

COURSE TITLE

The Musical on Broadway and in Hollywood

LENGTH

Half Year
Grades 7 and/or 8

DEPARTMENT

English
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SCHOOL

Union Middle School

DATE

Initial Approval: March 21, 2016
Latest Revision: September 10, 2018

The Musical on Broadway and in Hollywood

I. Introduction/Overview/Philosophy

This course is a broad study of the various elements that constitute Broadway musicals and Hollywood movies. This is a general course for all students interested in broadening their awareness of the musical and/or lyrical form. Students enrolled in this course must be willing to view, write, and discuss with purpose. Students participating in this course will examine plots of specific musicals that are either set or created in a particular time period, while analyzing music lyrics, characters, historical significance, and social relevance. As they critique Broadway and Hollywood's message to the public, viewers will be exposed to the various eras of Broadway, paying special attention to the messages being sent by the musical and how they reflect the mood of the country at the time. Film adaptations of Broadway-style musicals often have major differences from the original theatrical script; students will also be encouraged to take a closer look at how film and stage work differently. While film is a form of entertainment, students will be expected to pay close attention to all details being presented on the screen and be ready to share ideas and findings.

II. Objectives

Course Outline:

A. HISTORY OF BROADWAY

1. Broadway and the American Dream (1900's)
2. Broadway and the Jazz Age (1920's)
3. Broadway and the Great Depression (1930's)
4. Broadway at War (1940's, etc.)
5. Broadway and the Civil Rights Movement/ Reinvention of Broadway (1950's-70's)
6. Broadway and the New Millennium (1980's- Present)

B. HOLLYWOOD FILM STUDY/ MUSICALS OF EACH BROADWAY ERA

1. Musicals that Reflect Each Time Period
2. Newsies (American Dream)
3. Chicago (Jazz Age)
4. Wizard of Oz (Great Depression)
5. Annie (Great Depression)
6. War Horse (War)
7. Sound of Music (War)
8. Les Miserables (War)
9. Memphis (Civil Rights)
10. Hairspray (Civil Rights)
11. Mamma Mia (Reinvention of Broadway)
12. Into the Woods (New Millennium)
13. Phantom of the Opera (New Millennium)

C. ON-GOING LITERARY-STYLE ANALYSIS

1. Definition, types, and examples of popular theatre genres
2. Whole class viewings (see titles suggested above)
3. Literary-style analysis (characters, plot, dialogue, setting, author's purpose, etc.)
4. Small group/ individual projects (see suggested activities)

Student Outcomes:

After successfully completing this course, the student will be able to:

- View and analyze a range of Broadway musicals and Hollywood hit films, organized by genre and time period.
- Write musical and film reviews
- Discuss the connection between literature and film/performances with respect to song lyrics, characters, plot, dialogue, setting, writing reviews, etc.

**NEW JERSEY STUDENT LEARNING STANDARDS
ENGLISH LANGUAGE ARTS****Grade 8**

The standards define general, cross-disciplinary literacy expectations that must be met for students to be prepared to enter college and work force training programs ready to succeed. The K–12 grade-specific standards define end-of-year expectations and a cumulative progression designed to enable students to meet college and career readiness expectations no later than the end of high school.

Students advancing through the grades are expected to meet each year's grade-specific standards, retain or further develop skills and understandings mastered in preceding grades, and work steadily toward meeting the more general expectations described by the standards.

Anchor Standards for Reading**Key Ideas and Details**

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Grade 8

Progress Indicators for Reading Literature

Key Ideas and Details

RL.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Craft and Structure

RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RL.8.6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Integration of Knowledge and Ideas

RL.8.7. Evaluate the choices made by the directors or actors by analyzing the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script.

RL.8.8. (Not applicable to literature)

RL.8.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.

Range of Reading and Level of Text Complexity

RL.8.10. By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.

Grade 8**Progress Indicators for Reading Informational Text****Key Ideas and Details**

RI.8.1. Cite the textual evidence and make relevant connections that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

RI.8.3. Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Craft and Structure

RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RI.8.5. Analyze the structure an author uses to organize a specific paragraph in a text, including the role of particular sentences, to develop and to refine a key concept.

RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Integration of Knowledge and Ideas

RI.8.7. Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

RI.8.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) two or more texts that provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

Range of Reading and Level of Text Complexity

RI.8.10. By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.

Anchor Standards for Writing**Text Types and Purposes**

NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.

NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

NJSLSA.W10. 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.

Grade 8 Progress Indicators for Writing

Text Types and Purposes

W.8.1. Write arguments to support claims with clear reasons and relevant evidence.

A. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

B. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.

C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.

D. Establish and maintain a formal style.

E. Provide a concluding statement or section that follows from and supports the argument presented.

W.8.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

A. Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia).

B. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

- C. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Establish and maintain a formal style/academic style, approach, and form.
- F. Provide a concluding statement or section that follows from and supports the information or explanation presented.

W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- A. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- B. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
- C. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
- D. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
- E. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Production and Distribution of Writing

W.8.4. Produce clear and coherent writing in which the development, organization, voice and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Research to Build and Present Knowledge

W.8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

W.8.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

- A. Apply *grade 8 Reading standards* to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).
- B. Apply *grade 8 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

Range of Writing

W.8.10. Write routinely over extended time frames (time for research, reflection, metacognition/self correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Anchor Standards for Speaking and Listening**Comprehension and Collaboration**

NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

NJSLSA.SL4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

NJSLSA.SL5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

NJSLSA.SL6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Grade 8**Progress Indicators for Speaking and Listening**

SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

A. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

B. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

C. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

D. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

SL.8.2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

SL.8.3. Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Presentation of Knowledge and Ideas

SL.8.4. Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

SL.8.5. Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

SL.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

Anchor Standards for Language**Conventions of Standard English**

NJSLSA.L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

NJSLSA.L2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

NJSLSA.L3. 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.

Vocabulary Acquisition and Use

NJSLSA.L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

NJSLSA.L5. Demonstrate understanding of word relationships and nuances in word meanings.

NJSLSA.L6. Acquire and use accurately a range of 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 encountering an unknown term important to comprehension or expression.

Grade 8**Progress Indicators for Language****Conventions of Standard English**

L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- A. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
- B. Form and use verbs in the active and passive voice.
- C. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
- D. Recognize and correct inappropriate shifts in verb voice and mood.

L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

- A. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
- B. Use an ellipsis to indicate an omission.
- C. Spell correctly.

Knowledge of Language

L.8.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- A. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).

Vocabulary Acquisition and Use

L.8.4. Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.

- A. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- B. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *precede*, *recede*, *secede*).
- C. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
- D. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- A. Interpret figures of speech (e.g. verbal irony, puns) in context.
- B. Use the relationship between particular words to better understand each of the words.
- C. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).

L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

COMPANION STANDARDS FOR HISTORY, SOCIAL STUDIES, AND TECHNICAL SUBJECTS

History, Social Studies, Science and Technical Subjects Grades 6-8

Anchor Standards for Reading

Key Ideas and Details

NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

NJSLSA.R2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

NJSLSA.R5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

NJSLSA.R6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

NJSLSA.R8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

NJSLSA.R9. Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

NJSLSA.R10. Read and comprehend complex literary and informational texts independently and proficiently with scaffolding as needed.

Grades 6-8**Progress Indicators Reading History****Reading History and Social Studies**

The standards below begin at grade 6; standards for K-5 reading in history/social studies, science, and technical subjects are integrated into the K-5 Reading standards. The CCR anchor standards and high school standards in literacy work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

RH.6-8.1. Cite specific textual evidence to support analysis of primary and secondary sources.

RH.6-8.2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

RH.6-8.3. Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).

Craft and Structure

RH.6-8.4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

RH.6-8.5. Describe how a text presents information (e.g., sequentially, comparatively, causally).

RH.6-8.6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Integration of Knowledge and Ideas

RH.6-8.7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

RH.6-8.8. Distinguish among fact, opinion, and reasoned judgment in a text.

RH.6-8.9. Analyze the relationship between a primary and secondary source on the same topic.

Range of Reading and Level of Text Complexity

RH.6-8.10. By the end of grade 8, read and comprehend history/social studies texts in the grades 6-8 text complexity band independently and proficiently.

Grades 6-8 Progress Indicators Reading Science and Technical Subjects

Key Ideas and Details

RST.6-8.1. Cite specific textual evidence to support analysis of science and technical texts.

RST.6-8.2. Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.

RST.6-8.3. Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.

Craft and Structure

RST.6-8.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *grades 6-8 texts and topics*.

RST.6-8.5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.

RST.6-8.6. Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.

Integration of Knowledge and Ideas

RST.6-8.7. Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).

RST.6-8.8. Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.

RST.6-8.9. Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.

Range of Reading and Level of Text Complexity

RST.6-8.10. By the end of grade 8, read and comprehend science/technical texts in the grades 6-8 text complexity band independently and proficiently.

Anchor Standards for Writing

Text Types and Purposes

NJSLSA.W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

NJSLSA.W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.W5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

NJSLSA.W6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

NJSLSA.W7. Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.

NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

NJSLSA.W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

NJSLSA.W10. 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.

Grades 6-8

Progress Indicators for Writing History, Science and Technical Subjects

The standards below begin at grade 6; standards for K-5 writing in history/social studies, science, and technical subjects are integrated into the K-5 writing standards. The CCR anchor standards and high school standards in literacy work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

WHST.6-8.1. Write arguments focused on *discipline-specific content*.

A. Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.

B. Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.

- C. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
- D. Establish and maintain a formal/academic style, approach, and form.
- E. Provide a concluding statement or section that follows from and supports the argument presented.

WHST.6-8.2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.

- A. Introduce a topic and organize ideas, concepts, and information using text structures (e.g. definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g. headings, graphics, and multimedia) when useful to aiding comprehension.
- B. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- C. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- D. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- E. Establish and maintain a formal/academic style, approach, and form.
- F. Provide a concluding statement or section that follows from and supports the information or explanation presented.

WHST.6-8.3

(See note; not applicable as a separate requirement)

Production and Distribution of Writing

WHST.6-8.4. Produce clear and coherent writing in which the development, organization, voice, and style are appropriate to task, purpose, and audience.

WHST.6-8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

WHST.6-8.6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

Research to Build and Present Knowledge

WHST.6-8.7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

WHST.6-8.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

WHST.6-8.9. Draw evidence from informational texts to support analysis, reflection, and research.

Range of Writing

WHST.6-8.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

**NEW JERSEY STUDENT LEARNING STANDARDS
VISUAL AND PERFORMING ARTS****Standard 1.1 – The Creative Process**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Standard 1.2 – History of The Arts and Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 - Performing

All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Standard 1.4 – Aesthetic Responses & Critique Methodologies

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**21ST CENTURY LIFE AND CAREERS
CAREER READY PRACTICES*****CRP1 Act as a responsible and contributing citizen and employee***

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2 Apply appropriate academic and technical skills

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

CRP 3 Attend to personal health and financial well-being

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4 Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5 Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6 Demonstrate creativity and innovation

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7 Employ valid and reliable research strategies

Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8 Utilize critical thinking to make sense of problems and persevere in solving them

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9 Model integrity, ethical leadership and effective management

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10 Plan education and career paths aligned to personal goals

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11 Use technology to enhance productivity

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12 Work productively in teams while using cultural global competence

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

TECHNOLOGY STANDARDS

STANDARD 8.1: EDUCATIONAL TECHNOLOGY: ALL STUDENTS WILL USE DIGITAL TOOLS TO ACCESS, MANAGE, EVALUATE, AND SYNTHESIZE INFORMATION IN ORDER TO SOLVE PROBLEMS INDIVIDUALLY AND COLLABORATE AND TO CREATE AND COMMUNICATE KNOWLEDGE.

A. Technology Operations and Concepts: *Students demonstrate a sound understanding of technology concepts, systems and operations.*

8.1.8.A.1 - Demonstrate knowledge of a real world problem using digital tools.

8.1.8.A.2 - Create a document (e.g. newsletter, reports, personalized learning plan, business letters or flyers) using one or more digital applications to be critiqued by professionals for usability.

8.1.8.A.3 - Use and/or develop a simulation that provides an environment to solve a real world problem or theory.

8.1.8.A.4 - Graph and calculate data within a spreadsheet and present a summary of the results

8.1.8.A.5 - Create a database query, sort and create a report and describe the process, and explain the report results.

B. Creativity and Innovation: *Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.*

8.1.8.B.1 - Synthesize and publish information about a local or global issue or event (ex. telecollaborative project, blog, school web).

C. Communication and Collaboration: *Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.*

8.1.8.C.1 - Collaborate to develop and publish work that provides perspectives on a global problem for discussions with learners from other countries.

D. Digital Citizenship: *Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.*

8.1.8.D.1 - Understand and model appropriate online behaviors related to cyber safety, cyber bullying, cyber security, and cyber ethics including appropriate use of social media.

8.1.8.D.2 - Demonstrate the application of appropriate citations to digital content.

8.1.8.D.3 - Demonstrate an understanding of fair use and Creative Commons to intellectual property.

8.1.8.D.4 - Assess the credibility and accuracy of digital content.

8.1.8.D.5 - Understand appropriate uses for social media and the negative consequences of misuse.

E: Research and Information Fluency: *Students apply digital tools to gather, evaluate, and use information.*

8.1.8.E.1 - Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.

F: Critical thinking, problem solving, and decision making: *Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.*

8.1.8.F.1 - Explore a local issue, by using digital tools to collect and analyze data to identify a solution and make an informed decision.

TECHNOLOGY STANDARDS

STANDARD 8.2: TECHNOLOGY EDUCATION, ENGINEERING, DESIGN, AND COMPUTATIONAL THINKING – PROGRAMMING: ALL STUDENTS WILL DEVELOP AN UNDERSTANDING OF THE NATURE AND IMPACT OF TECHNOLOGY, ENGINEERING, TECHNOLOGICAL DESIGN, COMPUTATIONAL THINKING, AND THE DESIGNED WORLD AS THEY RELATE TO THE INDIVIDUAL, GLOBAL SOCIETY, AND THE ENVIRONMENT.

A. The Nature of Technology: Creativity and Innovation *Technology systems impact every aspect of the world in which we live.*

8.2.8.A.1 - Research a product that was designed for a specific demand and identify how the product has changed to meet new demands (i.e. telephone for communication - smart phone for mobility needs).

8.2.8.A.2 - Examine a system, consider how each part relates to other parts, and discuss a part to redesign to improve the system.

8.2.8.A.3 - Investigate a malfunction in any part of a system and identify its impacts.

8.2.8.A.4 - Redesign an existing product that impacts the environment to lessen its impact(s) on the environment.

8.2.8.A.5 - Describe how resources such as material, energy, information, time, tools, people, and capital contribute to a technological product or system.

B. Technology and Society: *Knowledge and understanding of human, cultural and societal values are fundamental when designing technological systems and products in the global society.*

8.2.8.B.1 - Evaluate the history and impact of sustainability on the development of a designed product or system over time and present results to peers.

8.2.8.B.2 - Identify the desired and undesired consequences from the use of a product or system.

8.2.8.B.3 - Research and analyze the ethical issues of a product or system on the environment and report findings for review by peers and /or experts.

8.2.8.B.4 - Research examples of how humans can devise technologies to reduce the negative consequences of other technologies and present your findings.

8.2.8.B.5 - Identify new technologies resulting from the demands, values, and interests of individuals, businesses, industries and societies.

8.2.8.B.6 - Compare and contrast the different types of intellectual property including copyrights, patents and trademarks.

8.2.8.B.7 - Analyze the historical impact of waste and demonstrate how a product is upcycled, reused or remanufactured into a new product.

C. Design: *The design process is a systematic approach to solving problems.*

8.2.8.C.1 - Explain how different teams/groups can contribute to the overall design of a product.

8.2.8.C.2 - Explain the need for optimization in a design process.

8.2.8.C.3 - Evaluate the function, value, and aesthetics of a technological product or system, from the perspective of the user and the producer.

8.2.8.C.4 - Identify the steps in the design process that would be used to solve a designated problem.

8.2.8.C.5 - Explain the interdependence of a subsystem that operates as part of a system.

8.2.8.C.5a - Create a technical sketch of a product with materials and measurements labeled.

8.2.8.C.6 - Collaborate to examine a malfunctioning system and identify the step-by-step process used to troubleshoot, evaluate and test options to repair the product, presenting the better solution.

8.2.8.C.7 - Collaborate with peers and experts in the field to research and develop a product using the design process, data analysis and trends, and maintain a design log with annotated sketches to record the developmental cycle.

8.2.8.C.8 - Develop a proposal for a chosen solution that include models (physical, graphical or mathematical) to communicate the solution to peers.

D. Abilities for a Technological World: *The designed world is the product of a design process that provides the means to convert resources into products and systems.*

8.2.8.D.1 - Design and create a product that addresses a real world problem using a design process under specific constraints.

8.2.8.D.2 - Identify the design constraints and trade-offs involved in designing a prototype (e.g., how the prototype might fail and how it might be improved) by completing a design problem and reporting results in a multimedia presentation, design portfolio or engineering notebook.

8.2.8.D.3 - Build a prototype that meets a STEM-based design challenge using science, engineering, and math principles that validate a solution.

8.2.8.D.4 - Research and publish the steps for using and maintaining a product or system and incorporate diagrams or images throughout to enhance user comprehension.

8.2.8.D.5 - Explain the impact of resource selection and the production process in the development of a common or technological product or system.

8.2.8.D.6 - Identify and explain how the resources and processes used in the production of a current technological product can be modified to have a more positive impact on the environment.

E. Computational Thinking: Programming: *Computational thinking builds and enhances problem solving, allowing students to move beyond using knowledge to creating knowledge.*

8.2.8.E.1 - Identify ways computers are used that have had an impact across the range of human activity and within different careers where they are used.

8.2.8.E.2 - Demonstrate an understanding of the relationship between hardware and software.

8.2.8.E.3 - Develop an algorithm to solve an assigned problem using a specified set of commands and use peer review to critique the solution.

8.2.8.E.4 - Use appropriate terms in conversation (e.g., programming, language, data, RAM, ROM, Boolean logic terms).

21ST CENTURY LIFE AND CAREERS

STANDARD 9.2: CAREER AWARENESS, EXPLORATION, AND PREPARATION

9.2.8.B.1 – Research careers within the 16 Career Clusters ® and determine attributes of career success.

9.2.8.B.2 – Develop a Personalized Student Learning Plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an educational plan.

9.2.8.B.3 – Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.

9.2.8.B.4 – Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.

9.2.8.B.5 – Analyze labor market trends using state and federal labor market information and other resources available online.

9.2.8.B.6 – Demonstrate understanding of the necessary preparation and legal requirements to enter the workforce.

9.2.8.B.7 – Evaluate the impact of online activities and social media on employer decisions.

III. Proficiency Levels

The Musical on Broadway and in Hollywood is an elective course designed for students in grades 7 and/or 8. There is no prerequisite.

IV. Methods of Assessment

Student Assessment

- A variety of assessments will be provided including, but not limited to, the following items:
 - Tests
 - Quizzes
 - Homework
 - Classwork
 - Class Participation
 - Writing Assignments
 - Oral Presentations
 - Individual Projects, Presentations and Reports

- Group Projects, Presentations and Reports
- Technology Projects
- Journals
- Teacher critique
- Peer critique
- Self-critique
- Rubric based discussion/analysis
- Portfolios
- Close-reading/Analysis of professional work

Curriculum/Teacher Assessment

The teacher will provide the subject area supervisor with suggestions for changes on an ongoing basis.

V. Grouping

The Musical on Broadway and in Hollywood is heterogeneously grouped for 7th and 8th grade students.

VI. Articulation/Scope & Sequence/Time Frame

The Musical on Broadway and in Hollywood is a semester-long course.

VII. Resources

Texts/Supplemental Reading/References

- References
 - Teachers may contact the English Language Arts department office and the school and local libraries for additional resources. Nearby colleges and other organizations may also be excellent resources.
- Technology
 - Use of technology will conform to the following New Jersey Student Learning Standards: (8.1.8.A.1) (8.1.8.A.2) (8.1.8.A.3) (8.1.8.A.4) (8.1.8.A.5) (8.1.8.B.1) (8.1.8.D.1) (8.1.8.D.2) (8.1.8.D.3) (8.1.8.E.1)
 - Students shall use computers to complete research and for word processing. Teachers shall use appropriate technology to enhance lessons. Students shall use computers for independent practice of developing skills and as part of the writing process.
- Supplies/Materials
 - Students must have abundant access to any required viewing as well as general access to the Internet, poetry, newspapers, magazines, and essays. With supervisor/administrator approval, additional resources/films/scripts may be used as requested by the teacher.

VIII. Suggested Activities

- View and analyze a range of Broadway musicals and Hollywood hit films, organized by decade/ time period in American Broadway history
- Using a literary lens, engage students and focus class activities and discussion around characters, plot, dialogue, setting, writing reviews, etc.
- One assessment per genre about the genre and the works studied as examples of that genre
- Culminating Project: Design a poster, including artwork, casting, scene listings, quotations, reviews, suggestions for other shows, etc., using the rules of English language grammar and usage.
- Alternative Projects:
 - Hold a Tony Award show, where students nominate elements of the studied musical/ nonmusical films in different categories. Vote on the winners & announce.
 - Review novels and/ or songs that exemplify the genres studied

IX. Methodologies

A wide variety of methodologies will be used. The following are suggestions, not limitations, as to how the program may be implemented and facilitated. Codes refer to the New Jersey Student Learning Standards for 21st Century Life and Careers – Career Ready Practices (2014).

- Cooperative learning groups CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Differentiated instruction methods CRP2, CRP6, CRP8, CRP10
- Workshop approach CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Individual assignments CRP2, CRP4
- Whole class instruction CRP2, CRP4
- Small group instruction CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Technology-aided instruction CRP2, CRP4, CRP8, CRP11
- Peer-to-peer instruction CRP1, CRP4, CRP9, CRP12

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career and life success. By end of grade 8, students will be able to:

- 9.2.8.B.1 – Research careers and determine attributes of career success.
- 9.2.8.B.2 – Develop a Personalized Student Learning Plan with the assistance of an adult mentor that includes information about career areas of interest, goals and an education plan.
- 9.2.8.B.3 – Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career.
- 9.2.8.B.4 – Evaluate how traditional and nontraditional careers have evolved regionally, nationally, and globally.
- 9.2.8.B.5 – analyze labor market trends using state and federal labor market information and other resources available online.
- 9.2.8.B.6 – Demonstrate understanding of the necessary preparation of legal requirements to enter the workforce.
- 9.2.8.B.7 – Evaluate the impact of online activities and social media on employer decisions.

X. Interdisciplinary Connections

Interdisciplinary curriculum coordination will be done with the other departments on a regular basis. The nature of an English Language Course demands varied text types and genres. Students will be exposed to informational and literary texts that may encompass any of the following areas: art, history, music, science, mathematics, business, and/or technology. Throughout the year, students will use resources from these areas in their English Language Arts class(es). This course reinforces concepts taught in:

- Social Studies
- Humanities
- Mathematics
- Science
- Technology
- Appropriate and competent use of relevant websites and digital software and equipment 8.1.8
- Recording student performances/projects using appropriate audio, video, and /or photographic means to facilitate classroom critique of student growth and progress 8.1.8
- Presentation and exploration of related career possibilities 9.2.8
- Working in teams to create group based learning activities and projects CRP1
- Application of skills learned in class to project based activities CRP2

XI. Differentiating Instruction for Students with Special Needs: Students with Disabilities, Students at Risk, English Language Learners, and Gifted & Talented Students

Differentiating instruction is a flexible process that includes the planning and design of instruction, how that instruction is delivered, and how student progress is measured. Teachers recognize that students can learn in multiple ways as they celebrate students' prior knowledge. By providing appropriately challenging learning, teachers can maximize success for all students.

Differentiating in this course includes but is not limited to:

Differentiation for Support (ELL, Special Education, Students at Risk)

- Peer mentoring on problems
- Differentiated teacher feedback on assignments
- Modelling out accounting problems on whiteboard
- Visual aids as we project problems on whiteboard
- Study guides
- Tiered assignments
- Scaffolding of materials and assignments
- Re-teaching and review
- Guided note taking
- Exemplars of varied performance levels
- Multi-media approach to accommodating various learning styles
- Use of visual and multi-sensory formats
- Use of assisted technology
- Use of prompts
- Modification of content and student products
- Testing accommodations

- Authentic assessments
- Pre-teaching of vocabulary and concepts
- Visual learning, including graphic organizers
- Use of cognates to increase comprehension
- Teacher modeling
- Pairing students with beginning English language skills with students who have more advanced English language skills
- Scaffolding
 - word walls
 - sentence frames
 - think-pair-share
 - cooperative learning groups
 - teacher think-alouds

Differentiation for Enrichment

- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Enhanced expectations for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Adjusting the pace of lessons
- Curriculum compacting
- Inquiry-based instruction
- Independent study
- Higher-order thinking skills
- Interest-based content
- Student-driven
- Real-world problems and scenarios

XII. Professional Development

The teacher will continue to improve expertise through participation in a variety of professional development opportunities.

XIII. Curriculum Map/Pacing Guide

Unit Topic	Time Allocation	Differentiating Instruction for Students with Disabilities, Students at Risk, English Language Learners, & Gifted & Talented Students	Standards	Assessments
<p>UNIT 1: BROADWAY AND THE AMERICAN DREAM</p> <ul style="list-style-type: none"> Description of Unit: In the 1890s, immigrants from all over the world came to the great ports of America like New York City to seek their fortune and freedom. As they developed their own neighborhoods and ethnic enclaves, some of the new arrivals took advantage of the stage to offer ethnic comedy, dance and song to their fellow group members as a much-needed escape 	<p>3 weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> When rewriting the lyrics to Irving Berlin’s “My New York” to “My Rutherford,” a graphic organizer will be provided for counting feet per line and identifying rhyme scheme in poetry; 1 stanza will be required. When writing an open-ended paragraph response relating to <i>Newsies</i>, a RACE- style graphic organizer for writing will be provided to assist planning. Students will answer the <i>Newsies</i> “Viewer Response Questions” with at least one partner and will not be <i>required</i> to be a group leader. <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> Rewrite the lyrics to Irving 	<p><i>NJSLS – ELA:</i></p> <ul style="list-style-type: none"> RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. RI.8.1., RI.8.3., RI.8.4., RI.8.5., RI.8.7., RI.8.9., RI.8.10. W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> RH.6-8.1., RH.6-8.2., RH.6-8.6. WHST.6-8.1, WHST.6-8.4., WHST.6-8.5, WHST.6-8.6., WHST.6-8.10. <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> 1.1, 1.2, 1.4 	<p>Formative Assessment: Unit 1: Broadway and the American Dream (1893- 1927) Classwork Questions:</p> <p>*Answer the following questions in complete sentences while watching the PBS documentary, B’Way: The American Musical in class.</p> <p>*You may also find the B’WAY Student Note Cards .pdf posted to Google Classroom helpful in answering the questions below.</p> <p>Summative Assessment: Google Form Broadway and the American Dream/ Newsies TEST:</p> <p>*Questions include historical information from:</p> <ol style="list-style-type: none"> B’Way Student Note Cards (1A and 1B) PBS Documentary Series DVD: Episode One- <i>Give My Regards to Broadway</i> (1893-1927) viewing and

<p>from the hardships of daily life. Gradually, the immigrants adopted the characteristics and values of their new country instead, and their performances reflected this assimilation.</p> <ul style="list-style-type: none"> Materials in Unit: <ol style="list-style-type: none"> B'Way Student Note Cards PBS Documentary Series DVD: Episode One- <i>Give My Regards to Broadway</i> (1893-1927) <i>Newsies!</i> DVD (setting 1899) Objectives of Unit: <p>SWBAT</p> <ol style="list-style-type: none"> Appreciate the origins of Broadway and theater as a means of escape from the hardships of immigration and their new lives. Study Irving Berlin 		<p>Berlin's "My New York" to "My Rutherford, mimicking Berlin's feet per line and rhyme scheme without graphic organizer; 2 stanzas will be required.</p> <ul style="list-style-type: none"> When writing an open-ended paragraph response relating to <i>Newsies</i>, a RACE graphic organizer will not be provided after original instruction on format. Students will answer the <i>Newsies</i> "Viewer Response Questions" individually or as a group leader. 	<p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP2, CRP4, CRP5, CRP6, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 8.1.8.E.1, 8.1.8.F.1 <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> 9.2.8.B.4 	<p>discussion</p> <ol style="list-style-type: none"> Classwork Questions Literary, character, plot, dialogue, setting elements of <i>Newsies!</i>
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<p>and “My New York,” and rewrite the lyrics to read “My Rutherford,” taking care to mimic the feet per line and rhyme scheme.</p> <p>3. Discuss the impact actors such as Fanny Brice and Bert Williams had on early Broadway.</p> <p>4. Analyze the differences between performances of the era: Vaudeville, Variety, Minstrelsy, and Revues</p> <p>5. Examine plots of specific works either set or produced in this time period, while connecting them to music, characters, historical significance, and social relevance</p> <p>6. Gain an understanding of the elements necessary for musical film analysis that will lead them toward a development of an</p>				
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<p>appreciation of film as art 7. View, discuss, and write with purpose</p>				
<p>UNIT 2: BROADWAY AND THE JAZZ AGE</p> <ul style="list-style-type: none"> Description of Unit: The 1920s brought a whole new musical language to Broadway. Previously, popular songs, especially love songs, could be artificial and pretentious. Writers like Irving Berlin, Ira Gershwin, Lorenz Hart, and Cole Porter transformed songwriting by bringing the language of everyday people – slang, jargon, and phrases from advertisements, radio, and the newspaper – into their lyrics. Likewise, the composers of the period borrowed from 	<p>2 weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> When discussing the new musical language, specifically, “Thou Swell,” students will brainstorm which words are medieval- sounding and discuss what happens when these words are put together with modern words? Looking at some other song lyrics from the 1920s or 1930s such as “Fascinating Rhythm” by Ira Gershwin or “You Took Advantage of Me” by Lorenz Hart. How did the lyricists use slang of the period? Are there any phrases you don’t understand? Use the Web or other resources to find out more about the slang of the 1920s or 1930s and list the words you particularly like. Students will answer the <i>Chicago</i> “Viewer Response Questions” with at least one partner and will not be <i>required</i> to be a group leader. 	<p><i>NJSLS – ELA:</i></p> <ul style="list-style-type: none"> RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. RI.8.1., RI.8.3., RI.8.4., RI.8.5., RI.8.7., RI.8.9., RI.8.10. W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> RH.6-8.1., WHST.6-8.1, WHST.6-8.4., WHST.6-8.10. <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> 1.1, 1.2, 1.4 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP2, CRP4, CRP5, CRP6, CRP11 <p><i>Technology Standards 8.1:</i></p>	<p><i>Formative Assessment:</i> Unit 2: Broadway and the Jazz Age (1920s) Classwork Questions:</p> <p>*Answer the following questions while watching the PBS documentary, B’Way: The American Musical in class.</p> <p>*You may also find the B’WAY Student Note Cards .pdf posted to Google Classroom helpful in answering the questions below.</p> <p><i>Summative Assessment:</i> “Character Analysis/ Literary Device” Writing Prompt: <i>Chicago</i></p> <ol style="list-style-type: none"> Think carefully about the character of Amos Hart. Read the "Mr. Cellophane" song lyrics Rewatch the clip of Amos singing it.. Answer the following question in paragraph form: <i>How is cellophane an appropriate metaphor for the character of Amos?</i> <p>For full credit, you must use the RACE format: R- Restate the question. A- Answer the question.</p>

<p>the world around them. George Gershwin was famous for visiting Harlem and bringing jazz – considered “cutting edge” in the ‘20s – to a wider audience. Richard Rodgers uses the musical idiom of the Charleston, a famous dance tune of the ‘20s, for “Thou Swell,” even though the song is set in the Middle Ages. These artists made the songs of the period catchy, lively and timeless.</p> <ul style="list-style-type: none"> • Materials in Unit: 1. B’Way Student Note Cards 2. PBS Documentary Series DVD: Episode Two- Syncopated City (1919-1933) 3. <i>Chicago</i> DVD (setting 1920’s) • Objectives of 		<p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • When discussing the new musical language, specifically, “Thou Swell,” students will imagine that they are Larry Hart and their assignment is to write a song based on “Thou Swell” that’s set in the current year. What kind of language will they use? • After discussing slang of the 1920s or 1930s such as “Fascinating Rhythm” by Ira Gershwin or “You Took Advantage of Me” by Lorenz Hart, write a poem or song lyrics, using slang to write something funny about love. • Students will answer the <i>Chicago</i> “Viewer Response Questions” individually or as a group leader. 	<ul style="list-style-type: none"> • 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 8.1.8.E.1, 8.1.8.F.1 <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> • N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> • 9.2.8.B.4 	<p>C- Cite evidence from the lyrics. (Be sure to use quoted lyrics to explain your answer.)</p> <p>E- Explain how the cited lyrics prove your point. <i>In addition to your own explanation, be sure to use examples from the plot to support your point.</i></p>
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<p>Unit: SWBAT</p> <ol style="list-style-type: none"> 1. Discuss slang in song lyrics today. 2. Recognize that it was the Jazz Age lyricists that began using slang to bring the language of everyday people into music 3. Review the impact Lorenz Hart, Richard Rogers, George and Ira Gershwin had on early Broadway 4. Examine plots of specific works either set or produced in this time period, while connecting them to music, characters, historical significance, and social relevance 5. View, discuss, and write with purpose 				
<p>UNIT 3: BROADWAY AND THE GREAT DEPRESSION</p> <ul style="list-style-type: none"> • Description of Unit: 	<p>3 weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • When discussing that the lyrics for the music in <i>The Wizard of Oz</i>, a favorite childhood movie of many Americans, were written by the man who wrote 	<p><i>NJSLS – ELA:</i></p> <ul style="list-style-type: none"> • RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. • RI.8.1., RI.8.3., RI.8.4., RI.8.5., RI.8.7., RI.8.9., RI.8.10. 	<p><i>Formative Assessment:</i></p> <p>"Little Orphan Annie" Cartoon/ Great Depression Packet</p> <p>Take some time and read through the packet: cartoons, facts, etc. Think about the connections between the cartoon and the Great Depression time period of the</p>

<p>While the Broadway fare of the 1920s supplied a seemingly endless stream of fun, the social concerns of the 1930s created two distinct responses: there were still effervescent musical comedies that took the audience’s mind off their troubles for three hours at a time, but there was also a strong vein of social criticism and political satire in the American musical. Escapism and engagement were the dueling stars of the Broadway stage.</p> <ul style="list-style-type: none"> • Materials in Unit: <ol style="list-style-type: none"> 1. B’Way Student Note Cards 2. PBS Documentary Series DVD: Episode Three- <i>I Got Plenty O’ Nuttin’</i> (1930-1942) 3. <i>Annie</i> DVD 		<p>“Brother, Can You Spare a Dime?” provide the lyrics with evidence already highlighted, so students can better follow discussion and answer what significance might songs like “Somewhere Over the Rainbow” have for an average American during the Depression?</p> <ul style="list-style-type: none"> • Be a part of the breadline demonstration listed below in the <i>Enhancement</i> activities. • Provide group conversation starters such as, “Why do you think some producers, directors, writers, and performers used musicals in the 1930s as vehicles for criticizing the government? Do you think it is as common today? Why/why not? What different political climates exist today for art and free expression?” <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • In “Brother Can You Spare a Dime?” the song is sung in the first person. Who is singing the song? Could you construct a 	<ul style="list-style-type: none"> • W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. • SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 • L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> • RH.6-8.1., RH.6-8.6. • WHST.6-8.1, WHST.6-8.4., WHST.6-8.10. <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1, 1.2, 1.4 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP4, CRP5, CRP 7, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 8.1.8.E.1, 8.1.8.F.1 <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> • N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> • 9.2.8.B.4 	<p>1930's in America. Read through the vocabulary words and phrases of the time period, and think about what they might mean.</p> <p>*Record 1-2 facts from each page that you think are important, and answer the questions throughout.</p> <p>Summative Assessment: “Song Lyric Analysis/ Comparison” Writing Prompt: <i>Annie/ Wizard of Oz</i></p> <ol style="list-style-type: none"> 1. Think carefully about the 1930’s setting of the musical, <i>Annie</i>. 2. Read the "Tomorrow" song lyrics 3. Rewatch the video clip of Annie, President FDR, Eleanor Roosevelt, and Oliver Warbucks singing “Tomorrow” 4. Answer the following question: Before Annie sings “Tomorrow” to President FDR, she tells him that there is a song she used to sing in the orphanage when she was sad that always made her feel better. How do the lyrics of “Tomorrow” symbolize hope, both for Annie in the orphanage as well as for America during the Great Depression? (Hint: The idea of tomorrow has a similar meaning as “Somewhere Over the Rainbow” that we discussed when watching <i>The Wizard of Oz</i> last week.)
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<p>(setting 1930's) OR 4. <i>Wizard of Oz</i> DVD (production 1939)</p> <ul style="list-style-type: none"> • Objectives of Unit: <ol style="list-style-type: none"> 1. Compare and contrast the 20's and 30's historically and the effect on theater. 2. Review the impact Ethel Waters had on early Broadway. 3. Examine plots of specific works either set or created in this time period, while connecting them to music, characters, historical significance, and social relevance 4. View, discuss, and write with purpose 5. Critique Broadway and Hollywood's message to the public 		<p>biography for the singer? Can you find another poem or song that has the same point of view? Or that uses an iconic figure to narrate the piece?</p> <ul style="list-style-type: none"> • Stage a breadline from the 1930s with members of your class. What kind of conversations would be going on among grown men waiting in line for hours for handouts of food? Create a poem or song that includes these conversations. • In the '30s, many musical theater pieces spoofed the government and its problems in songs and sketches. Create a plan for a revue of your own for the current year. This can include a song list, a scene outline, or lyrics for some of the songs. 		
<p>UNIT 4: BROADWAY AT WAR</p> <ul style="list-style-type: none"> • Description of 	<p>4 weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • When discussing "Soliloquy," provide time and a link for students to rewatch as needed, then fill in a characterization 	<p><i>NJSLS – ELA:</i></p> <ul style="list-style-type: none"> • RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. • RI.8.1., RI.8.3., RI.8.4., 	<p>Formative Assessment: Sound of Music Viewer Response Questions: Answer the attached 20 questions as we complete <i>The Sound of Music</i>. Be sure to answer in full sentences, using proper</p>

<p>Unit: The Broadway that emerged after World War II was a near-mirror image of post-war American culture. The separate strands of escapism and social criticism that epitomized the musicals of the 1930s gave way to easily accessible commercial products. Shows like the ground-breaking Oklahoma! became so popular that they toured around the country and played around the world. Full recordings of musicals became available, allowing millions of theatergoers across the country to listen to their favorite shows at home. The new technology of television gave families the chance to see their favorite</p>		<p>graphic organizer containing the following guiding questions: What characterizes Billy at the beginning? What are his values? Who is he when the song is over? Are his values the same? If not, what changes them – and where can you spot the change?</p> <ul style="list-style-type: none"> Pick a novel, play or short story you already know and like (opposed to the <i>enhancement</i> activity of looking at a new text) and think about how you would adapt it as a musical. What parts of the story would become songs? Or dances? Have you made the story more interesting—or have you weakened it in some way? Students will answer the <i>Sound of Music</i> “Viewer Response Questions” with at least one partner and will not be <i>required</i> to be a group leader. <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> What is a soliloquy? What are some famous soliloquies in literature? Rodgers and Hammerstein might have called 	<p>RI.8.5., RI.8.7., RI.8.9., RI.8.10.</p> <ul style="list-style-type: none"> W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> <u>RH.6-8.2.</u>, <u>RH.6-8.6.</u> WHST.6-8.4., WHST.6-8.6., WHST.6-8.10. <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> 1.1, 1.2, 1.4 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP2, CRP4, CRP5, CRP6, CRP8, <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 8.1.8.E.1, 8.1.8.F.1 <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> 9.2.8.B.4 	<p>grammar, spelling, punctuation, etc.</p> <p><i>Summative Assessment:</i> “Character and Lyric Analysis/ Symbolism” Writing Prompt: <i>Les Miserables</i></p> <ol style="list-style-type: none"> Think carefully about the character of Javert. Read the "Stars" song lyrics. Rewatch the clip of Javert singing “Stars”. Answer the following question: <i>Why are stars so important to Javert and what he believes in?</i> (Hint: The stars are a symbol.)
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<p>Broadway stars in their very own living rooms.</p> <p>The 1940s and '50s provided audiences with an impressive series of well-crafted, beautifully scored shows, with strong narratives and memorable characters. Towering above their peers was the partnership of Rodgers and Hammerstein. They mastered the form of the American musical and dominated their field in much the same way that Shakespeare did the Elizabethan stage, or the Beatles ruled rock and roll in the 1960s.</p> <ul style="list-style-type: none"> • Materials in Unit: <ol style="list-style-type: none"> 1. B'Way Student Note Cards 2. PBS Documentary Series DVD: Episode Four- <i>Oh, What a</i> 		<p>their song “My Boy Bill” or “I’m About to Be a Father,” but they didn’t. Why?</p> <ul style="list-style-type: none"> • Take “Soliloquy” and substitute another character for Billy. What if it were Billy’s wife, Julie, singing about having a girl? How would it be different? • Look at an original play or story (<i>Romeo and Juliet</i>) and compare it to the musical version (<i>West Side Story</i>). What changes were made? Why were these things changed? Think about which ones seem most successful to you. Why? When people sing in the musical version, what happens to the original dialogue? 		
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<p><i>Beautiful Mornin'</i> (1943-1960)</p> <p>3. <i>The Sound of Music</i> DVD's...original and Carrie Underwood live (setting WWII)</p> <p>5. <i>War Horse</i> DVD (WWI)</p> <p>6. <i>Les Miserables</i> DVD (French Revolution)</p> <p>• Objectives of Unit:</p> <p>1. Identify the impact Oscar Hammerstein II and Richard Rodgers had on Broadway.</p> <p>2. Understand how Broadway reflects war.</p> <p>3. Broaden awareness of the musical and/or lyrical form</p> <p>4. Examine plots of specific works either set or produced in this time period, while connecting them to music, characters, historical significance, and</p>				
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<p>social relevance 5. Critique Broadway and Hollywood’s message to the public 6. Take a closer look at how film and stage work differently (<i>Sound of Music</i> only) 7. View, discuss, and write with purpose</p>				
<p>UNIT 5: BROADWAY AND THE CIVIL RIGHTS MOVEMENT/ THE REINVENTION OF BROADWAY</p> <ul style="list-style-type: none"> Description of Unit: In the 1950s- 1970s, Broadway struggled to adapt to the powerful cultural shocks of the era, ultimately breaking free from stagnant conventions to enter a period of provocative reinvention. Broadway – previously at the center of the culture – 	<p>4 weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> Provide discussion story starters for issues of the current year with students who need extra support. Encourage them to ask their group: Where would you set a musical –other than today – that might illuminate contemporary concerns? What are some parallels from the past to today’s culture? What is satire? What are some examples of satire that you might know? (Provide the website, https://www.ranker.com/list/satire-tv-shows-and-series/reference, to help them brainstorm ideas of satire, with which they may be familiar.) 	<p><i>NJSLS – ELA:</i></p> <ul style="list-style-type: none"> RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. RI.8.1., RI.8.3., RI.8.4., RI.8.5., RI.8.7., RI.8.9., RI.8.10. W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> RH.6-8.1., <u>RH.6-8.2.</u>, WHST.6-8.1, WHST.6-8.4., <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> 1.1, 1.2, 1.4 	<p><i>Formative Assessment:</i> Memphis Viewer Response Questions Answer the attached 20 questions as we complete <i>Memphis</i>. Be sure to answer in full sentences, using proper grammar, spelling, punctuation, etc.</p> <p><i>Summative Assessment:</i> 1. “Character and Lyric Analysis/ Symbolism” Writing Prompt: <i>Hairspray</i> 1. Think carefully about the character of Tracy. 2. Read the "Hey Mama, Welcome to the 60's" song lyrics 3. Rewatch the video clip. 4. Answer the following question: How is Tracy’s personality developed through the song “Hey Mama, Welcome to the 60’s” (Hint: The 60’s are a symbol for change.)</p> <p>AND/OR</p>

<p>became overwhelmed by the era’s tumultuous social change and the sudden supremacy of rock and roll. Yet, the Broadway musical found that it could tackle the issues of its day by sometimes conveying them in other time settings with shows like <i>Cabaret</i>, <i>Fiddler on the Roof</i>, and <i>Man of La Mancha</i>. The musical was also capable of putting current events on stage, and no show was as blatant as an “American Tribal Love Rock Musical” called <i>Hair</i>.</p> <ul style="list-style-type: none"> • Materials in Unit: <ol style="list-style-type: none"> 1. B’Way Student Note Cards 2. PBS Documentary Series DVD: Episode Five- <i>Tradition</i> (1957-1979) 3. <i>Hairspray</i> DVD 	<ul style="list-style-type: none"> • When writing an open-ended paragraph response relating to <i>Hairspray</i> and/or <i>Memphis</i>, a RACE- style graphic organizer for writing will be provided to assist planning. <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Often writers will tackle the serious issues of their own time by setting a story in a previous, but parallel, era. This device has been used by writers as diverse as Shakespeare, Toni Morrison and Arthur Miller. Examine a “period” show such as <i>Fiddler on the Roof</i>, <i>Man of La Mancha</i> or <i>Cabaret</i> and compare it to what was going on in our country while it was first running on Broadway. Do some research in newspapers or magazines of the time; make copies of articles that discuss issues you feel are addressed in the Broadway show. • “If You Could See Her Through My Eyes” is a satirical song, yet it is offensive. In fact, when it was first performed, many people objected to the lyrics, saying it was anti-Semitic. Yet, 	<p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP2, CRP4, CRP5, CRP6, CRP8, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 8.1.8.E.1, 8.1.8.F.1 <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> • N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> • 9.2.8.B.4 	<p>2. “Making Inferences and Predictions” Writing Prompt: <i>Memphis</i></p> <p>Follow the Music of My Soul video link to re-listen to the song, “Music of My Heart.” Then answer the attached open-ended question:</p> <p><i>The “Music of My Soul” lyrics give the viewer important background information about the main character, Huey Calhoun. Make a prediction about Huey’s character (using the RACE strategy and citing textual evidence from the lyrics).</i></p>
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<p>4. <i>Memphis</i> DVD 5. <i>Hair</i> soundtrack 6. <i>Mamma Mia!</i> (based on the songs of ABBA, a Swedish pop/dance group active from 1972 to 1982)</p> <p>• Objectives of Unit:</p> <p>1. Study the Shakespearean soliloquy (Hamlet) as it was sung in <i>Hair</i>: “What a piece of work is man...” and perform it from memory.</p> <p>2. Examine plots of specific works either set or creating in this time period, while connecting them to music, characters, historical significance, and social relevance</p> <p>3. Critique Broadway and Hollywood’s message to the public</p> <p>4. View, discuss, and write with purpose</p>		<p>the writers fought to keep it in the show. Who was right? Why? Is there any purpose to writing a song, or a play, that people might find offensive? Explain.</p> <ul style="list-style-type: none"> • When writing an open-ended paragraph response relating to <i>Hairspray</i> and <i>Memphis</i>, a RACE graphic organizer will not be provided after original instruction on format. 		
<p>UNIT 6:</p>	<p>4 weeks</p>	<p><i>For Support:</i></p>	<p><i>NJSLS – ELA:</i></p>	<p>Formative Assessment:</p>

<p>BROADWAY AND THE NEW MILLENNIUM</p> <ul style="list-style-type: none"> Description of Unit: A Broadway musical is both a risky and exciting proposition. It is the most costly business venture in the theater. Typically, in 2004, a musical costs at least \$10 million to produce. As hard as it is to raise that money, the rewards can be enormous. Internationally, Cameron Mackintosh’s four shows (<i>Cats</i>, <i>Les Miserables</i>, <i>The Phantom of the Opera</i>, <i>Miss Saigon</i>) have made more money than four top movies – Titanic, Spider-Man, etc. – put together. But, the rising costs of originating a show have driven away 	<ul style="list-style-type: none"> When writing an open-ended paragraph response relating to <i>Into the Woods and Phantom of the Opera</i>, a RACE- style graphic organizer for writing will be provided to assist planning. When creating an <i>Into the Woods</i> mind map, characters and relationship anchor information will be provided. Students will answer the <i>Into the Woods and Phantom of the Opera</i> “Viewer Response Questions” with at least one partner and will not be <i>required</i> to be a group leader. Create your own graphic organizer for major and minor characters in <i>Into the Woods</i> <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> When writing an open-ended paragraph response relating to <i>Into the Woods and Phantom of the Opera</i>, a RACE graphic organizer will not be provided after original instruction on format. 	<ul style="list-style-type: none"> RL.8.1., RL.8.2., RL.8.3., RL.8.4., RL.8.6., RL.8.7., RL.8.9., RL.8.10. RI.8.1., RI.8.3., RI.8.4., RI.8.5., RI.8.7., RI.8.9., RI.8.10. W.8.2 A-E., W.8.4, W.8.5., W.8.6., W.8.7. W.8.8., W.8.9., W.8.10. SL.8.1. A, C-D., SL.8.2. SL.8.4. SL.8.5. SL.8.6 L.8.1.. L.8.2.. L.8.3.. L.8.4.A, D.. L.8.5.A, B.. L.8.6. <p><i>NJSLS – Companion:</i></p> <ul style="list-style-type: none"> RH.6-8.1., RH.6-8.2., RH.6-8.6. WHST.6-8.1, WHST.6-8.4., WHST.6-8.5, WHST.6-8.6., WHST.6-8.10. <p><i>NJSLS – Arts:</i></p> <ul style="list-style-type: none"> 1.1, 1.2, 1.4 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP2, CRP4, CRP6, CRP11, CRP12 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> 8.1.8.A.1, 8.1.8.A.2, 8.1.8.D.1, 8.1.8.D.2, 8.1.8.D.4, 8.1.8.D.5, 	<p><i>Phantom of the Opera</i> Viewer Response Questions: Answer the attached 20 questions as we complete <i>The Phantom of the Opera</i>. Be sure to answer in full sentences, using proper grammar, spelling, punctuation, etc.</p> <p>Summative Assessment: <i>Into the Woods</i> Student Choice Assignment: Jack, Cinderella, the Baker, the Baker’s wife, Little Red Riding Hood, the Witch, Rapunzel, and the princes all have a story to tell. Their stories are interwoven like a tapestry in the telling of <i>Into the Woods</i>. Your assignment is to choose ONE of the following options:</p> <ol style="list-style-type: none"> Use the Baker as the central figure and make a character relationship mind map (decorative web). Create a mini plot summary (rising action, problem/ conflict, resolution, etc.) for each character. Write a three- paragraph essay on how the story lines intersect. Write a three- paragraph essay on how the Hollywood movie differs from the Broadway recording.
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<p>independent individual producers and opened the field for corporations like Disney. For example, The Lion King may well be the most expensive show ever—rumored to have cost more than \$20 million. It took about four years to turn a profit, but a big company can afford to spend four years waiting for a return on its investment.</p> <ul style="list-style-type: none"> Materials in Unit: <ol style="list-style-type: none"> 1. B'Way Student Note Cards 2. PBS Documentary Series DVD: Episode Six- <i>Putting It Together</i> (1980-2004) 3. <i>Into the Woods</i> DVD 4. <i>Phantom of the Opera</i> DVD 		<ul style="list-style-type: none"> Students will answer the <i>Into the Woods and Phantom of the Opera</i> “Viewer Response Questions” individually or as a group leader. When creating an <i>Into the Woods</i> mind map, characters and relationship anchor information will NOT be provided 	<p>8.1.8.E.1, 8.1.8.F.1</p> <p><i>Technology Standards 8.2:</i></p> <ul style="list-style-type: none"> N/A <p><i>21st Century Standards 9.2:</i></p> <ul style="list-style-type: none"> 9.2.8.B.4 	
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<p>• Objectives of Unit: SWBAT 1. Take a closer look at how film and stage work differently (<i>Into the Woods</i> only) 2. Examine plots of specific works either set or produced in this time period, while connecting them to music, characters, historical significance, and social relevance 3. View, discuss, and write with purpose</p>				
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