut simply told the interviewer: I want life.

But the chance at starting a new life in a new country came with a different set of challenges. Some of them equally deadly. Taught by the strong women in her life not to look back, Achut kept moving forward, overcoming one obstacle after another, facing each day with hope and faith in her future. Yet, just as Achut began to think of the US as her home, a tie to her old life resurfaced, and for the first time, she had no choice but to remember her past.

In this powerful, and propulsive memoir, Achut Deng and Keely Hutton tell a harrowing and inspiring story showing both the ugliness and the beauty of humanity, and the power of not giving up.

(Reviews)
"This is a gripping account of an extraordinary journey. A powerful read for this time of unprecedented refugee movement across the globe." —Kirkus Reviews

"Southern Sudanese Deng's remarkable life story is one of loss and survival . . . The combined experience and talents of Hutton and Deng result in crisp, clear writing that is eminently readable. Deng's voice rings authentically through the telling, her resilient spirit eclipsing the grueling trials she was forced to endure. Though Deng's grandmother once told her to never look back, readers will thank Deng for disobeying her and sharing her moving, powerful story." —Booklist, starred review

Strengths: *Don't Look Back* highlights the female perspective of the children known as "The Lost Boys and Girls of Sudan," which has been wildly overlooked in our media. Deng's account is a newer publication that has brought awareness back to a war-torn country that is still struggling to find peace today. The book itself is accessible and high-interest as Deng has been described as a natural story teller.

Weaknesses: Students will need help understanding the historical context referenced throughout this memoir. The memoir does highlight a few heavy topics that will require further class discussions to help students grapple with the ugliness that can be found in humanity.

Submitted by:

[i]"Core" refers to a resource that must be used by all students for attainment of course goals. Revised 7/2016

Reviewed by: _____ 4.9.26
Principal/Designee Date

Susan C. Iwanycki — Assistant Superintendent — 4/9/2026 — Date

[signature] — Board of Education Curriculum Committee Member — 4/9/2026 — Date

[signature] — Board of Education Curriculum Committee Member — 4/9/2026 — Date

Board of Education Curriculum Committee Member — Date

TRUMBULL PUBLIC SCHOOLS
NEW TEXT REVIEW/APPROVAL PROCESS

Date Submitted: 7/10/25

Title of Text: *They Called Us Enemy*

Authors: George Takei and Steven R. Scott

Publisher: Top Shelf Productions

Year Published: July 16, 2019

ISBN Number: 9781603094504

Core[1] or Supplemental: Core

Course: Literature of Peace, Protest, and Tolerance

Grade Level: 12th

(If applicable) Replaces text: N/A

Rationale for adopting new text: *They Called Us Enemy* pairs well with *Maus*, another graphic memoir that grapples with the atrocities that occurred during WWII, as Takei's memoir provides insight into the events that took place on U.S. soil due to extreme paranoia and prejudice. By studying these two works together, students will gain a more comprehensive understanding of the effects of war and discrimination. Additionally, we will be able to learn about a moment in U.S. history that is often overlooked and share the voices of those who were wronged during this tumultuous time. Overall, this pairing demonstrates how quickly entire groups can be isolated and marginalized, further emphasizing the need to hear their stories.

Text Description: *They Called Us Enemy* is a high interest graphic memoir about George Takei's childhood experiences in American internment camps during World War II. The story follows the forced relocation and incarceration of his family, as well as the other 120,000 Japanese Americans after President Roosevelt's Executive Order 9066. In addition to exploring his own experiences, Takei highlights the loyalty questionnaires, the citizenship trials, and the option to renounce American citizenship; readers are able to learn about these events through Takei's childhood perspective and his adult reflection as he grows up and starts to process what he was subjected to during this time. The book focuses on the importance of speaking out and sharing one's story, especially to prevent future injustices from happening while grappling with motifs such as identity, resilience, and what it means to protest injustice acts.

(From the back cover)
"In a stunning graphic memoir, actor/ author/ activist George Takei revisits his haunting childhood in American concentration camps, as one of 120,000 Japanese Americans imprisoned by the U.S.

government during World War II. Experience the forces that shaped an American icon — and America itself — in this gripping tale of courage, country, loyalty, and love."

(Reviews)
"George Takei's story reveals the important lessons of the WWII Japanese American Incarceration that still need to be learned today. They Called Us Enemy is a compelling must-read for all ages" – Karen Korematsu (Founder and Executive Director, Fred T. Korematsu Institute)

"A detailed, wrenching account... They Called Us Enemy should prove the most potent introduction for younger readers to this ignoble chapter in our history." — The New York Times

Strengths: *They Called Us Enemy* will provide the Literature of Peace, Protest, and Tolerance curriculum with a much-needed perspective: that of Japanese American citizens whose lives were directly impacted by the decisions made by world leaders during wartime. It begs the question: *what does it mean to be American,* and *how do we navigate such a diverse society during times of conflict?* The addition of this memoir will enhance the students' understanding of the events that occurred during WWII and encourage them to reflect on the impact a single voice can have.

Weaknesses: Students may need help understanding the historical and legal context referenced throughout this graphic memoir. This book will also be paired with another graphic novel, so it may seem redundant to use the same medium twice. However, I believe that comparing the artwork of these two works will offer students a unique opportunity to analyze literature in a way that is different from what they're used to.

Submitted by:

i"Core" refers to a resource that must be used by all students for attainment of course goals. Revised 7/2016

Reviewed by: _____ 4.9.26
Principal/Designee — Date

_____ 4/9/2026
Assistant Superintendent — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____ 4/9/2026
Board of Education Curriculum Committee Member — Date

_____
Board of Education Curriculum Committee Member — Date

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting - May 5, 2026

Ms. Pierce

Agenda Item - III-G

Approval of Financial Reports for the months ending March 31, 2026.

The Finance Committee of the Board of Education met on May 5, 2026, which included the review of the March 31st financial reports.

Recommendation:

To approve the Financial Reports for the month ending March 31, 2026.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Date:	May 5, 2026
Memorandum to:	Trumbull Board of Education
From:	Alison Pierce, Business Administrator
Re:	March 2026 Financial Reports

Attached for your review is the March 2026 Financial Reports, as presented to the Board of Education Finance Committee on May 5, 2026.

This report includes the March financial statements of all funds administered by the Board of Education.

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CT
Finance Committee of the Trumbull Board of Education
Long Hill Administration Building - Ellie's Room
Tuesday, May 5, 2026
4:30pm

Meemeet.google.com/igr-tiib-mwv

Dial-in: (US) +1 413-338-0263

PIN: 293 091 599#ting ID:

Meeting Agenda

- Approval of minutes of the April 7, 2026 Meeting
- Discussion with Mr. Christopher Molyneux, Director of Food Services
    - Annual Healthy Food Certification (HFC) Certification
    - Annual Review and Recommendations for 2026-2027 Rates
    - Inter-School Agreement between TPS & Aspire
- Review of FY26 Financial Statements for the month ending March 31, 2026
    - Fund 001 - BOE General Fund (By Object & By Location)
    - Fund 009 - Town's Fund for Non-Public School Expenditures
    - Fund 100 - Student Activities Fund
    - Fund 200 - State and Federal Grants Fund
    - Fund 205 - Special Revenue Fund
        i. THS Parking
        ii. ELITE
        iii. Continuing Education
        iv. Summer Explorations
    - Fund 210 - Food Service Fund
    - Fund 300 - Scholarship Fund
- Adjourn

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Finance Committee of the
Trumbull Board of Education

Meeting Minutes

Date: Tuesday, April 7, 2026
Location: Long Hill – Ellie's Room

Attendees:

- **Committee Members:** Julia McNamee (Chair), Tammy McGee
- **Staff:** Alison Pierce
- **Other(s):** Rebecca Lopez (virtual) joined at 4:30, First Selectwoman Tesoro joined at 4:32pm, Mary Isaac (virtual) joined at 4:33pm

Call to Order: The meeting was called to order at 4:31 p.m.

Approval of Minutes: The minutes of the March 17, 2026 meeting were approved 2-0 (Motion: Ms. McGee; Second: Ms. McNamee).

Review of FY26 Financial Statements for the month ending February 28, 2026

As of Period 8 (66.67%) of FY26, the General Fund budget of $127,177,640 is fully committed, with expenditures and encumbrances accounting for nearly the entire appropriation and leaving a remaining balance of $48,648.81. The increase in available balance compared to the prior month is largely due to a transfer of funds from the Non-Lapsing Account into the General Fund.

The district continues to operate under the current spending freeze and is actively reviewing outstanding purchase orders with administrators to ensure that only essential obligations remain in place for the remainder of the fiscal year. As purchase orders are closed, any remaining balances will be returned to the budget and reflected as available funds.

Discussion was held regarding various accounts within the General Fund budget.

Ms. McNamee asked Ms. Pierce to provide additional information on account 01011200-53230 (Consultants – PPS) to help identify the root cause of the significant budget overage.

Ms. McNamee asked Ms. Pierce to provide additional information on accounts 01396110-55600 (Out-of-District SpEd Tuition) and 01882701-55105 (SpEd Out-of-District Transportation), including an explanation of the significant budget overages and the key drivers behind the differences between this year and last year.

Ms. McNamee asked Ms. Pierce to provide additional information on account 01052130-53305

DRAFT

(Service Contracts – PPS). Discussion indicated that the budget overage is primarily due to the inability to fill vacancies with direct hire staff, resulting in the need to secure personnel through professional service providers.

Ms. McNamee questioned why account 01712400-53301 (Police Services) is over budget. Ms. Pierce explained that the BOE is charged the extra duty police rate, which includes a four-hour minimum. In order to have both AM and PM covered, both shifts are required. The district historically spends $120,000 annually in this account; however, additional costs are incurred for police services at Madison Middle School, Hillcrest Middle School, THS special events such as graduation, prom, homecoming, etc, and numerous athletic events.

Ms. McNamee inquired about the phone accounts (01422520-55904 and 01422520-55907). Ms. Pierce explained that the landlines supporting fire and security alarm systems rely on copper wiring, and the associated rates increase quarterly. To mitigate these rising costs, the Technology Department is piloting a program to transition the security and fire alarm systems to VOIP internet-based phone lines. This change is expected to reduce costs by approximately $75 per month per line, following an initial setup cost of $100 per line. The pilot is currently being implemented at Long Hill to ensure there are no unforeseen issues. If successful, the district plans to expand the conversion districtwide to achieve ongoing savings in phone service costs. This transition will result in a modest increase in the internet services account.

Ms. McNamee inquired about account 01011200-56111 (Classroom Supplies) and the reason it is over budget by 126%. Ms. Pierce explained that certain expenditures charged to this account are eligible for reimbursement through the SEED (Special Education and Expansion Development) Grant. SEED funding is intended to enhance and expand special education programming within the district.

Ms. McNamee inquired about meetings with the bus company regarding performance concerns. Ms. Pierce informed the committee that another meeting with Durham School Services, LP is scheduled for Friday, April 10th. Ms. Pierce also noted that the meeting may include discussion of potential fines imposed on the bus company for service violations.

Ms. McNamee requested that Ms. Pierce provide additional information on the Cafeteria/Food Services Fund reports, specifically requesting an explanation of the Profit & Loss statement.

A detailed discussion was held on all other funds, including the beginning-of-year budget, year-to-date expenditures, encumbrances, and available balances for each fund.

The Committee requested the Director of Food Services, Mr. Chris Molynoux, attend the May Finance Committee meeting.

Motion to approve the financial reports as of February 28, 2026 and forward to the Board of Education: Ms. McGee; Second: Ms. McNamee. Motion passed 2-0.

Adjournment: *Ms. McGee; Second: Ms. McNamee. Motion passed 2-0.*

Respectfully submitted,
Alison Pierce

DRAFT

Board of Education Finance Committee Report

Financial Report - **ending March 31, 2026**

**The package is presented by both Object and Location.*

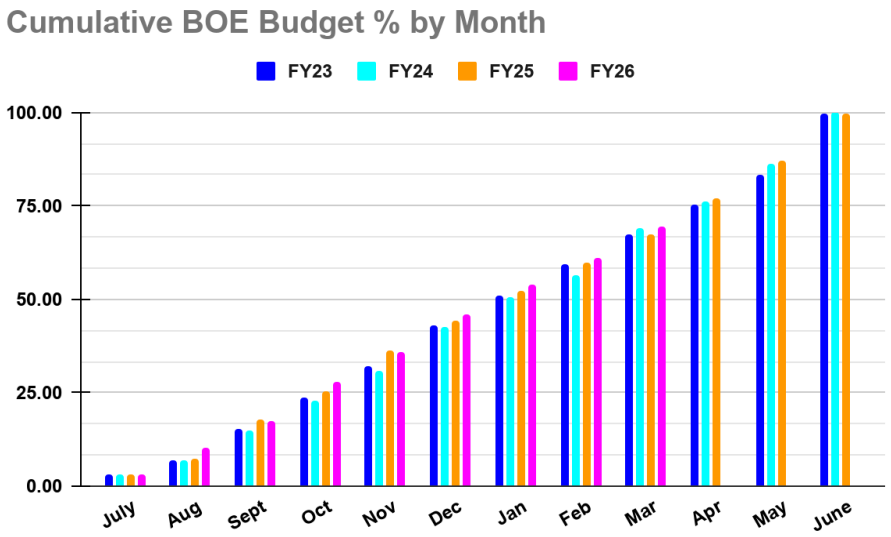
001 Fund - General Fund

Period 9 of 12

75.00% through FY26

End of Q3

Budget	$127,177,640
YTD	$88,577,010.52
Encumbrances	$40,207,605.51
Available	$393,024.24
% Used	99.7%



As of Period 9 (75.00%) of FY26, the General Fund budget of $127,177,640 is fully committed, with expenditures and encumbrances accounting for nearly the entire appropriation and leaving a remaining balance of $393,024.24, an increase of $344,375.43 compared to last month. The significant increase in the available balance reflects proactive year-end budget management, including the review and release of excess encumbrances, careful control of expenditures, and continued identification of potential cost efficiencies. 48,648.81

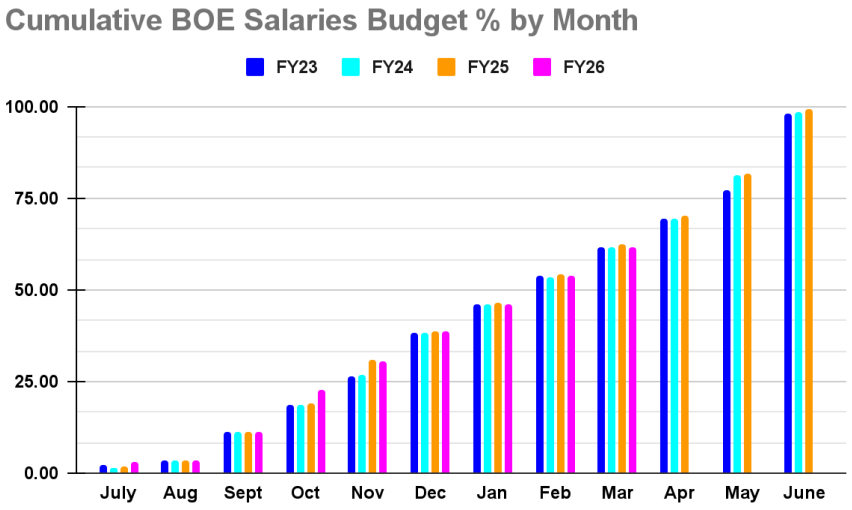
With the close of the March financial period, the district has completed the third quarter of the fiscal year. The district remains under an active spending freeze and is working with administrators to review outstanding purchase orders to ensure only essential obligations remain in place for the balance of the year. Grant funding continues to be leveraged to offset General Fund expenditures where applicable. As purchase orders are closed, any remaining balances will be returned to the budget and reflected as available funds.

Moving into the final quarter, financial activity will continue to be closely monitored to identify any variances, ensure compliance with budgetary constraints, and support timely decisions necessary to maintain fiscal stability through year-end.

KEY TAKEAWAYS

1. The budget is fully committed with only $393K remaining, leaving minimal flexibility.
2. Spending controls are active, including a freeze, PO review, and use of available alternative funds to offset General Fund costs.
3. Q4 focus is monitoring and control to manage variances and maintain year-end fiscal stability.

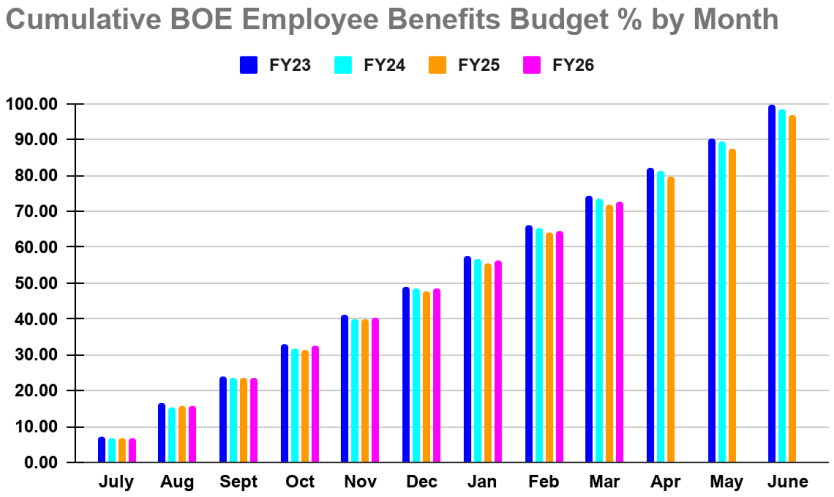
REVIEW BY OBJECT



51XX - Salaries

Budget	$82,097,667
YTD	$50,737,585.24
Encumbrances	$30,658,269.01
Available	$701,812.78
% Used	99.1%

The available balance reflects a decrease of $129,095.68 compared to last month. Wages for snow removal rose to $50,964, up from $45,660.70 the previous month.



52XX - Employee Benefits

Budget	$24,075,741
YTD	$17,457,388.22
Encumbrances	$6,211.648.38
Available	$406,704.12
% Used	98.3%

The available balance reflects an increase of $215,1877 compared to last month, due to a decrease in health insurance costs attributed to the reconciliation of vacant positions.

53XX - Purchased Professional & Technical Services

Budget	$2,920,856
YTD	$2,167,523.06
Encumbrances	$1,212,343.73
Available	($459,010.79)
% Used	115.7%

The available balance reflects a decrease of $101,308.15 compared to last month, primarily due to accounts 01011200-53230 Consultants PPS, 01052130-53305 Service Contracts, 01712400-53301 Police Services, 01902310-53308 Legal General, 01011200-53308 Legal SpEd, and 01912520-53300 Other Professional Services.

54XX - Purchased Property Services

Budget	$2,257,703
YTD	$1,756,609.79
Encumbrances	$612,219.58
Available	($111,126.37)
% Used	104.9%

The available balance reflects an increase of $39,238.72 compared to last month primarily due to a reduction in account 01422520-54409 Copiers by actively monitoring and managing the color and b/w thresholds, as well as a reduction in multiple Facilities Department account lines.

55XX - Purchased Other Services

Budget	$13,587,912
YTD	$13,306,910.68
Encumbrances	$803,664.98
Available	($522.644.14)
% Used	103.8%

The available balance reflects an increase of $398,340.70 compared to last month with the majority of costs attributed to a decrease in 01882701-55105 Sped Out-of-District Transportation through actively managed PO process.

56XX - Supplies

Budget	$3,326,113
YTD	$2,511,741.15
Encumbrances	$449,276.89
Available	$365,094.96
% Used	89.0%

The available budget reflects an increase in the amount of $287.07 compared to last month, attributable to a modest reduction in encumbered costs.

57XX - Property & Equipment

Budget	$650,128
YTD	$507,997.64
Encumbrances	$30,366.66
Available	$111,763.70
% Used	82.8%

The available balance reflects a decrease of $2,642.68 compared to the prior month due to additional purchases across district accounts.

58XX - Debt Service & Miscellaneous

Budget	$574,376
YTD	$367,943.49
Encumbrances	$229,816.28
Available	($23,383.77)
% Used	104.1%

The available budget reflects a decrease of $24,824.05 compared to last month primarily due to the timing of annual membership fees and the unbudgeted CSDE agreement between the District and Food Services Funds.

OTHER ACCOUNTS

TOWN SUPPORT FOR EDUCATION FUND
FUND 009

Budget	$1,347,569
YTD	$1,108,097.90
Encumbrances	$89,028.61
Available	$150,442.49
% Used	88.8%

The available budget reflects a decrease of $8,831.37 compared to the prior month primarily attributed to usage of BOE facilities or custodial services for Town-sponsored events

STUDENT ACTIVITIES FUND
FUND 100

Student activities recorded monthly transactions totaling $274,106.29, with the majority of activity related to Hillcrest Middle School, Madison Middle School, THS Class of 2028, THS VOAG Farm, Booth Hill School, Jane Ryan School, THS DECA, THS We The People, THS Cheerleading, THS Dance Team, Daniels Farm School, and Frenchtown School.

GRANT FUND
FUND 200

Grant funds are requested after all related expenditures are incurred, with supporting documentation submitted to the grant management agency for reimbursement. Grant YTD expenditures are $1,228,799.58, with an increase of $256,587.48 spent in March.

SPECIAL REVENUE FUND
FUND 205

The 205 Fund contains revenue accounts used to offset General Fund expenditures. While all accounts within this fund are managed, the Finance Committee specifically reviews the following 205 accounts: Athletics, Continuing Education, Strings & Band, ELITE, Summer Explorations, and THS Parking.

Athletics	2051121
PY Balance	$216,173
YTD Revenue	$317,969 (increase of $10,414 compared to last month)
YTD Expenses	$391,390 (increase of $2,056 compared to last month)
Available Balance	$142,751.32 (increase of $8,357.37 compared to last month)

Continuing Education	2051650
PY Balance	($66,112)
YTD Revenue	$75,118 (increase of $1,733 compared to last month)
YTD Expenses	$68,188 (increase of $ 3,765 compared to last month)
Encumbrances	$26,287(decrease of $1,890 compared to last month)
Available Balance	($85,468.97) (decrease of $142.83 compared to last month)

Strings & Band	2051717
PY Balance	$11,190
YTD Revenue	$236,459 (no change compared to last month)
YTD Expenses	$158,222 (increase of $21,160 compared to last month)
Encumbrances	$113,189 (decrease of $20,580 compared to last month)
Available Balance	($23,761.97) (decrease of $579.44 compared to last month)

ELITE Business Program	2051713
PY Balance	($63,570)
YTD Revenue	$91,622 (increase of $2,165 compared to last month)
YTD Expenditures	$127,599 (increase of $13,899 compared to last month)
Encumbrances	$45,718 38,902 (decrease of $6,816 compared to last month)
Available Balance	($138,448.26) (decrease of $4,917.63 compared to last month)

Summer Explorations	2051600
PY Balance	$204,498
YTD Revenue	$138,868 increase of $101,650 compared to last month)
YTD Expenditures	$207,410 (increase of $15,609 compared to last month)
Encumbrances	$16,819 (decrease of $5,005 compared to last month)
Available Budget	$119,136.28 (increase of $90,775.24 compared to last month)

THS Student Parking	2051709
PY Balance	$15,275
YTD Revenue	$29,340 (increase of $30 compared to last month)
YTD Expenditures	$13,311 (increase of $884 compared to last month)
Encumbrances	$5,801 (increase of $529 compared to last month)
Available Budget	$25,503.44 (decrease of $1,382.39 compared to last month)

SCHOLARSHIP FUND
FUND 300

PY Balance	$170,854.84
PY Bal (Restricted)	$39,575
PY Bal (Unrestricted)	$131,279.84
Monthly Revenue	$13,153.18 (increase of $4,678.78 compared to last month)
Monthly Rev (Restricted)	$0
Monthly Rev (Unrestricted)	$13,153.18 (increase of $4,678.78 compared to last month)
YTD Expenses	$0
YTD Exp (Restricted)	$0
YTD Exp (Unrestricted)	$0
Balance	$187,884.27 (increase of $5,104.82 compared to last month)
Balance (Restricted)	$39,575 (no change compared to last month)
Balance (Unrestricted)	$148,309.27 (increase of $5,104.82 compared to last month)

The Scholarship Fund began the year with $39,575 in restricted funds and $131,279.84 in unrestricted funds, totaling $170,854.84.

Monthly transactions in the amount of $13,153.18 were deposited to the Chelsea Cunha, Peter Horton, Middlebrook Wings, and Karen Mraz scholarship accounts, which increased the unrestricted balance to $148,309.27, bringing the total fund balance to $187,884.27.

CAFETERIA / FOOD SERVICES FUND
FUND 210

Food Sales

Monthly Food Sales (Aspire)	$955 (increase of $505 compared to last month)
YTD Food Sales (Aspire)	$5,336
Monthly Food Sales	$275,682 (increase of $82,068 compared to last month)
YTD Food Sales	$1,728,861
YOY Comparison	Food Sales 0.16% higher than March 2025

P&L

Revenue:

Monthly Revenue	$436,687 (increase of $155,396 compared to last month)
YTD Revenue	$2,565,141
YOY Comparison	Total Revenue is 3.57% higher than March 2025

Expenses:

Monthly Expenses	$272,609 361,711
YTD Expenses	$2,567,878
YOY Comparison	Total expenses is 0.25% higher than March 2025

Monthly Profit/(Loss)	$74,975.68
YOY Comparison	Profit for Month is 13.14% lower than March 2025

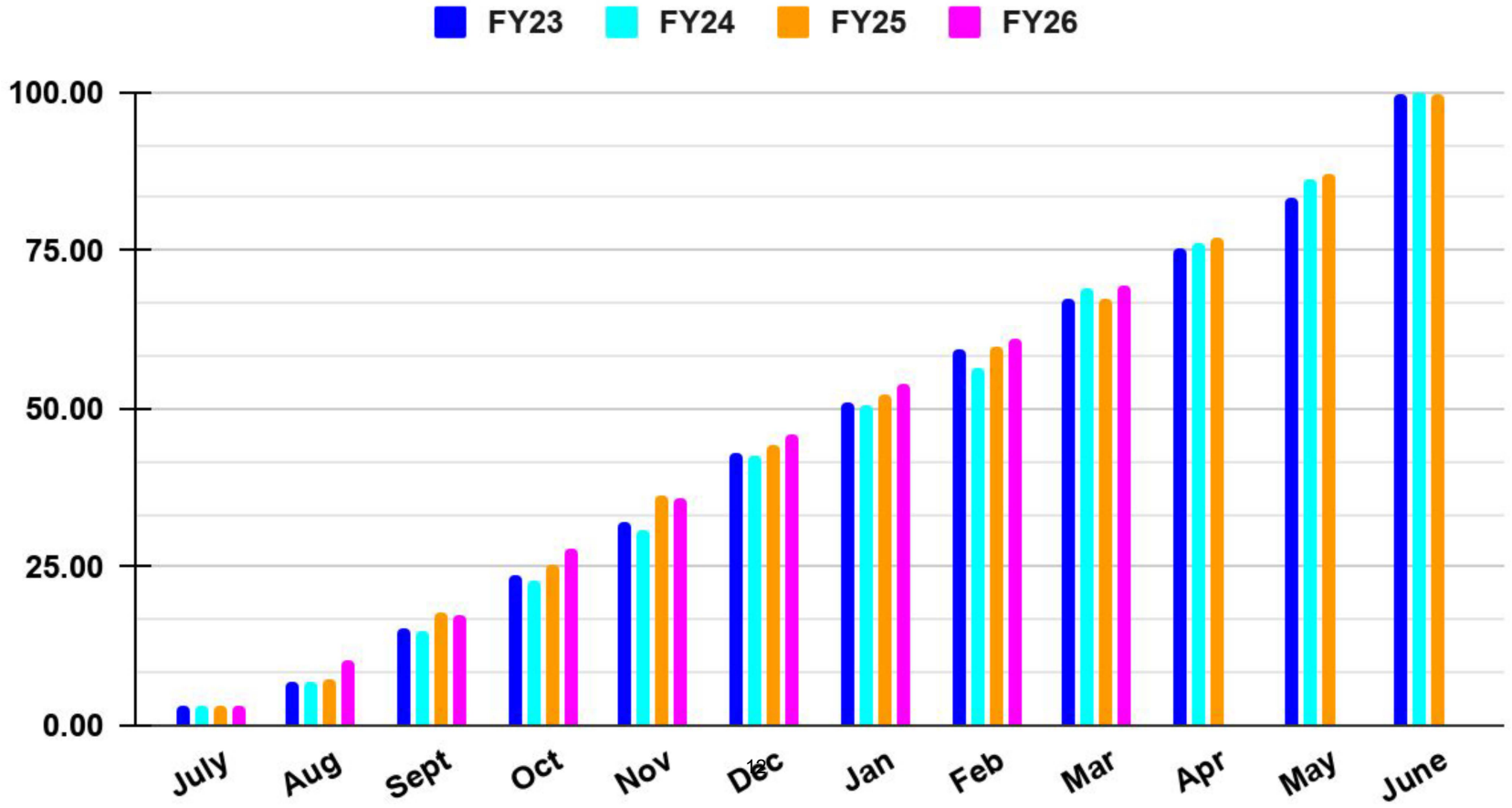
Fund Balance

PY Fund Balance	$1,657,393
Ending Fund Balance	$1,654,656
YOY Comparison	End of Period Fund Balance is 11.05% lower than March 2025

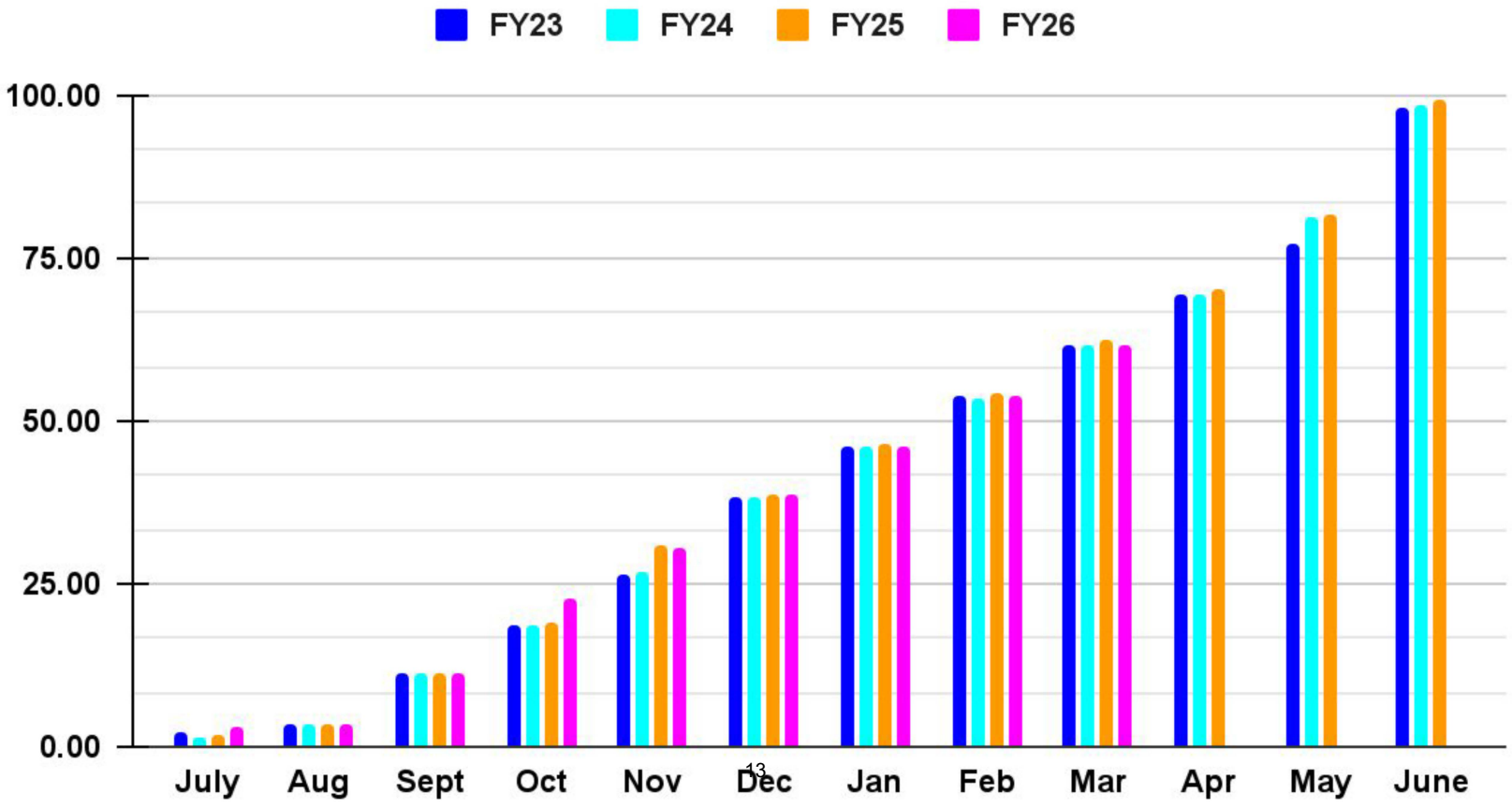
Kudos to Director Molyneux!

- Director Molyneux applied for an increase to our FY26 CT Fresh Ed: Buy local Funds and was awarded an additional allocation of $1,008.95

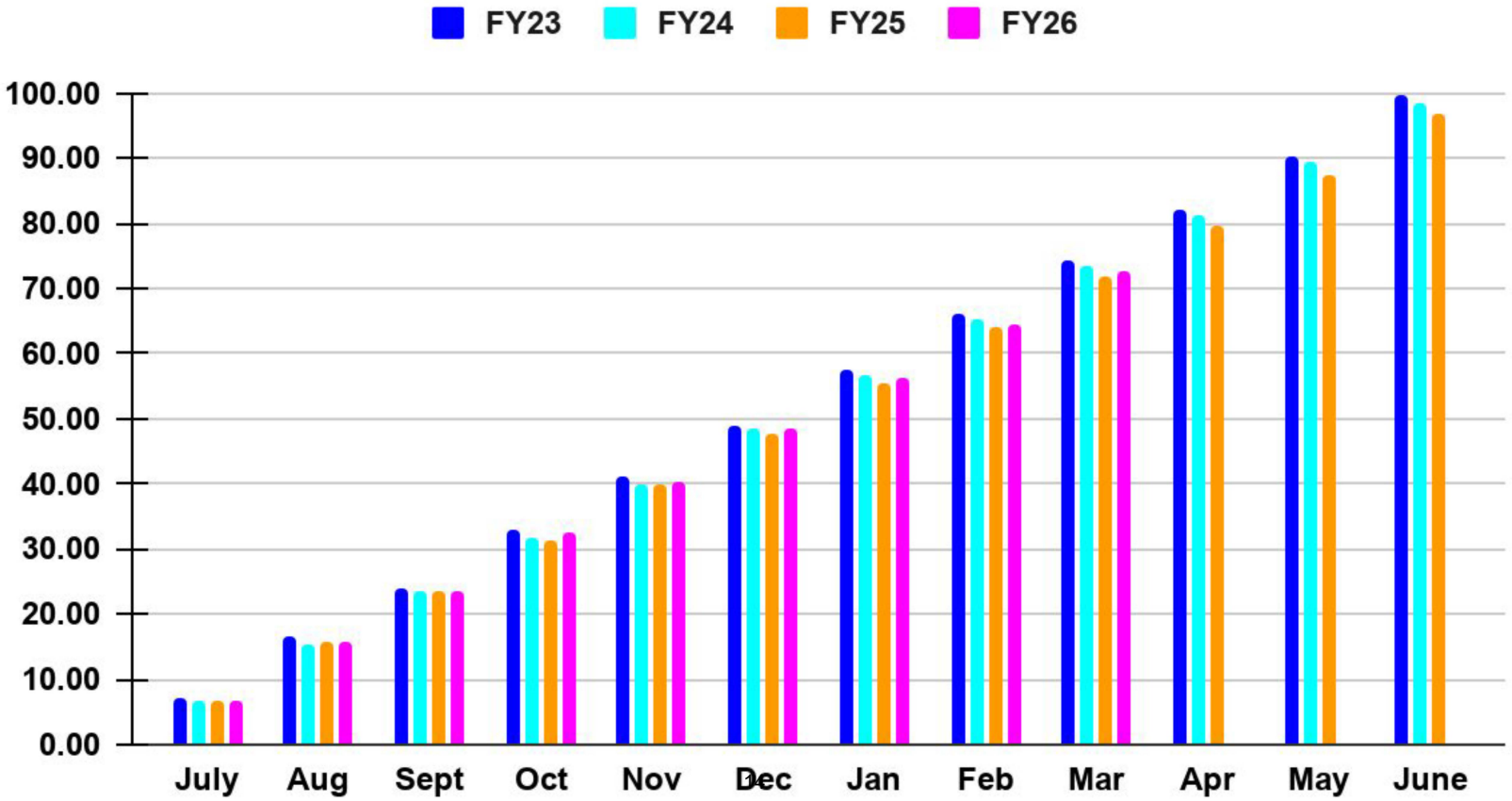
Cumulative BOE Budget % by Month



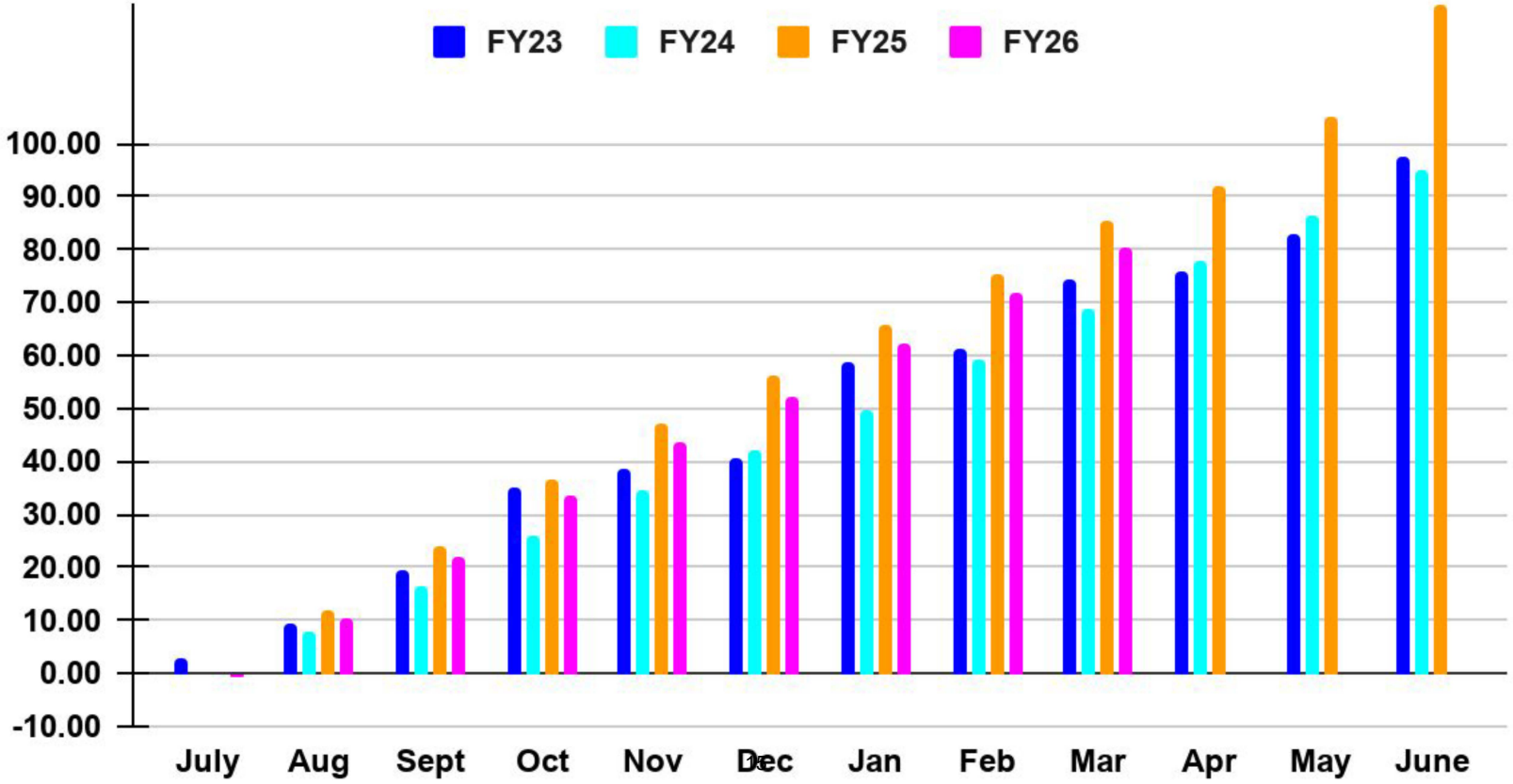
Cumulative BOE Salaries Budget % by Month



Cumulative BOE Employee Benefits Budget % by Month



Cumulative BOE Utilities Budget % by Month



FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
001 BOE GENERAL FUND		129,177,640	0	129,177,640	88,577,010.52	40,207,605.51	393,024.24	99.7%
	TOTAL EXPENSES	129,177,640	0	129,177,640	88,577,010.52	40,207,605.51	393,024.24	
009 TOWN ACCOUNTS FUND		0	748,907	748,907	534,080.91	89,028.61	125,797.48	83.2%
	TOTAL REVENUES	0	-598,662	-598,662	-574,016.99	.00	-24,645.01	
	TOTAL EXPENSES	0	1,347,569	1,347,569	1,108,097.90	89,028.61	150,442.49	
200 GRANTS FUND		0	660,143	660,143	1,252,590.43	1,088,407.11	-1,680,854.26	354.6%
	TOTAL REVENUES	0	-3,103,405	-3,103,405	-777,920.76	.00	-2,325,484.37	
	TOTAL EXPENSES	0	3,763,548	3,763,548	2,030,511.19	1,088,407.11	644,630.11	
205 SPECIAL REVENUE FUND		0	1,236,919	1,236,919	-174,597.66	564,158.39	847,358.52	31.5%
	TOTAL REVENUES	0	0	0	-1,627,481.84	782.53	1,626,699.31	
	TOTAL EXPENSES	0	1,236,919	1,236,919	1,452,884.18	563,375.86	-779,340.79	
210 SCHOOL LUNCH FUND		0	-273,558	-273,558	2,737.72	1,637,611.33	-1,913,907.05	-599.6%
	TOTAL REVENUES	0	-2,591,476	-2,591,476	-2,565,140.57	.00	-26,335.43	
	TOTAL EXPENSES	0	2,317,918	2,317,918	2,567,878.29	1,637,611.33	-1,887,571.62	
300 SCHOLARSHIP FUND		0	0	0	-17,029.43	.00	17,029.43	100.0%
	TOTAL REVENUES	0	0	0	-17,029.43	.00	17,029.43	
	GRAND TOTAL	129,177,640	2,372,412	131,550,052	90,174,792.49	43,586,810.95	-2,211,551.64	101.7%

** END OF REPORT - Generated by Peg Brindisi **

FOR 2026 09

			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
51 Salaries									
01011000	51110	PPS Salary	554,558	0	554,558	319,936.95	234,620.40	.15	100.0%
01011000	51113	PPS Tecec	152,158	0	152,158	111,192.75	40,965.74	-.09	100.0%*
01011000	51120	TECEC Para	252,350	0	252,350	173,048.83	81,311.38	-2,010.18	100.8%*
01011000	51122	ABA Paras	282,030	0	282,030	194,754.79	92,682.33	-5,407.30	101.9%*
01011000	51130	SEC-CALYR	25,949	0	25,949	19,648.57	7,157.56	-857.33	103.3%*
01011000	51131	SEC-SCHLYR	43,977	0	43,977	27,876.65	17,422.90	-1,322.89	103.0%*
01011000	51135	CLER. CO	1,500	0	1,500	1,611.14	.00	-111.14	107.4%*
01011200	51114	PPS Admin	950,560	0	950,560	593,039.78	218,488.35	139,032.35	85.4%
01011200	51119	Tch Salary	50,000	0	50,000	27,384.34	22,615.66	.00	100.0%
01011200	51120	Instr Para	2,539,957	0	2,539,957	1,658,412.19	774,205.27	107,339.99	95.8%
01011200	51121	Extra Time	95,000	0	95,000	59,548.37	35,451.63	.00	100.0%
01011200	51122	ABA Paras	1,625,493	0	1,625,493	1,007,146.29	474,158.16	144,188.29	91.1%
01011200	51130	Admin Sec	163,963	0	163,963	124,041.12	45,481.24	-5,559.36	103.4%*
01011200	51135	CLER PT	750	0	750	60.69	.00	689.31	8.1%
01011201	51117	Homebnd	60,000	0	60,000	39,459.47	20,540.53	.00	100.0%
01011203	51117	Tutorial	75,000	0	75,000	39,984.43	35,015.57	.00	100.0%
01011204	51117	Explsn	10,000	0	10,000	.00	.00	10,000.00	.0%
01032130	51123	Therapists	580,776	0	580,776	348,893.49	255,684.88	-23,802.27	104.1%*
01032130	51128	PPS Aides	83,490	0	83,490	58,568.34	27,895.42	-2,973.54	103.6%*
01062140	51111	PPSPsy&Beh	1,775,346	0	1,775,346	1,010,094.55	711,940.63	53,310.62	97.0%
01062145	51111	TCHR-SPEC	367,324	0	367,324	216,143.85	158,505.49	-7,325.24	102.0%*
01072110	51111	PPS Soc Wr	1,272,973	0	1,272,973	751,086.32	507,801.94	14,084.74	98.9%
01082150	51111	PPS Speech	1,533,436	0	1,533,436	956,685.15	627,401.03	-50,650.63	103.3%*
01121200	51111	PPS SPED	181,236	0	181,236	122,283.60	57,376.42	1,576.18	99.1%
01161200	51110	PPS Salary	2,513,492	0	2,513,492	1,518,038.62	1,043,023.82	-47,570.24	101.9%*
01231200	51110	PPS Salary	1,574,486	0	1,574,486	924,650.85	644,085.34	5,749.81	99.6%
01331200	51110	PPS Salary	2,248,092	0	2,248,092	1,326,029.70	932,159.67	-10,097.37	100.4%*
01331200	51126	Work Exp	8,000	0	8,000	3,456.05	.00	4,543.95	43.2%
01371200	51118	Tch Salary	175,000	0	175,000	159,615.91	.00	15,384.09	91.2%
01371200	51122	ABA Paras	100,000	0	100,000	91,762.73	.00	8,237.27	91.8%
01371200	51128	PPS Aides	0	0	0	3,865.15	.00	-3,865.15	100.0%*
01371200	51129	PPS Para	50,000	0	50,000	57,155.18	.00	-7,155.18	114.3%*
01401201	51117	Tutor	1,500	0	1,500	6,887.00	.00	-5,387.00	459.1%*
01401203	51117	Tutors	3,500	0	3,500	140.55	.00	3,359.45	4.0%
01401204	51117	Tutors	5,000	0	5,000	2,014.57	.00	2,985.43	40.3%
01402210	51110	Curr Salar	819,237	0	819,237	487,434.45	324,595.13	7,207.17	99.1%
01402320	51114	HR Dir	181,038	0	181,038	139,573.43	51,421.79	-9,957.22	105.5%*
01402320	51130	Admin Sec	77,165	0	77,165	59,177.20	21,581.07	-3,593.47	104.7%*
01402320	51200	MENTORS	9,000	0	9,000	.00	.00	9,000.00	.0%
01412210	51111	Curr Prog	379,383	0	379,383	241,533.90	138,107.06	-257.96	100.1%*

FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01412210 51114	Asst Super	210,443	0	210,443	158,282.35	58,314.55	-6,153.90	102.9%*
01412210 51117	Tchr Train	10,000	0	10,000	.00	.00	10,000.00	.0%
01412210 51118	PD Prep	30,000	0	30,000	13,368.73	.00	16,631.27	44.6%
01412210 51119	Curr Write	70,000	0	70,000	48,451.05	.00	21,548.95	69.2%
01412210 51120	Para Train	10,000	0	10,000	.00	.00	10,000.00	.0%
01412210 51129	Non Cert	81,640	0	81,640	37,454.31	.00	44,185.69	45.9%
01412210 51130	Admin Sec	68,890	0	68,890	49,846.04	19,175.59	-132.03	100.2%*
01412210 51135	CLER PT	500	0	500	179.07	.00	320.93	35.8%
01422520 51125	Tech Supv	148,899	0	148,899	108,810.72	40,088.16	.12	100.0%
01422520 51129	Tech Other	540,573	0	540,573	400,351.38	145,538.75	-5,317.60	101.0%*
01422520 51130	Admin Sect	66,955	0	66,955	50,598.52	18,641.56	-2,284.88	103.4%*
01422520 51141	TECH OT	8,500	0	8,500	1,534.39	.00	6,965.61	18.1%
01511001 51110	BHE Salary	2,429,259	0	2,429,259	1,353,441.60	972,131.44	103,685.96	95.7%
01511001 51120	AIDE-CLSRM	59,021	0	59,021	29,644.04	12,915.60	16,461.46	72.1%
01511002 51110	Spec	659,645	0	659,645	376,369.84	268,386.94	14,888.60	97.7%
01512220 51110	BHE Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01512400 51113	BHE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01512400 51120	BHE Paras	21,643	0	21,643	14,930.37	4,978.26	1,734.57	92.0%
01512400 51130	Admin Sec	67,265	0	67,265	50,908.52	18,641.56	-2,284.88	103.4%*
01512400 51131	SEC-SCHLYR	43,393	0	43,393	27,583.84	17,108.60	-1,299.56	103.0%*
01512400 51135	CLER. CO	0	0	0	40.79	.00	-40.79	100.0%*
01521001 51110	FTE Teach	2,420,499	0	2,420,499	1,441,471.50	971,145.55	7,881.95	99.7%
01521001 51120	FTE Paras	60,428	0	60,428	40,813.50	17,028.24	2,586.42	95.7%
01521002 51110	Spec	879,541	0	879,541	516,365.20	345,438.65	17,737.33	98.0%
01522220 51110	FT Teacher	113,845	0	113,845	65,679.75	48,165.15	.10	100.0%
01522400 51113	FTE Admin	361,821	0	361,821	264,407.61	97,413.33	.06	100.0%
01522400 51120	FTE Paras	41,382	0	41,382	29,388.27	9,858.87	2,135.29	94.8%
01522400 51130	Admin Sec	67,555	0	67,555	51,190.23	18,641.56	-2,276.59	103.4%*
01522400 51131	SEC-SCHLYR	44,082	0	44,082	33,102.23	12,243.72	-1,263.95	102.9%*
01522400 51135	CLER. CO	0	0	0	2,408.31	.00	-2,408.31	100.0%*
01531001 51110	DFE Salary	2,305,418	0	2,305,418	1,388,158.71	998,046.83	-80,787.54	103.5%*
01531001 51120	DFE Paras	40,604	0	40,604	32,096.75	15,256.80	-6,749.87	116.6%*
01531002 51110	Spec	660,000	0	660,000	437,189.68	231,410.15	-8,599.58	101.3%*
01532220 51110	DFE Salary	93,855	0	93,855	54,147.15	39,707.91	-.06	100.0%*
01532400 51113	DFE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01532400 51120	DFE Paras	22,898	0	22,898	9,281.02	8,350.26	5,267.12	77.0%
01532400 51130	SEC-CALYR	67,555	0	67,555	40,404.75	14,740.11	12,410.34	81.6%
01532400 51131	SEC-SCHLYR	43,183	0	43,183	27,190.80	17,108.60	-1,116.52	102.6%*
01532400 51135	CLER. CO	0	0	0	722.48	.00	-722.48	100.0%*
01541001 51110	MBE Salary	2,413,364	0	2,413,364	1,423,647.90	989,715.16	.94	100.0%
01541001 51120	MBE Para	54,138	0	54,138	34,819.16	15,256.80	4,062.28	92.5%
01541002 51110	Spec	890,841	0	890,841	542,055.90	338,779.16	10,005.87	98.9%
01542220 51110	MBE Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01542400 51113	MBE Admin	359,821	0	359,821	262,945.94	96,874.82	.24	100.0%

FOR 2026 09

			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01542400	51120	MBE Paras	13,530	0	13,530	9,614.68	3,147.56	767.28	94.3%
01542400	51130	SEC-CALYR	67,205	0	67,205	50,848.52	18,641.56	-2,284.88	103.4%*
01542400	51131	SEC-SCHLYR	42,580	0	42,580	26,991.90	16,869.90	-1,281.60	103.0%*
01542400	51135	CLER. CO	0	0	0	328.81	.00	-328.81	100.0%*
01551001	51110	JRE Salary	2,044,434	0	2,044,434	1,200,451.29	787,746.97	56,235.74	97.2%
01551001	51120	JRE Paras	58,308	0	58,308	28,176.81	11,731.44	18,399.87	68.4%
01551002	51110	TCHR-CLSRM	688,390	0	688,390	396,364.65	240,648.14	51,376.99	92.5%
01552220	51110	JRE Salary	104,494	0	104,494	60,285.00	44,209.00	.00	100.0%
01552400	51113	JRE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01552400	51120	JRE Paras	23,512	0	23,512	15,624.46	5,478.51	2,408.63	89.8%
01552400	51130	SEC-CALYR	67,225	0	67,225	50,860.23	18,641.56	-2,276.59	103.4%*
01552400	51131	SEC-SCHLYR	43,393	0	43,393	27,583.86	17,108.60	-1,299.58	103.0%*
01552400	51135	CLER. CO	500	0	500	783.88	.00	-283.88	156.8%*
01581001	51110	TSE Salary	1,844,259	0	1,844,259	1,048,921.95	748,836.08	46,500.97	97.5%
01581001	51120	TSE Paras	46,894	0	46,894	39,563.52	17,028.24	-9,698.16	120.7%*
01581002	51110	Spec	635,718	0	635,718	356,401.93	229,259.08	50,057.07	92.1%
01582220	51110	TSE Salary	107,587	0	107,587	62,069.40	45,517.56	.04	100.0%
01582400	51113	TSE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01582400	51120	TSE Paras	23,047	0	23,047	12,605.05	5,397.99	5,044.16	78.1%
01582400	51130	SEC-CALYR	67,285	0	67,285	50,928.52	18,641.56	-2,284.88	103.4%*
01582400	51131	SEC-SCHLYR	43,183	0	43,183	27,373.83	17,108.60	-1,299.55	103.0%*
01582400	51135	CLER. CO	0	0	0	151.75	.00	-151.75	100.0%*
01611001	51110	HMS Salary	4,163,874	0	4,163,874	2,430,132.29	1,752,170.59	-18,429.18	100.4%*
01611001	51111	TCHR-SPEC	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01611016	51110	HMS Salary	353,559	0	353,559	219,614.40	133,944.61	-.01	100.0%*
01611019	51110	HMS Salary	385,516	0	385,516	231,262.20	154,253.48	.32	100.0%
01612120	51110	HMS Salary	322,855	0	322,855	192,221.55	130,633.47	-.02	100.0%*
01612120	51131	SEC-SCHLYR	53,345	0	53,345	33,888.82	21,055.50	-1,599.28	103.0%*
01612120	51135	CLER. CO	0	0	0	620.68	.00	-620.68	100.0%*
01612220	51110	HMS Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01612400	51110	TEAExtra	0	0	0	312.23	.00	-312.23	100.0%*
01612400	51113	HMS Admin	372,146	0	372,146	271,952.70	100,193.10	.20	100.0%
01612400	51120	HMS Paras	13,830	0	13,830	10,774.34	3,218.64	-162.50	101.2%*
01612400	51130	SEC-CALYR	59,592	0	59,592	45,029.05	16,589.65	-2,026.70	103.4%*
01612400	51131	SEC-SCHLYR	49,489	0	49,489	31,372.96	19,608.10	-1,492.40	103.0%*
01612400	51135	CLER. CO	0	0	0	1,305.98	.00	-1,305.98	100.0%*
01613202	51116	HMS Advis	45,000	0	45,000	.00	45,000.00	.00	100.0%
01621001	51110	MMS Salary	4,427,571	0	4,427,571	2,537,765.80	1,757,253.86	132,551.04	97.0%
01621001	51111	TCHR-SPEC	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01621016	51110	MMS Salary	326,880	0	326,880	204,222.60	122,657.29	.11	100.0%
01621019	51110	MMS Salary	397,322	0	397,322	250,872.90	153,716.06	-7,266.96	101.8%*
01622120	51110	MMS Salary	301,776	0	301,776	184,125.00	124,696.00	-7,045.00	102.3%*
01622120	51131	SEC-SCHLYR	43,835	0	43,835	28,103.72	17,422.90	-1,691.40	103.9%*
01622220	51110	MMS Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%

FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01622400 51110	TEA Extra	0	0	0	3,018.18	.00	-3,018.18	100.0%*
01622400 51113	MMS Admin	377,045	0	377,045	254,846.64	98,913.71	23,284.65	93.8%
01622400 51120	MMS Paras	15,817	0	15,817	10,207.91	2,258.70	3,350.51	78.8%
01622400 51130	SEC-CALYR	67,265	0	67,265	50,908.52	18,641.56	-2,284.88	103.4%*
01622400 51131	SEC SCH YR	49,489	0	49,489	37,077.28	13,903.98	-1,492.48	103.0%*
01622400 51135	CLER. CO	0	0	0	284.88	.00	-284.88	100.0%*
01623202 51116	MMS Advis	42,500	0	42,500	.00	42,500.00	.00	100.0%
01711001 51110	THS Salary	12,615,763	0	12,615,763	7,458,208.75	5,132,394.53	25,159.72	99.8%
01711001 51111	TCHR-SPEC	102,330	0	102,330	73,795.35	54,116.59	-25,582.34	125.0%*
01711006 51110	THS Salary	592,649	0	592,649	302,998.20	184,325.68	105,325.12	82.2%
01711006 51129	THS Ag Sci	5,000	0	5,000	2,660.18	.00	2,339.82	53.2%
01711006 51131	SEC-SCHLYR	40,684	0	40,684	25,954.80	15,940.50	-1,211.08	103.0%*
01711006 51135	CLER. CO	459	0	459	350.14	.00	108.86	76.3%
01711016 51110	THS Salary	305,334	0	305,334	190,618.95	115,546.03	-830.98	100.3%*
01711019 51110	THS Salary	895,463	0	895,463	527,644.35	383,496.19	-15,677.24	101.8%*
01711019 51114	Sports Dir	181,073	0	181,073	132,322.65	48,750.45	-.10	100.0%*
01711022 51110	THS Salary	284,835	0	284,835	165,264.00	121,193.60	-1,622.70	100.6%*
01712120 51110	THS Salary	1,278,125	0	1,278,125	803,933.40	481,816.36	-7,625.26	100.6%*
01712120 51114	DIR/COORD	0	0	0	112,658.22	41,505.66	-154,163.88	100.0%*
01712120 51130	SEC-CALYR	193,796	0	193,796	146,687.38	53,681.67	-6,573.05	103.4%*
01712120 51135	CLER. CO	0	0	0	119.73	.00	-119.73	100.0%*
01712220 51110	THS Salary	102,171	0	102,171	58,944.75	43,226.15	.10	100.0%
01712400 51110	THS Deten	3,500	0	3,500	2,446.68	.00	1,053.32	69.9%
01712400 51113	THS Admin	940,470	0	940,470	679,309.13	249,309.06	11,851.81	98.7%
01712400 51120	THS Paras	61,263	0	61,263	42,873.00	20,131.93	-1,741.97	102.8%*
01712400 51130	SEC-CALYR	124,880	0	124,880	81,029.76	31,605.21	12,245.03	90.2%
01712400 51131	SEC-SCHLYR	155,979	0	155,979	98,897.57	61,719.10	-4,637.93	103.0%*
01712400 51135	CLER. CO	350	0	350	248.67	.00	101.33	71.0%
01713201 51111	TCHR-SPEC	137,700	0	137,700	99,488.25	40,965.75	-2,754.00	102.0%*
01713201 51116	Coaches	650,000	0	650,000	474,072.80	245,927.20	-70,000.00	110.8%*
01713201 51129	OTHER NC	17,541	0	17,541	4,194.31	.00	13,346.69	23.9%
01713201 51131	SEC-SCHLYR	49,489	0	49,489	31,342.90	19,608.10	-1,462.34	103.0%*
01713201 51135	Sec-Extra	4,500	0	4,500	3,078.89	.00	1,421.11	68.4%
01713201 51170	GameStaff	57,500	0	57,500	41,213.60	.00	16,286.40	71.7%
01713202 51116	THS Advis	145,987	0	145,987	17,668.73	128,318.27	.00	100.0%
01802320 51113	SubAdmin	0	0	0	7,238.40	.00	-7,238.40	100.0%*
01802320 51115	Sup Pers	225,260	0	225,260	165,780.74	60,838.05	-1,358.89	100.6%*
01802320 51117	Sub Teach	0	0	0	125,843.12	100,000.00	-225,843.12	100.0%*
01802320 51119	Teacher	0	0	0	5,128.55	.00	-5,128.55	100.0%*
01802320 51127	SEC. GRD	0	0	0	13,959.19	.00	-13,959.19	100.0%*
01802320 51129	Super-Para	0	0	0	3,210.84	.00	-3,210.84	100.0%*
01802320 51135	Extra	0	0	0	7,819.20	.00	-7,819.20	100.0%*
01802320 51139	SEC- SUB	0	0	0	9,572.56	.00	-9,572.56	100.0%*
01802320 51140	CustSubs	55,000	0	55,000	21,536.92	15,463.08	18,000.00	67.3%

FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01822230 51125	Plant Supv	393,488	0	393,488	267,247.53	107,049.67	19,190.80	95.1%
01822230 51127	Sec Guard	818,000	0	818,000	547,067.00	255,266.91	15,666.09	98.1%
01822230 51128	Sec OT	25,000	0	25,000	20,866.08	.00	4,133.92	83.5%
01822230 51130	SEC-CALYR	97,351	0	97,351	73,238.13	26,935.37	-2,822.30	102.9%*
01822230 51135	CLER. CO	0	0	0	156.61	.00	-156.61	100.0%*
01842610 51140	CUST.MAINT	3,023,942	0	3,023,942	1,963,560.15	865,395.60	194,985.85	93.6%
01842610 51141	OT/SCHOOLS	100,000	0	100,000	79,415.94	55,000.00	-34,415.94	134.4%*
01842610 51142	OT/sch eve	110,000	0	110,000	56,251.55	53,748.45	.00	100.0%
01842610 51143	Snow	0	0	0	50,964.00	.00	-50,964.00	100.0%*
01842610 51145	HELP 19.5	9,791	0	9,791	6,038.44	5,120.31	-1,368.19	114.0%*
01842610 51149	CUST NGTDF	0	0	0	6,947.37	.00	-6,947.37	100.0%*
01852620 51140	CUST.MAINT	830,066	0	830,066	423,883.22	226,180.46	180,001.92	78.3%
01852620 51141	OT/SCHOOLS	25,000	0	25,000	8,302.63	.00	16,697.37	33.2%
01852620 51145	SUMMER GR	32,000	0	32,000	21,571.78	.00	10,428.22	67.4%
01852647 51140	UNANTI REG	0	0	0	.00	999.00	-999.00	100.0%*
01882700 51125	Tran Supv	80,520	0	80,520	50,779.71	21,715.20	8,025.53	90.0%
01882700 51130	SEC-CALYR	108,723	0	108,723	82,193.19	30,205.70	-3,675.89	103.4%*
01882700 51135	CLERICAL	0	0	0	3,272.66	.00	-3,272.66	100.0%*
01902310 51136	CLER. MTGS	3,000	0	3,000	1,575.00	.00	1,425.00	52.5%
01902320 51115	Sup Admin	301,330	0	301,330	231,206.06	85,181.18	-15,057.00	105.0%*
01902320 51130	SEC-FT	166,880	0	166,880	117,279.49	45,428.95	4,171.56	97.5%
01912520 51113	Bus Admin	183,471	0	183,471	128,100.93	49,269.22	6,100.85	96.7%
01912520 51129	Bus-Asst	95,669	0	95,669	69,912.02	25,757.07	.11	100.0%
01912520 51130	SEC-CALYR	311,870	0	311,870	235,670.07	86,092.65	-9,892.91	103.2%*
01912520 51135	CLERICAL	8,500	0	8,500	1,887.91	.00	6,612.09	22.2%
01912520 51196	RET SAVE	-675,000	0	-675,000	.00	.00	-675,000.00	.0%*
01912520 51197	DEGREE CH	115,000	0	115,000	.00	.00	115,000.00	.0%
01912520 51198	Retire Pay	360,000	0	360,000	320,149.06	39,850.94	.00	100.0%
01912520 51199	RSV. ALLOC	474,919	0	474,919	51,735.78	.00	423,183.22	10.9%
01922530 51125	AS-Supv	168,866	0	168,866	123,402.15	45,463.95	-.10	100.0%*
01922530 51129	AS-Other	81,640	0	81,640	58,953.82	21,643.58	1,042.60	98.7%
01922530 51135	CLER. CO	15,000	0	15,000	.00	.00	15,000.00	.0%
TOTAL Salaries		82,097,667	0	82,097,667	50,737,585.24	30,658,269.01	701,812.78	99.1%
	TOTAL EXPENSES	82,097,667	0	82,097,667	50,737,585.24	30,658,269.01	701,812.78	
52 Employee Benefits								
01912520 52001	FICA-MC	2,081,296	0	2,081,296	1,318,632.68	762,663.54	.00	100.0%
01912520 52002	HEALTH/DEN	21,159,945	0	21,159,945	20,254,959.70	6,761,956.86	-5,856,972.06	127.7%*
01912520 52003	WAIVER	210,000	0	210,000	174,646.86	41,115.64	-5,762.50	102.7%*
01912520 52004	DISABILITY	23,500	0	23,500	17,650.72	6,349.28	-500.00	102.1%*

FOR 2026 09

52 Employee Benefits			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01912520	52005	Life	115,000	0	115,000	84,803.45	30,649.05	-452.50	100.4%*
01912520	52006	UNEMPLOY	20,000	0	20,000	1,398.00	5,000.00	13,602.00	32.0%
01912520	52008	Admin Fee	16,000	0	16,000	9,805.50	2,758.50	3,436.00	78.5%
01912520	52010	401A TBOE	450,000	0	450,000	301,101.13	148,898.87	.00	100.0%
01912520	52011	Med WH	0	0	0	-4,506,353.15	-1,503,596.97	6,009,950.12	100.0%
01912520	52012	Dental WH	0	0	0	-199,256.67	-44,146.39	243,403.06	100.0%
TOTAL Employee Benefits			24,075,741	0	24,075,741	17,457,388.22	6,211,648.38	406,704.12	98.3%
TOTAL EXPENSES			24,075,741	0	24,075,741	17,457,388.22	6,211,648.38	406,704.12	
53 Prchsd Prof Services									
01011200	53230	CONSLT-PPS	325,000	0	325,000	337,977.94	184,430.56	-197,408.50	160.7%*
01011200	53300	OTHER PROF	58,000	0	58,000	33,329.02	28,226.00	-3,555.02	106.1%*
01011200	53308	LEGALSPED	115,000	0	115,000	106,595.16	68,404.84	-60,000.00	152.2%*
01011201	53210	INSTR. SRV	0	0	0	9,014.20	6,985.80	-16,000.00	100.0%*
01052130	53305	Svc Cont	90,000	0	90,000	84,651.70	51,748.30	-46,400.00	151.6%*
01401201	53210	INSTR. SRV	5,000	0	5,000	8,400.00	3,600.00	-7,000.00	240.0%*
01412210	53300	OTHER PROF	5,000	0	5,000	920.00	3,000.00	1,080.00	78.4%
01422214	53300	OTHER PROF	4,500	0	4,500	1,618.62	423.55	2,457.83	45.4%
01422220	53300	OTHER PROF	3,500	0	3,500	.00	.00	3,500.00	.0%
01422520	53300	OTHER PROF	6,000	0	6,000	2,151.00	.00	3,849.00	35.9%
01422520	53305	DP-COMPUT	42,000	0	42,000	38,592.12	.00	3,407.88	91.9%
01613202	53301	POLICE	800	0	800	.00	.00	800.00	.0%
01623202	53301	POLICE	1,250	0	1,250	.00	720.00	530.00	57.6%
01711016	53300	OTHER PROF	47,575	0	47,575	36,295.43	5,575.00	5,704.57	88.0%
01712120	53220	INSERV.S/C	950	0	950	401.23	.00	548.77	42.2%
01712400	53301	POLICE	90,000	0	90,000	76,928.00	29,952.00	-16,880.00	118.8%*
01713201	53300	Prch Srvcs	227,575	0	227,575	121,300.91	61,464.94	44,809.15	80.3%
01713201	53301	POLICE	20,000	0	20,000	22,160.00	2,840.00	-5,000.00	125.0%*
01802130	53401	SubTeach	840,000	0	840,000	376,465.26	456,353.98	7,180.76	99.1%
01802130	53402	SubPara	450,000	0	450,000	282,330.82	171,253.65	-3,584.47	100.8%*
01802130	53403	SubSec	20,000	0	20,000	3,621.21	16,038.97	339.82	98.3%
01852647	53300	OTHER PROF	3,000	0	3,000	.00	.00	3,000.00	.0%
01882700	53303	Software	8,256	0	8,256	13,551.49	15,000.00	-20,295.49	345.8%*
01882700	53405	SubCoor	0	0	0	31,237.50	1,637.50	-32,875.00	100.0%*
01902310	53300	OTHER PROF	27,000	0	27,000	25,088.64	311.48	1,599.88	94.1%
01902310	53308	LEGAL GEN	110,000	0	110,000	107,316.96	88,885.00	-86,201.96	178.4%*
01912520	53300	OTHER PROF	0	0	0	27,000.00	9,600.00	-36,600.00	100.0%*
01912520	53310	Insurance	93,000	0	93,000	87,900.00	.00	5,100.00	94.5%
01922530	53301	FINANCIALS	90,000	0	90,000	101,649.81	.00	-11,649.81	112.9%*
01922530	53302	D.L.OTHER	229,950	0	229,950	229,426.04	5,892.16	-5,368.20	102.3%*

FOR 2026 09

53 Prchsd Prof Services	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01922530 53304 TRAINING	7,500	0	7,500	1,600.00	.00	5,900.00	21.3%
TOTAL Prchsd Prof Services	2,920,856	0	2,920,856	2,167,523.06	1,212,343.73	-459,010.79	115.7%
TOTAL EXPENSES	2,920,856	0	2,920,856	2,167,523.06	1,212,343.73	-459,010.79	
54 Prchsd Property Srvc							
01052130 54300 REPAIRS	2,000	0	2,000	965.00	235.00	800.00	60.0%
01422214 54300 REPAIRS	800	0	800	.00	.00	800.00	.0%
01422220 54300 REPAIRS	500	0	500	.00	.00	500.00	.0%
01422520 54300 REPAIRS	1,200	0	1,200	.00	.00	1,200.00	.0%
01422520 54409 Copiers	243,820	0	243,820	185,316.71	60,373.39	-1,870.10	100.8%*
01512400 54900 PROP SERV	300	0	300	.00	.00	300.00	.0%
01552400 54900 PROP SERV	500	0	500	.00	.00	500.00	.0%
01582400 54900 PROP SERV	300	0	300	.00	.00	300.00	.0%
01611016 54900 PROP SERV	1,212	0	1,212	468.97	.00	743.03	38.7%
01612400 54900 PROP SERV	500	0	500	.00	.00	500.00	.0%
01621016 54900 PROP SERV	900	0	900	.00	745.35	154.65	82.8%
01622400 54900 PROP SERV	750	0	750	480.98	.00	269.02	64.1%
01711006 54300 REPAIRS	3,000	0	3,000	2,358.40	3,413.89	-2,772.29	192.4%*
01711006 54900 PROP SERV	3,000	0	3,000	969.25	45.00	1,985.75	33.8%
01711016 54201 UNIFORM CL	1,500	0	1,500	1,500.00	.00	.00	100.0%
01713201 54200 CLEANING	16,000	0	16,000	11,552.31	3,447.69	1,000.00	93.8%
01842610 54103 RUBBISH	83,000	0	83,000	60,642.99	17,776.28	4,580.73	94.5%
01842610 54202 SER.CUST.	4,000	0	4,000	2,950.84	1,001.16	48.00	98.8%
01842610 54300 REPAIRS	15,000	0	15,000	223.30	877.20	13,899.50	7.3%
01842611 54101 Electricty	1,273,398	0	1,273,398	1,060,948.27	239,805.98	-27,356.25	102.1%*
01842611 54105 WATER	130,000	0	130,000	65,023.10	39,407.15	25,569.75	80.3%
01852622 54300 REPAIRS	10,000	0	10,000	.00	.00	10,000.00	.0%
01852623 54300 REPAIRS	3,000	0	3,000	1,518.44	1,040.56	441.00	85.3%
01852625 54300 REPAIRS	10,000	0	10,000	3,150.00	.00	6,850.00	31.5%
01852627 54300 REPAIRS	5,000	0	5,000	6,281.46	7,000.00	-8,281.46	265.6%*
01852631 54300 REPAIRS	50,000	0	50,000	48,235.93	48,032.73	-46,268.66	192.5%*
01852631 54301 ELEVATORS	40,000	0	40,000	22,344.07	7,655.93	10,000.00	75.0%
01852632 54300 REPAIRS	5,000	0	5,000	1,619.25	.00	3,380.75	32.4%
01852633 54300 Services	35,000	0	35,000	8,300.31	35,227.09	-8,527.40	124.4%*
01852633 54301 SEC-SRVC K	25,000	0	25,000	1,050.00	300.00	23,650.00	5.4%
01852634 54300 REPAIRS	30,000	0	30,000	16,136.25	4,481.50	9,382.25	68.7%
01852635 54300 REPAIRS	35,000	0	35,000	9,631.00	.00	25,369.00	27.5%
01852637 54300 REPAIRS	6,000	0	6,000	6,830.00	70.00	-900.00	115.0%*
01852638 54300 REPAIRS	0	0	0	2,478.00	1,998.00	-4,476.00	100.0%*
01852639 54300 REPAIRS	135,000	0	135,000	83,259.42	75,736.76	-23,996.18	117.8%*

FOR 2026 09

54 Prchsd Property Srvc			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01852643	54300	REPAIRS	6,000	0	6,000	3,763.40	5,766.60	-3,530.00	158.8%*
01852644	54300	REPAIRS	5,000	0	5,000	4,851.29	2,581.11	-2,432.40	148.6%*
01852645	54300	REPAIRS	30,000	0	30,000	12,857.00	17,143.00	.00	100.0%
01852646	54300	REPAIRS	10,000	0	10,000	12,652.00	2,358.00	-5,010.00	150.1%*
01852647	54300	REPAIRS	15,000	0	15,000	104,345.60	28,246.46	-117,592.06	883.9%*
01852648	54300	REPAIRS	20,000	0	20,000	13,906.25	7,453.75	-1,360.00	106.8%*
01852649	54300	REPAIRS	500	0	500	.00	.00	500.00	.0%
01882700	54900	PROP SERV	523	0	523	.00	.00	523.00	.0%
TOTAL Prchsd Property Srvc			2,257,703	0	2,257,703	1,756,609.79	612,219.58	-111,126.37	104.9%
TOTAL EXPENSES			2,257,703	0	2,257,703	1,756,609.79	612,219.58	-111,126.37	

55 Prchsd Other Srvcs

01011000	55800	PROF.DEVEL	500	0	500	.00	500.00	.00	100.0%
01011000	55900	OTHER PUR	6,000	0	6,000	4,420.00	.00	1,580.00	73.7%
01011000	55906	PRT-P ACC	200	0	200	.00	165.00	35.00	82.5%
01011200	55800	PROF DEVEL	20,000	0	20,000	6,506.15	4,683.00	8,810.85	55.9%
01011200	55801	Mileage	10,000	0	10,000	4,648.20	.00	5,351.80	46.5%
01011200	55906	PRINTING	500	0	500	.00	292.50	207.50	58.5%
01396110	55600	Tuit-SPED	5,568,903	0	5,568,903	4,676,468.45	1,678,572.98	-786,138.91	114.1%*
01396110	55601	ECR	-2,087,315	0	-2,087,315	.00	-2,087,315.00	.00	100.0%
01401000	55502	Intern HS	48,750	0	48,750	7,820.00	7,650.00	33,280.00	31.7%
01401203	55801	Mileage	10,000	0	10,000	5,456.71	.00	4,543.29	54.6%
01402320	55600	TUITION	327,960	0	327,960	232,820.38	24,733.37	70,406.25	78.5%
01402320	55800	PROF DEVEL	20,000	0	20,000	23,356.52	875.00	-4,231.52	121.2%*
01402320	55906	PRINTING	800	0	800	879.50	.00	-79.50	109.9%*
01412210	55800	PROF DEVEL	62,000	0	62,000	55,785.03	8,795.00	-2,580.03	104.2%*
01422520	55800	PROF DEVEL	1,000	0	1,000	50.00	.00	950.00	5.0%
01422520	55804	Mileage	1,200	0	1,200	476.59	.00	723.41	39.7%
01422520	55903	Tel Cell	38,000	0	38,000	8,756.23	10,285.91	18,957.86	50.1%
01422520	55904	PHONE-LAND	107,895	0	107,895	103,976.97	28,904.87	-24,986.84	123.2%*
01422520	55907	INTERNET	228,300	0	228,300	139,386.49	46,550.00	42,363.51	81.4%
01511001	55500	BHE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01512400	55800	PROF DEVEL	550	0	550	.00	.00	550.00	.0%
01521001	55500	FTE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01522400	55800	PROF DEVEL	500	0	500	.00	.00	500.00	.0%
01531001	55500	DFE Intern	32,000	0	32,000	11,739.00	7,650.00	12,611.00	60.6%
01532400	55800	PROF DEVEL	0	0	0	870.00	.00	-870.00	100.0%*
01541001	55500	MBE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01542400	55800	PROF DEVEL	500	0	500	341.90	.00	158.10	68.4%
01551001	55500	JRE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%

FOR 2026 09

			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
55		Prchsd Other Srvcs							
01581001	55500	TSE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01582400	55800	PROF DEVEL	500	0	500	76.17	.00	423.83	15.2%
01611001	55500	HMS Intern	48,000	0	48,000	22,950.00	22,950.00	2,100.00	95.6%
01612400	55800	PROF DEVEL	1,100	0	1,100	.00	.00	1,100.00	.0%
01621001	55500	MMS Intern	48,000	0	48,000	22,950.00	22,950.00	2,100.00	95.6%
01622400	55800	PROF DEVEL	1,000	0	1,000	.00	.00	1,000.00	.0%
01711006	55809	FIELD TRIP	2,629	0	2,629	.00	2,500.00	129.00	95.1%
01711006	55906	PRT-P ACC	500	0	500	.00	.00	500.00	.0%
01711016	55809	FIELD TRIP	22,000	0	22,000	10,009.55	2,106.39	9,884.06	55.1%
01712400	55800	PROF DEVEL	3,500	0	3,500	495.00	765.00	2,240.00	36.0%
01712400	55901	OthPrchSrv	2,000	0	2,000	.00	.00	2,000.00	.0%
01712400	55906	PRT-P ACC	7,000	0	7,000	950.75	3,518.36	2,530.89	63.8%
01713201	55809	TRANSPORTA	188,300	0	188,300	90,250.31	48,124.69	49,925.00	73.5%
01713202	55807	FieldTrips	45,000	0	45,000	43,096.00	.00	1,904.00	95.8%
01713202	55906	PRINTING	500	0	500	.00	.00	500.00	.0%
01741200	55600	OG TUIT	85,000	0	85,000	.00	85,000.00	.00	100.0%
01802130	55800	PD	9,000	0	9,000	325.00	2,725.00	5,950.00	33.9%
01802130	55900	OTHER PURC	85,000	0	85,000	73,130.12	4,460.00	7,409.88	91.3%
01802130	55903	ADVERT.	1,500	0	1,500	1,500.00	.00	.00	100.0%
01822230	55800	PROF DEVEL	500	0	500	.00	.00	500.00	.0%
01822230	55910	Other	17,000	0	17,000	14,002.45	.00	2,997.55	82.4%
01842610	55803	Mileage	1,500	0	1,500	847.22	.00	652.78	56.5%
01882700	55101	REG RTS	4,264,460	0	4,264,460	4,317,056.14	.00	-52,596.14	101.2%*
01882700	55102	Ace	3,762	0	3,762	.00	.00	3,762.00	.0%
01882700	55105	Summer	313,812	0	313,812	296,951.09	3,574.00	13,286.91	95.8%
01882700	55109	Fuel	337,485	0	337,485	225,578.06	152,791.76	-40,884.82	112.1%*
01882700	55809	FIELD TRIP	9,405	0	9,405	3,808.51	6,034.61	-438.12	104.7%*
01882701	55101	Sped IN	1,895,845	0	1,895,845	1,546,479.99	16,627.81	332,737.20	82.4%
01882701	55105	Sped Out	1,120,066	0	1,120,066	803,608.40	602,808.60	-286,351.00	125.6%*
01882701	55108	Monitors	460,005	0	460,005	441,220.80	.00	18,784.20	95.9%
01902310	55800	PROF DEVEL	1,000	0	1,000	486.72	.00	513.28	48.7%
01902320	55800	PROF DEVEL	11,000	0	11,000	1,148.97	.00	9,851.03	10.4%
01902320	55900	POSTAGE	33,000	0	33,000	21,169.31	15,906.13	-4,075.44	112.3%*
01902320	55905	PRINTING	300	0	300	.00	.00	300.00	.0%
01922530	55804	Digital	10,000	0	10,000	8,562.00	1,980.00	-542.00	105.4%*
TOTAL Prchsd Other Srvcs			13,587,912	0	13,587,912	13,306,910.68	803,664.98	-522,664.14	103.8%
		TOTAL EXPENSES	13,587,912	0	13,587,912	13,306,910.68	803,664.98	-522,664.14	
56 Supplies									
01011000	56110	Off Supp	4,000	0	4,000	3,943.57	.00	56.43	98.6%

FOR 2026 09

56 Supplies			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01011000	56111	Class Supp	13,050	0	13,050	11,484.46	.00	1,565.54	88.0%
01011000	56411	TEXTBOOKS	1,300	0	1,300	1,175.29	.00	124.71	90.4%
01011000	56904	TEST-IND	4,000	0	4,000	3,236.13	.00	763.87	80.9%
01011200	56110	Off Supp	2,500	0	2,500	790.87	153.97	1,555.16	37.8%
01011200	56111	Class Supp	30,000	0	30,000	64,572.31	3,546.97	-38,119.28	227.1%*
01011200	56411	TEXTBOOKS	2,500	0	2,500	373.38	.00	2,126.62	14.9%
01011200	56425	SUBSCRIPTN	1,000	0	1,000	.00	.00	1,000.00	.0%
01011200	56904	TEST-IND	62,000	0	62,000	49,497.41	1,663.77	10,838.82	82.5%
01052130	56110	Off Supp	9,000	0	9,000	3,526.29	5,359.71	114.00	98.7%
01402320	56110	Off Supp	25,000	0	25,000	12,615.48	1,194.46	11,190.06	55.2%
01412210	56118	Software	5,000	0	5,000	3,565.09	.00	1,434.91	71.3%
01412210	56411	TEXTBOOKS	217,000	0	217,000	110,360.41	422.97	106,216.62	51.1%
01412210	56904	TEST-IND	150,460	0	150,460	124,311.36	4,654.09	21,494.55	85.7%
01412214	56111	Class Supp	100,000	0	100,000	21,489.48	23,154.83	55,355.69	44.6%
01412214	56426	On Line Re	341,900	0	341,900	329,196.25	.00	12,703.75	96.3%
01422214	56117	Comp Supp	600	0	600	.00	.00	600.00	.0%
01422214	56118	Software	248,800	0	248,800	237,164.77	.00	11,635.23	95.3%
01422214	56900	PARTS	10,500	0	10,500	5,720.89	2,279.11	2,500.00	76.2%
01422220	56117	Comp Supp	250	0	250	.00	.00	250.00	.0%
01422220	56900	PARTS	4,300	0	4,300	113.99	.00	4,186.01	2.7%
01422520	56110	Off Supp	1,200	0	1,200	560.62	.00	639.38	46.7%
01422520	56425	SUBSCRIPTN	50	0	50	.00	.00	50.00	.0%
01422520	56900	PARTS	4,150	0	4,150	1,071.73	1,887.79	1,190.48	71.3%
01511001	56111	Class Supp	30,276	0	30,276	35,641.38	382.41	-5,747.79	119.0%*
01511001	56411	TEXTBOOKS	32,364	0	32,364	31,351.38	.00	1,012.62	96.9%
01512220	56420	LIBR BKS	5,220	0	5,220	5,186.98	.00	33.02	99.4%
01512220	56425	SUBSCRIPTN	914	0	914	2,085.02	.00	-1,171.02	228.1%*
01512220	56901	MEDIA MAT.	3,132	0	3,132	2,320.99	.00	811.01	74.1%
01512400	56110	Off Supp	3,654	0	3,654	1,147.31	.00	2,506.69	31.4%
01521001	56111	Class Supp	29,928	0	29,928	25,018.62	4,834.05	75.33	99.7%
01521001	56411	TEXTBOOKS	31,992	0	31,992	31,173.34	.00	818.66	97.4%
01522220	56420	LIBR BKS	5,160	0	5,160	4,948.55	101.50	109.95	97.9%
01522220	56425	SUBSCRIPTN	903	0	903	609.75	264.98	28.27	96.9%
01522220	56901	MEDIA MAT.	3,096	0	3,096	3,718.14	74.44	-696.58	122.5%*
01522400	56110	Off Supp	3,612	0	3,612	1,522.37	1,200.00	889.63	75.4%
01531001	56111	Class Supp	28,072	0	28,072	26,526.36	1,106.57	439.07	98.4%
01531001	56411	TEXTBOOKS	30,008	0	30,008	25,856.87	.00	4,151.13	86.2%
01532220	56420	LIBR BKS	4,840	0	4,840	8,009.67	275.84	-3,445.51	171.2%*
01532220	56425	SUBSCRIPTN	847	0	847	.00	.00	847.00	.0%
01532220	56901	MEDIA MAT.	2,904	0	2,904	809.69	.00	2,094.31	27.9%
01532400	56110	Off Supp	3,388	0	3,388	2,774.94	.00	613.06	81.9%
01541001	56111	Class Supp	29,116	0	29,116	24,742.21	.00	4,373.79	85.0%
01541001	56411	TEXTBOOKS	31,124	0	31,124	31,253.43	.00	-129.43	100.4%*
01542220	56420	LIBR BKS	5,020	0	5,020	4,987.99	31.78	.23	100.0%

FOR 2026 09

56 Supplies			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01542220	56425	SUBSCRIPTN	879	0	879	874.07	.00	4.93	99.4%
01542220	56901	MEDIA MAT.	3,012	0	3,012	3,011.04	.00	.96	100.0%
01542400	56110	Off Supp	3,514	0	3,514	1,969.13	.00	1,544.87	56.0%
01551001	56111	Class Supp	25,404	0	25,404	25,157.86	199.27	46.87	99.8%
01551001	56411	TEXTBOOKS	27,156	0	27,156	27,150.03	.00	5.97	100.0%
01552220	56420	LIBR BKS	4,380	0	4,380	4,231.84	148.16	.00	100.0%
01552220	56425	SUBSCRIPTN	767	0	767	724.81	42.19	.00	100.0%
01552220	56901	MEDIA MAT.	2,628	0	2,628	2,485.68	77.32	65.00	97.5%
01552400	56110	Off Supp	3,066	0	3,066	2,346.44	657.23	62.33	98.0%
01581001	56111	Class Supp	22,852	0	22,852	18,386.34	2,413.60	2,052.06	91.0%
01581001	56411	TEXTBOOKS	24,428	0	24,428	24,409.74	.00	18.26	99.9%
01582220	56420	LIBR BKS	3,940	0	3,940	3,815.14	124.86	.00	100.0%
01582220	56425	SUBSCRIPTN	690	0	690	410.75	279.25	.00	100.0%
01582220	56901	MEDIA MAT.	2,364	0	2,364	2,364.18	.00	-.18	100.0%*
01582400	56110	Off Supp	2,758	0	2,758	1,672.17	.00	1,085.83	60.6%
01611001	56111	Class Supp	34,056	0	34,056	31,388.40	230.00	2,437.60	92.8%
01611001	56411	TEXTBOOKS	11,880	0	11,880	9,243.73	.00	2,636.27	77.8%
01611016	56111	Class Supp	2,259	0	2,259	1,723.86	166.83	368.31	83.7%
01611019	56111	Class Supp	3,424	0	3,424	3,383.54	.00	40.46	98.8%
01612220	56111	Class Supp	1,980	0	1,980	910.94	966.92	102.14	94.8%
01612220	56420	LIBR BKS	2,376	0	2,376	1,377.05	998.27	.68	100.0%
01612220	56425	SUBSCRIPTN	1,584	0	1,584	1,581.34	.00	2.66	99.8%
01612400	56110	Off Supp	3,960	0	3,960	3,946.32	.00	13.68	99.7%
01613202	56119	Supplies	4,200	0	4,200	1,324.98	.00	2,875.02	31.5%
01621001	56111	Class Supp	36,851	0	36,851	24,136.81	2,803.19	9,911.00	73.1%
01621001	56411	TEXTBOOKS	12,855	0	12,855	4,952.45	.00	7,902.55	38.5%
01621016	56111	Class Supp	2,750	0	2,750	2,356.28	.00	393.72	85.7%
01621019	56111	Class Supp	3,000	0	3,000	2,925.58	.00	74.42	97.5%
01622220	56420	LIBR BKS	2,571	0	2,571	2,117.19	378.60	75.21	97.1%
01622220	56425	SUBSCRIPTN	1,714	0	1,714	550.10	974.90	189.00	89.0%
01622220	56901	MEDIA MAT.	2,143	0	2,143	2,033.49	1.35	108.16	95.0%
01622400	56110	Off Supp	4,285	0	4,285	1,919.59	145.65	2,219.76	48.2%
01623202	56119	Supplies	1,750	0	1,750	.00	1,549.50	200.50	88.5%
01711001	56111	Class Supp	32,500	0	32,500	20,085.97	3,041.94	9,372.09	71.2%
01711002	56112	SP CLSRM	24,000	0	24,000	16,862.07	2,219.20	4,918.73	79.5%
01711003	56112	SP CLSRM	2,200	0	2,200	2,036.81	50.05	113.14	94.9%
01711003	56411	TEXTBOOKS	15,250	0	15,250	14,893.50	.00	356.50	97.7%
01711006	56112	SP CLSRM	37,000	0	37,000	23,991.20	16,423.23	-3,414.43	109.2%*
01711006	56411	TEXTBOOKS	2,000	0	2,000	126.00	.00	1,874.00	6.3%
01711010	56112	SP CLSRM	1,150	0	1,150	1,000.00	148.00	2.00	99.8%
01711010	56411	TEXTBOOKS	22,147	0	22,147	21,613.03	.00	533.97	97.6%
01711011	56112	SP CLSRM	2,330	0	2,330	1,467.60	.00	862.40	63.0%
01711011	56411	TEXTBOOKS	37,691	0	37,691	32,778.71	2,075.56	2,836.73	92.5%
01711013	56112	SP CLSRM	19,060	0	19,060	10,282.99	4,195.02	4,581.99	76.0%

FOR 2026 09

56 Supplies			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01711014	56112	SP CLSRM	28,965	0	28,965	18,812.38	6,986.33	3,166.29	89.1%
01711015	56112	SP CLSRM	1,550	0	1,550	1,130.88	.00	419.12	73.0%
01711015	56411	TEXTBOOKS	5,050	0	5,050	4,180.64	263.43	605.93	88.0%
01711016	56112	SP CLSRM	5,400	0	5,400	5,263.30	106.42	30.28	99.4%
01711019	56112	SP CLSRM	2,934	0	2,934	2,925.67	.00	8.33	99.7%
01711022	56112	SP CLSRM	500	0	500	.00	.00	500.00	.0%
01711027	56112	SP CLSRM	12,893	0	12,893	6,380.81	5,000.00	1,512.19	88.3%
01711027	56411	TEXTBOOKS	12,761	0	12,761	2,775.27	.00	9,985.73	21.7%
01711028	56112	SP CLSRM	990	0	990	982.83	.00	7.17	99.3%
01711028	56411	TEXTBOOKS	9,614	0	9,614	907.63	999.00	7,707.37	19.8%
01712120	56112	SP CLSRM	450	0	450	279.05	.00	170.95	62.0%
01712120	56903	TEST-SYS	650	0	650	144.04	.00	505.96	22.2%
01712220	56420	LIBR BKS	9,450	0	9,450	7,853.48	995.59	600.93	93.6%
01712220	56425	SUBSCRIPTN	2,060	0	2,060	2,015.19	.00	44.81	97.8%
01712220	56901	MEDIA MAT.	2,300	0	2,300	2,171.51	127.13	1.36	99.9%
01712221	56900	PARTS	1,500	0	1,500	.00	.00	1,500.00	.0%
01712400	56110	Off Supp	4,500	0	4,500	.00	.00	4,500.00	.0%
01712400	56112	SP CLSRM	0	0	0	33.43	.00	-33.43	100.0%*
01712400	56116	SP PROJ	7,750	0	7,750	.00	.00	7,750.00	.0%
01712400	56270	M/S SECUR.	3,000	0	3,000	1,870.62	.00	1,129.38	62.4%
01712400	56425	SUBSCRIPTN	1,250	0	1,250	195.53	.00	1,054.47	15.6%
01712400	56907	GRAD. EXP	25,000	0	25,000	3,019.62	19,236.45	2,743.93	89.0%
01713201	56112	SP CLSRM	135,000	0	135,000	82,984.86	44,009.23	8,005.91	94.1%
01713203	56906	AWARDS	1,500	0	1,500	233.25	.00	1,266.75	15.6%
01802130	56110	SUPPLIES	3,500	0	3,500	2,632.65	723.48	143.87	95.9%
01822230	56110	Ofc Supp	1,500	0	1,500	1,367.34	1,831.66	-1,699.00	213.3%*
01842610	56130	Supplies	196,000	0	196,000	129,841.06	39,745.52	26,413.42	86.5%
01842610	56132	SUPP/EQUIP	0	0	0	653.85	1,846.15	-2,500.00	100.0%*
01842611	56202	Nat Gas	600,000	0	600,000	400,637.80	129,117.20	70,245.00	88.3%
01852622	56134	Snow Rem	10,000	0	10,000	12,100.37	4,375.05	-6,475.42	164.8%*
01852623	56133	Gas/Diesel	50,000	0	50,000	31,790.39	1,585.68	16,623.93	66.8%
01852623	56134	Veh Supp	15,000	0	15,000	18,899.97	8,394.67	-12,294.64	182.0%*
01852623	56900	PARTS	0	0	0	444.08	.00	-444.08	100.0%*
01852625	56134	Grnds-Supp	20,000	0	20,000	8,618.07	1,531.22	9,850.71	50.7%
01852626	56134	PARTS-SUPP	3,000	0	3,000	.00	.00	3,000.00	.0%
01852627	56134	PARTS-SUPP	7,500	0	7,500	4,541.05	3,615.97	-657.02	108.8%*
01852631	56134	PARTS-SUPP	2,000	0	2,000	680.10	300.00	1,019.90	49.0%
01852632	56134	PARTS-SUPP	20,000	0	20,000	6,238.17	12,170.57	1,591.26	92.0%
01852633	56134	PARTS-SUPP	30,000	0	30,000	21,096.02	5,795.83	3,108.15	89.6%
01852635	56134	PARTS-SUPP	1,500	0	1,500	.00	.00	1,500.00	.0%
01852636	56134	PARTS-SUPP	0	0	0	1,899.98	.00	-1,899.98	100.0%*
01852638	56134	PARTS-SUPP	1,000	0	1,000	1,262.79	837.21	-1,100.00	210.0%*
01852639	56134	PARTS-SUPP	35,000	0	35,000	58,208.28	31,640.74	-54,849.02	256.7%*
01852639	56135	BUD PROJ	0	0	0	1,542.51	.00	-1,542.51	100.0%*

FOR 2026 09

56 Supplies			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01852642	56134	PARTS-SUPP	5,000	0	5,000	1,979.76	5,520.24	-2,500.00	150.0%*
01852643	56900	PARTS	0	0	0	854.00	.00	-854.00	100.0%*
01852644	56134	PARTS-SUPP	40,000	0	40,000	27,189.92	12,044.54	765.54	98.1%
01852646	56134	PARTS-SUPP	500	0	500	.00	.00	500.00	.0%
01852648	56134	PARTS-SUPP	15,000	0	15,000	9,983.95	4,516.05	500.00	96.7%
01852649	56134	PARTS-SUPP	0	0	0	477.40	621.60	-1,099.00	100.0%*
01882700	56110	Off Supp	3,762	0	3,762	195.65	7,227.75	-3,661.40	197.3%*
01902320	56110	Off Supp	4,000	0	4,000	3,975.36	1,379.44	-1,354.80	133.9%*
01902320	56425	SUBSCRIPTN	850	0	850	347.90	1,152.10	-650.00	176.5%*
01912520	56110	Off Supp	5,000	0	5,000	5,649.22	2,681.31	-3,330.53	166.6%*
TOTAL Supplies			3,326,113	0	3,326,113	2,511,741.15	449,276.89	365,094.96	89.0%
TOTAL EXPENSES			3,326,113	0	3,326,113	2,511,741.15	449,276.89	365,094.96	
57 Property									
01011000	57301	EQUIPMENT	4,000	0	4,000	3,378.25	.00	621.75	84.5%
01011000	57308	Furniture	3,200	0	3,200	1,636.72	.00	1,563.28	51.1%
01032130	57303	EQU-NEWINS	15,000	0	15,000	15,180.96	47.21	-228.17	101.5%*
01052130	57304	Equipment	1,000	0	1,000	.00	.00	1,000.00	.0%
01402320	57308	FURNITURE	1,000	0	1,000	884.32	.00	115.68	88.4%
01412210	57301	EQUIP INST	10,000	0	10,000	3,049.76	.00	6,950.24	30.5%
01421001	57310	DW EQUIP	352,544	0	352,544	274,941.21	10,285.20	67,317.59	80.9%
01422214	57301	EQUIP INST	8,000	0	8,000	6,606.80	.00	1,393.20	82.6%
01422220	57301	EQUIP INST	12,600	0	12,600	8,430.93	.00	4,169.07	66.9%
01422520	57301	EQUIP INST	38,000	0	38,000	69,006.43	.00	-31,006.43	181.6%*
01511001	57301	EQUIP INST	1,566	0	1,566	99.95	.00	1,466.05	6.4%
01511001	57308	Furniture	1,827	0	1,827	.00	.00	1,827.00	.0%
01512220	57302	EQU-NONINS	1,566	0	1,566	932.86	.00	633.14	59.6%
01521001	57301	EQUIP INST	1,548	0	1,548	1,484.08	.00	63.92	95.9%
01521001	57308	Furniture	1,806	0	1,806	1,688.36	71.99	45.65	97.5%
01522220	57302	EQU-NONINS	1,548	0	1,548	.00	.00	1,548.00	.0%
01531001	57301	EQUIP INST	1,452	0	1,452	2,209.40	.00	-757.40	152.2%*
01531001	57308	Furniture	1,694	0	1,694	295.88	.00	1,398.12	17.5%
01532220	57302	EQU-NONINS	1,452	0	1,452	887.95	.00	564.05	61.2%
01541001	57301	EQUIP INST	1,506	0	1,506	19.99	.00	1,486.01	1.3%
01541001	57308	Furniture	1,757	0	1,757	362.35	.00	1,394.65	20.6%
01542220	57302	EQU-NONINS	1,506	0	1,506	1,509.69	.00	-3.69	100.2%*
01551001	57301	EQUIP INST	1,314	0	1,314	1,312.74	.00	1.26	99.9%
01551001	57308	Furniture	1,533	0	1,533	1,522.70	.00	10.30	99.3%
01552220	57302	EQU-NONINS	1,314	0	1,314	1,285.19	28.81	.00	100.0%
01581001	57301	EQUIP INST	1,182	0	1,182	611.52	.00	570.48	51.7%

FOR 2026 09

57 Property			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01581001	57308	Furniture	1,379	0	1,379	109.79	.00	1,269.21	8.0%
01582220	57302	EQU-NONINS	1,182	0	1,182	1,052.40	121.70	7.90	99.3%
01611001	57301	EQUIP INST	3,564	0	3,564	3,560.00	.00	4.00	99.9%
01611001	57308	Furniture	396	0	396	395.09	.00	.91	99.8%
01611016	57301	EQUIP INST	3,220	0	3,220	3,480.90	.00	-260.90	108.1%*
01612220	57302	EQU-NONINS	1,188	0	1,188	29.42	1,150.00	8.58	99.3%
01621001	57301	EQUIP INST	3,857	0	3,857	1,793.63	358.31	1,705.06	55.8%
01621001	57308	Furniture	429	0	429	236.64	.00	192.36	55.2%
01621016	57301	EQUIP INST	3,200	0	3,200	1,683.04	1,275.85	241.11	92.5%
01622220	57302	EQU-NONINS	1,286	0	1,286	805.27	305.91	174.82	86.4%
01711001	57308	Furniture	10,100	0	10,100	.00	.00	10,100.00	.0%
01711002	57301	EQUIP INST	11,000	0	11,000	123.46	904.50	9,972.04	9.3%
01711006	57301	EQUIP INST	2,000	0	2,000	.00	.00	2,000.00	.0%
01711011	57301	EQUIP INST	9,780	0	9,780	8,425.56	1,354.44	.00	100.0%
01711013	57301	EQUIP INST	4,125	0	4,125	13,313.39	990.00	-10,178.39	346.7%*
01711014	57301	EQUIP INST	2,100	0	2,100	1,648.08	500.00	-48.08	102.3%*
01711016	57301	EQUIP INST	3,000	0	3,000	1,704.32	.00	1,295.68	56.8%
01711019	57301	EQUIP INST	6,000	0	6,000	5,302.60	696.71	.69	100.0%
01711027	57301	EQUIP INST	9,132	0	9,132	6,022.41	716.18	2,393.41	73.8%
01712220	57302	EQU-NONINS	775	0	775	767.00	91.97	-83.97	110.8%*
01712221	57301	EQUIP INST	2,500	0	2,500	.00	.00	2,500.00	.0%
01712400	57308	Furniture	6,500	0	6,500	499.43	.00	6,000.57	7.7%
01713201	57301	EQUIP INST	46,000	0	46,000	40,361.50	3,528.20	2,110.30	95.4%
01822230	57308	FURNITURE	500	0	500	.00	.00	500.00	.0%
01842610	57301	EQUIP INST	7,000	0	7,000	6,307.56	.00	692.44	90.1%
01852622	57307	Equipment	5,000	0	5,000	-43.00	.00	5,043.00	-.9%
01852623	57307	Equipment	2,000	0	2,000	3,368.56	1,684.28	-3,052.84	252.6%*
01852625	57307	Equipment	5,000	0	5,000	.00	.00	5,000.00	.0%
01852627	57307	EQU-TOOLS	5,000	0	5,000	.00	.00	5,000.00	.0%
01852632	57307	Equipment	3,000	0	3,000	-36.00	.00	3,036.00	-1.2%
01852633	57306	EQU-MAINT	10,000	0	10,000	2,888.55	1,115.40	5,996.05	40.0%
01852650	57200	FF&E SPACE	10,000	0	10,000	6,512.00	3,488.00	.00	100.0%
01852651	57100	IMPRV-BLG	0	0	0	348.00	1,652.00	-2,000.00	100.0%*
TOTAL Property			650,128	0	650,128	507,997.64	30,366.66	111,763.70	82.8%
		TOTAL EXPENSES	650,128	0	650,128	507,997.64	30,366.66	111,763.70	
58 Debt Srvc & Misc									
01011000	58900	DUES	700	0	700	429.00	.00	271.00	61.3%
01011200	58900	DUES	5,000	0	5,000	2,415.81	4,968.49	-2,384.30	147.7%*
01402320	58900	DUES	7,000	0	7,000	7,594.36	.00	-594.36	108.5%*

FOR 2026 09

58 Debt Srvc & Misc			ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01512400	58900	DUES	534	0	534	548.00	.00	-14.00	102.6%*
01522400	58900	DUES	350	0	350	238.00	.00	112.00	68.0%
01532400	58900	DUES	0	0	0	152.00	.00	-152.00	100.0%*
01542400	58900	DUES	350	0	350	.00	.00	350.00	.0%
01582400	58900	DUES	534	0	534	456.95	.00	77.05	85.6%
01612400	58900	DUES	1,702	0	1,702	1,638.99	.00	63.01	96.3%
01622400	58900	DUES	800	0	800	754.00	.00	46.00	94.3%
01711006	58900	DUES	4,899	0	4,899	6,623.00	1,352.00	-3,076.00	162.8%*
01712220	58900	DUES	230	0	230	190.00	.00	40.00	82.6%
01712400	58900	DUES	10,675	0	10,675	10,885.00	.00	-210.00	102.0%*
01713201	58900	DUES	47,500	0	47,500	40,183.26	6,657.00	659.74	98.6%
01802130	58900	DUES	1,300	0	1,300	450.00	.00	850.00	34.6%
01822230	58900	DUES	1,500	0	1,500	540.00	.00	960.00	36.0%
01882700	58900	DUES	392	0	392	.00	.00	392.00	.0%
01902320	58900	DUES	30,000	0	30,000	25,276.50	4,268.50	455.00	98.5%
01912520	58310	PrinPymnt	358,614	0	358,614	179,307.00	179,307.00	.00	100.0%
01912520	58320	IntPymnt	81,296	0	81,296	48,832.76	32,463.29	-.05	100.0%*
01912520	58900	DUES	7,000	0	7,000	41,428.86	800.00	-35,228.86	603.3%*
01912520	58904	Bad Debt	14,000	0	14,000	.00	.00	14,000.00	.0%
TOTAL Debt Srvc & Misc			574,376	0	574,376	367,943.49	229,816.28	-23,383.77	104.1%
TOTAL EXPENSES			574,376	0	574,376	367,943.49	229,816.28	-23,383.77	
59 Other Objects									
01912520	59001	IntXfer	-312,855	0	-312,855	-236,688.75	.00	-76,166.25	75.7%*
TOTAL Other Objects			-312,855	0	-312,855	-236,688.75	.00	-76,166.25	75.7%
TOTAL EXPENSES			-312,855	0	-312,855	-236,688.75	.00	-76,166.25	
GRAND TOTAL			129,177,640	0	129,177,640	88,577,010.52	40,207,605.51	393,024.24	99.7%

** END OF REPORT - Generated by Peg Brindisi **

FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
Adult Adult Education								
01741200 55600	OG TUIT	85,000	0	85,000	.00	85,000.00	.00	100.0%
TOTAL Adult Education		85,000	0	85,000	.00	85,000.00	.00	100.0%
TOTAL EXPENSES		85,000	0	85,000	.00	85,000.00	.00	
AsstS Assistant Superintendent								
01401201 51117	Tutor	1,500	0	1,500	6,887.00	.00	-5,387.00	459.1%*
01401201 53210	INSTR. SRV	5,000	0	5,000	8,400.00	3,600.00	-7,000.00	240.0%*
01401203 51117	Tutors	3,500	0	3,500	140.55	.00	3,359.45	4.0%
01401203 55801	Mileage	10,000	0	10,000	5,456.71	.00	4,543.29	54.6%
01401204 51117	Tutors	5,000	0	5,000	2,014.57	.00	2,985.43	40.3%
01402210 51110	Curr Salar	819,237	0	819,237	487,434.45	324,595.13	7,207.17	99.1%
01402320 51130	Admin Sec	77,165	0	77,165	59,177.20	21,581.07	-3,593.47	104.7%*
01402320 51200	MENTORS	9,000	0	9,000	.00	.00	9,000.00	.0%
01402320 55600	TUITION	327,960	0	327,960	232,820.38	24,733.37	70,406.25	78.5%
01402320 55800	PROF DEVEL	20,000	0	20,000	23,356.52	875.00	-4,231.52	121.2%*
01402320 55906	PRINTING	800	0	800	879.50	.00	-79.50	109.9%*
01402320 56110	Off Supp	25,000	0	25,000	12,615.48	1,194.46	11,190.06	55.2%
01402320 57308	FURNITURE	1,000	0	1,000	884.32	.00	115.68	88.4%
01402320 58900	DUES	7,000	0	7,000	7,594.36	.00	-594.36	108.5%*
01412210 51111	Curr Prog	379,383	0	379,383	241,533.90	138,107.06	-257.96	100.1%*
01412210 51114	Asst Super	210,443	0	210,443	158,282.35	58,314.55	-6,153.90	102.9%*
01412210 51117	Tchr Train	10,000	0	10,000	.00	.00	10,000.00	.0%
01412210 51118	PD Prep	30,000	0	30,000	13,368.73	.00	16,631.27	44.6%
01412210 51119	Curr Write	70,000	0	70,000	48,451.05	.00	21,548.95	69.2%
01412210 51129	Non Cert	81,640	0	81,640	37,454.31	.00	44,185.69	45.9%
01412210 51130	Admin Sec	68,890	0	68,890	49,846.04	19,175.59	-132.03	100.2%*
01412210 51135	CLER PT	500	0	500	179.07	.00	320.93	35.8%
01412210 53300	OTHER PROF	5,000	0	5,000	920.00	3,000.00	1,080.00	78.4%
01412210 55800	PROF DEVEL	62,000	0	62,000	55,785.03	8,795.00	-2,580.03	104.2%*
01412210 56118	Software	5,000	0	5,000	3,565.09	.00	1,434.91	71.3%
01412210 56411	TEXTBOOKS	217,000	0	217,000	110,360.41	422.97	106,216.62	51.1%
01412210 56904	TEST-IND	150,460	0	150,460	124,311.36	4,654.09	21,494.55	85.7%
01412210 57301	EQUIP INST	10,000	0	10,000	3,049.76	.00	6,950.24	30.5%
01412214 56111	Class Supp	100,000	0	100,000	21,489.48	23,154.83	55,355.69	44.6%
01412214 56426	On Line Re	341,900	0	341,900	329,196.25	.00	12,703.75	96.3%
01922530 51125	AS-Supv	168,866	0	168,866	123,402.15	45,463.95	-.10	100.0%*

FOR 2026 09

AsstS	Assistant Superintendent	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01922530 51129	AS-Other	81,640	0	81,640	58,953.82	21,643.58	1,042.60	98.7%
01922530 51135	CLER. CO	15,000	0	15,000	.00	.00	15,000.00	.0%
01922530 53302	D.L.OTHER	229,950	0	229,950	229,426.04	5,892.16	-5,368.20	102.3%*
01922530 55804	Digital	10,000	0	10,000	8,562.00	1,980.00	-542.00	105.4%*
TOTAL Assistant Superintendent		3,559,833	0	3,559,833	2,465,797.88	707,182.81	386,852.46	89.1%
	TOTAL EXPENSES	3,559,833	0	3,559,833	2,465,797.88	707,182.81	386,852.46	
Athle Athletics Dept								
01711019 51114	Sports Dir	181,073	0	181,073	132,322.65	48,750.45	-.10	100.0%*
01713201 51111	TCHR-SPEC	137,700	0	137,700	99,488.25	40,965.75	-2,754.00	102.0%*
01713201 51116	Coaches	650,000	0	650,000	474,072.80	245,927.20	-70,000.00	110.8%*
01713201 51129	OTHER NC	17,541	0	17,541	4,194.31	.00	13,346.69	23.9%
01713201 51131	SEC-SCHLYR	49,489	0	49,489	31,342.90	19,608.10	-1,462.34	103.0%*
01713201 51135	Sec-Extra	4,500	0	4,500	3,078.89	.00	1,421.11	68.4%
01713201 51170	GameStaff	57,500	0	57,500	41,213.60	.00	16,286.40	71.7%
01713201 53300	Prch Srvcs	227,575	0	227,575	121,300.91	61,464.94	44,809.15	80.3%
01713201 53301	POLICE	20,000	0	20,000	22,160.00	2,840.00	-5,000.00	125.0%*
01713201 54200	CLEANING	16,000	0	16,000	11,552.31	3,447.69	1,000.00	93.8%
01713201 55809	TRANSPORTA	188,300	0	188,300	90,250.31	48,124.69	49,925.00	73.5%
01713201 56112	SP CLSRM	135,000	0	135,000	82,984.86	44,009.23	8,005.91	94.1%
01713201 57301	EQUIP INST	46,000	0	46,000	40,361.50	3,528.20	2,110.30	95.4%
01713201 58900	DUES	47,500	0	47,500	40,183.26	6,657.00	659.74	98.6%
TOTAL Athletics Dept		1,778,178	0	1,778,178	1,194,506.55	525,323.25	58,347.86	96.7%
	TOTAL EXPENSES	1,778,178	0	1,778,178	1,194,506.55	525,323.25	58,347.86	
BH Booth Hill School								
01511001 51110	BHE Salary	2,429,259	0	2,429,259	1,353,441.60	972,131.44	103,685.96	95.7%
01511001 51120	AIDE-CLSRM	59,021	0	59,021	29,644.04	12,915.60	16,461.46	72.1%
01511001 55500	BHE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01511001 56111	Class Supp	30,276	0	30,276	35,641.38	382.41	-5,747.79	119.0%*
01511001 56411	TEXTBOOKS	32,364	0	32,364	31,351.38	.00	1,012.62	96.9%
01511001 57301	EQUIP INST	1,566	0	1,566	99.95	.00	1,466.05	6.4%
01511001 57308	Furniture	1,827	0	1,827	.00	.00	1,827.00	.0%
01511002 51110	Spec	659,645	0	659,645	376,369.84	268,386.94	14,888.60	97.7%
01512220 51110	BHE Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01512220 56420	LIBR BKS	5,220	0	5,220	5,186.98	.00	33.02	99.4%

FOR 2026 09

BH	Booth Hill School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01512220 56425	SUBSCRIPTN	914	0	914	2,085.02	.00	-1,171.02	228.1%*
01512220 56901	MEDIA MAT.	3,132	0	3,132	2,320.99	.00	811.01	74.1%
01512220 57302	EQU-NONINS	1,566	0	1,566	932.86	.00	633.14	59.6%
01512400 51113	BHE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01512400 51120	BHE Paras	21,643	0	21,643	14,930.37	4,978.26	1,734.57	92.0%
01512400 51130	Admin Sec	67,265	0	67,265	50,908.52	18,641.56	-2,284.88	103.4%*
01512400 51131	SEC-SCHLYR	43,393	0	43,393	27,583.84	17,108.60	-1,299.56	103.0%*
01512400 51135	CLER. CO	0	0	0	40.79	.00	-40.79	100.0%*
01512400 54900	PROP SERV	300	0	300	.00	.00	300.00	.0%
01512400 55800	PROF DEVEL	550	0	550	.00	.00	550.00	.0%
01512400 56110	Off Supp	3,654	0	3,654	1,147.31	.00	2,506.69	31.4%
01512400 58900	DUES	534	0	534	548.00	.00	-14.00	102.6%*
TOTAL Booth Hill School		3,713,640	0	3,713,640	2,162,014.99	1,414,872.53	136,752.24	96.3%
	TOTAL EXPENSES	3,713,640	0	3,713,640	2,162,014.99	1,414,872.53	136,752.24	

Busin Business Dept

01912520 51113	Bus Admin	183,471	0	183,471	128,100.93	49,269.22	6,100.85	96.7%
01912520 51129	Bus-Asst	95,669	0	95,669	69,912.02	25,757.07	.11	100.0%
01912520 51130	SEC-CALYR	311,870	0	311,870	235,670.07	86,092.65	-9,892.91	103.2%*
01912520 51135	CLERICAL	8,500	0	8,500	1,887.91	.00	6,612.09	22.2%
01912520 51196	RET SAVE	-675,000	0	-675,000	.00	.00	-675,000.00	.0%*
01912520 51197	DEGREE CH	115,000	0	115,000	.00	.00	115,000.00	.0%
01912520 51198	Retire Pay	360,000	0	360,000	320,149.06	39,850.94	.00	100.0%
01912520 51199	RSV. ALLOC	474,919	0	474,919	51,735.78	.00	423,183.22	10.9%
01912520 52001	FICA-MC	2,081,296	0	2,081,296	1,318,632.68	762,663.54	.00	100.0%
01912520 52002	HEALTH/DEN	21,159,945	0	21,159,945	20,254,959.70	6,761,956.86	-5,856,972.06	127.7%*
01912520 52003	WAIVER	210,000	0	210,000	174,646.86	41,115.64	-5,762.50	102.7%*
01912520 52004	DISABILITY	23,500	0	23,500	17,650.72	6,349.28	-500.00	102.1%*
01912520 52005	Life	115,000	0	115,000	84,803.45	30,649.05	-452.50	100.4%*
01912520 52006	UNEMPLOY	20,000	0	20,000	1,398.00	5,000.00	13,602.00	32.0%
01912520 52008	Admin Fee	16,000	0	16,000	9,805.50	2,758.50	3,436.00	78.5%
01912520 52010	401A TBOE	450,000	0	450,000	301,101.13	148,898.87	.00	100.0%
01912520 52011	Med WH	0	0	0	-4,506,353.15	-1,503,596.97	6,009,950.12	100.0%
01912520 52012	Dental WH	0	0	0	-199,256.67	-44,146.39	243,403.06	100.0%
01912520 53300	OTHER PROF	0	0	0	27,000.00	9,600.00	-36,600.00	100.0%*
01912520 53310	Insurance	93,000	0	93,000	87,900.00	.00	5,100.00	94.5%
01912520 56110	Off Supp	5,000	0	5,000	5,649.22	2,681.31	-3,330.53	166.6%*
01912520 58310	PrinPymnt	358,614	0	358,614	179,307.00	179,307.00	.00	100.0%
01912520 58320	IntPymnt	81,296	0	81,296	48,832.76	32,463.29	-.05	100.0%*
01912520 58900	DUES	7,000	0	7,000	41,428.86	800.00	-35,228.86	603.3%*

FOR 2026 09

Busin	Business Dept		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01912520	58904	Bad Debt	14,000	0	14,000	.00	.00	14,000.00	.0%
01912520	59001	IntXfer	-312,855	0	-312,855	-236,688.75	.00	-76,166.25	75.7%*
01922530	53301	FINANCIALS	90,000	0	90,000	101,649.81	.00	-11,649.81	112.9%*
01922530	53304	TRAINING	7,500	0	7,500	1,600.00	.00	5,900.00	21.3%
TOTAL Business Dept			25,293,725	0	25,293,725	18,521,522.89	6,637,469.86	134,731.98	99.5%
		TOTAL EXPENSES	25,293,725	0	25,293,725	18,521,522.89	6,637,469.86	134,731.98	
DF Daniels Farm School									
01531001	51110	DFE Salary	2,305,418	0	2,305,418	1,388,158.71	998,046.83	-80,787.54	103.5%*
01531001	51120	DFE Paras	40,604	0	40,604	32,096.75	15,256.80	-6,749.87	116.6%*
01531001	55500	DFE Intern	32,000	0	32,000	11,739.00	7,650.00	12,611.00	60.6%
01531001	56111	Class Supp	28,072	0	28,072	26,526.36	1,106.57	439.07	98.4%
01531001	56411	TEXTBOOKS	30,008	0	30,008	25,856.87	.00	4,151.13	86.2%
01531001	57301	EQUIP INST	1,452	0	1,452	2,209.40	.00	-757.40	152.2%*
01531001	57308	Furniture	1,694	0	1,694	295.88	.00	1,398.12	17.5%
01531002	51110	Spec	660,000	0	660,000	437,189.68	231,410.15	-8,599.58	101.3%*
01532220	51110	DFE Salary	93,855	0	93,855	54,147.15	39,707.91	-.06	100.0%*
01532220	56420	LIBR BKS	4,840	0	4,840	8,009.67	275.84	-3,445.51	171.2%*
01532220	56425	SUBSCRIPTN	847	0	847	.00	.00	847.00	.0%
01532220	56901	MEDIA MAT.	2,904	0	2,904	809.69	.00	2,094.31	27.9%
01532220	57302	EQU-NONINS	1,452	0	1,452	887.95	.00	564.05	61.2%
01532400	51113	DFE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01532400	51120	DFE Paras	22,898	0	22,898	9,281.02	8,350.26	5,267.12	77.0%
01532400	51130	SEC-CALYR	67,555	0	67,555	40,404.75	14,740.11	12,410.34	81.6%
01532400	51131	SEC-SCHLYR	43,183	0	43,183	27,190.80	17,108.60	-1,116.52	102.6%*
01532400	51135	CLER. CO	0	0	0	722.48	.00	-722.48	100.0%*
01532400	55800	PROF DEVEL	0	0	0	870.00	.00	-870.00	100.0%*
01532400	56110	Off Supp	3,388	0	3,388	2,774.94	.00	613.06	81.9%
01532400	58900	DUES	0	0	0	152.00	.00	-152.00	100.0%*
TOTAL Daniels Farm School			3,536,142	0	3,536,142	2,212,533.32	1,386,414.73	-62,805.64	101.8%
		TOTAL EXPENSES	3,536,142	0	3,536,142	2,212,533.32	1,386,414.73	-62,805.64	
Facil Facilities Dept									
01802320	51140	CustSubs	55,000	0	55,000	21,536.92	15,463.08	18,000.00	67.3%
01822230	51125	Plant Supv	393,488	0	393,488	267,247.53	107,049.67	19,190.80	95.1%
01822230	51127	Sec Guard	818,000	0	818,000	547,067.00	255,266.91	15,666.09	98.1%

FOR 2026 09

Facil	Facilities Dept	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01822230 51128	Sec OT	25,000	0	25,000	20,866.08	.00	4,133.92	83.5%
01822230 51130	SEC-CALYR	97,351	0	97,351	73,238.13	26,935.37	-2,822.30	102.9%*
01822230 51135	CLER. CO	0	0	0	156.61	.00	-156.61	100.0%*
01822230 55800	PROF DEVEL	500	0	500	.00	.00	500.00	.0%
01822230 55910	Other	17,000	0	17,000	14,002.45	.00	2,997.55	82.4%
01822230 56110	Ofc Supp	1,500	0	1,500	1,367.34	1,831.66	-1,699.00	213.3%*
01822230 57308	FURNITURE	500	0	500	.00	.00	500.00	.0%
01822230 58900	DUES	1,500	0	1,500	540.00	.00	960.00	36.0%
01842610 51140	CUST.MAINT	3,023,942	0	3,023,942	1,963,560.15	865,395.60	194,985.85	93.6%
01842610 51141	OT/SCHOOLS	100,000	0	100,000	79,415.94	55,000.00	-34,415.94	134.4%*
01842610 51142	OT/sch eve	110,000	0	110,000	56,251.55	53,748.45	.00	100.0%
01842610 51143	Snow	0	0	0	50,964.00	.00	-50,964.00	100.0%*
01842610 51145	HELP 19.5	9,791	0	9,791	6,038.44	5,120.31	-1,368.19	114.0%*
01842610 51149	CUST NGTDF	0	0	0	6,947.37	.00	-6,947.37	100.0%*
01842610 54103	RUBBISH	83,000	0	83,000	60,642.99	17,776.28	4,580.73	94.5%
01842610 54202	SER.CUST.	4,000	0	4,000	2,950.84	1,001.16	48.00	98.8%
01842610 54300	REPAIRS	15,000	0	15,000	223.30	877.20	13,899.50	7.3%
01842610 55803	Mileage	1,500	0	1,500	847.22	.00	652.78	56.5%
01842610 56130	Supplies	196,000	0	196,000	129,841.06	39,745.52	26,413.42	86.5%
01842610 56132	SUPP/EQUIP	0	0	0	653.85	1,846.15	-2,500.00	100.0%*
01842610 57301	EQUIP INST	7,000	0	7,000	6,307.56	.00	692.44	90.1%
01842611 54101	Electricty	1,273,398	0	1,273,398	1,060,948.27	239,805.98	-27,356.25	102.1%*
01842611 54105	WATER	130,000	0	130,000	65,023.10	39,407.15	25,569.75	80.3%
01842611 56202	Nat Gas	600,000	0	600,000	400,637.80	129,117.20	70,245.00	88.3%
01852620 51140	CUST.MAINT	830,066	0	830,066	423,883.22	226,180.46	180,001.92	78.3%
01852620 51141	OT/SCHOOLS	25,000	0	25,000	8,302.63	.00	16,697.37	33.2%
01852620 51145	SUMMER GR	32,000	0	32,000	21,571.78	.00	10,428.22	67.4%
01852622 54300	REPAIRS	10,000	0	10,000	.00	.00	10,000.00	.0%
01852622 56134	Snow Rem	10,000	0	10,000	12,100.37	4,375.05	-6,475.42	164.8%*
01852622 57307	Equipment	5,000	0	5,000	-43.00	.00	5,043.00	-.9%
01852623 54300	REPAIRS	3,000	0	3,000	1,518.44	1,040.56	441.00	85.3%
01852623 56133	Gas/Diesel	50,000	0	50,000	31,790.39	1,585.68	16,623.93	66.8%
01852623 56134	Veh Supp	15,000	0	15,000	18,899.97	8,394.67	-12,294.64	182.0%*
01852623 56900	PARTS	0	0	0	444.08	.00	-444.08	100.0%*
01852623 57307	Equipment	2,000	0	2,000	3,368.56	1,684.28	-3,052.84	252.6%*
01852625 54300	REPAIRS	10,000	0	10,000	3,150.00	.00	6,850.00	31.5%
01852625 56134	Grnds-Supp	20,000	0	20,000	8,618.07	1,531.22	9,850.71	50.7%
01852625 57307	Equipment	5,000	0	5,000	.00	.00	5,000.00	.0%
01852626 56134	PARTS-SUPP	3,000	0	3,000	.00	.00	3,000.00	.0%
01852627 54300	REPAIRS	5,000	0	5,000	6,281.46	7,000.00	-8,281.46	265.6%*
01852627 56134	PARTS-SUPP	7,500	0	7,500	4,541.05	3,615.97	-657.02	108.8%*
01852627 57307	EQU-TOOLS	5,000	0	5,000	.00	.00	5,000.00	.0%
01852631 54300	REPAIRS	50,000	0	50,000	48,235.93	48,032.73	-46,268.66	192.5%*
01852631 54301	ELEVATORS	40,000	0	40,000	22,344.07	7,655.93	10,000.00	75.0%

FOR 2026 09

Facil	Facilities Dept		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01852631	56134	PARTS-SUPP	2,000	0	2,000	680.10	300.00	1,019.90	49.0%
01852632	54300	REPAIRS	5,000	0	5,000	1,619.25	.00	3,380.75	32.4%
01852632	56134	PARTS-SUPP	20,000	0	20,000	6,238.17	12,170.57	1,591.26	92.0%
01852632	57307	Equipment	3,000	0	3,000	-36.00	.00	3,036.00	-1.2%
01852633	54300	Services	35,000	0	35,000	8,300.31	35,227.09	-8,527.40	124.4%*
01852633	54301	SEC-SRVC K	25,000	0	25,000	1,050.00	300.00	23,650.00	5.4%
01852633	56134	PARTS-SUPP	30,000	0	30,000	21,096.02	5,795.83	3,108.15	89.6%
01852633	57306	EQU-MAINT	10,000	0	10,000	2,888.55	1,115.40	5,996.05	40.0%
01852634	54300	REPAIRS	30,000	0	30,000	16,136.25	4,481.50	9,382.25	68.7%
01852635	54300	REPAIRS	35,000	0	35,000	9,631.00	.00	25,369.00	27.5%
01852635	56134	PARTS-SUPP	1,500	0	1,500	.00	.00	1,500.00	.0%
01852636	56134	PARTS-SUPP	0	0	0	1,899.98	.00	-1,899.98	100.0%*
01852637	54300	REPAIRS	6,000	0	6,000	6,830.00	70.00	-900.00	115.0%*
01852638	54300	REPAIRS	0	0	0	2,478.00	1,998.00	-4,476.00	100.0%*
01852638	56134	PARTS-SUPP	1,000	0	1,000	1,262.79	837.21	-1,100.00	210.0%*
01852639	54300	REPAIRS	135,000	0	135,000	83,259.42	75,736.76	-23,996.18	117.8%*
01852639	56134	PARTS-SUPP	35,000	0	35,000	58,208.28	31,640.74	-54,849.02	256.7%*
01852639	56135	BUD PROJ	0	0	0	1,542.51	.00	-1,542.51	100.0%*
01852642	56134	PARTS-SUPP	5,000	0	5,000	1,979.76	5,520.24	-2,500.00	150.0%*
01852643	54300	REPAIRS	6,000	0	6,000	3,763.40	5,766.60	-3,530.00	158.8%*
01852643	56900	PARTS	0	0	0	854.00	.00	-854.00	100.0%*
01852644	54300	REPAIRS	5,000	0	5,000	4,851.29	2,581.11	-2,432.40	148.6%*
01852644	56134	PARTS-SUPP	40,000	0	40,000	27,189.92	12,044.54	765.54	98.1%
01852645	54300	REPAIRS	30,000	0	30,000	12,857.00	17,143.00	.00	100.0%
01852646	54300	REPAIRS	10,000	0	10,000	12,652.00	2,358.00	-5,010.00	150.1%*
01852646	56134	PARTS-SUPP	500	0	500	.00	.00	500.00	.0%
01852647	51140	UNANTI REG	0	0	0	.00	999.00	-999.00	100.0%*
01852647	53300	OTHER PROF	3,000	0	3,000	.00	.00	3,000.00	.0%
01852647	54300	REPAIRS	15,000	0	15,000	104,345.60	28,246.46	-117,592.06	883.9%*
01852648	54300	REPAIRS	20,000	0	20,000	13,906.25	7,453.75	-1,360.00	106.8%*
01852648	56134	PARTS-SUPP	15,000	0	15,000	9,983.95	4,516.05	500.00	96.7%
01852649	54300	REPAIRS	500	0	500	.00	.00	500.00	.0%
01852649	56134	PARTS-SUPP	0	0	0	477.40	621.60	-1,099.00	100.0%*
01852650	57200	FF&E SPACE	10,000	0	10,000	6,512.00	3,488.00	.00	100.0%
01852651	57100	IMPRV-BLG	0	0	0	348.00	1,652.00	-2,000.00	100.0%*
TOTAL Facilities Dept			8,624,535	0	8,624,535	5,875,087.72	2,428,547.69	320,899.55	96.3%
		TOTAL EXPENSES	8,624,535	0	8,624,535	5,875,087.72	2,428,547.69	320,899.55	
FT Frenchtown School									
01521001	51110	FTE Teach	2,420,499	0	2,420,499	1,441,471.50	971,145.55	7,881.95	99.7%

FOR 2026 09

FT		Frenchtown School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01521001	51120	FTE Paras	60,428	0	60,428	40,813.50	17,028.24	2,586.42	95.7%
01521001	55500	FTE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01521001	56111	Class Supp	29,928	0	29,928	25,018.62	4,834.05	75.33	99.7%
01521001	56411	TEXTBOOKS	31,992	0	31,992	31,173.34	.00	818.66	97.4%
01521001	57301	EQUIP INST	1,548	0	1,548	1,484.08	.00	63.92	95.9%
01521001	57308	Furniture	1,806	0	1,806	1,688.36	71.99	45.65	97.5%
01521002	51110	Spec	879,541	0	879,541	516,365.20	345,438.65	17,737.33	98.0%
01522220	51110	FT Teacher	113,845	0	113,845	65,679.75	48,165.15	.10	100.0%
01522220	56420	LIBR BKS	5,160	0	5,160	4,948.55	101.50	109.95	97.9%
01522220	56425	SUBSCRIPTN	903	0	903	609.75	264.98	28.27	96.9%
01522220	56901	MEDIA MAT.	3,096	0	3,096	3,718.14	74.44	-696.58	122.5%*
01522220	57302	EQU-NONINS	1,548	0	1,548	.00	.00	1,548.00	.0%
01522400	51113	FTE Admin	361,821	0	361,821	264,407.61	97,413.33	.06	100.0%
01522400	51120	FTE Paras	41,382	0	41,382	29,388.27	9,858.87	2,135.29	94.8%
01522400	51130	Admin Sec	67,555	0	67,555	51,190.23	18,641.56	-2,276.59	103.4%*
01522400	51131	SEC-SCHLYR	44,082	0	44,082	33,102.23	12,243.72	-1,263.95	102.9%*
01522400	51135	CLER. CO	0	0	0	2,408.31	.00	-2,408.31	100.0%*
01522400	55800	PROF DEVEL	500	0	500	.00	.00	500.00	.0%
01522400	56110	Off Supp	3,612	0	3,612	1,522.37	1,200.00	889.63	75.4%
01522400	58900	DUES	350	0	350	238.00	.00	112.00	68.0%
TOTAL Frenchtown School			4,101,597	0	4,101,597	2,530,527.81	1,541,782.03	29,287.13	99.3%
TOTAL EXPENSES			4,101,597	0	4,101,597	2,530,527.81	1,541,782.03	29,287.13	
HC Hillcrest Middle School									
01611001	51110	HMS Salary	4,163,874	0	4,163,874	2,430,132.29	1,752,170.59	-18,429.18	100.4%*
01611001	51111	TCHR-SPEC	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01611001	55500	HMS Intern	48,000	0	48,000	22,950.00	22,950.00	2,100.00	95.6%
01611001	56111	Class Supp	34,056	0	34,056	31,388.40	230.00	2,437.60	92.8%
01611001	56411	TEXTBOOKS	11,880	0	11,880	9,243.73	.00	2,636.27	77.8%
01611001	57301	EQUIP INST	3,564	0	3,564	3,560.00	.00	4.00	99.9%
01611001	57308	Furniture	396	0	396	395.09	.00	.91	99.8%
01611016	51110	HMS Salary	353,559	0	353,559	219,614.40	133,944.61	-.01	100.0%*
01611016	54900	PROP SERV	1,212	0	1,212	468.97	.00	743.03	38.7%
01611016	56111	Class Supp	2,259	0	2,259	1,723.86	166.83	368.31	83.7%
01611016	57301	EQUIP INST	3,220	0	3,220	3,480.90	.00	-260.90	108.1%*
01611019	51110	HMS Salary	385,516	0	385,516	231,262.20	154,253.48	.32	100.0%
01611019	56111	Class Supp	3,424	0	3,424	3,383.54	.00	40.46	98.8%
01612120	51110	HMS Salary	322,855	0	322,855	192,221.55	130,633.47	-.02	100.0%*
01612120	51131	SEC-SCHLYR	53,345	0	53,345	33,888.82	21,055.50	-1,599.28	103.0%*
01612120	51135	CLER. CO	0	0	0	620.68	.00	-620.68	100.0%*

FOR 2026 09

HC	Hillcrest Middle School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01612220 51110	HMS Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01612220 56111	Class Supp	1,980	0	1,980	910.94	966.92	102.14	94.8%
01612220 56420	LIBR BKS	2,376	0	2,376	1,377.05	998.27	.68	100.0%
01612220 56425	SUBSCRIPTN	1,584	0	1,584	1,581.34	.00	2.66	99.8%
01612220 57302	EQU-NONINS	1,188	0	1,188	29.42	1,150.00	8.58	99.3%
01612400 51110	TEAExtra	0	0	0	312.23	.00	-312.23	100.0%*
01612400 51113	HMS Admin	372,146	0	372,146	271,952.70	100,193.10	.20	100.0%
01612400 51120	HMS Paras	13,830	0	13,830	10,774.34	3,218.64	-162.50	101.2%*
01612400 51130	SEC-CALYR	59,592	0	59,592	45,029.05	16,589.65	-2,026.70	103.4%*
01612400 51131	SEC-SCHLYR	49,489	0	49,489	31,372.96	19,608.10	-1,492.40	103.0%*
01612400 51135	CLER. CO	0	0	0	1,305.98	.00	-1,305.98	100.0%*
01612400 54900	PROP SERV	500	0	500	.00	.00	500.00	.0%
01612400 55800	PROF DEVEL	1,100	0	1,100	.00	.00	1,100.00	.0%
01612400 56110	Off Supp	3,960	0	3,960	3,946.32	.00	13.68	99.7%
01612400 58900	DUES	1,702	0	1,702	1,638.99	.00	63.01	96.3%
01613202 51116	HMS Advis	45,000	0	45,000	.00	45,000.00	.00	100.0%
01613202 53301	POLICE	800	0	800	.00	.00	800.00	.0%
01613202 56119	Supplies	4,200	0	4,200	1,324.98	.00	2,875.02	31.5%
TOTAL Hillcrest Middle School		6,193,683	0	6,193,683	3,698,434.53	2,507,661.28	-12,412.93	100.2%
	TOTAL EXPENSES	6,193,683	0	6,193,683	3,698,434.53	2,507,661.28	-12,412.93	

HR Human Resources Dept

01402320 51114	HR Dir	181,038	0	181,038	139,573.43	51,421.79	-9,957.22	105.5%*
01802130 53401	SubTeach	840,000	0	840,000	376,465.26	456,353.98	7,180.76	99.1%
01802130 53402	SubPara	450,000	0	450,000	282,330.82	171,253.65	-3,584.47	100.8%*
01802130 53403	SubSec	20,000	0	20,000	3,621.21	16,038.97	339.82	98.3%
01802130 55800	PD	9,000	0	9,000	325.00	2,725.00	5,950.00	33.9%
01802130 55900	OTHER PURC	85,000	0	85,000	73,130.12	4,460.00	7,409.88	91.3%
01802130 55903	ADVERT.	1,500	0	1,500	1,500.00	.00	.00	100.0%
01802130 56110	SUPPLIES	3,500	0	3,500	2,632.65	723.48	143.87	95.9%
01802130 58900	DUES	1,300	0	1,300	450.00	.00	850.00	34.6%
01802320 51113	SubAdmin	0	0	0	7,238.40	.00	-7,238.40	100.0%*
01802320 51115	Sup Pers	225,260	0	225,260	165,780.74	60,838.05	-1,358.89	100.6%*
01802320 51117	Sub Teach	0	0	0	125,843.12	100,000.00	-225,843.12	100.0%*
01802320 51119	Teacher	0	0	0	5,128.55	.00	-5,128.55	100.0%*
01802320 51127	SEC. GRD	0	0	0	13,959.19	.00	-13,959.19	100.0%*
01802320 51129	Super-Para	0	0	0	3,210.84	.00	-3,210.84	100.0%*
01802320 51135	Extra	0	0	0	7,819.20	.00	-7,819.20	100.0%*
01802320 51139	SEC- SUB	0	0	0	9,572.56	.00	-9,572.56	100.0%*
TOTAL Human Resources Dept		1,816,598	0	1,816,598	1,218,581.09	863,814.92	-265,798.11	114.6%
	TOTAL EXPENSES	1,816,598	0	1,816,598	1,218,581.09	863,814.92	-265,798.11	

FOR 2026 09

JR	Jane Ryan School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
JR Jane Ryan School								
01551001 51110	JRE Salary	2,044,434	0	2,044,434	1,200,451.29	787,746.97	56,235.74	97.2%
01551001 51120	JRE Paras	58,308	0	58,308	28,176.81	11,731.44	18,399.87	68.4%
01551001 55500	JRE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01551001 56111	Class Supp	25,404	0	25,404	25,157.86	199.27	46.87	99.8%
01551001 56411	TEXTBOOKS	27,156	0	27,156	27,150.03	.00	5.97	100.0%
01551001 57301	EQUIP INST	1,314	0	1,314	1,312.74	.00	1.26	99.9%
01551001 57308	Furniture	1,533	0	1,533	1,522.70	.00	10.30	99.3%
01551002 51110	TCHR-CLSRM	688,390	0	688,390	396,364.65	240,648.14	51,376.99	92.5%
01552220 51110	JRE Salary	104,494	0	104,494	60,285.00	44,209.00	.00	100.0%
01552220 56420	LIBR BKS	4,380	0	4,380	4,231.84	148.16	.00	100.0%
01552220 56425	SUBSCRIPTN	767	0	767	724.81	42.19	.00	100.0%
01552220 56901	MEDIA MAT.	2,628	0	2,628	2,485.68	77.32	65.00	97.5%
01552220 57302	EQU-NONINS	1,314	0	1,314	1,285.19	28.81	.00	100.0%
01552400 51113	JRE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01552400 51120	JRE Paras	23,512	0	23,512	15,624.46	5,478.51	2,408.63	89.8%
01552400 51130	SEC-CALYR	67,225	0	67,225	50,860.23	18,641.56	-2,276.59	103.4%*
01552400 51131	SEC-SCHLYR	43,393	0	43,393	27,583.86	17,108.60	-1,299.58	103.0%*
01552400 51135	CLER. CO	500	0	500	783.88	.00	-283.88	156.8%*
01552400 54900	PROP SERV	500	0	500	.00	.00	500.00	.0%
01552400 56110	Off Supp	3,066	0	3,066	2,346.44	657.23	62.33	98.0%
TOTAL Jane Ryan School		3,326,290	0	3,326,290	2,004,857.69	1,194,778.86	126,653.03	96.2%
TOTAL EXPENSES		3,326,290	0	3,326,290	2,004,857.69	1,194,778.86	126,653.03	
MAD Madison Middle School								
01621001 51110	MMS Salary	4,427,571	0	4,427,571	2,537,765.80	1,757,253.86	132,551.04	97.0%
01621001 51111	TCHR-SPEC	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01621001 55500	MMS Intern	48,000	0	48,000	22,950.00	22,950.00	2,100.00	95.6%
01621001 56111	Class Supp	36,851	0	36,851	24,136.81	2,803.19	9,911.00	73.1%
01621001 56411	TEXTBOOKS	12,855	0	12,855	4,952.45	.00	7,902.55	38.5%
01621001 57301	EQUIP INST	3,857	0	3,857	1,793.63	358.31	1,705.06	55.8%
01621001 57308	Furniture	429	0	429	236.64	.00	192.36	55.2%
01621016 51110	MMS Salary	326,880	0	326,880	204,222.60	122,657.29	.11	100.0%
01621016 54900	PROP SERV	900	0	900	.00	745.35	154.65	82.8%
01621016 56111	Class Supp	2,750	0	2,750	2,356.28	.00	393.72	85.7%
01621016 57301	EQUIP INST	3,200	0	3,200	1,683.04	1,275.85	241.11	92.5%
01621019 51110	MMS Salary	397,322	0	397,322	250,872.90	153,716.06	-7,266.96	101.8%*

FOR 2026 09

MAD	Madison Middle School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01621019 56111	Class Supp	3,000	0	3,000	2,925.58	.00	74.42	97.5%
01622120 51110	MMS Salary	301,776	0	301,776	184,125.00	124,696.00	-7,045.00	102.3%*
01622120 51131	SEC-SCHLYR	43,835	0	43,835	28,103.72	17,422.90	-1,691.40	103.9%*
01622220 51110	MMS Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01622220 56420	LIBR BKS	2,571	0	2,571	2,117.19	378.60	75.21	97.1%
01622220 56425	SUBSCRIPTN	1,714	0	1,714	550.10	974.90	189.00	89.0%
01622220 56901	MEDIA MAT.	2,143	0	2,143	2,033.49	1.35	108.16	95.0%
01622220 57302	EQU-NONINS	1,286	0	1,286	805.27	305.91	174.82	86.4%
01622400 51110	TEA Extra	0	0	0	3,018.18	.00	-3,018.18	100.0%*
01622400 51113	MMS Admin	377,045	0	377,045	254,846.64	98,913.71	23,284.65	93.8%
01622400 51120	MMS Paras	15,817	0	15,817	10,207.91	2,258.70	3,350.51	78.8%
01622400 51130	SEC-CALYR	67,265	0	67,265	50,908.52	18,641.56	-2,284.88	103.4%*
01622400 51131	SEC SCH YR	49,489	0	49,489	37,077.28	13,903.98	-1,492.48	103.0%*
01622400 51135	CLER. CO	0	0	0	284.88	.00	-284.88	100.0%*
01622400 54900	PROP SERV	750	0	750	480.98	.00	269.02	64.1%
01622400 55800	PROF DEVEL	1,000	0	1,000	.00	.00	1,000.00	.0%
01622400 56110	Off Supp	4,285	0	4,285	1,919.59	145.65	2,219.76	48.2%
01622400 58900	DUES	800	0	800	754.00	.00	46.00	94.3%
01623202 51116	MMS Advis	42,500	0	42,500	.00	42,500.00	.00	100.0%
01623202 53301	POLICE	1,250	0	1,250	.00	720.00	530.00	57.6%
01623202 56119	Supplies	1,750	0	1,750	.00	1,549.50	200.50	88.5%
TOTAL Madison Middle School		6,425,967	0	6,425,967	3,773,672.28	2,488,704.79	163,589.95	97.5%
TOTAL EXPENSES		6,425,967	0	6,425,967	3,773,672.28	2,488,704.79	163,589.95	

MB Middlebrook School

01541001 51110	MBE Salary	2,413,364	0	2,413,364	1,423,647.90	989,715.16	.94	100.0%
01541001 51120	MBE Para	54,138	0	54,138	34,819.16	15,256.80	4,062.28	92.5%
01541001 55500	MBE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01541001 56111	Class Supp	29,116	0	29,116	24,742.21	.00	4,373.79	85.0%
01541001 56411	TEXTBOOKS	31,124	0	31,124	31,253.43	.00	-129.43	100.4%*
01541001 57301	EQUIP INST	1,506	0	1,506	19.99	.00	1,486.01	1.3%
01541001 57308	Furniture	1,757	0	1,757	362.35	.00	1,394.65	20.6%
01541002 51110	Spec	890,841	0	890,841	542,055.90	338,779.16	10,005.87	98.9%
01542220 51110	MBE Salary	123,538	0	123,538	71,271.90	52,266.06	.04	100.0%
01542220 56420	LIBR BKS	5,020	0	5,020	4,987.99	31.78	.23	100.0%
01542220 56425	SUBSCRIPTN	879	0	879	874.07	.00	4.93	99.4%
01542220 56901	MEDIA MAT.	3,012	0	3,012	3,011.04	.00	.96	100.0%
01542220 57302	EQU-NONINS	1,506	0	1,506	1,509.69	.00	-3.69	100.2%*
01542400 51113	MBE Admin	359,821	0	359,821	262,945.94	96,874.82	.24	100.0%
01542400 51120	MBE Paras	13,530	0	13,530	9,614.68	3,147.56	767.28	94.3%

FOR 2026 09

MB		Middlebrook School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01542400	51130	SEC-CALYR	67,205	0	67,205	50,848.52	18,641.56	-2,284.88	103.4%*
01542400	51131	SEC-SCHLYR	42,580	0	42,580	26,991.90	16,869.90	-1,281.60	103.0%*
01542400	51135	CLER. CO	0	0	0	328.81	.00	-328.81	100.0%*
01542400	55800	PROF DEVEL	500	0	500	341.90	.00	158.10	68.4%
01542400	56110	Off Supp	3,514	0	3,514	1,969.13	.00	1,544.87	56.0%
01542400	58900	DUES	350	0	350	.00	.00	350.00	.0%
TOTAL Middlebrook School			4,075,301	0	4,075,301	2,506,896.51	1,546,882.80	21,521.78	99.5%
TOTAL EXPENSES			4,075,301	0	4,075,301	2,506,896.51	1,546,882.80	21,521.78	
PPS PPS Department									
01011200	51114	PPS Admin	950,560	0	950,560	593,039.78	218,488.35	139,032.35	85.4%
01011200	51119	Tch Salary	50,000	0	50,000	27,384.34	22,615.66	.00	100.0%
01011200	51120	Instr Para	2,539,957	0	2,539,957	1,658,412.19	774,205.27	107,339.99	95.8%
01011200	51121	Extra Time	95,000	0	95,000	59,548.37	35,451.63	.00	100.0%
01011200	51122	ABA Paras	1,625,493	0	1,625,493	1,007,146.29	474,158.16	144,188.29	91.1%
01011200	51130	Admin Sec	163,963	0	163,963	124,041.12	45,481.24	-5,559.36	103.4%*
01011200	51135	CLER PT	750	0	750	60.69	.00	689.31	8.1%
01011200	53230	CONSLT-PPS	325,000	0	325,000	337,977.94	184,430.56	-197,408.50	160.7%*
01011200	53300	OTHER PROF	58,000	0	58,000	33,329.02	28,226.00	-3,555.02	106.1%*
01011200	53308	LEGALSPED	115,000	0	115,000	106,595.16	68,404.84	-60,000.00	152.2%*
01011200	55800	PROF DEVEL	20,000	0	20,000	6,506.15	4,683.00	8,810.85	55.9%
01011200	55801	Mileage	10,000	0	10,000	4,648.20	.00	5,351.80	46.5%
01011200	55906	PRINTING	500	0	500	.00	292.50	207.50	58.5%
01011200	56110	Off Supp	2,500	0	2,500	790.87	153.97	1,555.16	37.8%
01011200	56111	Class Supp	30,000	0	30,000	64,572.31	3,546.97	-38,119.28	227.1%*
01011200	56411	TEXTBOOKS	2,500	0	2,500	373.38	.00	2,126.62	14.9%
01011200	56425	SUBSCRIPTN	1,000	0	1,000	.00	.00	1,000.00	.0%
01011200	56904	TEST-IND	62,000	0	62,000	49,497.41	1,663.77	10,838.82	82.5%
01011200	58900	DUES	5,000	0	5,000	2,415.81	4,968.49	-2,384.30	147.7%*
01011201	51117	Homebnd	60,000	0	60,000	39,459.47	20,540.53	.00	100.0%
01011201	53210	INSTR. SRV	0	0	0	9,014.20	6,985.80	-16,000.00	100.0%*
01011203	51117	Tutorial	75,000	0	75,000	39,984.43	35,015.57	.00	100.0%
01011204	51117	Explsn	10,000	0	10,000	.00	.00	10,000.00	.0%
01032130	51123	Therapists	580,776	0	580,776	348,893.49	255,684.88	-23,802.27	104.1%*
01032130	51128	PPS Aides	83,490	0	83,490	58,568.34	27,895.42	-2,973.54	103.6%*
01032130	57303	EQU-NEWINS	15,000	0	15,000	15,180.96	47.21	-228.17	101.5%*
01052130	53305	Svc Cont	90,000	0	90,000	84,651.70	51,748.30	-46,400.00	151.6%*
01052130	54300	REPAIRS	2,000	0	2,000	965.00	235.00	800.00	60.0%
01052130	56110	Off Supp	9,000	0	9,000	3,526.29	5,359.71	114.00	98.7%
01052130	57304	Equipment	1,000	0	1,000	.00	.00	1,000.00	.0%

FOR 2026 09

PPS	PPS Department	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01062140 51111	PPSPsy&Beh	1,775,346	0	1,775,346	1,010,094.55	711,940.63	53,310.62	97.0%
01062145 51111	TCHR-SPEC	367,324	0	367,324	216,143.85	158,505.49	-7,325.24	102.0%*
01072110 51111	PPS Soc Wr	1,272,973	0	1,272,973	751,086.32	507,801.94	14,084.74	98.9%
01082150 51111	PPS Speech	1,533,436	0	1,533,436	956,685.15	627,401.03	-50,650.63	103.3%*
01161200 51110	PPS Salary	2,513,492	0	2,513,492	1,518,038.62	1,043,023.82	-47,570.24	101.9%*
01231200 51110	PPS Salary	1,574,486	0	1,574,486	924,650.85	644,085.34	5,749.81	99.6%
01331200 51110	PPS Salary	2,248,092	0	2,248,092	1,326,029.70	932,159.67	-10,097.37	100.4%*
01331200 51126	Work Exp	8,000	0	8,000	3,456.05	.00	4,543.95	43.2%
01371200 51118	Tch Salary	175,000	0	175,000	159,615.91	.00	15,384.09	91.2%
01371200 51122	ABA Paras	100,000	0	100,000	91,762.73	.00	8,237.27	91.8%
01371200 51128	PPS Aides	0	0	0	3,865.15	.00	-3,865.15	100.0%*
01371200 51129	PPS Para	50,000	0	50,000	57,155.18	.00	-7,155.18	114.3%*
01396110 55600	Tuit-SPED	5,568,903	0	5,568,903	4,676,468.45	1,678,572.98	-786,138.91	114.1%*
01396110 55601	ECR	-2,087,315	0	-2,087,315	.00	-2,087,315.00	.00	100.0%
01412210 51120	Para Train	10,000	0	10,000	.00	.00	10,000.00	.0%
TOTAL PPS Department		22,093,226	0	22,093,226	16,371,635.42	6,486,458.73	-764,867.99	103.5%
	TOTAL EXPENSES	22,093,226	0	22,093,226	16,371,635.42	6,486,458.73	-764,867.99	
Super Superintendent Dept								
01902310 51136	CLER. MTGS	3,000	0	3,000	1,575.00	.00	1,425.00	52.5%
01902310 53300	OTHER PROF	27,000	0	27,000	25,088.64	311.48	1,599.88	94.1%
01902310 53308	LEGAL GEN	110,000	0	110,000	107,316.96	88,885.00	-86,201.96	178.4%*
01902310 55800	PROF DEVEL	1,000	0	1,000	486.72	.00	513.28	48.7%
01902320 51115	Sup Admin	301,330	0	301,330	231,206.06	85,181.18	-15,057.00	105.0%*
01902320 51130	SEC-FT	166,880	0	166,880	117,279.49	45,428.95	4,171.56	97.5%
01902320 55800	PROF DEVEL	11,000	0	11,000	1,148.97	.00	9,851.03	10.4%
01902320 55900	POSTAGE	33,000	0	33,000	21,169.31	15,906.13	-4,075.44	112.3%*
01902320 55905	PRINTING	300	0	300	.00	.00	300.00	.0%
01902320 56110	Off Supp	4,000	0	4,000	3,975.36	1,379.44	-1,354.80	133.9%*
01902320 56425	SUBSCRIPTN	850	0	850	347.90	1,152.10	-650.00	176.5%*
01902320 58900	DUES	30,000	0	30,000	25,276.50	4,268.50	455.00	98.5%
TOTAL Superintendent Dept		688,360	0	688,360	534,870.91	242,512.78	-89,023.45	112.9%
	TOTAL EXPENSES	688,360	0	688,360	534,870.91	242,512.78	-89,023.45	
TA Tashua School								
01581001 51110	TSE Salary	1,844,259	0	1,844,259	1,048,921.95	748,836.08	46,500.97	97.5%

FOR 2026 09

TA		Tashua School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01581001	51120	TSE Paras	46,894	0	46,894	39,563.52	17,028.24	-9,698.16	120.7%*
01581001	55500	TSE Intern	32,000	0	32,000	15,300.00	15,300.00	1,400.00	95.6%
01581001	56111	Class Supp	22,852	0	22,852	18,386.34	2,413.60	2,052.06	91.0%
01581001	56411	TEXTBOOKS	24,428	0	24,428	24,409.74	.00	18.26	99.9%
01581001	57301	EQUIP INST	1,182	0	1,182	611.52	.00	570.48	51.7%
01581001	57308	Furniture	1,379	0	1,379	109.79	.00	1,269.21	8.0%
01581002	51110	Spec	635,718	0	635,718	356,401.93	229,259.08	50,057.07	92.1%
01582220	51110	TSE Salary	107,587	0	107,587	62,069.40	45,517.56	.04	100.0%
01582220	56420	LIBR BKS	3,940	0	3,940	3,815.14	124.86	.00	100.0%
01582220	56425	SUBSCRIPTN	690	0	690	410.75	279.25	.00	100.0%
01582220	56901	MEDIA MAT.	2,364	0	2,364	2,364.18	.00	-.18	100.0%*
01582220	57302	EQU-NONINS	1,182	0	1,182	1,052.40	121.70	7.90	99.3%
01582400	51113	TSE Admin	195,972	0	195,972	143,210.22	52,761.66	.12	100.0%
01582400	51120	TSE Paras	23,047	0	23,047	12,605.05	5,397.99	5,044.16	78.1%
01582400	51130	SEC-CALYR	67,285	0	67,285	50,928.52	18,641.56	-2,284.88	103.4%*
01582400	51131	SEC-SCHLYR	43,183	0	43,183	27,373.83	17,108.60	-1,299.55	103.0%*
01582400	51135	CLER. CO	0	0	0	151.75	.00	-151.75	100.0%*
01582400	54900	PROP SERV	300	0	300	.00	.00	300.00	.0%
01582400	55800	PROF DEVEL	500	0	500	76.17	.00	423.83	15.2%
01582400	56110	Off Supp	2,758	0	2,758	1,672.17	.00	1,085.83	60.6%
01582400	58900	DUES	534	0	534	456.95	.00	77.05	85.6%
TOTAL Tashua School			3,058,054	0	3,058,054	1,809,891.32	1,152,790.18	95,372.46	96.9%
		TOTAL EXPENSES	3,058,054	0	3,058,054	1,809,891.32	1,152,790.18	95,372.46	

TECEC TECEC School

01011000	51110	PPS Salary	554,558	0	554,558	319,936.95	234,620.40	.15	100.0%
01011000	51113	PPS Tecec	152,158	0	152,158	111,192.75	40,965.74	-.09	100.0%*
01011000	51120	TECEC Para	252,350	0	252,350	173,048.83	81,311.38	-2,010.18	100.8%*
01011000	51122	ABA Paras	282,030	0	282,030	194,754.79	92,682.33	-5,407.30	101.9%*
01011000	51130	SEC-CALYR	25,949	0	25,949	19,648.57	7,157.56	-857.33	103.3%*
01011000	51131	SEC-SCHLYR	43,977	0	43,977	27,876.65	17,422.90	-1,322.89	103.0%*
01011000	51135	CLER. CO	1,500	0	1,500	1,611.14	.00	-111.14	107.4%*
01011000	55800	PROF.DEVEL	500	0	500	.00	500.00	.00	100.0%
01011000	55900	OTHER PUR	6,000	0	6,000	4,420.00	.00	1,580.00	73.7%
01011000	55906	PRT-P ACC	200	0	200	.00	165.00	35.00	82.5%
01011000	56110	Off Supp	4,000	0	4,000	3,943.57	.00	56.43	98.6%
01011000	56111	Class Supp	13,050	0	13,050	11,484.46	.00	1,565.54	88.0%
01011000	56411	TEXTBOOKS	1,300	0	1,300	1,175.29	.00	124.71	90.4%
01011000	56904	TEST-IND	4,000	0	4,000	3,236.13	.00	763.87	80.9%
01011000	57301	EQUIPMENT	4,000	0	4,000	3,378.25	.00	621.75	84.5%

FOR 2026 09

TECEC	TECEC	School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01011000	57308	Furniture	3,200	0	3,200	1,636.72	.00	1,563.28	51.1%
01011000	58900	DUES	700	0	700	429.00	.00	271.00	61.3%
01121200	51111	PPS SPED	181,236	0	181,236	122,283.60	57,376.42	1,576.18	99.1%
TOTAL TECEC School			1,530,707	0	1,530,707	1,000,056.70	532,201.73	-1,551.02	100.1%
		TOTAL EXPENSES	1,530,707	0	1,530,707	1,000,056.70	532,201.73	-1,551.02	
Tech Technology Dept									
01421001	57310	DW EQUIP	352,544	0	352,544	274,941.21	10,285.20	67,317.59	80.9%
01422214	53300	OTHER PROF	4,500	0	4,500	1,618.62	423.55	2,457.83	45.4%
01422214	54300	REPAIRS	800	0	800	.00	.00	800.00	.0%
01422214	56117	Comp Supp	600	0	600	.00	.00	600.00	.0%
01422214	56118	Software	248,800	0	248,800	237,164.77	.00	11,635.23	95.3%
01422214	56900	PARTS	10,500	0	10,500	5,720.89	2,279.11	2,500.00	76.2%
01422214	57301	EQUIP INST	8,000	0	8,000	6,606.80	.00	1,393.20	82.6%
01422220	53300	OTHER PROF	3,500	0	3,500	.00	.00	3,500.00	.0%
01422220	54300	REPAIRS	500	0	500	.00	.00	500.00	.0%
01422220	56117	Comp Supp	250	0	250	.00	.00	250.00	.0%
01422220	56900	PARTS	4,300	0	4,300	113.99	.00	4,186.01	2.7%
01422220	57301	EQUIP INST	12,600	0	12,600	8,430.93	.00	4,169.07	66.9%
01422520	51125	Tech Supv	148,899	0	148,899	108,810.72	40,088.16	.12	100.0%
01422520	51129	Tech Other	540,573	0	540,573	400,351.38	145,538.75	-5,317.60	101.0%*
01422520	51130	Admin Sect	66,955	0	66,955	50,598.52	18,641.56	-2,284.88	103.4%*
01422520	51141	TECH OT	8,500	0	8,500	1,534.39	.00	6,965.61	18.1%
01422520	53300	OTHER PROF	6,000	0	6,000	2,151.00	.00	3,849.00	35.9%
01422520	53305	DP-COMPUT	42,000	0	42,000	38,592.12	.00	3,407.88	91.9%
01422520	54300	REPAIRS	1,200	0	1,200	.00	.00	1,200.00	.0%
01422520	54409	Copiers	243,820	0	243,820	185,316.71	60,373.39	-1,870.10	100.8%*
01422520	55800	PROF DEVEL	1,000	0	1,000	50.00	.00	950.00	5.0%
01422520	55804	Mileage	1,200	0	1,200	476.59	.00	723.41	39.7%
01422520	55903	Tel Cell	38,000	0	38,000	8,756.23	10,285.91	18,957.86	50.1%
01422520	55904	PHONE-LAND	107,895	0	107,895	103,976.97	28,904.87	-24,986.84	123.2%*
01422520	55907	INTERNET	228,300	0	228,300	139,386.49	46,550.00	42,363.51	81.4%
01422520	56110	Off Supp	1,200	0	1,200	560.62	.00	639.38	46.7%
01422520	56425	SUBSCRIPTN	50	0	50	.00	.00	50.00	.0%
01422520	56900	PARTS	4,150	0	4,150	1,071.73	1,887.79	1,190.48	71.3%
01422520	57301	EQUIP INST	38,000	0	38,000	69,006.43	.00	-31,006.43	181.6%*
TOTAL Technology Dept			2,124,636	0	2,124,636	1,645,237.11	365,258.29	114,140.33	94.6%
		TOTAL EXPENSES	2,124,636	0	2,124,636	1,645,237.11	365,258.29	114,140.33	
THS Trumbull High School									
01401000	55502	Intern HS	48,750	0	48,750	7,820.00	7,650.00	33,280.00	31.7%

FOR 2026 09

THS	Trumbull High School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01711001 51110	THS Salary	12,615,763	0	12,615,763	7,458,208.75	5,132,394.53	25,159.72	99.8%
01711001 51111	TCHR-SPEC	102,330	0	102,330	73,795.35	54,116.59	-25,582.34	125.0%*
01711001 56111	Class Supp	32,500	0	32,500	20,085.97	3,041.94	9,372.09	71.2%
01711001 57308	Furniture	10,100	0	10,100	.00	.00	10,100.00	.0%
01711002 56112	SP CLSRM	24,000	0	24,000	16,862.07	2,219.20	4,918.73	79.5%
01711002 57301	EQUIP INST	11,000	0	11,000	123.46	904.50	9,972.04	9.3%
01711003 56112	SP CLSRM	2,200	0	2,200	2,036.81	50.05	113.14	94.9%
01711003 56411	TEXTBOOKS	15,250	0	15,250	14,893.50	.00	356.50	97.7%
01711006 51110	THS Salary	592,649	0	592,649	302,998.20	184,325.68	105,325.12	82.2%
01711006 51129	THS Ag Sci	5,000	0	5,000	2,660.18	.00	2,339.82	53.2%
01711006 51131	SEC-SCHLYR	40,684	0	40,684	25,954.80	15,940.50	-1,211.08	103.0%*
01711006 51135	CLER. CO	459	0	459	350.14	.00	108.86	76.3%
01711006 54300	REPAIRS	3,000	0	3,000	2,358.40	3,413.89	-2,772.29	192.4%*
01711006 54900	PROP SERV	3,000	0	3,000	969.25	45.00	1,985.75	33.8%
01711006 55809	FIELD TRIP	2,629	0	2,629	.00	2,500.00	129.00	95.1%
01711006 55906	PRT-P ACC	500	0	500	.00	.00	500.00	.0%
01711006 56112	SP CLSRM	37,000	0	37,000	23,991.20	16,423.23	-3,414.43	109.2%*
01711006 56411	TEXTBOOKS	2,000	0	2,000	126.00	.00	1,874.00	6.3%
01711006 57301	EQUIP INST	2,000	0	2,000	.00	.00	2,000.00	.0%
01711006 58900	DUES	4,899	0	4,899	6,623.00	1,352.00	-3,076.00	162.8%*
01711010 56112	SP CLSRM	1,150	0	1,150	1,000.00	148.00	2.00	99.8%
01711010 56411	TEXTBOOKS	22,147	0	22,147	21,613.03	.00	533.97	97.6%
01711011 56112	SP CLSRM	2,330	0	2,330	1,467.60	.00	862.40	63.0%
01711011 56411	TEXTBOOKS	37,691	0	37,691	32,778.71	2,075.56	2,836.73	92.5%
01711011 57301	EQUIP INST	9,780	0	9,780	8,425.56	1,354.44	.00	100.0%
01711013 56112	SP CLSRM	19,060	0	19,060	10,282.99	4,195.02	4,581.99	76.0%
01711013 57301	EQUIP INST	4,125	0	4,125	13,313.39	990.00	-10,178.39	346.7%*
01711014 56112	SP CLSRM	28,965	0	28,965	18,812.38	6,986.33	3,166.29	89.1%
01711014 57301	EQUIP INST	2,100	0	2,100	1,648.08	500.00	-48.08	102.3%*
01711015 56112	SP CLSRM	1,550	0	1,550	1,130.88	.00	419.12	73.0%
01711015 56411	TEXTBOOKS	5,050	0	5,050	4,180.64	263.43	605.93	88.0%
01711016 51110	THS Salary	305,334	0	305,334	190,618.95	115,546.03	-830.98	100.3%*
01711016 53300	OTHER PROF	47,575	0	47,575	36,295.43	5,575.00	5,704.57	88.0%
01711016 54201	UNIFORM CL	1,500	0	1,500	1,500.00	.00	.00	100.0%
01711016 55809	FIELD TRIP	22,000	0	22,000	10,009.55	2,106.39	9,884.06	55.1%
01711016 56112	SP CLSRM	5,400	0	5,400	5,263.30	106.42	30.28	99.4%
01711016 57301	EQUIP INST	3,000	0	3,000	1,704.32	.00	1,295.68	56.8%
01711019 51110	THS Salary	895,463	0	895,463	527,644.35	383,496.19	-15,677.24	101.8%*
01711019 56112	SP CLSRM	2,934	0	2,934	2,925.67	.00	8.33	99.7%
01711019 57301	EQUIP INST	6,000	0	6,000	5,302.60	696.71	.69	100.0%
01711022 51110	THS Salary	284,835	0	284,835	165,264.00	121,193.60	-1,622.70	100.6%*
01711022 56112	SP CLSRM	500	0	500	.00	.00	500.00	.0%
01711027 56112	SP CLSRM	12,893	0	12,893	6,380.81	5,000.00	1,512.19	88.3%
01711027 56411	TEXTBOOKS	12,761	0	12,761	2,775.27	.00	9,985.73	21.7%

FOR 2026 09

THS	Trumbull High School	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01711027 57301	EQUIP INST	9,132	0	9,132	6,022.41	716.18	2,393.41	73.8%
01711028 56112	SP CLSRM	990	0	990	982.83	.00	7.17	99.3%
01711028 56411	TEXTBOOKS	9,614	0	9,614	907.63	999.00	7,707.37	19.8%
01712120 51110	THS Salary	1,278,125	0	1,278,125	803,933.40	481,816.36	-7,625.26	100.6%*
01712120 51114	DIR/COORD	0	0	0	112,658.22	41,505.66	-154,163.88	100.0%*
01712120 51130	SEC-CALYR	193,796	0	193,796	146,687.38	53,681.67	-6,573.05	103.4%*
01712120 51135	CLER. CO	0	0	0	119.73	.00	-119.73	100.0%*
01712120 53220	INSERV.S/C	950	0	950	401.23	.00	548.77	42.2%
01712120 56112	SP CLSRM	450	0	450	279.05	.00	170.95	62.0%
01712120 56903	TEST-SYS	650	0	650	144.04	.00	505.96	22.2%
01712220 51110	THS Salary	102,171	0	102,171	58,944.75	43,226.15	.10	100.0%
01712220 56420	LIBR BKS	9,450	0	9,450	7,853.48	995.59	600.93	93.6%
01712220 56425	SUBSCRIPTN	2,060	0	2,060	2,015.19	.00	44.81	97.8%
01712220 56901	MEDIA MAT.	2,300	0	2,300	2,171.51	127.13	1.36	99.9%
01712220 57302	EQU-NONINS	775	0	775	767.00	91.97	-83.97	110.8%*
01712220 58900	DUES	230	0	230	190.00	.00	40.00	82.6%
01712221 56900	PARTS	1,500	0	1,500	.00	.00	1,500.00	.0%
01712221 57301	EQUIP INST	2,500	0	2,500	.00	.00	2,500.00	.0%
01712400 51110	THS Deten	3,500	0	3,500	2,446.68	.00	1,053.32	69.9%
01712400 51113	THS Admin	940,470	0	940,470	679,309.13	249,309.06	11,851.81	98.7%
01712400 51120	THS Paras	61,263	0	61,263	42,873.00	20,131.93	-1,741.97	102.8%*
01712400 51130	SEC-CALYR	124,880	0	124,880	81,029.76	31,605.21	12,245.03	90.2%
01712400 51131	SEC-SCHLYR	155,979	0	155,979	98,897.57	61,719.10	-4,637.93	103.0%*
01712400 51135	CLER. CO	350	0	350	248.67	.00	101.33	71.0%
01712400 53301	POLICE	90,000	0	90,000	76,928.00	29,952.00	-16,880.00	118.8%*
01712400 55800	PROF DEVEL	3,500	0	3,500	495.00	765.00	2,240.00	36.0%
01712400 55901	OthPrchSrv	2,000	0	2,000	.00	.00	2,000.00	.0%
01712400 55906	PRT-P ACC	7,000	0	7,000	950.75	3,518.36	2,530.89	63.8%
01712400 56110	Off Supp	4,500	0	4,500	.00	.00	4,500.00	.0%
01712400 56112	SP CLSRM	0	0	0	33.43	.00	-33.43	100.0%*
01712400 56116	SP PROJ	7,750	0	7,750	.00	.00	7,750.00	.0%
01712400 56270	M/S SECUR.	3,000	0	3,000	1,870.62	.00	1,129.38	62.4%
01712400 56425	SUBSCRIPTN	1,250	0	1,250	195.53	.00	1,054.47	15.6%
01712400 56907	GRAD. EXP	25,000	0	25,000	3,019.62	19,236.45	2,743.93	89.0%
01712400 57308	Furniture	6,500	0	6,500	499.43	.00	6,000.57	7.7%
01712400 58900	DUES	10,675	0	10,675	10,885.00	.00	-210.00	102.0%*
01713202 51116	THS Advis	145,987	0	145,987	17,668.73	128,318.27	.00	100.0%
01713202 55807	FieldTrips	45,000	0	45,000	43,096.00	.00	1,904.00	95.8%
01713202 55906	PRINTING	500	0	500	.00	.00	500.00	.0%
01713203 56906	AWARDS	1,500	0	1,500	233.25	.00	1,266.75	15.6%
TOTAL Trumbull High School		18,545,152	0	18,545,152	11,234,952.61	7,242,325.32	67,874.29	99.6%
TOTAL EXPENSES		18,545,152	0	18,545,152	11,234,952.61	7,242,325.32	67,874.29	
Trans Transportation Dept								
01882700 51125	Tran Supv	80,520	0	80,520	50,779.71	21,715.20	8,025.53	90.0%

FOR 2026 09

Trans	Transportation Dept	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
01882700 51130	SEC-CALYR	108,723	0	108,723	82,193.19	30,205.70	-3,675.89	103.4%*
01882700 51135	CLERICAL	0	0	0	3,272.66	.00	-3,272.66	100.0%*
01882700 53303	Software	8,256	0	8,256	13,551.49	15,000.00	-20,295.49	345.8%*
01882700 53405	SubCoor	0	0	0	31,237.50	1,637.50	-32,875.00	100.0%*
01882700 54900	PROP SERV	523	0	523	.00	.00	523.00	.0%
01882700 55101	REG RTS	4,264,460	0	4,264,460	4,317,056.14	.00	-52,596.14	101.2%*
01882700 55102	Ace	3,762	0	3,762	.00	.00	3,762.00	.0%
01882700 55105	Summer	313,812	0	313,812	296,951.09	3,574.00	13,286.91	95.8%
01882700 55109	Fuel	337,485	0	337,485	225,578.06	152,791.76	-40,884.82	112.1%*
01882700 55809	FIELD TRIP	9,405	0	9,405	3,808.51	6,034.61	-438.12	104.7%*
01882700 56110	Off Supp	3,762	0	3,762	195.65	7,227.75	-3,661.40	197.3%*
01882700 58900	DUES	392	0	392	.00	.00	392.00	.0%
01882701 55101	Sped IN	1,895,845	0	1,895,845	1,546,479.99	16,627.81	332,737.20	82.4%
01882701 55105	Sped Out	1,120,066	0	1,120,066	803,608.40	602,808.60	-286,351.00	125.6%*
01882701 55108	Monitors	460,005	0	460,005	441,220.80	.00	18,784.20	95.9%
TOTAL Transportation Dept		8,607,016	0	8,607,016	7,815,933.19	857,622.93	-66,539.68	100.8%
	TOTAL EXPENSES	8,607,016	0	8,607,016	7,815,933.19	857,622.93	-66,539.68	
	GRAND TOTAL	129,177,640	0	129,177,640	88,577,010.52	40,207,605.51	393,024.24	99.7%

** END OF REPORT - Generated by Peg Brindisi **

FOR 2026 09

	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD EXPENDED	ENCUMBRANCES	AVAILABLE BUDGET	PCT USED
09002611 Electricity Use After Hours							
09002611 54101 Electricit	0	24,000	24,000	18,000.00	.00	6,000.00	75.0%
TOTAL NO PROJECT	0	24,000	24,000	18,000.00	.00	6,000.00	75.0%
09005000 COMMUNITY SERVICES							
09005000 51141 OT/SCHOOLS	0	65,578	65,578	37,333.54	.00	28,244.46	56.9%
TOTAL NO PROJECT	0	65,578	65,578	37,333.54	.00	28,244.46	56.9%
09006001 NON PUBLIC SCHOOLS							
09006001 51111 NP Teach	0	128,091	128,091	73,898.70	54,192.41	-.11	100.0%
TOTAL NO PROJECT	0	128,091	128,091	73,898.70	54,192.41	-.11	100.0%
09007001 NON PUBLIC TRANSPORTATION							
09007001 51125 NP Admin	0	16,732	16,732	5,437.74	.00	11,294.26	32.5%
09007001 51130 SEC-CALYR	0	15,827	15,827	11,632.86	4,277.84	-83.70	100.5%
09007001 55102 NP Bus	0	1,097,341	1,097,341	961,795.06	30,558.36	104,987.58	90.4%
GRAND TOTAL	0	1,347,569	1,347,569	1,108,097.90	89,028.61	150,442.49	88.8%

** END OF REPORT - Generated by Peg Brindisi **

FUND 100

ACCOUNT / ACCOUNT NAME	BEG. BALANCE	ORG	DEBITS	CREDITS	NET CHANGE	END BALANCE
100 10300 Cash NSB Checking	511,315.38	100	132,810.34	65,580.05	67,230.29	578,545.67
100 11130 ACCTS RECEIVABLE	2,922.01	100	1,443.83	2,767.01	-1,323.18	1,598.83
100 20032 THS Model Congress	-743.44	100	.00	.00	.00	-743.44
100 20063 THS WELLNESS CENTER	-400.00	100	.00	.00	.00	-400.00
100 20068 MATH HONOR SOCIETY	-2,410.64	100	.00	.00	.00	-2,410.64
100 20082 THS ORCHESTRA	-535.60	100	.00	.00	.00	-535.60
100 20101 THS LIBRARY CLUB	-5,513.57	100	1,105.87	27.00	1,078.87	-4,434.70
100 20110 THS Pink Ribbon	-1,357.00	100	.00	.00	.00	-1,357.00
100 20121 THS-ATHLETICS GENERAL	-1,000.00	100	.00	.00	.00	-1,000.00
100 20133 THS NEWSPAPER	-129.01	100	.00	.00	.00	-129.01
100 20139 THS TRILLIUM YEARBOOK	-11,829.03	100	98.58	80.00	18.58	-11,810.45
100 20140 THS Unified Basketball	-3,749.40	100	747.93	.00	747.93	-3,001.47
100 20152 HILLCREST MIDDLE SCHOOL	-20,098.46	100	6,893.78	3,227.10	3,666.68	-16,431.78
100 20153 Hillcrest Robotics Club	-1,524.75	100	.00	.00	.00	-1,524.75
100 20155 Madison Robotics Club	-878.20	100	.00	.00	.00	-878.20
100 20156 MADISON MIDDLE SCHOOL	-54,989.99	100	13,795.94	29,230.55	-15,434.61	-70,424.60
100 20167 THS Class of 2020	-220.00	100	.00	.00	.00	-220.00
100 20169 THS Class of 2022	-5,000.00	100	.00	.00	.00	-5,000.00
100 20170 THS Class of 2023	-4,000.00	100	.00	.00	.00	-4,000.00
100 20171 THS Class of 2024	-13,380.20	100	.00	.00	.00	-13,380.20
100 20172 THS Class of 2025	-5,413.97	100	.00	.00	.00	-5,413.97
100 20173 THS Class of 2026	-14,139.07	100	1,620.00	.00	1,620.00	-12,519.07
100 20174 THS Class of 2027	-14,968.75	100	.00	.00	.00	-14,968.75
100 20175 THS Class of 2028	-836.11	100	.00	21,784.69	-21,784.69	-22,620.80
100 20176 THS Class of 2029	-1,000.00	100	.00	.00	.00	-1,000.00
100 20180 THS VOAG FUTURE FARMERS	-1,391.69	100	.00	.00	.00	-1,391.69
100 20190		100				

FUND 100

ACCOUNT / ACCOUNT NAME	ORG	BEG. BALANCE	DEBITS	CREDITS	NET CHANGE	END BALANCE
THS VOAG FARM		-48,618.28	8,082.65	500.00	7,582.65	-41,035.63
100 20251	100					
BOOTH HILL SCHOOL		-6,022.32	1,953.40	7,109.55	-5,156.15	-11,178.47
100 20252	100					
FRENCHTOWN SCHOOL		-10,322.72	1,890.21	2,425.52	-535.31	-10,858.03
100 20253	100					
DANIELS FARM		-3,780.65	1,670.24	5,469.77	-3,799.53	-7,580.18
100 20254	100					
MIDDLEBROOK SCHOOL		-1,328.90	114.00	.00	114.00	-1,214.90
100 20255	100					
JANE RYAN SCHOOL		-5,184.19	2,785.98	5,085.25	-2,299.27	-7,483.46
100 20258	100					
TASHUA SCHOOL		-5,604.47	745.16	2,722.00	-1,976.84	-7,581.31
100 20261	100					
Middlebrook Mentors		-736.31	179.27	.00	179.27	-557.04
100 20510	100					
THS STUDENT COUNCIL		-4,889.04	.00	.00	.00	-4,889.04
100 20550	100					
GENERAL FUND		-28,193.21	.00	1,607.72	-1,607.72	-29,800.93
100 20590	100					
THS HABITAT FOR HUMANITY		-799.11	.00	.00	.00	-799.11
100 20599	100					
THS HISTORY HONOR SOCIETY		-848.51	.00	.00	.00	-848.51
100 20603	100					
THS Bookstore/DECA(Marketing)		-30,290.11	21,513.43	32,264.25	-10,750.82	-41,040.93
100 20604	100					
THS BAND		-723.54	.00	.00	.00	-723.54
100 20605	100					
THS KEY CLUB		-398.26	.00	.00	.00	-398.26
100 20606	100					
THS BEST BUDDIES		-1,946.57	.00	.00	.00	-1,946.57
100 20607	100					
THS HOME ECON. CLUB		-2.23	.00	.00	.00	-2.23
100 20608	100					
THS LOST TEXTBOOKS		-7,566.10	.00	.00	.00	-7,566.10
100 20609	100					
THS Creative Minds		-2,572.87	.00	.00	.00	-2,572.87
100 20611	100					
THS ACADEMIC DECATHLON		-1,843.56	.00	.00	.00	-1,843.56
100 20613	100					
THS LATIN CLUB		-618.13	2,251.50	2,213.10	38.40	-579.73
100 20614	100					
THS CHORAL GROUP		-5,185.65	.00	.00	.00	-5,185.65
100 20615	100					
THS ITALIAN CLUB		-469.09	.00	.00	.00	-469.09
100 20617	100					
THS FUTURE BUSINESS LEADERS		-2,074.60	.00	1,712.08	-1,712.08	-3,786.68
100 20619	100					
FRENCH HONOR SOCIETY		-909.73	6.97	75.00	-68.03	-977.76
100 20620	100					
THS FRENCH CLUB		-764.34	.00	.00	.00	-764.34
100 20621	100					
THS MISCELLANEOUS		-5,581.62	923.75	378.53	545.22	-5,036.40

ACCOUNT / ACCOUNT NAME	BEG. BALANCE	ORG	DEBITS	CREDITS	NET CHANGE	END BALANCE
100 20622		100				
THS IN/OUT	-3,196.21		432.27	484.00	-51.73	-3,247.94
100 20624		100				
THS SPANISH CLUB	-300.72		.00	.00	.00	-300.72
100 20625		100				
THS SODA MACHINE	-595.15		.00	.00	.00	-595.15
100 20627		100				
THS World Lang.HONOR SOCIETIES	-2,977.29		.00	.00	.00	-2,977.29
100 20628		100				
THS A.V. CLUB	-11.13		.00	.00	.00	-11.13
100 20629		100				
THS SUNSHINE FUND	-115.45		.00	.00	.00	-115.45
100 20630		100				
THS SKI CLUB	-58.33		.00	.00	.00	-58.33
100 20631		100				
THS SOAR Enterprises	-3,627.31		.00	.00	.00	-3,627.31
100 20633		100				
THS WE THE PEOPLE	-1,500.00		.00	11,600.00	-11,600.00	-13,100.00
100 20637		100				
THS Ethics Club	-845.89		.00	.00	.00	-845.89
100 20639		100				
THS MODEL U.N. CLUB	-2,710.46		300.00	.00	300.00	-2,410.46
100 20640		100				
THS INTERACT CLUB	-57.24		.00	.00	.00	-57.24
100 20641		100				
THS THESPIAN SOCIETY	-10,285.61		.00	.00	.00	-10,285.61
100 20642		100				
THS Youth to Youth	-410.62		.00	.00	.00	-410.62
100 20643		100				
THS GRADUATION-CAP & GOWNS	-42,291.02		.00	.12	-.12	-42,291.14
100 20644		100				
THS ROBOTICS CLUB	-1,139.05		.00	.00	.00	-1,139.05
100 20645		100				
THS LINK CREW LEADERS	-7,067.14		.00	.00	.00	-7,067.14
100 20646		100				
THS CHEERLEADING	-9,073.51		1,319.81	.00	1,319.81	-7,753.70
100 20647		100				
THS FASHION CLUB	-390.12		.00	.00	.00	-390.12
100 20648		100				
THS Shades Club	-1,771.87		.00	.00	.00	-1,771.87
100 20649		100				
THS Dance Team	-9,704.77		2,340.66	883.00	1,457.66	-8,247.11
100 20650		100				
THS Geography Club	-538.50		.00	.00	.00	-538.50
100 20702		100				
THS PEER LEADERS	-308.03		.00	.00	.00	-308.03
100 20703		100				
THS PEER MEDIATION CLUB	-3,498.74		.00	.00	.00	-3,498.74
100 20704		100				
THS BOYS TENNIS	-414.16		.00	.00	.00	-414.16
100 20706		100				
THS NATIONAL ENGLISH HONOR SOC	-4,259.87		.00	.00	.00	-4,259.87
100 20707		100				

FUND 100

ACCOUNT / ACCOUNT NAME	BEG. BALANCE	ORG	DEBITS	CREDITS	NET CHANGE	END BALANCE
THS NATIONAL HONOR SOCIETY	-3,721.92		.00	.00	.00	-3,721.92
100 20708		100				
THS POETRY	-55.40		.00	.00	.00	-55.40
100 20711		100				
THS BOYS BASKETBALL	-40.27		.00	.00	.00	-40.27
100 20712		100				
THS GSA-GAY STRAIGHT ALLIANCE	-333.00		.00	.00	.00	-333.00
100 20713		100				
THS GRAPHIC DESIGN	-94.05		.00	.00	.00	-94.05
100 20714		100				
THS GYMNASTICS	-397.03		210.08	.00	210.08	-186.95
100 20715		100				
THS BUS.ED.ENTREPRENEUR	-774.44		.00	.00	.00	-774.44
100 20718		100				
THS GIRLS CROSS COUNTRY	-22.25		.00	.00	.00	-22.25
100 20719		100				
THS GIRLS GOLF	-2,588.59		.00	.00	.00	-2,588.59
100 20720		100				
THS Athletic Fundraiser	-23,902.44		.00	2,070.00	-2,070.00	-25,972.44
100 20721		100				
THS BOYS GOLF	-4,923.27		.00	.00	.00	-4,923.27
100 20727		100				
THS BOYS INDOOR TRACK	-2,276.96		.00	.00	.00	-2,276.96
100 20728		100				
THS MOCK TRIAL	-161.46		.00	.00	.00	-161.46
100 20732		100				
THS GIRLS OUTDOOR TRACK	-1,269.74		.00	.00	.00	-1,269.74
100 20733		100				
THS GIRLS TENNIS	-4,263.17		.00	.00	.00	-4,263.17
100 20736		100				
THS Allies for Angels	-1,281.16		65.61	.00	65.61	-1,215.55
100 20737		100				
THS Science Honor Society	-2,369.62		.00	.00	.00	-2,369.62
100 20738		100				
THS SEAL OF BILITERACY	-480.72		.00	195.00	-195.00	-675.72
100 20739		100				
THS HOSA Future Health Prof	-1,517.39		2.25	770.00	-767.75	-2,285.14
100 20741		100				
THS Save Promise Club	-460.50		.00	.00	.00	-460.50
100 20810		100				
Trumbull Football Alumni Assoc	-1,000.00		.00	.00	.00	-1,000.00
100 24004		100				
Due to Fund 001/Town	-12,372.83		.00	5,042.22	-5,042.22	-17,415.05
100 29280		100				
ACCOUNTS PAYABLE	.00		68,802.78	68,802.78	.00	.00
TOTALS FOR FUND 100 STUDENT ACTIVITY FUND	.00		274,106.29	274,106.29	.00	.00

FUND 100

ACCOUNT / ACCOUNT NAME	ORG	BEG. BALANCE	DEBITS	CREDITS	NET CHANGE	END BALANCE
REPORT TOTALS		.00	274,106.29	274,106.29	.00	.00

FOR 2026 09

	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2008200 PRIVATE FUNDS/GRANTS	0	7,471	7,471	-93,521.86	.00	100,992.88	-1251.8%
TOTAL REVENUES	0	-266,358	-266,358	-278,358.11	.00	12,000.00	
TOTAL EXPENSES	0	273,829	273,829	184,836.25	.00	88,992.88	
2009010 IDEA-611 20977	0	121,344	121,344	997,503.37	601,696.17	-1,477,855.62	1317.9%
TOTAL REVENUES	0	-1,681,136	-1,681,136	-45,520.00	.00	-1,635,615.50	
TOTAL EXPENSES	0	1,802,479	1,802,479	1,043,023.37	601,696.17	157,759.88	
2009011 IDEA-611 NP 20977	0	44,649	44,649	4,158.37	18,880.16	21,610.82	51.6%
TOTAL REVENUES	0	-40,987	-40,987	-18,860.05	.00	-22,126.45	
TOTAL EXPENSES	0	85,636	85,636	23,018.42	18,880.16	43,737.27	
2009060 ARPA-SumMnlHth ends 6.30.26	0	2,292	2,292	17,700.00	6,291.80	-21,700.00	1046.9%
TOTAL REVENUES	0	-52,700	-52,700	-31,000.00	.00	-21,700.00	
TOTAL EXPENSES	0	54,992	54,992	48,700.00	6,291.80	.00	
2009067 SEED-Spec.Ed.Expansion&Devl	0	0	0	-13,686.00	.00	13,686.00	100.0%
TOTAL REVENUES	0	0	0	-19,088.00	.00	19,088.00	
TOTAL EXPENSES	0	0	0	5,402.00	.00	-5,402.00	
2009080 TITLE III-A 20868	0	0	0	18,083.70	13,261.38	-31,345.10	%
TOTAL REVENUES	0	-44,865	-44,865	.00	.00	-44,865.12	
TOTAL EXPENSES	0	44,865	44,865	18,083.70	13,261.38	13,520.02	
2009081 TITLE III-A NP	0	0	0	.00	.00	.00	.0%
TOTAL REVENUES	0	-764	-764	.00	.00	-763.88	
TOTAL EXPENSES	0	764	764	.00	.00	763.88	
2009140 TITLE I 20679	0	0	0	135,240.93	76,153.83	-211,394.75	%
TOTAL REVENUES	0	-244,155	-244,155	-663.43	.00	-243,491.17	
TOTAL EXPENSES	0	244,155	244,155	135,904.36	76,153.83	32,096.42	
2009300 TITLE IV-A 20873	0	-170	-170	179.44	396.00	-745.60	-338.2%
TOTAL REVENUES	0	-26,971	-26,971	-1,589.56	.00	-25,381.34	
TOTAL EXPENSES	0	26,801	26,801	1,769.00	396.00	24,635.74	
2009301 TITLE IV-A NP 20873	0	0	0	419.40	.00	-419.40	100.0%
TOTAL REVENUES	0	-4,798	-4,798	.00	.00	-4,797.95	
TOTAL EXPENSES	0	4,798	4,798	419.40	.00	4,378.55	
2009350 HEADSTART - Alliance	0	600	600	-19,296.47	118,566.13	-98,669.66	*******%
TOTAL REVENUES	0	-363,621	-363,621	-128,650.00	.00	-234,971.00	
TOTAL EXPENSES	0	364,221	364,221	109,353.53	118,566.13	136,301.34	
2009370 HEADSTARTFOOD-CACFP 10/1-9/	0	-5,282	-5,282	-2,479.98	21,689.29	-24,491.71	-363.6%
TOTAL REVENUES	0	0	0	-24,993.12	.00	24,993.12	
TOTAL EXPENSES	0	-5,282	-5,282	22,513.14	21,689.29	-49,484.83	
2009450 IDEA PRE-K 20983	0	1	1	28,110.39	13,303.25	-41,412.64	*******%
TOTAL REVENUES	0	-45,294	-45,294	.00	.00	-45,293.87	
TOTAL EXPENSES	0	45,295	45,295	28,110.39	13,303.25	3,881.23	
2009460 OPEN CHOICE	0	460,419	460,419	44,455.91	161,980.45	253,982.50	44.8%
TOTAL REVENUES	0	0	0	-100,206.99	.00	100,206.99	
TOTAL EXPENSES	0	460,419	460,419	144,662.90	161,980.45	153,775.51	
2009470 PERKINS GRANT 20742	0	0	0	13,449.53	19,646.25	-33,095.78	100.0%
TOTAL REVENUES	0	-62,883	-62,883	.00	.00	-62,883.00	
TOTAL EXPENSES	0	62,883	62,883	13,449.53	19,646.25	29,787.22	

FOR 2026 09

2009480 TITLE II PART A 20858	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2009480 TITLE II PART A 20858	0	0	0	47,567.35	36,384.60	-83,951.95	100.0%
TOTAL REVENUES	0	-90,887	-90,887	-2,048.00	.00	-88,838.78	
TOTAL EXPENSES	0	90,887	90,887	49,615.35	36,384.60	4,886.83	
2009481 TITLE II-A NP 20858	0	0	0	3,465.50	130.00	-3,595.50	100.0%
TOTAL REVENUES	0	-26,502	-26,502	-2,867.50	.00	-23,634.42	
TOTAL EXPENSES	0	26,502	26,502	6,333.00	130.00	20,038.92	
2009520 MAGNET TRANSPORTATION	0	29,420	29,420	47,450.00	.00	-18,030.10	161.3%
TOTAL REVENUES	0	0	0	-18,850.00	.00	18,850.00	
TOTAL EXPENSES	0	29,420	29,420	66,300.00	.00	-36,880.10	
GRAND TOTAL	0	660,743	660,743	1,228,799.58	1,088,379.31	-1,656,435.61	350.7%

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Trumbull Board of Education
Special Revenue BOE Programs

						7/1/25 to 3/31/26			Fund Balance(Deficit) as of		
Org#	Description	Org	Obj	Prj	Revenues	Operating Transfer In (Out) also reflected in Revenue (Expense)	Expenditures	Encumbrances	Revenues over (under) Expenditures includes Operating Transfers	7/1/2025	Adj Journal for Prior Year Unliquidated POs closed out to the Fund Balance	3/31/2026
2051660	ACE Foundation	205	31510	Ace	-	-	-	-	-	58.43	-	58.43
2059530	Agriscience	205	31510	Agri	-	-	17,312	-	(17,311.80)	216,497.46	-	199,185.66
2051121	Athletics	205	31510	Athle	317,969	(365,000)	391,390	-	(73,421.23)	216,172.55	-	142,751.32
2052651	Building Use	205	31510	bldgu	41,002	-	29,524	4,203	7,276.26	86,211.87	-	93,488.13
2051650	Continuing Ed	205	31510	ContE	75,118	-	68,188	26,287	(19,357.22)	(66,111.75)	-	(85,468.97)
2051100	Driver's Education	205	31510	DrEd	17,111	-	6,358	31,140	(20,386.38)	43,889.13	-	23,502.75
2051711	E Sports	205	31510	Sport	955	-	1,440	560	(1,045.35)	18,326.16	-	17,280.81
2051717	Elementary Strings & Band	205	31510	Pay	236,459	150,000	158,222	113,189	(34,951.76)	11,189.79	-	(23,761.97)
2051713	ELITE-Next Chapter Bookstore (NCB)	205	31510	ELITE	91,622	70,000	127,599	38,902	(74,877.88)	(63,570.38)	-	(138,448.26)
2056230	Guidance/Testing	205	31510	Guid	1,545	-	5,926	-	(4,380.75)	11,690.49	-	7,309.74
2059240	Interdistrict (TECEC*/REACH*/IIP*)	205	31510	Inter	376,267	-	252,834	178,404	(54,970.97)	195,269.55	-	140,298.58
2059540	Madison Grant	205	31510	Mad	-	-	-	-	-	367.58	-	367.58
2059490	THS Miscellaneous	205	31510	Misc	-	-	-	-	-	2,400.52	-	2,400.52
2051019	PE Day	205	31510	PE	-	-	-	-	-	246.95	-	246.95
2051200	SBCH-PPS Medicaid Program	205	31510	Medic	93,053	-	59,955	30,677	2,420.76	279,906.37	-	282,327.13
2055904	Rebates	205	31510	Reb	123,090	-	6,980	-	116,109.91	(10,542.66)	-	105,567.25
2051600	Summer Explorations	205	31510	SS	138,868	-	207,410	16,819	(85,361.32)	204,497.60	-	119,136.28
2052221	Take Home Device Insurance	205	31510	Take	51,518	-	26,254	21,840	3,423.84	21,057.97	-	24,481.81
2057100	THS AP Testing	205	31510	TEST	-	-	-	-	-	21,849.54	-	21,849.54
2051380	THS Auditorium	205	31510	Audi	-	-	3,672	-	(3,671.89)	3,070.26	-	(601.63)
2059400	THS Connections	205	31510	Cnnct	-	-	-	-	-	1,124.57	-	1,124.57
2059450	THS Culinary Kitchen Catering	205	31510	Culin	5,612	-	4,734	2,616	(1,738.05)	6,185.60	-	4,447.55
2055400	THS Musical	205	31510	music	27,953	-	54,137	16,072	(42,255.86)	7,101.03	-	(35,154.83)
2051709	THS Student Parking	205	31510	Park	29,340	-	13,311	5,801	10,228.57	15,274.87	-	25,503.44
2059510	Typical or Troubled Grant	205	31510	typic	-	-	-	-	-	643.06	-	643.06
2056207	Used Book Sales	205	31510	UsedB	-	-	-	-	-	2,145.00	-	2,145.00
2055213	Voluntary Insurance	205	31510	VSION	-	-	17,640	77,650	(95,289.61)	11,967.69	-	(83,321.92)
	Total Special Revenue Fund				**1,627,482**	**(145,000)**	**1,452,884**	**564,158**	**(389,560.73)**	**1,236,919.25**	**-**	**847,358.52**
*	TECEC-Trumbull Early Childhood Education Center											
*	REACH-Regional Educational Academic and Counseling Help											
*	IIP-Interim Instructional (transition) Program											

		Trumbull Board of Education									
		Special Revenue BOE Programs									
		7/1/25 to 3/31/26			Fund Balance(Deficit) as of						
Org#	Description	Revenues	Operating Transfer In (Out) also reflected in Revenue (Expense)	Expenditures	Encumbrances	Revenues over (under) Expenditures includes Operating Transfers	7/1/2025	Adj Journal for Prior Year Unliquidated POs closed out to the Fund Balance	3/31/2026	Balance	
2051660	ACE Foundation	-	-	-	-	-	58	-	58		
2059530	Agriscience	-	-	17,312	-	(17,312)	216,497	-	199,186		
2051121	Athletics	317,969	(365,000)	391,390	-	(73,421)	216,173	-	142,751		
2052651	Building Use	41,002	-	29,524	4,203	7,276	86,212	-	93,488		
2051650	Continuing Ed	75,118	-	68,188	26,287	(19,357)	(66,112)	-	(85,469)		
2051100	Driver's Education	17,111	-	6,358	31,140	(20,386)	43,889	-	23,503		
2051711	E Sports	955	-	1,440	560	(1,045)	18,326	-	17,281		
2051717	Elementary Strings/Band	236,459	150,000	158,222	113,189	(34,952)	11,190	-	(23,762)		
2051713	ELITE Business Program	91,622	70,000	127,599	38,902	(74,878)	(63,570)	-	(138,448)		
2056230	Guidance/Testing	1,545	-	5,926	-	(4,381)	11,690	-	7,310		
2059240	Interdistrict (TECEC*/REACH*/IIP*)	376,267	-	252,834	178,404	(54,971)	195,270	-	140,299		
2059540	Madison Grant	-	-	-	-	-	368	-	368		
2059490	Miscellaneous	-	-	-	-	-	2,401	-	2,401		
2051019	PE Day	-	-	-	-	-	247	-	247		
2051200	PPS Medicaid Program (SBCH)	93,053	-	59,955	30,677	2,421	279,906	-	282,327		
2055904	Rebates	123,090	-	6,980	-	116,110	(10,543)	-	105,567		
2051600	Summer Explorations 26-27 (begins 1/1/26)	101,650	-	26,056	16,819	58,775	-	-	58,775		
2051600	Summer Explorations 25-26 (ends 12/31/25)	37,218	-	181,354	-	(144,136)	204,498	-	60,362	119,136	Summer Exploration Balance
2052221	Take Home Device Insurance	51,518	-	26,254	21,840	3,424	21,058	-	24,482		
2057100	THS AP Testing	-	-	-	-	-	21,850	-	21,850		
2051380	THS Auditorium	-	-	3,672	-	(3,672)	3,070	-	(602)		
2059400	THS Connections	-	-	-	-	-	1,125	-	1,125		
2059450	THS Culinary Kitchen Catering	5,612	-	4,734	2,616	(1,738)	6,186	-	4,448		
2055400	THS Musical	27,953	-	54,137	16,072	(42,256)	7,101	-	(35,155)		
2051709	THS Student Parking	29,340	-	13,311	5,801	10,229	15,275	-	25,503		
2059510	Typical or Troubled Grant	-	-	-	-	-	643	-	643		
2056207	Used Book Sales	-	-	-	-	-	2,145	-	2,145		
2055213	Voluntary Insurance	-	-	17,640	77,650	(95,290)	11,968	-	(83,322)		
	Total Special Revenue Fund	**1,627,482**	**(145,000)**	**1,452,884**	**564,158**	**(389,561)**	**1,236,919**	-	**847,359**		
*	TECEC-Trumbull Early Childhood Education Center										
*	REACH-Regional Educational Academic and Counseling Help										
*	IIP-Interim Instructional (transition) Program										

FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2051709 THS Student Parking								
2051709 40150	IC FEE REV	0	0	0	-.42	.00	.42	100.0%
2051709 40400	Parking	0	0	0	-29,340.00	.00	29,340.00	100.0%
2051709 51127	SEC. GRD	0	0	0	7,220.71	4,100.53	-11,321.24	100.0%*
2051709 52001	FICA/MEDIC	0	0	0	180.45	.00	-180.45	100.0%*
2051709 56110	SUPPLIES	0	0	0	.00	1,700.00	-1,700.00	100.0%*
2051709 57202	SITE IMPR	0	0	0	5,900.00	.00	-5,900.00	100.0%*
2051709 58900	DUES	0	0	0	10.16	.00	-10.16	100.0%*
2051709 59998	PY Surplus	0	15,275	15,275	.00	.00	15,274.87	.0%
	GRAND TOTAL	0	15,275	15,275	-16,029.10	5,800.53	25,503.44	-67.0%

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FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2051713 ELITE Business Program								
2051713 40205	DONATIONS	0	0	0	-750.00	.00	750.00	100.0%
2051713 40400	REVENUE	0	0	0	-19,463.70	.00	19,463.70	100.0%
2051713 40401	Transfer	0	0	0	-70,000.00	.00	70,000.00	100.0%
2051713 40410	GCRev	0	0	0	-1,408.46	.00	1,408.46	100.0%
2051713 51120	AIDE-CLSRM	0	0	0	15,282.36	.00	-15,282.36	100.0%*
2051713 52001	FICA/MEDIC	0	0	0	434.07	.00	-434.07	100.0%*
2051713 53402	SubPara	0	0	0	.00	450.00	-450.00	100.0%*
2051713 54000	PURCH.PROP	0	0	0	11,222.18	4,417.22	-15,639.40	100.0%*
2051713 54101	ELECTRIC	0	0	0	6,466.95	3,033.05	-9,500.00	100.0%*
2051713 54410	RENT	0	0	0	64,327.33	21,668.43	-85,995.76	100.0%*
2051713 54900	PROP SERV	0	0	0	10,519.86	5,420.14	-15,940.00	100.0%*
2051713 55000	Other Purc	0	0	0	4,524.58	1,534.05	-6,058.63	100.0%*
2051713 55800	ELITE TRAV	0	0	0	56.00	.00	-56.00	100.0%*
2051713 56000	Supplies	0	0	0	10,428.23	1,110.83	-11,539.06	100.0%*
2051713 56202	NATUR. GAS	0	0	0	3,732.21	1,267.79	-5,000.00	100.0%*
2051713 58900	DUES	0	0	0	604.76	.00	-604.76	100.0%*
2051713 59999	PR YR DEF	0	-63,570	-63,570	.00	.00	-63,570.38	.0%*
	GRAND TOTAL	0	-63,570	-63,570	35,976.37	38,901.51	-138,448.26	-117.8%

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FOR 2026 09

		ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2051650 Continuing Ed								
2051650 40400	CONT ED	0	0	0	-75,118.30	.00	75,118.30	100.0%
2051650 51110	TeachSal	0	0	0	3,893.26	.00	-3,893.26	100.0%*
2051650 51130	Sec	0	0	0	11,068.26	4,077.76	-15,146.02	100.0%*
2051650 52001	FICA/MEDIC	0	0	0	389.11	.00	-389.11	100.0%*
2051650 52002	INSURANCE	0	0	0	13,588.20	4,529.34	-18,117.54	100.0%*
2051650 53300	OTHER PROF	0	0	0	12,436.20	17,680.00	-30,116.20	100.0%*
2051650 55900	PRINTERS	0	0	0	10,435.81	.00	-10,435.81	100.0%*
2051650 55990	OthPurSer	0	0	0	2,581.00	.00	-2,581.00	100.0%*
2051650 56110	InsSupplie	0	0	0	1,219.37	.00	-1,219.37	100.0%*
2051650 56112	Admin Supp	0	0	0	1,337.94	.00	-1,337.94	100.0%*
2051650 58900	DUES	0	0	0	11,239.27	.00	-11,239.27	100.0%*
2051650 59999	PR YR DEF	0	-66,112	-66,112	.00	.00	-66,111.75	.0%*
	GRAND TOTAL	0	-66,112	-66,112	-6,929.88	26,287.10	-85,468.97	-29.3%

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FOR 2026 09

	ORIGINAL APPROP	TRANFRS/ ADJSTMTS	REVISED BUDGET	YTD ACTUAL	ENCUMBRANCES	AVAILABLE BUDGET	PCT USE/COL
2051600 SUMMER EXPLORATIONS							
2051600 51130 SEC	0	0	0	.00	12,233.29	-12,233.29	100.0%*
2051600 59998 PY Surplus	0	204,498	204,498	.00	.00	204,497.60	.0%
TOTAL NO PROJECT	0	204,498	204,498	.00	12,233.29	192,264.31	6.0%
25-26 25-26 Project Period							
2051600 40150 25-26 MISC. INC.	0	0	0	-34.41	.00	34.41	100.0%
2051600 40400 25-26 REVENUE	0	0	0	-37,183.80	.00	37,183.80	100.0%
2051600 51110 25-26 TCHR-CLSRM	0	0	0	99,100.66	.00	-99,100.66	100.0%*
2051600 51116 25-26 STIPENDS	0	0	0	10,375.00	.00	-10,375.00	100.0%*
2051600 51120 25-26 AIDE-CLSRM	0	0	0	14,064.87	.00	-14,064.87	100.0%*
2051600 51129 25-26 OTHER NC	0	0	0	9,534.76	.00	-9,534.76	100.0%*
2051600 51130 25-26 SEC-CALYR	0	0	0	22,718.93	.00	-22,718.93	100.0%*
2051600 52001 25-26 FICA/MEDIC	0	0	0	4,931.45	.00	-4,931.45	100.0%*
2051600 52002 25-26 INSURANCE	0	0	0	9,058.68	.00	-9,058.68	100.0%*
2051600 53300 25-26 PROF SERV	0	0	0	2,491.00	.00	-2,491.00	100.0%*
2051600 56112 25-26 Supp	0	0	0	4,421.31	56.00	-4,477.31	100.0%*
2051600 58900 25-26 DUES	0	0	0	4,656.86	.00	-4,656.86	100.0%*
TOTAL 25-26 Project Period	0	0	0	144,135.31	56.00	-144,191.31	100.0%
26-27 26-27 Project Period							
2051600 40400 26-27 REVENUE	0	0	0	-101,649.32	.00	101,649.32	100.0%
2051600 51130 26-27 SEC-CALYR	0	0	0	10,485.66	.00	-10,485.66	100.0%*
2051600 52001 26-27 FICA/MEDIC	0	0	0	265.24	.00	-265.24	100.0%*
2051600 52002 26-27 INSURANCE	0	0	0	4,529.34	4,529.34	-9,058.68	100.0%*
2051600 58900 26-27 DUES	0	0	0	10,776.46	.00	-10,776.46	100.0%*
TOTAL 26-27 Project Period	0	0	0	-75,592.62	4,529.34	71,063.28	100.0%
GRAND TOTAL	0	204,498	204,498	68,542.69	16,818.63	119,136.28	41.7%

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School Lunch Financials for 2025-2026 School Year - FUND 210

	7/31/2025 YTD	7/31/2025 Month	8/31/2025 YTD	8/31/2025 Month	9/30/2025 YTD	9/30/2025 Month	10/31/2025 YTD	10/31/2025 Month	11/30/2025 YTD	11/30/2025 Month	12/31/2025 YTD	12/31/2025 Month	1/31/2026 YTD	1/31/2026 Month	2/28/2026 YTD	2/28/2026 Month	3/31/2026 YTD	3/31/2026 Month
Balance Sheet																		
Assets:																		
Cash	2,673,947		2,761,520		1,679,552		1,659,296		1,875,731		2,058,552		2,238,388		1,580,285		1,808,419	
Receivables	104,742		171,720		271,493		380,714		354,308		315,398		347,182		343,193		358,112	
Inventory	67,779		89,886		84,524		89,952		98,013		110,605		120,733		116,148		121,002	
Prepaid Expense	-		-		-		-		-		-		-		-		-	
Due From Others	-		-		-		-		-		-		-		-		-	
Total Assets:	2,846,468		3,023,126		2,035,569		2,129,962		2,328,052		2,484,556		2,706,303		2,039,626		2,287,532	
Liabilities:																		
Accounts Payable	-		-		-		-		-		-		-		-		-	
Deferred Revenue	93,734		188,566		179,058		166,937		161,803		164,255		161,175		159,031		151,461	
Due to Town	1,152,840		1,209,329		281,798		502,239		663,666		835,232		974,130		300,915		481,416	
Due To 205 Fund	31		31		-		-		-		-		-		-		-	
Medical/Dental Premium WH	2,726		-		-		-		-		-		-		-		-	
Reserve for Encumbrance	-		-		-		-		-		-		-		-		-	
Total Liabilities:	1,249,331		1,397,926		460,856		669,176		825,469		999,488		1,135,305		459,946		632,877	
Fund Balances:	1,597,137		1,625,201		1,574,714		1,460,786		1,502,583		1,485,068		1,570,998		1,579,680		1,654,656	
Statement of Revenues, Expenditures and Changes in Fund Balances																		
Revenue/increases:																		
Food Sales/Charges for Service	-	-	34,997	34,997	293,981	258,984	570,909	276,927	805,953	235,044	1,016,570	210,618	1,259,565	242,994	1,453,178	193,614	1,728,861	275,682
Food Sales/Aspire					859	859	1,922	1,063	2,485	564	3,130	645	3,930	800	4,380	450	5,336	955
Intergovernmental	-	-	18,350	18,350	128,591	110,241	241,208	112,616	336,939	95,731	425,482	88,543	523,557	98,075	603,371	79,814	731,669	128,298
Other Income/Interest	19,168	19,168	25,540	6,372	33,734	8,194	39,882	6,148	46,303	6,422	53,340	7,037	60,111	6,771	67,525	7,413	99,276	31,751
Intergovernmental (Town) Transfer	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Increases	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total revenue/increases	19,168	19,168	78,887	59,719	457,165	378,278	853,920	396,755	1,191,680	337,761	1,498,523	306,843	1,847,163	348,640	2,128,454	281,291	2,565,141	436,687
Expenses/decreases					-				-				-		-		-	
Wages	22,815	22,815	29,955	7,140	138,074	108,119	304,572	166,498	419,905	115,333	540,322	120,417	630,870	90,548	742,115	111,245	882,071	139,955
FICA	513	513	999	486	6,923	5,924	16,336	9,413	22,640	6,305	29,476	6,836	34,561	5,084	40,613	6,053	46,419	5,806
Medical	45,751	45,751	91,692	45,941	130,758	39,065	171,227	40,470	207,842	36,615	249,403	41,562	290,612	41,208	330,441	39,830	370,248	39,806
Other Expenses	9,261	9,261	9,456	195	54,086	44,630	72,230	18,144	86,555	14,325	101,120	14,565	114,872	13,752	130,187	15,315	162,011	31,824
Supplies	891	891	(1,721)	(2,612)	13,827	15,548	28,219	14,393	41,337	13,118	49,036	7,699	61,395	12,358	75,556	14,161	86,386	10,830
Cost of Food	-	-	(19,495)	(19,495)	110,709	130,204	267,443	156,735	363,351	95,908	475,542	112,190	570,864	95,322	635,960	65,096	768,573	132,613
Equipment/Capital	194	194	194	-	85,468	85,275	190,499	105,030	204,860	14,361	225,949	21,089	230,385	4,437	251,295	20,910	252,171	877
Intergovernmental Transfer	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Decreases	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total Expenditures/Increases	79,425	79,425	111,080	31,656	539,845	428,765	1,050,527	510,682	1,346,490	295,963	1,670,848	324,358	1,933,558	262,710	2,206,167	272,609	2,567,878	361,711
Incr/(Decr) in fund balances before operating transfers	(60,257)		(32,193)		(82,680)		(196,607)		(154,810)		(172,325)		(86,395)		(77,713)		(2,738)	
Operating Transfers in/(out)	-		-		-		-		-		-		-		-		-	
Incr/(Decr) in fund balances after operating transfers	**(60,257)**		**(32,193)**		**(82,680)**		**(196,607)**		**(154,810)**		**(172,325)**		**(86,395)**		**(77,713)**		**(2,738)**	
Fund Balances:																		
Beginning of year	1,657,393		1,657,393		1,657,393		1,657,393		1,657,393		1,657,393		1,657,393		1,657,393		1,657,393	
Reversal of Unliquidated Reserve for Encumbrance	-		-		-		-											
End of period	1,597,137		1,625,201		1,574,714		1,460,786		1,502,583		1,485,068		1,570,998		1,579,680		1,654,656	
Months Revenue Control	19,168		59,719		378,278		396,755		337,761		306,843		348,640		281,291		436,687	
Month Expenditure Control	79,425		31,656		428,765		510,682		295,963		324,358		262,710		272,609		361,711	
Reversal of Unliquidated Reserve for Encumbrance	-		-		-		-											
Profit (Loss) for the month	(60,257)		28,064		(50,487)		(113,928)		41,797		(17,515)		85,930		8,682		74,976	

School Lunch Financials As of March 31, 2026 - FUND 210

Balance Sheet as of 3/31	Budget	3/31/26 Actual	Encumbered	Available/ (Over)	3/31/25 Actual	YTY Diff.	% Change
Assets:							
Cash		1,808,419			2,012,819	(204,400)	-10.15%
Receivables		358,112			370,630	(12,518)	-3.38%
Inventory		121,002			78,845	42,157	53.47%
Prepaid Expense							
Due From Others							
Total Assets:		2,287,532			2,462,294	(174,762)	-7.10%
Liabilities:							
Accounts Payable		-			-	-	
Deferred Revenue		151,461			154,596	(3,135)	-2.03%
Due to Town		481,416			447,377	34,038	7.61%
Due to 205 Fund					31		
Medical/Dental Premium WH							
Reserve for Encumbrance						-	
Total Liabilities:		632,877			602,004	30,873	5.13%
Fund Balances:		1,654,656			1,860,290	(205,634)	-11.05%
Statement of Revenues, Expenditures and Changes in Fund Balances for the 7 months ended 3/31							
Revenue/increases:							
Food Sales/Charges for Service	1,795,200	1,728,861	-	66,339	1,726,027	2,834	0.16%
Food Sales/Aspire	-	5,336	-	(5,336)	-	5,336	
Intergovernmental	710,776	731,669	-	(20,893)	695,782	35,886	5.16%
Other Income/Interest	85,500	99,276	-	(13,776)	54,802	44,473	81.15%
Intergovernmental (Town) Transfer				-		-	
Increases				-		-	
Total revenue/increases	2,591,476	2,565,141	-	26,335	2,476,612	88,529	3.57%
Expenses/decreases						-	
Wages	819,700	882,071	436,353	(498,723)	833,583	48,488	5.82%
FICA	55,600	46,419	-	9,181	47,128	(709)	-1.50%
Medical	386,144	370,248	150,347	(134,451)	335,312	34,936	10.42%
Other Expenses	151,894	162,011	49,077	(59,193)	142,059	19,952	14.04%
Supplies	90,000	86,386	51,323	(47,709)	93,883	(7,497)	-7.99%
Cost of Food	738,080	768,573	898,162	(928,655)	864,812	(96,239)	-11.13%
Equipment/Capital	76,500	252,171	52,350	(228,022)	244,595	7,577	3.10%
Intergovernmental (Town) Transfer Decreases							
Total Expenditures/Increases	2,317,918	2,567,878	1,637,611	(1,887,572)	2,561,371	6,507	0.25%
Incr/(Decr) in fund balances before operating transfers		(2,738)			(84,759)	82,022	-96.77%
Operating Transfers in/(out)		-			-	-	
Incr/(Decr) in fund balances after operating transfers		**(2,738)**			**(84,759)**	82,022	-96.77%
Fund Balances:							
Beginning of year		1,657,393			1,945,049	(287,656)	-14.79%
End of period		1,654,656			1,860,290	(205,634)	-11.05%
Months Revenue Control		436,687			394,918	41,769	
Months Exp Control		361,711			308,603	53,108	
Profit (Loss) for the month		**74,976**			**86,314**	(11,339)	-13.14%

Trumbull Board of Education										
Scholarship Details										
Fund Balance as of 7/1/25				7/1/25 to 3/31/26				Fund Balance as of 3/31/26		
Restricted	Unrestricted	Total	Account Name	Revenues	Expenditures	Interest Income/Bank Fee Expense	Net Rev(Exp)	Restricted	Unrestricted	Total
1,685.00	237.39	1,922.39	Brewster	-	-	41.57	41.57	1,685.00	278.95	1,963.95
-	6,090.46	6,090.46	Peter Burke	-	-	131.69	131.69	-	6,222.15	6,222.15
-	1,067.51	1,067.51	K. Capobianco	-	-	23.08	23.08	-	1,090.60	1,090.60
-	5,609.04	5,609.04	Donna Cassidy	-	-	121.28	121.28	-	5,730.32	5,730.32
-	40.54	40.54	Citizenship/Holdsworth	-	-	0.88	0.88	-	41.42	41.42
-	38,839.27	38,839.27	Chelsea Cunha	9,024.40	-	1,012.21	10,036.61	-	48,875.87	48,875.87
-	5,100.20	5,100.20	Mary Curtiss	-	-	110.28	110.28	-	5,210.48	5,210.48
10,000.00	1,387.02	11,387.02	S. Dick Electronics	-	-	246.22	246.22	10,000.00	1,633.23	11,633.23
-	1,118.27	1,118.27	Ran Grinnell	-	-	24.18	24.18	-	1,142.45	1,142.45
-	3,979.14	3,979.14	Clare Hampford	-	-	86.04	86.04	-	4,065.18	4,065.18
-	10.20	10.20	G. Hartz	-	-	0.22	0.22	-	10.42	10.42
-	11,671.53	11,671.53	Peter Horton	100.00	-	254.49	354.49	-	12,026.02	12,026.02
-	3,315.17	3,315.17	Klein/ Danaher	-	-	71.68	71.68	-	3,386.85	3,386.85
-	79.98	79.98	Lorimer	-	-	1.73	1.73	-	81.71	81.71
-	569.38	569.38	Dr. Gloria Maina	-	-	12.31	12.31	-	581.69	581.69
-	168.75	168.75	Frances S. Mallett	-	-	3.65	3.65	-	172.40	172.40
-	13,518.67	13,518.67	Loretta McDougall	-	-	292.31	292.31	-	13,810.97	13,810.97
-	7,171.74	7,171.74	Middlebrook Wings	3,678.78	-	155.07	3,833.85	-	11,005.59	11,005.59
-	9,678.56	9,678.56	Karen Mraz	350.00	-	216.70	566.70	-	10,245.26	10,245.26
-	549.44	549.44	National Merit	-	-	11.88	11.88	-	561.32	561.32
-	523.82	523.82	Ralph Pascale	-	-	11.33	11.33	-	535.15	535.15
8,000.00	1,240.98	9,240.98	PHNA	-	-	199.81	199.81	8,000.00	1,440.79	9,440.79
-	14,749.43	14,749.43	Jill Resnick	-	-	318.92	318.92	-	15,068.35	15,068.35
5,190.00	1,109.05	6,299.05	R. Rossomando	-	-	136.20	136.20	5,190.00	1,245.25	6,435.25
2,500.00	377.18	2,877.18	R. Simses	-	-	62.21	62.21	2,500.00	439.39	2,939.39
2,200.00	332.13	2,532.13	R. Stowe	-	-	54.75	54.75	2,200.00	386.89	2,586.89
-	1,138.71	1,138.71	Trumbull High	-	-	24.62	24.62	-	1,163.33	1,163.33
-	216.36	216.36	Jennie N. Villano	-	-	4.68	4.68	-	221.04	221.04
10,000.00	1,389.93	11,389.93	Zink	-	-	246.28	246.28	10,000.00	1,636.21	11,636.21
39,575.00	131,279.84	170,854.84	Total Scholarship Fund	13,153.18	-	3,876.25	17,029.43	39,575.00	148,309.27	187,884.27

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting - May 5, 2026

Ms. Pierce & Mr. Molyneux

Agenda Item - III-H

Approval / Healthy Food Certification for 2026-2027 School Year

Required Language for BOE Votes and Minutes for HFC & Exemptions

The required motion language for each BOE vote is below. All BOEs must use this exact language for each vote to be eligible for participation in HFC.

Vote 1: Required vote for participation in healthy food option of HFC

"Pursuant to C.G.S. Section 10-215f, the Trumbull Public Schools certifies that all food items offered for sale to students in the schools under its jurisdiction, and not exempted from the Connecticut Nutrition Standards published by the Connecticut State Department of Education, will comply with the Connecticut Nutrition Standards during the period of July 1, 2026, through June 30, 2027. This certification shall include all food offered for sale to students separately from reimbursable meals at all times and from all sources, including but not limited to school stores, vending machines, school cafeterias, culinary programs, and any fundraising activities on school premises sponsored by the school or non-school organizations and groups."

<u>Vote 2</u>: Required vote for the food and beverage exemption

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

Recommendation:

To approve participation in the Healthy Food Certification (HFC) and Exemption for Food Items & Beverages in schools for the 2026-2027 school year.

Required Language for Option to Combine Food and Beverage Exemptions

TRUMBULL PUBLIC SCHOOLS
TRUMBULL, CONNECTICUT

Report to the Board of Education
Regular Meeting - May 5, 2026

Agenda Item - III-I

Ms. Pierce & Mr. Molyneux

Approval of lunch price increases for the 2026-2027 school year

Trumbull Public Schools participates in the National School Lunch Program, which requires districts to periodically review paid lunch prices to ensure the program remains financially sustainable while maintaining affordability for families.

Due to the increased costs of food service items along with higher quality lunches, it is requested that all lunch prices be increased for the 2026-2027 school year by ten cents.

Recommendation:

To approve a $0.10 increase for all lunch offerings for 2026-2027 school year.

Elementary Schools:	$3.50 to $3.60
Middle Schools:	$3.70 to $3.80
High School:	$3.85 to $3.95

Trumbull Public Schools

Proposed Paid Lunch Price Adjustment – School Year 2026–2027

Why is the district proposing a change?
Trumbull Public Schools participates in the National School Lunch Program, which requires districts to periodically review paid lunch prices to ensure the program remains financially sustainable while maintaining afford ability for families.

What is being proposed?
The district is proposing a modest maximum increase of ten cents ($0.10) per paid lunch beginning in School Year 2026–2027. This measured approach supports the nutrition program while limiting the impact on families.

Paid Lunch Prices – Year Over Year Comparison

School Level	SY 2025–2026	SY 2026–2027 (Proposed)	Increase
Elementary	$3.50	$3.60	+$0.10
Middle School	$3.70	$3.80	+$0.10
High School	$3.85	$3.95	+$0.10

All proposed prices remain below the USDA maximum allowable paid lunch price of $4.16 for School Year 2026–2027.

What families should know:
• The increase is limited to ten cents per meal
• Free and reduced-price meal eligibility is not affected
• Meal quality and nutrition standards will not change