

March 10, 2014

Staples High School

## WESTPORT BOARD OF EDUCATION

### \*AGENDA

(Agenda Subject to Modification in Accordance with Law)

#### **PUBLIC CALL TO ORDER:**

6:00 p.m., Staples High School, Room 1025C, Principal's Conference Room

**ANTICIPATED EXECUTIVE SESSION:** School Security Matters; Strategies for Negotiations

#### **RESUME PUBLIC SESSION**

#### **PLEDGE OF ALLEGIANCE:**

7:30 p.m., Staples High School, Cafeteria B (Room 301)

#### **ANNOUNCEMENTS FROM BOARD AND ADMINISTRATION**

**PUBLIC QUESTIONS/COMMENTS ON NON-AGENDA ITEMS** (15 MINUTES)

**RECOGNITION:** Board of Education Appreciation

**MINUTES:** February 4 and 10, 2014 and March 4, 2014

#### **DISCUSSION/ACTION:**

1. Acceptance of Gifts (Encl.) Dr. Landon
2. Approval of Westport Intermediate Administrators Association (Encl.) Ms. Cion  
Contract: July 1, 2014 – June 30, 2017
3. Modification of Teacher Evaluation Plan (Encl.) Ms. Cion
4. Student and Faculty Calendar: 2015-16 School Year (Encl.) Dr. Landon
5. Security Dr. Landon

#### **ADJOURNMENT**

\*A 2/3 vote is required to go to executive session, to add a topic to the agenda of a regular meeting, or to start a new topic after 10:30 p.m. The meeting can also be viewed on cable TV on channel 78; AT&T channel 99 and by video stream @[www.westport.k12.ct.us](http://www.westport.k12.ct.us)

##### PUBLIC PARTICIPATION WELCOME USING THE FOLLOWING GUIDELINES:

- Comment on non-agenda topics will occur during the first 15 minutes *except* when staff or guest presentations are scheduled.
- Board will not engage in dialogue on non-agenda items.
- Public may speak as agenda topics come up for discussion or information.
- Speakers on non-agenda items are limited to 2 minutes each, except by prior arrangement with chair.
- Speakers on agenda items are limited to 3 minutes each, except by prior arrangement with chair.
- Speakers must give name and use microphone.
- Responses to questions may be deferred if answers not immediately available.
- Public comment is normally not invited for topics listed for action after having been publicly discussed at one or more meetings.

# WESTPORT PUBLIC SCHOOLS

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ELLIOTT LANDON  
*Superintendent of Schools*

110 MYRTLE AVENUE  
WESTPORT, CONNECTICUT 06880  
TELEPHONE: (203) 341-1010  
FAX: (203) 341-1029

To: Members of the Board of Education  
From: Elliott Landon  
Subject: Acceptance of Gifts  
Date: March 10, 2014

We are fortunate at this meeting to be the recipient of three (3) very generous gifts to enhance the work of teachers and students within our school system.

The first of these gifts is from the Coleytown Middle School PTA which wishes to provide us with a Hewlett Packard wide-format printer, as recommended by Dr. AJ Scheetz, 6-12 Department Chair of Science. This is similar to previous wide-format printers that have been gifted to us in the past from our PTAs at other schools. The value of this gift is \$3,000.

The second, consisting of tables valued at \$3,005 comes from the Long Lots School PTA which, in collaboration with Rex Jones, LLS Principal, has initiated the construction of an Outdoor Classroom in that school's interior courtyard. As part of the development of the Outdoor Classroom, the LLS PTA would like to gift us three (3) hexagonal outdoor tables and one (1) handicapped-accessible hexagonal outdoor table.

The third constitutes a donation by ten donors of thirty (30) artworks to the Westport Schools Permanent Art Collection (WSPAC) with a total value of \$49,100 in honor of the:

- 50<sup>th</sup> anniversary of WSPAC, founded in 1994 by Burt Chernow
- 20<sup>th</sup> anniversary of the Westport Art Awards, and
- Westport Arts Advisory Committee, also established by Burt Chernow, to increase public awareness of the Town's cultural resources

The donors include: David and Pegeen Rubinstein; Tyler Hicks; Spencer Platt; Anna Lee Fuchs (2); Leonard Everett Fisher (2); Jak Kovatch (2); Estate of Tracy Sugarman (24); Lucia Nebel White; Alice Jennings (3) and Carol Gluckman (3). Details of the contributed artworks may be found in the materials appended to this memorandum.

I recommend acceptance of these generous gifts with thanks and appreciation to the CMS and LLS PTAs, to the ten listed donors and to Kathie Bennewitz, WSPAC co-chair and Town Curator.

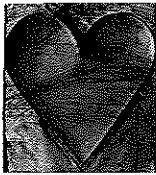
## ADMINISTRATIVE RECOMMENDATION

**Be It Resolved, That upon the recommendation of the Superintendent of Schools, the Board of Education accepts with thanks and appreciation a gift from the Coleytown Middle School PTA of a Hewlett Packard wide-format printer; a gift from the Long Lots School PTA of outdoor tables for the Outdoor Classroom; and, a gift of thirty (30) artworks from ten donors for the Westport Schools Permanent Art Collection.**



**Group A.** The following artworks are donated in honor of WSPAC's 50<sup>th</sup> anniversary and the 20<sup>th</sup> anniversary of the Westport Art Awards, which recognize accomplishments of past/present artists in the fields of Literature, Music, Theatre, Film and Visual Arts. The artist donors are each award recipients. All artist donors exhibited these or other works in the 2013 exhibit, *Framing the Past, Present and Future: 20 Years of Westport Arts Awards*, at the Westport Historical Society.

**1) Donor:** David and Pegeen Rubinstein, 30 Dogwood Lane, Westport CT, 203. 226. 3409; davidrubinstein@gmail.com



**Artist:** Jim Dine (b. 1935)  
**Title:** Philadelphia Heart, 1984  
**Medium:** Color soft-ground etching, drypoint, and aquatint  
**Signed:** signed; AP  
**Plate:** 11.75 x10.9 in; Sheet: 26 x 19.75 in  
**Edition:** Artist's Proof; Printed by Aldo Crommelnyck, Atelier Crommelnyck; signed by artist  
**Provenance:** member of artist's family to donor  
**Published:** Friends of the Philadelphia Museum of Art. © Jim Dine/Artists Rights Society (ARS), New York  
**Value:** \$ 4,500.00, as provided by donor  
**Database #** 1677

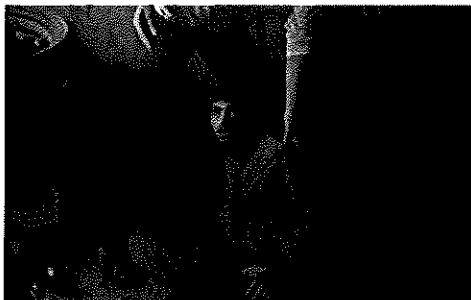
**Credit line:** David and Pegeen Rubinstein in memory of Mollie Donovan.

*Donated by David Rubinstein in honor of the late Mollie Donovan, who was his longtime co-chair on the Westport Arts Advisory Committee (WAAC), established in 1994 by Burt Chernow, to increase public awareness of the Town's cultural resources: its artists, its public art collection, and its cultural institutions. Upon the 20<sup>th</sup> anniversary, David stepped down as chair.*

*Artwork Significance:* The iconic form of the perfectly symmetrical heart has been a part of world-renowned contemporary artist Jim Dine's in his paintings, drawings, prints and sculpture since the mid1960s. "I always need to find some theme, some tangible subject matter besides the paint itself. Otherwise I would have been an abstract artist. I need that hook... something to hang my landscape on," wrote Jim Dine, *Five Themes*, 1984. "The Heart" is one of his most enduring vehicles for his explorations of line and color and one of his most expressive motifs.

*Sample Teacher Packet*, Ohio University (Common Core Standards for English Language Arts and Ohio Academic Content Standards in Visual Art), 2011  
<http://www.ohio.edu/museum/archive/education/resources/JimDineTeacherPacket.pdf>

**2) Donor:** Tyler Hicks; c/o Julie Hicks, 60 Hillspoint Road, Westport, CT 06880



**Artist:** Tyler Hicks (b. 1969)  
**Title:** *Gaza City, Gaza, November 17, 2012*  
**Medium:** Photograph, not signed  
**Dimensions:** Image: 15 ¼ x 23 ½" Frame: 26 ½ x 33 ½"  
**Provenance:** the artist  
**Credit line:** Courtesy Tyler Hicks/The New York Times  
**Insured Value:** \$500.00 \*no tax deduction for donor, who is the artist  
**Database #** 1679

*Artist Statement/Caption:* "An injured man is helped moments after three bombs exploded in Gaza City, killing one and injuring several others. The bombs were targeted in the Zaitoun neighborhood. Israel retaliated for Palestinian rocket attacks on Tel Aviv and Jerusalem in Gaza City. The military said it had struck more than 200 targets overnight, including scores of underground rocket launchers and smuggling tunnels in Rafah, on the Gaza-Egypt border."

*Significance:* In 2012 Tyler Hicks (SHS 1988), at 43 years old, was the youngest artist to be honored with a Westport Lifetime Achievement Award. For over a decade Hicks has accepted assignments fraught with danger by entering and crossing front lines, to make timeless photographs that capture the perilous conditions of firefights as well as the common humanity of both soldier and civilian. A staff photographer for *The New York Times*, he documented the recent Nairobi massacre, for which he received 2nd place in the Spot News category of the prestigious World Press Photo competition. In 2009 the Staples graduate won a Pulitzer Prize for International Reporting for coverage of Afghanistan and Pakistan, and earned the Newspaper Photographer of the Year award from Pictures of the Year International for his work in 2006. He was a co-recipient of the George Polk Award for Foreign Reporting in 2012.

### 3) Donor: Spencer Platt



**Artist:** Spencer Platt (b. 1970)  
**Title:** BAALBEK, LEBANON - JUNE 28, 2013

**Medium:** Photograph, signed  
**Dimensions:** 11 x 14 in.

**Provenance:** the artist  
**Credit Line:** Courtesy of Spencer Platt/Getty Images

**Insured Value:** \$500.00\*

*\*no tax deduction for donor, who is the artist*

Database # 1680

*Artist Statement/ Caption:* "Syrian refugees fill jerry cans with water at a pump inside a camp for Syrians who have fled the fighting in their country on June 28, 2013 in Baalbek, Lebanon. Baalbek, which is located near the Syrian border, has numerous informal camps housing tens of thousands of refugees."

*Significance:* Spencer Platt (SHS 1989) grew up in Westport and is now based in New York. He joined Getty Images in 2001 and currently covers stories in Latin America, Africa and the Middle East. His work has appeared in Time, Newsweek, Paris Match and the Los Angeles Times. His awards include Photography of the Year, the National Press Photographers Association Year in Pictures, and in 2006 the coveted World Press Photo of the Year award for an image taken in Beirut. He and Lynsey Addario (SHS 1991) were the recipients of the inaugural Horizon Award, given to successful artists from Westport under the age of 32.

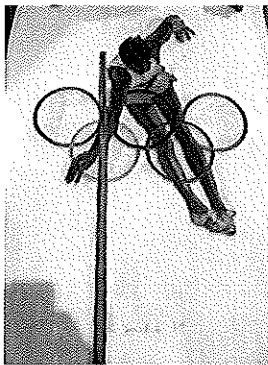
4) Donor: Mrs. Bernie (Anna Lee “Babs”) Fuchs, 3 Tanglewood Lane, Westport, CT; 203.227.4295; ALHF99@aol.com



**Artist:** Bernie Fuchs (1932 – 2009)  
**Title:** *The Grass Harp*  
**Publication:** Reader’s Digest Condensed Books  
**Date:** 1985  
**Medium:** Gouache on paper  
Signed l.r.  
**Dimensions:** Image: 24 x 18; Framed:  
**Provenance:** the artist’s family  
**Valuation:** \$5,000.00 (per donor)  
**Credit Line:** The Family of Bernie Fuchs  
Database no 1681

This watercolor illustrates a scene from *The Grass Harp* by Truman Capote. His 1951 novel is about an orphaned boy and two elderly ladies who take up residence in a tree house, observing life below. Fuch’s identified models are “Reb” Von Schmidt (top center; wife of Harold Van Schmidt) and Blanch Sims (lower right), a children’s book illustrator both from Westport.

**Significance:** According to Terrance Brown, former director of Society of Illustrators, “Bernie Fuchs was to his generation what Norman Rockwell was to his. He was the artist whose next work was anxiously awaited by all other illustrators. Fuchs broke ground visually and compositionally....his images often incorporated interesting viewpoints along with his trademark dramatic lighting, with a thinned oil wash over a deft charcoal drawing as his medium.”



**Artist:** Bernie Fuchs (1932 – 2009)  
**Title:** *Olympics*  
**Publication:** TV Guide, July 28, 1984  
**Date:** 1984  
**Medium:** Oil on canvas  
Signed l.r.  
**Dimensions:** Image: 28 x 20 in.;  
Framed:  
**Provenance:** the artist’s family  
**Valuation:** \$6,000.00 (per donor)  
**Credit Line:** The Family of Bernie Fuchs  
Database no 1682



This painting of Olympic men’s pole vault was the cover of *TV Guide* for the week of July 28, 1984, advertising coverage of the 1984 Summer Olympics (July 28-August 12). The US was the host nation of the 1984 Summer Olympics in Los Angeles. Ronald Regan was first American President to open an Olympics. It was the 19th time that Team USA participated, having boycotted the 1980 summer games in the USSR. 140 Nations participated in 1984, with 6,829 (1,506 women) represented 140 nations and participated in 21 sports and 221 events. On the US Team were 522 competitors (339 men; 183 women) who took part in 217 events in 25 sports.

Team USA won 83 Gold medals at the 1984 Summer Olympics, which is the record for most first place finishes in a Summer Olympics by a host nation. Highlights include: Mike Tully and Earl Bell, winning silver and bronze in the Men's Pole Vault and Carl Lewis winning gold in the 100m, 200m 4 x 100m relay, and Men's Triple Jump, and Mary Lou Retton winning gold in Women's All-Around Individual Gymnastics.

5) **Donor: Leonard Everett Fisher**, 7 Twin Bridge Acres, Westport, CT 06880; 203.227.0133; l.e.fisher@sbcglobal.net



**Artist:** Leonard Everett Fisher (b. 1924)

**Title:** *The Driven*, 1972

**Medium:** acrylic on gessoed masonite

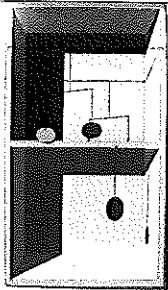
**Dimensions:** Frame, 41 in x 61 in.

**Provenance:** artist

**Exhibition:** *Leonard Everett Fisher: 70 Years an Artist*, Hebrew Union College/Jewish Institute of Religion, 2012

**Insured Value:** \$15,000\* (based on other Fisher WSPAC paintings) \*no tax deduction for donor, who is the artist

**Database #1671**



**Artist:** Leonard Everett Fisher (b. 1924)

**Title:** *Mobile*, 1970

**Medium:** acrylic on gessoed masonite

**Dimensions:** Frame, 33.25 in x 48.25 in.

**Provenance:** artist

**Insured Value:** \$10,000\* (based on similar paintings in WSPAC)

\*no tax deduction for donor, who is the artist

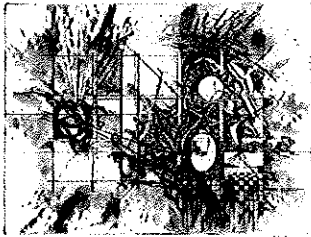
**Database #1672**

*Significance:* Pulitzer Prize winner Leonard Fisher's (Yale '49, MFA '50) prolific career embraces contemporary painting, the illustration of more than 200 books, and commissions by the U.S. government to design postage stamps, as well as work as a World War II mapmaker. He is also nationally acclaimed author and educator. Much of his work encompasses the Bible, American and Jewish history, and the trajectory of his own life. Fisher's masterful use of vibrant color, bold line, form and dynamic technique help give clarity and vitality to his subjects. Fisher said he always strives to connect with the viewer, "For art to be 'art,' it must have a human connection; it must transcend mere representational recognition or decoration and have a life of its own—a uniqueness skillfully executed." He added, "Doing the next picture is what propels me. When I go to sleep at night, I think about what I want to paint the next day."

6) Donor: Jak Kovatch, 34 Sasco Creek Rd, Westport, CT 06880; (203) 259-9461;  
[jakkovatch@sbcglobal.net](mailto:jakkovatch@sbcglobal.net)



**Artist:** Jak Kovatch (b. 1929)  
**Title:** *Secret Things*, 1986  
**Medium:** Color intaglio (etching, drypoint, aquatint)  
**Image:** 17.5 in x 23.75 in; Frame: 28.25 x 34.25  
**Provenance:** the artist  
**Insured Value:** \$1,000.00\*  
*\*no tax deduction for donor, who is the artist*  
Database no 1668



**Artist:** Jak Kovatch, b. 1929  
**Title:** *Spaces Revisited*, 1980  
**Medium:** Color intaglio (etching, drypoint, aquatint)  
**Image:** 17.625 x 23.75 Frame: 28.25 x 34.25  
**Provenance:** the artist  
**Insured Value:** \$1,000.00\*  
*\*no tax deduction for donor, who is the artist*  
Database no 1669

**Significance:** A longtime Westport resident and former faculty member of The Famous Artist School, Jak Kovatch has been recognized nationally and internationally since 1949 when he first exhibited at the Los Angeles County Museum of Art. Since 1952 Kovatch has been working on a series of etchings, paintings, sculpture exploring human form. A native of Los Angeles, he studied at art in California and at the Art Students League, New York. For many years, while going to school or painting in the daytime, he was on call nights and weekends for X-ray duty in hospital and clinic ER, gaining valuable information about the human body and its working. He is on the Silvermine faculty, teaching life drawing, and a member of the Silvermine Guild of Artists.

7) Donor: Estate of Tracy Sugarman, c/o Gloria Sugarman, 21 Owenoke Park, Westport CT

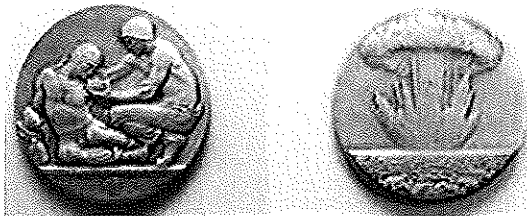


**24 works:** Unframed, small, unsigned mechanical reproductions, offset lithographs, watercolors, pen and ink drawings, and oil paintings). Subjects include WWII, Civil Rights in Mississippi, sports, music, Westport scenes and local residents, and people at work, done throughout his lengthy career. Upon the passing of author and illustrator Tracy Sugarman, a longtime supporter of WSPAC, in 2013 his widow offered these selections from the unframed work in his Owenoke house and studio.  
**Total Insured Value:** \$2,000.00  
Database nos. 1593-1616



*Significance:* Longtime Westporter Tracy Sugarman was best known for his paintings and illustrations recording American history from D-Day to the Space Shuttle. Among Sugarman's nonfiction books are "My War: A Love Story in Letters and Drawings," "We Had Sneakers, They Had Guns: The Kids Who Fought for Civil Rights in Mississippi," "Drawing Conclusions: An Artist Discovers His America," and "Stranger at the Gate: A Summer in Mississippi," choreographing what he witnessed as an illustrator journalist in 1966 during the civil rights movement and while navigating the turbulent landscape of social change in Mississippi during the 1960s. In 2011 Sugarman said that Martin Luther King Jr. "changed my life" when he came to Westport in 1964 to speak at Temple Israel. Sugarman said that meeting led him to be among Westporters and other volunteers who later went to the South to support King and help blacks in their nonviolent fight for their rights. In addition to being an intimate participant in the civil rights movement, Sugarman was a U.S. Navy Reserve ensign who served on an amphibious boat during the D-Day invasion of Normandy June 6, 1944. "He was on Utah Beach from June 6 until November, bringing in stuff for the troops on the land," recalled Bill Vornkahl, Memorial Day Parade chairman who picked Sugarman as grand marshal in 2011. Sugarman's works were featured in Fortune, Saturday Evening Post, New York Times, Collier's, and books by major publishers. In addition are murals found at Norwalk Hospital, as well as New York hospitals, and his "Heroes of Nine Eleven" mural commissioned by the AFL-CIO in Washington, D.C.

**8) Donor: Lucia Nebel White**, 175 Roseville Rd Westport, CT 06880; (203) 227-5568



**Artist:** Berthold Nebel (Switzerland 1889–Westport 1964)

**Title:** *World Unity Or Oblivion*

**Date:** 1945

**Published:** Society of Medalists

**Medium:** Bronze

**Dimension:** Diam. 2 -7/8 in.

**Provenance:** Acquired online for collection by Lucia White, daughter of the artist; she has plaster models

**Valuation:** \$100.00

**Database no.** 1673

*Artist Statement:* 1945 Medal created and statement written prior to Hiroshima:

"Modern warfare has developed to such a degree that civilization may vanish from the earth unless there is to be better understanding among nations, and this medal was designed to help impress that thought, which, I believe, is uppermost in our minds. On the one side of the medal, I have attempted to portray an American soldier who is trying to aid a wounded comrade. The other side represents an explosion intended to destroy enemy forces, but it also obliterates whole communities. In composing the medal, I have used only material connected with this war. For instance, besides the soldier, the atomic bomb is a symbol of the most modern type of warfare. In the foreground, I have shown the disaster caused by the tremendous force of such an explosion."

*Significance:* Nebel was born in Switzerland and came to the United States with his parents as a one year old. He worked at a decorative terra cotta factory in NJ while studying art at night at the National Academy of Design and Under James Earle Fraser (later from Westport) at The Arts Students League in New York. He won a three-year fellowship from 1914-1917 at the American Academy in Rome and was awarded the 1914 Prix de Rome. In 1920 Nebel returned to the US with his Italian wife and son. He worked for James Earle Fraser, the architect Charles McKim, and at the School of Sculpture at the Carnegie Institute of Technology in Pittsburg; in 1925 he



opened a studio New York. Among his commissions were monuments for the Connecticut State Capitol, and bronze allegorical doors for Museum of the American Indian the Museum of the National Geographic Society, and façade allegorical relief panels for The Hispanic Society of America. In 1930 he bought a house in Westport and had a stone studio built on the property. This was where he lived and worked until his death in 1964.

**Group B. The following artworks are donated in honor of WSPAC's 50<sup>th</sup> anniversary**

9) **Donor:** Alice Jennings, 478 Oenoke Rdg, New Canaan, CT 06840-3610; Use c/o BRealty, 161 Elm Street, New Canaan 06840



**Artist:** Albert Dorne (1904-1965)

**Title:** "War in Africa," *Look*, December 29, 1942

**Medium:** Ink and ink wash on composition board

**Dimension:** 11 ½ x 15 inches

**Signed upper left;** Verso: "Look December 29, 1942"

**Provenance:** Artist to Edwin Eberman (donor's father), who was on faculty of Famous Artist School with Dorne

**Publication History:** *Look*, December 29, 1942

**Value:** \$1500.00 (provided by donor, with Ann Chernow)

Database no 1683

*Significance:* Al Dorne was a renowned advertising artist, illustrator and founder and first president of the Famous Artist School of Westport, founded in 1948. Throughout his career, he was available to young artists who wanted his advice. The fact that so many aspiring artists needed help gave him an idea that culminated in the Famous Artists School. With the dedication he had once reserved for illustration, he developed the idea, a home study program prepared and directed by America's foremost artists. He built his program into one of the largest correspondence schools in the world. In the early sixties he also founded the Famous Writers School and the Famous Photographers School.



**Artist:** John C. Pellew (England 1903-Norwalk 1993)

**Title:** View on Saugatuck

**Medium:** Watercolor on paper

**Dimensions:** Image: 19 ½ h x 26 in. w; Frame: 29.5 in. h x 35.5 in. w [original frame]

**Signature:** lower left: "Pellew"; title on back

**Date:** nd

**Provenance:** Artist to Edwin Eberman (donor's father), who was on faculty of Famous Artist School with Pellew

**Value:** \$500.00 (provided by donor, with Ann Chernow)

Database no 1684



**Artist:** John C. Pellew (b. England 1903-1993-d. Norwalk, CT, 1993)

**Title:** Study for View on Saugatuck

**Medium:** Watercolor on paper

**Dimensions:** Image: 10 ¼" h x 14.25" w; Frame: 16.5" h x 20.5" w

**Signature:** lower right: "Pellew"

**Date:** nd

**Provenance:** Artist to Edwin Eberman (donor's father), who was on faculty of Famous Artist School with Pellew

**Value:** \$500.00 (provided by donor, with Ann Chernow)

Database no 1685

This is a study for the larger watercolor above, and depicts the Saugatuck River in Westport.

**Significance:** John Pellew worked in oil and acrylic but received much praise for his watercolors and authored three books on painting: *Acrylic Landscape Painting*, 1968, *Painting in Watercolor*, 1969, *Oil Painting Outdoors*, 1971. During his career he worked art director for *Colliers* magazine in New York, and was on the staff of The Famous Artist School in Westport and faculty at Silvermine. He was a member of the National Academy of Design, The Salmagundi Club, Allied Artists of America and The American Watercolor Society. His primary residences throughout his career were Astoria, New York and Norwalk, Connecticut.

**10) Donor Name:** Carol Gluckman, 226 Lansdowne, Westport, CT 06880, 203.259.1011  
carol.gluckman@sbcglobal.net



**Artist:** Oscar F. Howard (1888 – 1942 Westport)

**Title:** "I'll Fight for a Song. Why Not?"

**Date:** 1930

**Medium:** graphite and ink wash on paper

**Dimensions:** Image: 11.25 x 15.25; Frame: 17.25 x 21

**Signature:** lr, signed, "O Howard 1930"; poem by New York novelist and short story author Edward L. McKenna on back and on mat

**Provenance:** Unknown to Carol Gluckman

**Value:** \$500.00 (per donor, with Ann Chernow)

Database no 1676

This drawing illustrates a verse by New York novelist, columnist, and short story author Edward L. McKenna (1893-1953), who also was an assistant professor at the University of Pennsylvania.

*I'll Fight for a Song. Why Not?*

*Yes, I'll go quarrel for a song ...*

*If you wish to sing, Lady, You'll*

*Give us all great pleasure*

**Significance:** Oscar Howard and his wife Lila Wheelock Howard, a sculptor, were part of the early artist community in Westport, settling here in Coleytown the mid 1910s. They resided across from today's CMS, on North Ave extension in the home now owned by Joanne Woodward. Like his wife, he attended the Arts Students League in NYC, and then worked

professionally as an illustrator and cartoonist for New York newspapers and magazines and also illustrated books.



**Artist:** Leonard Besser (1919-1969)  
**Title:** Untitled Portrait  
**Medium:** Oil on canvas, mounted on board  
**Dimensions:** Image: 18 5/8h x 14 1/4 w; Frame: 25.5hx19.75w  
**Signature:** lower right signed, Besser  
**Date:** nd  
**Provenance:** Unknown to Carol Gluckman  
**Value:** \$200.00 (per donor, with Ann Chernow)  
Database no 1675

*Significance:* Besser was a widely respected artist, printmaker and sculptor who was a former faculty member of the Famous Artist School in Westport and member of the Silvermine Guild. During WWII he was an artist-correspondent in the Pacific. Artists have represented people in portraits for thousands of years, capturing historical figures, the famous and everyday people. Many artists, like Besser, create portraits from direct experience, often incorporating clues in the work to the subject's identity, status and presence. More recently artists also challenged the notion that art must realistically depict the world and pushed the boundaries of traditional portraiture. By manipulating the subject's appearance with expressive use of color, non-traditional materials, scale and new techniques, portraits served as avenues for depicting subjective experience and conveying emotional meaning and psychological state rather than physical reality.



**Artist:** Sigmund Abeles (b. 1934)  
**Title:** *Sleepers*  
**Medium:** aquatint, etching, phelogreen and black  
**Dimensions:** Image: 11 3/4 h x 17 3/8 w in; Frame: 20" h x 25"w  
**Signature:** 60/110; signed  
**Date:** 1966  
**Provenance:** Bought 1966 subscription by donor  
**Value:** \$300.00 (provided by donor, with Ann Chernow)  
Database no 1674

*Significance:* Sigmund Abeles was born in Brooklyn to an orthodox Jewish father and a self-proclaimed "modern orthodox" mother. In 1936, at the age of 2, Sig and his mother left Brooklyn (and his father) for Myrtle Beach, SC, where his mother built a boarding house. He met with resistance from family members who recommended other, more stable and respectable professions. His father in particular was "ashamed and furious that making art was to be my calling" since this was clearly in opposition to the Second Commandment prohibiting the making of graven images. Sig persevered with art as his chosen vocation: "I credit Life magazine's excellent art features as bringing great art into my life and helping me determine a life commitment to making art was for me. My first centerfold, taped up over my bed was Life's fold out of the entire Sistine Ceiling." Despite the prevailing winds of abstraction that were blowing across the nation, Sig remained resolute as a representational, figural artist: In 1954, Sig set off for New York City still confident in his calling as a figural artist. He realizes this not only through the range of subject matter, but also through his ability to manipulate the dramatic through his mastery of contrasting lights and darks visible in his drawings and prints. "I want the

meaningfulness of my imagery to also mean something to the viewer, to be about life, from birth to death. It is the psychological insight and individuality of line as conveyor of emotion that links Sig to some of the great draftsmen (and women) of the past. Artists like Abeles remind us that the most common subject in the history of art-- the figure-- still has the power to capture our imagination.

## Westport Schools Permanent Art Collection

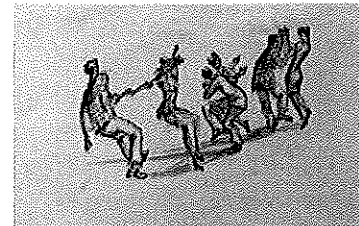
ID 1593  
Artist Sugarman, Tracy  
Title (WW II soldiers)  
media details pen and ink on paper  
Size 10-5/8" x 8-7/8" Value  
Signature Pos. Dated



ID 1594  
Artist Sugarman, Tracy  
Title (3 WWII soldiers with helmets)  
media details pen and ink  
Size 4-5/8" x 4-5/8" Value  
Signature Pos. Dated



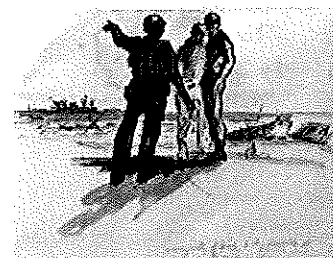
ID 1595  
Artist Sugarman, Tracy  
Title (Jitterbug Dancers)  
media details pen and ink and watercolor wash  
Size 6-1/4" x 9" Value  
Signature Pos. Dated



ID 1596  
Artist Sugarman, Tracy  
Title (Pilgrim Landing at Plymouth England - WWII)  
media details pen and ink  
Size 11-1/2" x 9" Value  
Signature Pos. Dated 1945



ID 1597  
Artist Sugarman, Tracy  
Title "Memory Note of D + 1. A story goes with it, w  
media details pen and ink and watercolor wash  
Size 6-3/4" x 8-1/4" Value  
Signature Pos. Dated

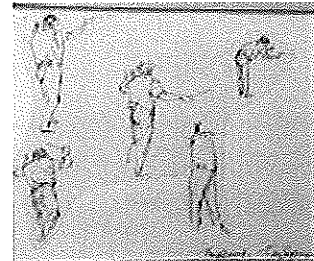


## Westport Schools Permanent Art Collection

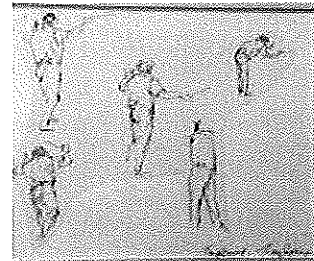
**ID** 1598  
**Artist** Sugarman, Tracy  
**Title** (Senior Center Vignettes)  
**media details** pen and ink and watercolor on paper board  
**Size** 5" x 20-1/4" **Value**  
**Signature Pos.** **Dated**



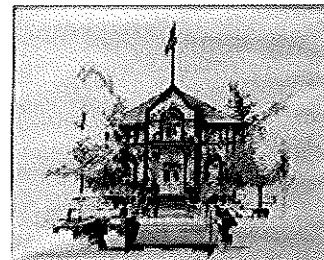
**ID** 1599  
**Artist** Sugarman, Tracy  
**Title** Leonard Slatkin, Tanglewood Rehearsal 1991  
**media details** original pen and ink, but mechanical reproduction paste  
**Size** 9-7/8" x 11-5/8" **Value**  
**Signature Pos.** lower left Tracy Sugar **Dated** 1991



**ID** 1600  
**Artist** Sugarman, Tracy  
**Title** Tanglewood  
**media details** original pen and ink, but mechanical reproduction paste  
**Size** 8-7/8" x 10-3/8" **Value**  
**Signature Pos.** "Tanglewood Tracy Su **Dated**



**ID** 1601  
**Artist** Sugarman, Tracy  
**Title** Old Town Hall, Westport  
**media details** mechanical reproduction on paper  
**Size** 7-7/8" x 9-7/8" **Value**  
**Signature Pos.** Tracy Sugarman in im **Dated**



**ID** 1602  
**Artist** Sugarman, Tracy  
**Title** American Airlines airplane interior with flight att  
**media details** pen and ink with ink wash  
**Size** 16-3/4" x 13-1/2" **Value**  
**Signature Pos.** lower right Tracy Suga **Dated**

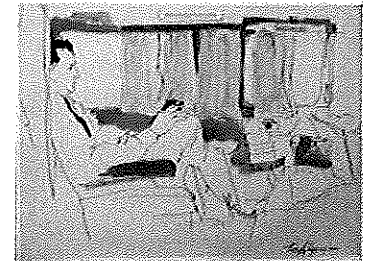


## Westport Schools Permanent Art Collection

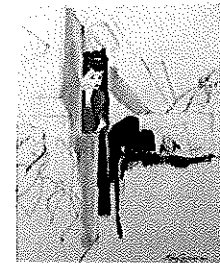
ID 1603  
Artist Sugarman, Tracy  
Title American Airlines check in counter  
media details pen and ink with ink wash  
Size 12-1/4" x 16-3/4" Value  
Signature Pos. lower right Tracy Suga Dated



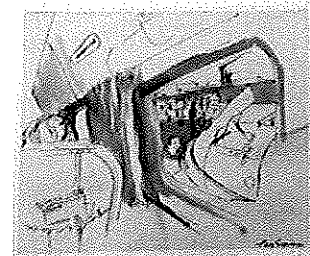
ID 1604  
Artist Sugarman, Tracy  
Title American Airlines passenger in seat  
media details pen and ink with ink wash  
Size 12-5/8" x 16-7/8" Value  
Signature Pos. lower right Tracy Suga Dated



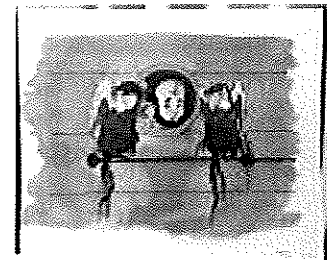
ID 1605  
Artist Sugarman, Tracy  
Title American Airlines flight attendant in cabin  
media details pen and ink and ink wash  
Size 16-1/4" x 13" Value  
Signature Pos. lower right Tracy Suga Dated



ID 1606  
Artist Sugarman, Tracy  
Title American Airlines view from cabin to tarmac  
media details pen and ink with ink wash  
Size 11-3/8" x 13-1/4" Value  
Signature Pos. lower right Tracy Suga Dated



ID 1607  
Artist Sugarman, Tracy  
Title pirate on ship looking at two parrots through po  
media details pen and ink and watercolor  
Size 10-5/8" x 12-7/8" Value  
Signature Pos. 9938 5.6 Dated

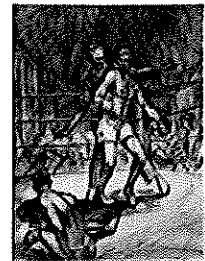


## Westport Schools Permanent Art Collection

**ID** 1608  
**Artist** Sugarman, Tracy  
**Title** Freedom School Christmas  
**media details** pen and ink with crayon (original) reproduction  
**Size** 5" x 7-3/8" **Value**  
**Signature Pos.** "Freedom School Chri **Dated**



**ID** 1609  
**Artist** Sugarman, Tracy  
**Title** Fight Club  
**media details** pen and ink  
**Size** 10-3/4" x 8" **Value**  
**Signature Pos.** **Dated**



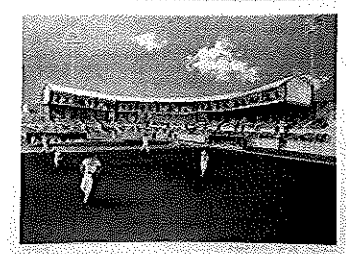
**ID** 1610  
**Artist** Sugarman, Tracy  
**Title** Fulton Fish Market, New York City  
**media details** pen and ink, ink wash and gouache  
**Size** 17-7/8" x 23-1/2" **Value**  
**Signature Pos.** lower right Tracy Suga **Dated**



**ID** 1611  
**Artist** Sugarman, Tracy  
**Title** Ageism no. 54 (cobbler shop)  
**media details** conte crayon and watercolor; central image is pasted o  
**Size** 13-5/8" x 20-3/8" **Value**  
**Signature Pos.** ll: partial signature Tra **Dated**



**ID** 1612  
**Artist** Sugarman, Tracy  
**Title** Bridgeport Blue Fish "Opening Day" (view from  
**media details** giclee print  
**Size** 18" x 24" **Value**  
**Signature Pos.** lower left Bridgeport B **Dated**



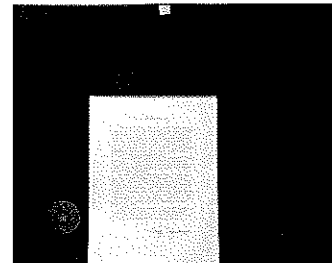


## Westport Schools Permanent Art Collection

**ID** 1613  
**Artist** Sugarman, Tracy  
**Title** Bridgeport Blue Fish Opening Day (vignettes)  
**media details** giclee print  
**Size** 18" x 24" **Value**  
**Signature Pos.** lower center Bridgepor **Dated**



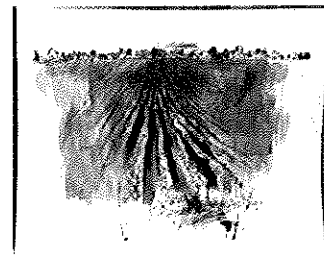
**ID** 1614  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964  
**media details** set of offset lithographs  
**Size** 16" x 18" **Value**  
**Signature Pos.** **Dated**



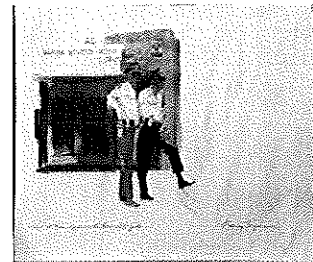
**ID** 1614.1  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: Lawyer  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** in pencil, Lower left: L **Dated**



**ID** 1614.2  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: (landscape of a field)  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** **Dated**

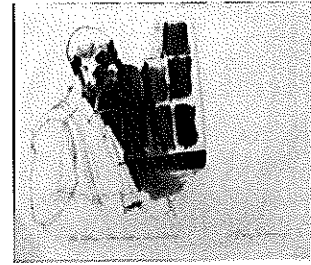


**ID** 1614.3  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: "Look at them niggers with th  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** lower left "Look at the **Dated**

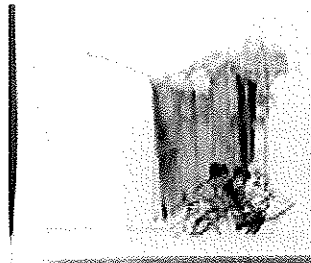


## Westport Schools Permanent Art Collection

**ID** 1614.4  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: "Mr. Williams - Sharecropper,  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** lower left "Mr. William Dated



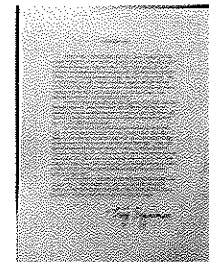
**ID** 1614.5  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: "Goodman, Schwerin, and C  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** lower left "Look at the Dated



**ID** 1614.6  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: "Noon Shade"  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** lower left "Look at the Dated



**ID** 1614.7  
**Artist** Sugarman, Tracy  
**Title** Mississippi 1964: Account  
**media details** offset lithograph  
**Size** 16" x 18" **Value**  
**Signature Pos.** lower left "Look at the Dated



**ID** 1615  
**Artist** Sugarman, Tracy  
**Title** Shoeshine Boy at Public Library  
**media details** oil on canvas  
**Size** 28" x 22" **Value**  
**Signature Pos.** lower right Tracy Sug Dated



## Westport Schools Permanent Art Collection

ID 1616  
Artist Sugarman, Tracy  
Title Untitled  
media details oil on canvas  
Size 40-1/2" x 42-1/2" frame Value  
Signature Pos. lower right Tracy Suga Dated




# WESTPORT PUBLIC SCHOOLS

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**MARJORIE CION**  
Director of Human Resources

110 MYRTLE AVENUE  
WESTPORT, CONNECTICUT 06880  
TELEPHONE: (203) 341-1004  
FAX: (203) 341-1024

To: Elliott Landon  
From: Marge Cion   
Subject: Approval of IAA Contract  
Date: March 10, 2014

Collective bargaining with Westport's Intermediate Administrators' Association (IAA) has been completed successfully. The IAA voted to approve the changes to the terms and conditions of employment covered in the final agreement and approved in executive session previously. It will be necessary for the Board of Education to approve the final agreement so that it may be fully implemented.

The major modifications to the existing agreement are summarized below:

1. Length of Contract: July 1, 2014 - June 30, 2017
2. Salary Schedule:  
2014 - 2015: 2% GWI plus Step (2.49% Total)  
2015 - 2016: 2.2% GWI plus Step (2.45% Total)  
2016 - 2017: 2.375% GWI (No Step Cost)
3. Health and Medical Insurance: Change from PPO to HD HSA with same plan design as teachers. Premium share of 17% for 2014 -2015, 18 % for 2015 - 2016, and 19 % for 2016 - 2017.
4. Long Term Disability Insurance: Maximum benefit increased to \$7,500 per month from \$5,000 after a waiting period of 180 days.
5. Additional Sick Days: Elimination of 15 additional sick days for administrators in years one through three of their employment.

## **ADMINISTRATIVE RECOMMENDATION**


**Be it Resolved, That upon the recommendation of the Superintendent of Schools, the Board of Education approves the collective bargaining agreement between the Westport Board of Education and the Westport Intermediate Administrators' Association, for the period July 1, 2014 through June 30, 2017.**

# WESTPORT PUBLIC SCHOOLS

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MARJORIE CION  
Director of Human Resources

110 MYRTLE AVENUE  
WESTPORT, CONNECTICUT 06880  
TELEPHONE: (203) 341-10004  
FAX: (203) 341-1024

To: Elliott Landon  
From: Marge Cion   
Subject: Approval of Change to the Teacher Evaluation Plan  
Date: March 10, 2014

In February, the State Board of Education, acting upon recommendations of the Performance Evaluation Advisory Council, approved certain “flexibility components” relating to several sections of the State’s Teacher Evaluation Guidelines. District’s, in mutual agreement with their Professional Development and Evaluation Committee (PD Committee) can choose to adopt some or all of these flexibility components for both the 2013 – 2014 and 2014 – 2015 school years.

Westport’s PD Committee will meet next week to discuss changes to our current Professional Development and Evaluation Plan and would like input from the Board of Education prior to discussing these changes with our teachers and administrators.

Flexibility is available in the following areas:

1. The first area of flexibility relates to the number of goals/objectives that teachers are required to set for student growth and achievement (SLO’s). Westport’s Professional Development and Evaluation Plan (PDEP) required teachers to create two SLO’s.

***Recommendation:*** *The number of SLO’s required for each teacher will be reduced from two to one for the 2013 – 2014 school year. Teachers will work with their administrators to determine which SLO will be eliminated.*

**Rationale:** Entering evidence into Protraxx, our data management system, is extremely time-consuming. Eliminating one SLO will allow teachers to spend more time refining their craft rather than uploading evidence to support their rating. Administrators have a great deal of discretion when assigning teachers a final rating and the elimination of one SLO will not diminish this discretion.

2. The second area of flexibility allows district’s to “decouple” standardized test scores (CMT and CAPT) from a teacher’s final rating and select alternative Indicators of Academic Growth and Development.

***Recommendation:*** *Westport will continue to link a teacher’s summative rating to the state standardized test scores in the grades and subjects tested for the 2013 – 2014 school year.*

**Rationale:** The use of CMT and CAPT scores this year will allow the administration to compare student performance from year to year, giving us invaluable insight into instructional practices and the effectiveness of our curriculum.

3. The final area of flexibility addresses the specific requirements for the number of observations based on a teacher's experience and performance ratings. Specifically, teachers who have completed two years of teaching and who have received a rating of Proficient or Exemplary may receive a minimum of one formal observation every three years. In every other year teachers must receive at least three informal, in class observations. One Review of Practice is required each year.

**Recommendation:** *Westport will continue to observe all teachers in accordance with the requirements of our current PDEP.*

**Rationale:** Westport will continue to hold our teachers to the highest possible standard and we continue to believe that the best way to evaluate teachers is through direct observation in and out of the classroom. Our administrators have been working throughout the year to comply with the current requirements and there is no reason to change those requirements at this point in the school year.

The adoption of the flexibility standards set forth above applies only to the current school year. The PD Committee will soon begin working on revisions to our PDEP going forward in light of these and other flexibility components adopted by the State Board of Education. Changes for the 2014 – 2015 school year will be discussed at the April 28, 2014 meeting of the Board of Education.

#### **ADMINISTRATIVE RECOMMENDATION**

**Be it Resolved, That upon the recommendation of the Superintendent of Schools, the Board of Education authorizes the Superintendent or his designee to present the recommended changes to Westport's Professional Development and Evaluation Plan set forth above to the Professional Development Committee and to submit these changes to the Connecticut Department of Education in the "Connecticut Educator Evaluation and Support System: 2013 – 2014 Flexibility Request Submission Form" attached to this Memorandum.**

Connecticut's Educator Evaluation and Support System  
2013-14 Flexibility Request Submission Form



Due Date for this Academic Year (2013-14): March 30, 2014  
(New Deadlines Will be Provided for the 2014-15 Academic Year)

District: **Westport Public Schools**

Superintendent Name: Dr. Elliott Landon

Email: elandon@westport.k12.ct.us

We request flexibility in our 2013-14\* district educator evaluation and support plan for the components indicated below.

**Student Growth Goals/Objectives**

- Each teacher, through mutual agreement with his/her evaluator, will select 1 goal/objective for student growth. For each goal/objective, each teacher, through mutual agreement with his/her evaluator, will select multiple Indicators of Academic Growth and Development (IAGD). See 2.9(a) for complete language.

OR

- Please state the variation on the above number of goals/objectives that your district and Professional Development and Evaluation Committee have selected (feel free to include an attachment if more space is required):

**Observations**

- Teachers who receive and maintain an annual summative performance evaluation designation of proficient or exemplary (or the equivalent annual summative rating in a pre-existing district evaluation plan) during the 2012-13 or any subsequent school year and who are not first or second year teachers shall be evaluated with a minimum of one formal in-class observation no less frequently than once every three years, and three informal in-class observations conducted in accordance with Section 2.3(2)(b)(1) and 2.3(2)(b)(2) in all other years, and shall complete one review of practice every year. See 2.9(c) for complete language.

OR

- Please state the variation on the above approach to observation (cycle, frequency, informal/formal, eligibility) that your district and Professional Development and Evaluation Committee have selected (feel free to include an attachment if more space is required):

Please see attached.

**Observations (continued)**

If your district is pursuing flexibility regarding teacher observations and you wish to utilize summative ratings from the previous year (2012-13) for this purpose, please explain how the previous ratings will be translated into the new rating system. In other words, please explain what ratings from 2012-13 will be considered to be the equivalent of what current ratings (exemplary, proficient, developing, below standard) (feel free to include an attachment if more space is required):

**Use of State Test Data**

**Please note:** Districts have already made their decisions regarding the decoupling of state test data for their 2013-14 educator evaluation and support plan. No further action is required for this academic year.

**Professional Development and Evaluation Committee**

Pursuant to 10-151b(b) and 10-220a(b), the district Professional Development and Evaluation Committee must convene to consider a district's flexibility options. Please indicate whether the local or regional board of education and the Professional Development and Evaluation Committee reached mutual agreement on the flexibility components you have requested above.

Mutual agreement reached

Mutual agreement not reached; local or regional BOE Decision

**Signatures- indicating approval of the requested flexibility:**

\_\_\_\_\_ Date \_\_\_\_\_  
(Superintendent)

\_\_\_\_\_ Date \_\_\_\_\_  
(Board of Education Chair)

Request for flexibility has been reviewed and approved by the CSDE

Signature: \_\_\_\_\_ Date \_\_\_\_\_

(Shannon Marimón, Division Director, Bureau of Educator Effectiveness and Professional Learning, CSDE Talent Office)

Submit this completed form to [SDE.SEED@ct.gov](mailto:SDE.SEED@ct.gov) no later than **March 30, 2014**.

Please reference "{DistrictName}: Flexibility Amendments for 2013-14" in the subject line.

Questions? Call the CSDE Educator Evaluation and Support Hotline: 860-713-6868

**\*Please Note: This is not a substitute for submission of a 2014-15 district plan.**



## **OBSERVATIONS**

Westport's current plan requires that teachers in years three and four with a rating of Proficient or Exemplary receive two formal observations and one informal observation/review of practice. Tenured teachers with a rating of Proficient or Exemplary receive one formal observation and two informal observations/reviews of practice. These requirements will continue for the current year.

Any teacher who receives a rating of Developing or Below Standard will receive a minimum of three formal observations. Those teachers will be placed on an assistance plan, which may require additional observations and/or reviews of practice.

# WESTPORT PUBLIC SCHOOLS

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ELLIOTT LANDON  
Superintendent of Schools

110 MYRTLE AVENUE  
WESTPORT, CONNECTICUT 06880  
TELEPHONE: (203) 341-1010  
FAX: (203) 341-1029

To: Members of the Board of Education  
From: Elliott Landon  
Subject: Approval of Calendar: 2015-16 School Year  
Date: March 10, 2014

It has been the practice of the Board of Education to have on file school calendars governing two years beyond the current school year. Previously, the Board has approved a calendar for the 2014-15 school year, requiring Board approval of a 2015-16 school calendar.

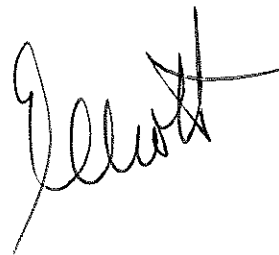
In January of 2013, the Board adopted permanent guidelines to govern the adoption of the school calendar. Those guidelines are as follows:

1. The first day of school for students shall be prior to Labor Day.
2. Where possible, Columbus Day is to be a regular school day for teachers and students.
3. Both a February and April recess for students and teachers shall be retained.
4. Five (5) snow days shall be included.
5. Where weather-related or emergency conditions make a 182 day school year for students impossible to achieve, make-up days shall begin with the first day of the April recess and continue to progress to each day thereafter, until no longer needed.

Having discussed the nature of the proposed calendar with representatives of the Westport Education Association and the Westport Intermediate Administrators Association, the calendar being presented to the Board for approval at this time is consistent with all contractual provisions pertaining to length of work year for teachers, including the provision that has single day holidays and extended vacations for teachers the same as for students, with the exception of professional development days when students are not in attendance.

## ADMINISTRATIVE RECOMMENDATION

**Be It Resolved, That upon the recommendation of the Superintendent of Schools, the Board of Education adopts a school calendar for the 2015-16 school year, a copy of which may be found appended to the Minutes of the Meeting of the Board of Education that was held on March 10, 2014.**



**WESTPORT PUBLIC SCHOOLS  
SCHOOL CALENDAR 2015 - 2016**

APPROVED BY BOARD OF EDUCATION \_\_\_\_\_

<b>JULY 2015</b>							<b>AUGUST 2015 (3)</b>							<b>SEPTEMBER 2015 (19)</b>							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4							1			1	2	3	4	5	
5	6	7	8	9	10	11	2	3	4	5	6	7	8	6	7	8	9	10	11	12	
12	13	14	15	16	17	18	9	10	11	12	13	14	15	13	14	15	16	17	18	19	
19	20	21	22	23	24	25	16	17	18	19	20	21	22	20	21	22	23	24	25	26	
26	27	28	29	30	31		23	*24	*25	*26	(27)	28	29	27	28	29	30				
							30	31													
4 Independence Day							*24, *25, *26 Staff Development Days (27) Student's First Day							7 Labor Day 14 Rosh Hashanah 23 Yom Kippur							
<b>OCTOBER 2015 (22)</b>							<b>NOVEMBER 2015 (18)</b>							<b>DECEMBER 2015 (17)</b>							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
				1	2	3	1	2	*3	4	5	6	7			1	2	3	4	5	
4	5	6	7	8	9	10	8	9	10	11	12	13	14	6	7	8	9	10	11	12	
11	12	13	14	15	16	17	15	16	17	18	19	20	21	13	14	15	16	17	18	19	
18	19	20	21	22	23	24	22	23	24	25	26	27	28	20	21	22	23	24	25	26	
25	26	27	28	29	30	31	29	30						27	28	29	30	31			
							3 Election Day/*Staff Dev. Day No School Students 25 Shortened Day 26-27 Thanksgiving Day							23 Shortened Day 24-31 Holiday Recess							
<b>JANUARY 2016 (18)</b>							<b>FEBRUARY 2016 (15)</b>							<b>MARCH 2016 (22)</b>							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
					1	2		1	2	3	4	5	6			1	2	3	4	5	
3	4	5	6	7	8	9	7	8	9	10	11	12	13	6	7	8	9	10	11	12	
10	11	12	13	14	*15	16	14	15	16	17	18	19	20	13	14	15	16	17	18	19	
17	18	19	20	21	22	23	21	*22	23	24	25	26	27	20	21	22	23	24	25	26	
24	25	26	27	28	29	30	28	29						27	28	29	30	31			
31																					
1 New Year's Day *15 Staff Development Day No School Students 18 Martin Luther King Day							15 Presidents' Day 15-19 Winter Recess *22 Staff Development Day No School Students							25 Good Friday							
<b>APRIL 2016 (16)</b>							<b>MAY 2016 (21)</b>							<b>JUNE 2016 (11)</b>							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
					1	2		1	2	3	4	5	6	7				1	2	3	4
3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11	
10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18	
17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25	
24	25	26	27	28	29	30	29	30	31					26	27	28	29	30			
18-22 Spring Recess							30 Memorial Day							22 Students' Last Day/Graduation Shortened Day for Students Only							

Students - 182 days

\*Teachers - 188 days

Snow/Emergency Days = 5

Staff Development Days: August 24, 25, 26, November 3, January 15, February 22

Students/Teachers' Last Day will be June 22. If there are no snow/emergency days, Students'/Teachers' Last Day will be June 15.

If more than five (5) snow/emergency days are used prior to April 18, make-up days for students and teachers shall begin on April 18 and continue with each day thereafter, until no longer needed.