

# **TRUMBULL PUBLIC SCHOOLS**

**Trumbull, Connecticut**

## **THEATRE EXPLORATION: THE AMERICAN MUSICAL**

**Grades 9-12  
Drama Department**

**2020**

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**Theatre Exploration: The American Musical**  
**Grades 9-12**  
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The Trumbull Board of Education promotes non-discrimination in all of its programs, including educational opportunities and services provided to students, student assignment to schools and classes, and educational offerings and materials.

## CORE VALUES AND BELIEFS

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

Approved 8/26/2011

## INTRODUCTION & PHILOSOPHY

Theatre Exploration: The American Musical is a one-semester elective course intended to provide an overview into the history, evolution, and impact of a distinctly American art form: the musical. The course employs an inquiry-based model of exploration into the artistic, historical, sociological, technological, and economic journey of musical theatre from its inception in the early 20<sup>th</sup> century through present times.

Trumbull High School students are served by a challenging academic core that prepares them for college and career. As an elective, The American Musical supplements that academic foundation by providing students an arena in which they can creatively apply the academic skills and content they are learning and by offering them the opportunity to pursue an area of interest to them. The 2014 National Core Arts Standards note, “The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels – generating a significant part of the creative and intellectual capital that drives our economy.” Thus, well-rounded students acquiring a 21<sup>st</sup>-century secondary education need exposure to the arts, both as artists and as audience, as a means to discovering who they are.

The American Musical is not a performance-oriented course. While avid theatre performers will gain much to inform their work onstage, the course is equally informative and interesting for technicians, theatre enthusiasts, and anyone wanting to explore the development of this art form. Successful completion of The American Musical earns a student 0.5 Arts credit toward graduation.

## COURSE GOALS

The following course goals derive from the 2014 National Core Arts Standards for Theatre.

NCAS.TH:Cr.1.1.Ia            Apply basic research to construct ideas about the visual composition of a drama/theatre work.

NCAS.TH:Cr.1.1.Ib            Explore the impact of technology on design choices in a drama/theatre work.

NCAS.TH:Cr.1.1.Ic	Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.
NCAS.TH:Cr.2.Ia	Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.
NCAS.TH:Cr.2.Ib	Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.
NCAS.TH:Cr.2.IIb	Cooperate as a creative team to make interpretive choices for a drama/theatre work.
NCAS.TH:Re.7.1.Ia	Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
NCAS.TH:Re.7.1.IIa	Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.
NCAS.TH:Re.7.1.IIIa	Use historical and cultural context to structure and justify personal responses to a drama/theatre work.
NCAS.TH:Re.8.1.Ia	Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
NCAS.TH:Re.8.1.Ib	Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
NCAS.TH:Re.8.1.Ic	Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
NCAS.TH:Re.8.1.IIa	Develop detailed supporting evidence and criteria to reinforce artistic choices, when participating in or observing a drama/theatre work.
NCAS.TH:Re.8.1.IIb	Apply concepts from a drama/theatre work for personal realization about cultural perspectives and understanding.
NCAS.TH:Re.8.1.IIIa	Use detailed supporting evidence and appropriate criteria to revise personal work and interpret the work of others when participating in or observing a drama/theatre work.
NCAS.TH:Re.8.1.IIIb	Use new understandings of cultures and contexts to shape personal responses to drama/theatre work.

NCAS.TH:Re.9.1.Ia	Examine a drama/theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.
NCAS.TH:Re.9.1.Ib	Consider the aesthetics of the production elements in a drama/theatre work.
NCAS.TH:Re.9.1.Ic	Formulate a deeper understanding and appreciation of a drama/theatre work by considering its specific purpose or intended audience.
NCAS.TH:Re.9.1.IIIc	Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.
NCAS.TH:Cn.10.1.Ia	Investigate how cultural perspectives, community ideas, and personal beliefs impact a drama/theatre work.
NCAS.TH:Cn.10.1.IIa	Choose and interpret a drama/theatre work to reflect or question personal beliefs.
NCAS.TH:Cn.10.1.IIIa	Collaborate on a drama/theatre work that examines a critical global issue using multiple personal, community, and cultural perspectives.
NCAS.TH:Cn.11.1.Ia	Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.
NCAS.TH:Cn.11.1.IIa	Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural drama/theatre work.
NCAS.TH:Cn.11.2.Ia	Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods.
NCAS.TH:Cn.11.2.Ib	Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.
NCAS.TH:Cn.11.2.IIa	Formulate creative choices for a devised or scripted drama/theatre work based on theatre research about the selected topic.
NCAS.TH:Cn.11.2.IIb	Explore how personal beliefs and biases can affect the interpretation of research data applied in drama/theatre work.
NCAS.TH:Cn.11.2.IIIb	Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

The following course goals derive from the 2016 International Society for Technology in Education Standards.

ISTE Knowledge Constructor (Standard 3a)	Students plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
ISTE Knowledge Constructor (Standard 3b)	Students evaluate the accuracy, perspective, credibility, and relevance of information, media, data, or other resources.
ISTE Knowledge Constructor (Standard 3c)	Students curate information from digital resources using a variety of tools and methods to create collections of artifacts that demonstrate meaningful connections or conclusions.
ISTE Knowledge Constructor (Standard 3d)	Students build knowledge by actively exploring real-world issues and problems, developing ideas and theories and pursuing answers and solutions.
ISTE Creative Communicator (Standard 6a)	Students choose the appropriate platforms and tools for meeting the desired objectives of their creation or communication.
ISTE Creative Communicator (Standard 6b)	Students create original works or responsibly repurpose or remix digital resources into new creations.

## **COURSE ENDURING UNDERSTANDINGS**

Students will understand that . . .

- musical theatre is a distinctly American art form.
- American musical theatre was built upon (and continues to draw from) other art forms.
- American musical theatre employs structure and conventions.
- American musical theatre is integrally intertwined with current events, history, social justice, politics, and economics.

## **COURSE ESSENTIAL QUESTIONS**

- What makes a great story for the stage?
- How did American musical theatre begin, and how has it evolved?
- What are some pivotal moments or innovations in musical theatre that have significantly influenced the art form?
- How do structure and conventions support artists in their creative process?
- How do current events and musical theatre influence each other symbiotically?
- How and why do some musicals become “timeless” while others experience temporal success or not age well?

## **COURSE KNOWLEDGE & SKILLS**

Students will know . . .

- the history of musical theatre from pre-American musical through present.
- terms to refer to structure of musicals (e.g., overture, “I Want” song, 11 o’clock number) as well as vocabulary related to plot, characterization, and roles within a musical theatre production (e.g., ingénue, second couple, denouement, lyricist, book writer, choreographer, etc.).
- major composers, writers, producers, performers, and creative/technicians in musical theatre throughout various eras.

Students will be able to . . .

- develop both objective and personal responses to productions that are informed and well-supported with evidence.
- identify, analyze, and evaluate both artists’ application of structures and conventions in musical theatre as well as innovations to pre-existing forms.
- consider, articulate, and evaluate the interrelationships between theatre and social issues.
- understand, analyze, and evaluate basic production decisions and their impact on musical theatre.

# COURSE SYLLABUS

## Course Name

Theatre Exploration: The American Musical

## Level

Grades 9-12

## Prerequisites

None

## Materials Required

None

## General Description of the Course

Theatre Exploration: The American Musical introduces students to the development of musicals. If you enjoy going to Broadway or listening to cast recordings and want to know more about what goes into the making of a musical, this course is for you! From classics to current blockbusters such as *The Lion King*, *Dear Evan Hansen*, and *Hamilton*, the musical combines the arts of storytelling, dance, music, and visual design. We will read and view full-length texts and excerpts and will work collaboratively to analyze and appreciate this art form and its evolution into what we are seeing on Broadway today. This is not a performance-oriented course, and students do not need to have a musical background. The work done in the course will be of great interest and help to performers.

## Assured Assessments

Formative Assessments:

- Shared inquiry discussions (Units 1, 2, 3, 4)
- Unit-based quizzes (Units 1, 2)
- Journal of intriguing influences and ideas (Units 1, 2, 3, 4)
- Curation and sharing of critical reviews of musicals (Unit 4)
- Reading and responding to trade publications (Unit 5)

Summative Assessments:

- Extended research project (Unit 1)
- Structure analysis project (Unit 2)
- Production plan for “problematic” musical (Unit 3)
- Presentation on role of social justice in the arts (Unit 4)
- Proposal/communication related to a production issue (Unit 5)

## Core Texts

- *Broadway: The American Musical*. PBS. 2012. DVD.
- Collins-Hughes, Laura, Michael Paulson, and Salamishah Tillet. “Four Black Artists on How Racism Corrodes the Theatre World.” *New York Times*, June 10, 2020. <https://www.nytimes.com/2020/06/10/theater/systemic-racism-theater.html>. Accessed October 9, 2020..Web.
- “Crash Course Theatre: Broadway and Beyond” episodes 46-50. *YouTube* uploaded by Crash Course.

<https://www.youtube.com/watch?v=LEN8FZEKaNU&list=PL8dPuuaLjXtONXALkeh5uisZqrAcPKCee>. Accessed October 9, 2020. Web.

- Dixon, Michael Bigelow. “How to Read a Play: Thirty Ways to Understand a Script.” *Dramatics Magazine*, March 2010. <https://dramatics.org/how-to-read-a-play/>. Accessed October 9, 2020. Web.
- Flatley, Monica. “Social Justice Themes in Musical Theatre History on Broadway.” <https://www.arcgis.com/apps/MapJournal/index.html?appid=a8472b9e69f6467481b64f6a56b2b16b>. Accessed October 9, 2020. Web.
- Healy, Patrick. “Moving Your Show to Broadway? Not So Fast.” *New York Times*, May 8, 2014. <https://www.nytimes.com/2014/05/11/theater/theaterspecial/moving-your-show-to-broadway-not-so-fast.html>. Accessed October 9, 2020. Web.
- Hess, Amanda. “The Broadway Musical Has a Man Problem.” *New York Times*, May 2, 2019. <https://www.nytimes.com/2019/05/02/theater/broadway-musicals-gender-politics.html>. Accessed October 9, 2020. Web.
- Mroczka, Paul. “How a Show Gets to Broadway.” BroadwayEducators.com, January 28, 2015. <http://broadwayeducators.com/how-a-show-gets-to-broadway/>. Accessed October 9, 2020. Web.
- Riedel, Michael. *Razzle Dazzle: The Battle for Broadway*. New York: Simon & Schuster, 2016. Print. excerpts.
- Russell, Andrew. “The Life-Changing Power of Live Theatre.” *YouTube* uploaded by TEDxSeattle, January 8, 2017. <https://www.youtube.com/watch?v=ack6ZtlrEEA>. Accessed October 9, 2020. Web.
- *Spotlight on Broadway: Broadway Careers*. *YouTube* uploaded by Playbill.com. [https://www.youtube.com/channel/UCwbc7n\\_5FiUDYMMwZhR8n7A/playlists](https://www.youtube.com/channel/UCwbc7n_5FiUDYMMwZhR8n7A/playlists). Accessed October 9, 2020. Web.
- “Top 10 Musicals that BOMBED on Broadway.” *YouTube* uploaded by MsMojo on January 28, 2018. <https://www.youtube.com/watch?v=o4lKgJfsYws&t=231s>. Accessed October 9, 2020. Web.
- Viertel, Jack. *The Secret Life of the American Musical: How Broadway Shows Are Built*. New York: Crichton, 2017. Print.
- Wolf, Stacy. *Changed for Good: A Feminist History of the Broadway Musical*. New York: Oxford UP, 2011. Print. excerpts.

# UNIT 1

## The Musical Theatre Timeline: “How Do You Measure a Year?”

### Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ia	Use Internet databases to explore theatre history.
NCAS.TH:Cr.2.Ia	Analyze theatre works throughout history to determine the role of history and culture in the development of American musical theatre.
NCAS.TH:Re.8.1.Ia	Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.
NCAS.TH:Re.8.1.Ib	Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
NCAS.TH:Re.8.1.Ic NCAS.TH:Re.8.1.IIa	Discover and explain personal preferences in theatre genres and eras, and link them to foundational movements and innovations, and be able to explain choices and preferences using detailed support.
NCAS.TH:Re.9.1.Ic	Discover links between cultural movements and influences in theatre, and develop a personal timeline of theatre history that illuminates the foundational underpinnings of their personal preferences.
NCAS.TH:Cn.11.2.Ia	Utilize and employ basic theatre research methods including script analysis, close reading of a scene, song explication, and storyboarding to understand how a theatre work evolves through history.
ISTE Knowledge Constructor (Standard 3b)	Explore Internet databases to discover appropriate and reputable sources for viewing and analyzing historical musical theatre performances and criticism.
ISTE Creative Communicator (Standard 6a)	Experiment with and select appropriate platforms for collaboration and presentation of theatre performances and criticism.

### Unit Essential Questions

- What are the conditions that led to the creation of musical theatre as an American art form?
- How has musical theatre evolved since its inception?
- What are the major innovations and influences in musical theatre that have stood the test of time?

- What historical and social influences have played a role in the evolution of musical theatre?

### **Scope and Sequence**

1. Give My Regards to Broadway (1893-1927)
  - Theatre before Broadway
  - Early influences
2. Fascinating Rhythm (1920-1933)
  - Jazz influence / Jazz Age
  - Ragtime
  - Vaudeville / burlesque
  - Tin Pan Alley
  - Ziegfeld Follies
  - Cole Porter
  - the Gershwins
  - Irving Berlin
  - Shuffle Along
  - Al Jolson
  - Rodgers and Hart
  - Jerome Kern
3. I Got Plenty of Nuttin' (1929-1942)
  - Economic and political influence on musical theatre: The Great Depression, World War II
4. Oh What a Beautiful Morning (1943-1960)
  - The rise of Rodgers and Hammerstein
  - Loesser
  - Lerner and Lowe
  - Comden and Green
  - Yip Harburg
  - Agnes DeMille
  - the Shuberts
5. Tradition (1957-1979)
  - The pinnacle of the Golden Age Musical
  - Rodgers and Hammerstein formula
  - Meredith Willson
  - Leonard Bernstein
  - George Abbott
  - Jerome Robbins
  - Bob Fosse
  - Gwen Verdon
  - Ethel Merman

- Mary Martin
  - Gower Champion
  - Impact of popular music on musical theatre
  - The rise of the British musical
  - Long-running hits
  - Concept musicals
6. Putting It Together (1980-2015)
- The modern American musical
  - Stephen Sondheim
  - Harold Prince
  - Daring revivals
  - New book musicals
  - The decline of the popularity of the American musical
  - Andrew Lloyd Webber and the rise of the British mega-musical
  - Hits and misses
  - Times Square in the 1980s
  - Disney: The rise of the corporate musical
  - RENT and the Pulitzer Prize
  - Bring in da Noise Bring in da Funk
  - Social justice and musicals
7. Now. Here. This. (current day)
- Contemporary musical theatre developments and trends
  - Jukebox musicals
  - Bio-musicals
  - Film adaptations
  - The Disney machine
  - Theatre tech and the rise of the spectacle
  - Tourism / accessibility
  - Fandoms

### **Assured Assessment**

#### Formative Assessment:

- Students will engage in shared inquiry discussions on each of the eras of the evolution of the American Musical, synthesizing the knowledge gained about the history with their own questions, evaluations, and modern day theatre-going experiences. Engagement and contribution to shared inquiry discussions will be evaluated using the THS English Department Shared Inquiry Discussion Rubric and will be factored into the student's "engagement & accountability" grade.
- Students will complete a quiz on each era, assessing their foundational knowledge of the era. Quiz grades will be factored into the student's "formative assessment" grade.
- Students will maintain a journal of influences and ideas that intrigue them about American musical theatre. Journals will be checked for completion and students will

receive feedback on their reflections in order to continue to develop their ability to curate information and seed ideas for an independent project. Journal completion will be factored into the student's "engagement & accountability" grade.

#### Summative Assessment:

- Students will work in pairs to use Internet databases to conduct extended research into a topic of their choice from the timeline unit. The research will pursue one of the unit essential questions, pinpointing a specific focus they've chosen. Students will present their research and personal responses to the class using appropriate technology and presentation skills. The presentation will be evaluated using the THS English Department Digital Presentation Rubric and will be factored into the student's "summative assessment" grade.

#### Resources

##### Core

- *Broadway: The American Musical*. PBS. 2012. DVD.
- "Crash Course Theatre: Broadway and Beyond" episodes 46-50. *YouTube* uploaded by Crash Course.  
<https://www.youtube.com/watch?v=LEN8FZEKaNu&list=PL8dPuuaLjXtONXALkeh5uisZqrAcPKCee>. Accessed October 9, 2020. Web.

##### Supplemental

- Bloom, Ken, and Frank Vlastnik. *Broadway Musicals: The 101 Greatest Shows of All Time*. Rev. ed. New York: Black Dog & Leventhal, 2010. Print.
- Borrorrow, Edith. "Origin of Species: Conflicting Views of American Musical Theatre History." *American Music* 2.4 (Winter 1984): 101-112. Print.
- "Broadway 101: What is a Broadway Theater?" *YouTube* uploaded by Playbill.com, July 31, 2019. <https://www.youtube.com/watch?v=9jNOwh8Qgt4>. Accessed October 9, 2020. Web.
- Fierberg, Ruthie. "How Disney Shows Are Changing the Landscape of the American Musical Theatre." *Playbill*, August 10, 2018. <https://www.playbill.com/article/how-disney-shows-are-changing-the-landscape-of-the-american-musical-theatre>. Accessed October 9, 2020. Web.
- Joseph, Nancy. "The Surprising History of Musical Theater." University of Washington College of Arts and Sciences, May 2019. <https://artsci.washington.edu/news/2019-05/surprising-history-musical-theater>. Accessed October 9, 2020. Web.
- Kantor, Michael, and Laurence Maslon. *Broadway: The American Musical*. 3<sup>rd</sup> ed. New York: Applause, 2020. Print.
- Page, Elaine. "Foreword." *Musicals: The Definitive Illustrated Story*. London, DK, 2015. Print.
- Robinson, Mark A. "20 Benchmark Musicals in Broadway History." Broadway Direct, June 24, 2019. <https://broadwaydirect.com/20-benchmark-musicals-in-broadway-history/>. Accessed October 9, 2020. Web.
- *Spotlight on Broadway: Broadway History*. *YouTube* uploaded by Playbill.com. [https://www.youtube.com/channel/UCwbc7n\\_5FiUDYMMwZhR8n7A/playlists](https://www.youtube.com/channel/UCwbc7n_5FiUDYMMwZhR8n7A/playlists). Accessed October 9, 2020. Web.

- Stempel, Larry. *Showtime: A History of the Broadway Musical Theater*. New York: Norton, 2010. Print.
- Tepper, Jennifer Ashley. “Are We Living in a New Golden Age of Musical Theatre?” *Playbill*, August 22, 2018. <https://www.playbill.com/article/are-we-living-in-a-new-golden-age-of-musical-theatre>. Accessed October 9, 2020. Web.

### **Time Allotment**

- Approximately 4 weeks

## UNIT 2

### Building a Musical: “Something to Point To”

#### Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ic	Analyze scripts and technical plots of musicals and explain in writing and discussion how musicals are “built” to be timeless and accessible.
NCAS.TH:Re.7.1.Ia	Compare journal entries and sketchnotes, applying elements of musical structure to works they are familiar with.
NCAS.TH:Re.7.1.IIa	Explore multiple interpretations of a scene or a song in a musical (through audio or visual recordings) to consider the impact of artistic choices.
NCAS.TH:Re.8.1.IIb	Explain in writing and discussions their personal responses to and evaluation of writing, composing, directing, and performances, using detailed evidence to support their stance.
NCAS.TH:Re.9.1.Ib	Observe and evaluate aesthetics in a performance of an “I Want” song or a “conditional love song,” and explain the overall effect of artistic choices.
NCAS.TH:Cn.11.1.Ia	Trace in discussion, writing, and research the conventions that exist in American musical theatre, analyzing and explaining their impact and evolution, and linking them to other art forms.
ISTE Knowledge Constructor (Standard 3c)	Use digital sources to research, curate, and analyze musical theatre performances in order to study structure and formula.

#### Unit Essential Questions

- What are the tried and true “formulas” that work in building a musical?
- How did writers, composers, and producers discover and refine these formulas?
- How can formulas and conventional structures be present in and assist artists in creating new works?
- What are significant innovations to those formulas and conventions?
- What historical and social influences have played a role in the evolution of musical theatre structure?

#### Scope and Sequence

1. Overtures
  - Setting the tone

- Establishing themes
  - Changes over time
2. Opening numbers
    - Exposition / stasis
    - Mood
  3. “I Want” songs
    - Protagonists in musicals
    - Establishing dramatic objective / central conflict
    - Want/way/willing
  4. Conventional love songs
    - Why conditional?
    - Ingénue
    - First couple
  5. Rising action in Act I
    - Production numbers
    - Second couple
    - Villains
    - Intrusion
    - Multi-plot development
    - Star turns
    - “Tent poles”
  6. Act I curtain
    - Finaletto
    - The undoing
    - Gaps
    - Expectation, suspense, chaos
    - Shakespearean Act III
  7. Intermission/Entr-acte
    - Production considerations
    - History of act/scene constructions
  8. Act II curtain up
    - Changing behaviors / changing numbers
    - A revisit to want/way/willing
  9. The Tipping Point
    - Confessions
    - Unmaskings
    - Revelations
    - Dream ballets
  10. Falling action in Act II
    - Packing up the plots
    - Changes over time

11. Penultimate scenes
  - Denouement
  - The non-musical in a musical
  - Character development
  - Newly arranged character relationships
12. The 11 o'clock number / The End
  - Almost always musical
  - Revisiting themes
  - Establishing new stasis
  - Shakespearean Act II
  - Changes over time

### **Assured Assessment**

#### Formative Assessment:

- Students will engage in shared inquiry discussions on significant structures and conventions in musical theatre, synthesizing the knowledge gained about the structure/convention with their own questions, evaluations, and modern day theatre-going experiences. Shared inquiry discussions may begin with viewing a brief performance or an interview with a theatre artist, or reading a critical review as stimulus. Engagement and contribution to shared inquiry discussions will be evaluated using the THS English Department Shared Inquiry Discussion Rubric and will be factored into the student's "engagement & accountability" grade.
- Students will complete a quiz on each structure element, assessing their foundational knowledge, with application to musicals in their personal repertoire of familiarity. Quiz grades will be factored into the student's "formative assessment" grade.
- Students will maintain a journal of influences and ideas that intrigue them about American musical theatre structure. Journals will be checked for completion and students will receive feedback on their reflections in order to continue to develop their ability to curate information and seed ideas for an independent project. Journal completion will be factored into the student's "engagement & accountability" grade.

#### Summative Assessment:

- Students will develop a structure analysis project. Choosing one of the structures or conventions studied in the unit, students will analyze and evaluate the use of it in 3-4 musicals (from at least 2 different time periods). Students will share their analyses with their classmates in a "museum-walk" presentation. Student projects will receive feedback from both peers and the instructor and will be evaluated using the THS School-Wide Independent Thinking and Learning Rubric.

### **Resources**

#### Core

- Viertel, Jack. *The Secret Life of the American Musical: How Broadway Shows Are Built*. New York: Crichton, 2017. Print.

## Supplemental

- Ball, David. *Backwards & Forwards: A Technical Manual for Reading Plays*. Carbondale, IL: Southern Illinois UP, 1998. Print.
- Bloom, Ken, and Frank Vlastnik. *Broadway Musicals: The 101 Greatest Shows of All Time*. Rev. ed. New York: Black Dog & Leventhal, 2010. Print.
- Brown, Lenora Inez. *The Art of Active Dramaturgy: Transforming Critical Thought into Dramatic Action*. Cambridge, MA: Focus, 2010. Print.
- Buck, Sammy. “Survival of our Species: Understanding Base Stories.” *Dramatics Magazine*, July 28, 2020. <https://dramatics.org/survival-of-our-species/>. Accessed October 9, 2020. Web.
- Buck, Sammy. “What *Star Wars* Teaches about Musical Theatre: The Five Journeys of Story Structure.” *Dramatics Magazine*, April 13, 2020. <https://dramatics.org/what-star-wars-teaches-about-musical-theatre/>. Accessed October 9, 2020. Web.
- Ginsburg, Garth. “The Narrative Function of Songs in Musicals.” *The Midpoint*, June 27, 2016. <http://www.midpointblog.com/themidpoint/2016/6/27/the-narrative-function-of-songs-in-musicals>. Accessed October 9, 2020. Web.
- Kantor, Michael, and Laurence Maslon. *Broadway: The American Musical*. 3<sup>rd</sup> ed. New York: Applause, 2020. Print.
- Kenrick, John. *Musicals101.com: The Cyber Encyclopedia of Musical Theatre, Film, & Television*. <http://musicals101.com/>. Accessed October 9, 2020. Web.
- Lynch, Kevin. “10 Music Themes Most Commonly Used in Musical Theatre.” *YouTube*, November 24, 2017. <https://www.youtube.com/watch?v=9CwRZfbqLmM>. Accessed October 9, 2020. Web.
- Page, Elaine. “Foreword.” *Musicals: The Definitive Illustrated Story*. London, DK, 2015. Print.
- Reed, Holly. “Story Design: The Seven Plot Points.” *MusicalWriters.com*. <https://www.musicalwriters.com/getting-started-writing-a-musical/story-design-the-7-plot-points/>. Accessed October 9, 2020. Web.

## **Time Allotment**

- Approximately 4 weeks

## UNIT 3

### Contemporary Issues in Musical Theatre: “The Problem with Maria”

#### Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ic	Analyze a character in a script and consider how the portrayal may employ stereotypes that interfere with authenticity.
NCAS.TH:Cr.2.Ia	Explore in writing and discussion how history and culture have evolved since the birth of the American musical, and propose ways to address outmoded beliefs or portrayals.
NCAS.TH:Cr.2.Ib	Collaborate with a creative team to consider a production of a “problematic” musical, considering creative choices and lenses for reimagining.
NCAS.TH:Re.7.1.Ia	Produce journal responses to performances that could be problematic, exploring the roots of their (and others’) reactions.
NCAS.TH:Re.7.1.IIa	View and listen to multiple interpretations of problematic scenes, songs, or characters and determine how artistic choices impact the effect of these performances, citing specific evidence to support analysis.
NCAS.TH:Re.7.1.IIIa NCAS.TH:Re.8.1.Ia NCAS.TH:Re.8.1.Ib NCAS.TH:Re.8.1.Ic	Explore and explain how historical and cultural context influences a response to a performance, and determine how empathy and allyship can be employed in the theatre.
NCAS.TH:Re.8.1.IIIa NCAS.TH:Re.8.1.IIIb	Formulate a deeper understanding and appreciation of a problematic musical by considering its specific purpose or intended audience at the time of its creation, and anticipate contemporary issues and sentiments that may impact audiences today.
NCAS.TH:Cn.10.1.Ia	Investigate how cultural perspectives, community ideas, and personal beliefs impact a musical’s creation and perception.
NCAS.TH:Cn.10.1.IIa	Identify musicals that reflect or question personal beliefs, and consider how one might frame a theater-going experience with this criteria in mind.
ISTE Knowledge Constructor (Standard 3b)	Evaluate and utilize media resources to research classic-age musicals and discover their contemporary critical response at the time.
ISTE Knowledge	Employ research strategies to learn most up-to-date sensibilities

Constructor  
(Standard 3d) on potentially sensitive content.

ISTE Creative  
Communicator  
(Standard 6a) Discover and employ the most appropriate platforms for working collaboratively and disseminating information to an audience.

### Unit Essential Questions

- What are the challenges of producing a classic musical in contemporary America?
- How are theaters and companies reimagining problematic works?
- How can theatre be more inclusive?
- How do organizations choose musicals that are “the right fit” for their company and their audience?

### Scope and Sequence

- Obstacles to producing theatrical works from past eras
  - Racism/xenophobia/jingoism
  - Sexism/misogyny
  - Ableism
  - Conformity / normative social influence
  - Dated pop culture references
- Classic texts / modern sensibilities: Examining revivals in a modern context
  - *Showboat*
  - *Thoroughly Modern Millie*
  - *Anything Goes*
  - *Carousel*
  - *Bye Bye Birdie*
  - *How to Succeed in Business without Really Trying*
  - *Kiss Me, Kate*
- Saviors and heroes: Empowering historically oppressed characters and communities
  - *Hairspray*
  - *Miss Saigon*
  - *My Fair Lady*
  - *Pretty Woman*
  - *Frozen*
  - *Wicked*
  - *Strange Loop*
  - *In the Heights*
- Choosing musicals for your cast
  - White-washing
  - Gender-blind casting
  - Educational theatre
  - Conservatism and communication

- Choosing musicals for your audience
  - Didacticism vs. entertainment
  - Trigger warnings
  - Financial implications
  - Designing a “season”

### **Assured Assessment**

#### Formative Assessment:

- Students will engage in shared inquiry discussions on the various issues of equity and representation that arise in producing musicals in a modern age. Students will explore their thinking using both researched evidence and personal experiences. Shared inquiry discussions may begin with viewing a brief performance or an interview with a theatre artist, or reading a critical review or opposing opinion pieces. Engagement and contribution to shared inquiry discussions will be evaluated using the THS English Department Shared Inquiry Discussion Rubric and will be factored into the student’s “engagement & accountability” grade.
- Students will maintain a journal of influences and ideas that intrigue them about the challenges of producing with a focus on equity and representation in modern American musical theatre. Journals will be checked for completion and students will receive feedback on their reflections in order to continue to develop their ability to curate information and seed ideas for an independent project. Journal completion will be factored into the student’s “engagement & accountability” grade.

#### Summative Assessment:

- Students will collaborate in small creative production teams to plan a production of a “problematic” musical. They will consider issues in social responsibility, finances, and copyright issues and will consider the use of “lenses” in mounting a production. Through their work, student teams will determine whether the venture can be successful or not and will present their findings to their classmates and instructor. Student groups will receive feedback from peers and the instructor and will be evaluated using the THS School-Wide Independent Thinking and Learning Rubric.

### **Resources**

#### Core

- Collins-Hughes, Laura, Michael Paulson, and Salamishah Tillet. “Four Black Artists on How Racism Corrodes the Theatre World.” *New York Times*, June 10, 2020. <https://www.nytimes.com/2020/06/10/theater/systemic-racism-theater.html>. Accessed October 9, 2020..Web.
- Dixon, Michael Bigelow. “How to Read a Play: Thirty Ways to Understand a Script.” *Dramatics Magazine*, March 2010. <https://dramatics.org/how-to-read-a-play/>. Accessed October 9, 2020. Web.
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- Wolf, Stacy. *Changed for Good: A Feminist History of the Broadway Musical*. New York: Oxford UP, 2011. Print. excerpts.

### Supplemental

- Demby, Gene. “Watching a Brown *Hamilton* with a White Audience. *CodeSwitch*, March 8, 2016. <https://www.npr.org/sections/codeswitch/2016/03/08/469539715/a-brown-hamilton-a-white-audience>. Accessed October 9, 2020. Web
- Gutierrez, Caitie. “Comment: It’s Time for the Whitewashing of *West Side Story* to Stop.” SBS, July 17, 2018. <https://www.sbs.com.au/topics/voices/culture/article/2018/07/16/comment-its-time-whitewashing-west-side-story-stop>. Accessed October 9, 2020. Web.
- “Musical Theatre is SO Gay!: Representation (Part 1).” *YouTube* uploaded by Musical Theatre Mash, August 5, 2016. <https://www.youtube.com/watch?v=9rYXxK8enGs>. Accessed October 9, 2020. Web.
- Paulson, Michael. “The Problem with Broadway Revivals: They Revive Gender Stereotypes, Too.” *New York Times*, February 22, 2018. <https://www.nytimes.com/2018/02/22/theater/gender-stereotypes-carousel-my-fair-lady-pretty-woman.html>. Accessed October 9, 2020. Web.
- Peterson, Chris. “Whitewashing *In the Heights* in One of the Most Hispanic Areas in the Country (Updated).” *OnStage Blog*. <https://www.onstageblog.com/columns/2017/5/20/theatre-whitewashes-in-the-heights-in-one-of-the-most-hispanic-areas-in-the-country>. Accessed October 9, 2020. Web.
- “Sexism. Racism. Show Tunes. Discuss.” *YouTube* uploaded by Encores! December 15, 2015. <https://www.youtube.com/watch?v=cGJ6yx0IOrg>. Accessed October 9, 2020. Web.
- Smith, Neil. “*The King and I*: Timeless Classic or Dated Relic?” *BBC*, July 4, 2018. <https://www.bbc.com/news/entertainment-arts-44709484>. Accessed October 9, 2020. Web.

### **Time Allotment**

- Approximately 3 weeks

## UNIT 4

### Musicals and Social Justice: “Rise Up”

#### Unit Goals

At the completion of this unit, students will:

NCAS.TH:Cr.1.1.Ic	Analyze scripts and performances to examine the role of character authenticity in social justice musicals.
NCAS.TH:Cr.2.Ia	Explore the influence of history and culture on social justice musicals, and explain that influence in a critical analysis piece.
NCAS.TH:Re.7.1.IIa NCAS.TH:Re.7.1.IIIa	Demonstrate an understanding of how different musicals may approach a social justice issue, and evaluate their own personal responses to those musicals in shared inquiry discussion.
NCAS.TH:Re.8.1.Ib NCAS.TH:Re.8.1.IIa NCAS.TH:Re.8.1.IIb NCAS.TH:Re.8.1.IIIa NCAS.TH:Re.8.1.IIIb	Identify and compare cultural perspectives and contexts that influence social justice musicals, and analyze their own and others’ personal responses to such works using detailed supporting evidence and criteria.
NCAS.TH:Cn.10.1.Ia	Investigate how cultural perspectives, community ideas, and personal beliefs can shape the creation and reception of a social justice musical.
NCAS.TH:Cn.11.1.Ia	Explore how cultural, global, and historic belief systems affect creative choices in a social justice musical.
ISTE Creative Communicator (Standard 6a)	Choose and utilize the appropriate platforms and tools for working collaboratively and communicating complex ideas to an audience.

#### Unit Essential Questions

- Historically, what is the relationship between theatre and social justice?
- Do certain movements lend themselves to artistic explorations?
- How can musicals lead to outcomes in social justice issues?
- Should art and artists play a role in social justice movements?

#### Scope and Sequence

- Race and ethnic identity in musicals
  - Stereotypes, tropes
  - Groundbreaking stories/casting
    - *South Pacific*
    - *West Side Story*
    - *Ragtime*

- *Big River*
  - *Hamilton*
  - *Fiddler on the Roof*
- Gender roles and identities in musicals
  - Feminism
    - *9 to 5*
    - *The Color Purple*
    - *Wicked*
    - *Caroline or Change*
    - *Beautiful*
    - *Legally Blonde*
  - LGBTQ issues and portrayals
    - *Hedwig and the Angry Itch*
    - *La Cage aux Folles*
    - *Priscilla Queen of the Desert*
    - *Fun Home*
    - *The Prom*
    - *Falsettos*
    - *Kinky Boots*
    - *Victor/Victoria*
    - *Applause*
- Class, status, and wealth in musicals: Poverty / economic stagnancy / power struggles
  - *Ragtime*
  - *Les Mis*
  - *Urinetown*
  - *Newsies*
- Mental health in musicals
  - Depression
  - Bi-polar disorder
  - Anxiety
    - *Next to Normal*
    - *Dear Evan Hansen*
- Portrayal of disability and physical challenges in musicals
  - *Violet*
  - *Sideshow*
  - *The Who's Tommy*
- Military and veterans' issues
  - PTSD
  - Moral/ethical issues in war
  - *Bandstand*
  - *South Pacific*
- Censorship

## Assured Assessment

### Formative Assessment:

- Students will engage in shared inquiry discussions on social justice issues in musical theatre, synthesizing the knowledge gained through research and exploration with their own questions, evaluations, and modern day theatre-going experiences. Shared inquiry discussions may begin with viewing an excerpt or interview or reading a stimulus text. Engagement and contribution to shared inquiry discussions will be evaluated using the THS English Department Shared Inquiry Discussion Rubric and will be factored into the student's "engagement & accountability" grade.
- Students will curate and share critical reviews of musicals and their contributions to social justice.
- Students will maintain a journal of influences and ideas that intrigue them about social justice issues in musical theatre. Journals will be checked for completion and students will receive feedback on their reflections in order to continue to develop their ability to curate information and seed ideas for an independent project. Journal completion will be factored into the student's "engagement & accountability" grade.

### Summative Assessment:

- Students will work in pairs, groups, or individually (by choice or teacher direction) to create a presentation that analyzes the role of social justice in the arts. Exploration and presentation will begin with exploration of one of these three unit essential questions:
  - Do certain movements lend themselves to artistic explorations?
  - How can musicals lead to outcomes in social justice issues?
  - Should art and artists play a role in social justice movements?Students will choose to analyze one or more musical(s) to respond to the question. Student groups will receive feedback from peers and the instructor and will be evaluated using the THS School-Wide Independent Thinking and Learning Rubric.

## Resources

### Core

- Flatley, Monica. "Social Justice Themes in Musical Theatre History on Broadway." <https://www.arcgis.com/apps/MapJournal/index.html?appid=a8472b9e69f6467481b64f6a56b2b16b>. Accessed October 9, 2020. Web.
- Russell, Andrew. "The Life-Changing Power of Live Theatre." *YouTube* uploaded by TEDxSeattle, January 8, 2017. <https://www.youtube.com/watch?v=ack6ZtlrEEA>. Accessed October 9, 2020. Web.

### Supplemental

- De, Elizabeth. "10 of the Best LGBTQ Plays and Musicals." *Teen Vogue*. June 13, 2016. <https://www.teenvogue.com/gallery/best-lgbtq-plays-musicals>. Accessed October 9, 2020. Web.
- Deer, Joe. "Changing the Game in Musical Theatre." *YouTube* uploaded by TEDxDayton, February 17, 2017. <https://www.youtube.com/watch?v=Tx-BIIW9nk4>. Accessed October 9, 2020. Web.

- Goldman, Derek. “How Theatre Matters – From Formation to Transformation in 5 Acts.” *YouTube* uploaded by TEDxGeorgetown, November 20, 2014. <https://www.youtube.com/watch?v=p0GMb64vnAY>. Accessed October 9, 2020. Web.
- “Integrity in the Arts w/ Howard Sherman.” *Flipping the Script* podcast, June 11, 2019. <https://www.retheatreco.com/flipping-the-script/ep-14-integrity-in-the-arts-w-howard-sherman-5mp7c>. Accessed October 9, 2020. Web.
- Isaacson, Mike. “The Power of Musicals.” *YouTube* uploaded by TEDxSt. Louis, October 7, 2013. <https://www.youtube.com/watch?v=ENzjqwGcb8Q>. Accessed October 9, 2020. Web.
- “Musical Theatre is SO Gay!: Representation (Part 1).” *YouTube* uploaded by Musical Theatre Mash, August 5, 2016. <https://www.youtube.com/watch?v=9rYXxK8enGs>. Accessed October 9, 2020. Web.
- “The Show Must Go On: A Toolkit for Organizing against Theater Censorship in Public Schools.” National Coalition Against Censorship. <https://ncac.org/resource/the-show-must-go-on>. Accessed October 9, 2020. Web.
- “Tackling Social Justice Issues through Musical Theatre.” P.K. Yonge Developmental Research School at the University of Florida, February 1, 2017. <https://pkyonge.ufl.edu/information/news/performing-arts-tackling-social-justice-issues-through-musical-theater/>. Accessed October 9, 2020. Web.

### **Time Allotment**

- Approximately 4 weeks

## **UNIT 5**

### **The Industry of Musicals: “It’s a Business”**

#### **Unit Goals**

At the completion of this unit, students will:

- |                    |  |
|--------------------|--|
| NCAS.TH:Cr.2.Ib    | Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a musical theatre work as they discover the various production roles that exist in musical theatre. |
| NCAS.TH:Re.9.1.Ic  | Adopting the perspective of a producer or dramaturg, formulate a deeper understanding and appreciation of a musical theatre work by considering its specific purpose or intended audience.   |
| NCAS.TH:Cn.10.1.Ia | Investigate how cultural perspectives, community ideas, and personal beliefs impact a musical theatre work and its reception within its company and intended audience.   |

#### **Unit Essential Questions**

- What are the business aspects that have influenced and continue to influence the landscape of American musicals?
- What constitutes success in theatre?
- How do copyright law and the laws of intellectual property influence the world of musical theatre?
- What is the future of musical theatre, and how will the industry needs impact that direction?

#### **Scope and Sequence**

- Producing in theatre
  - Careers in producing
  - How a production reaches Broadway
- “Success” in theatre
  - Flops
  - Hits
  - Critical darlings
  - Cult followings
  - Fandoms
- Legal concerns in theatre
  - Copyright and intellectual property law
  - Unions/equity vs. non-equity
  - Safety and security
  - Intimacy coaching
- Future of theatre

- Live-capture filming / digital streaming
- Theatre in the post-COVID age

### Assured Assessment

#### Formative Assessment:

- Students will read and respond to selections from *Stage Directions Magazine*, *Dramatics Magazine*, and other trade publications. Students will engage in class discussions in response to current and historical producing scenarios. Discussions will be factored into a student’s “formative assessments” grade.

#### Summative Assessment:

- Students will compose, revise, and edit a proposal or communication related to a production issue (e.g., requesting script changes, seeking corporate sponsorship, proposing an innovative production venue, etc.). The final piece will be evaluated using the THS School-Wide Writing Rubric and will be factored into the student’s “summative assessment” grade.

### Resources

#### Core

- Healy, Patrick. “Moving Your Show to Broadway? Not So Fast.” *New York Times*, May 8, 2014. <https://www.nytimes.com/2014/05/11/theater/theaterspecial/moving-your-show-to-broadway-not-so-fast.html>. Accessed October 9, 2020. Web.
- Mroczka, Paul. “How a Show Gets to Broadway.” *BroadwayEducators.com*, January 28, 2015. <http://broadwayeducators.com/how-a-show-gets-to-broadway/>. Accessed October 9, 2020. Web.
- Riedel, Michael. *Razzle Dazzle: The Battle for Broadway*. New York: Simon & Schuster. 2016. Print. excerpts.
- *Spotlight on Broadway: Broadway Careers*. *YouTube* uploaded by Playbill.com. [https://www.youtube.com/channel/UCwbc7n\\_5FiUDYMMwZhR8n7A/playlists](https://www.youtube.com/channel/UCwbc7n_5FiUDYMMwZhR8n7A/playlists). Accessed October 9, 2020. Web.
- “Top 10 Musicals that BOMBED on Broadway.” *YouTube* uploaded by MsMojo on January 28, 2018. <https://www.youtube.com/watch?v=o4lKgJfsYws&t=231s>. Accessed October 9, 2020. Web.

#### Supplemental

- *Behind the Curtain: Broadway’s Living Legends*. Podcast. <https://broadwaypodcastnetwork.com/podcast/behind-the-curtain/>. Accessed October 9, 2020. Web.
- Cao, Caroline. “*Be More Chill* Represents the Positive Power of Fandom Gone Right.” *Film*, August 13, 2019. <https://www.slashfilm.com/be-more-chill-fandom/>. Accessed October 9, 2020. Web.
- Cullwell-Block, Logan. “22 Broadway Musicals That Closed on Opening Night” *Playbill*, December 14, 2019. <https://www.playbill.com/article/22-broadway-musicals-that-closed-on-opening-night>. Accessed October 9, 2020. Web.
- Johnson, Lottie Elizabeth. “How BYU Is Resurrecting This Broadway Flop” *DeseretNews*, January 24, 2019. <https://www.deseret.com/2019/1/24/20664112/how-byu-is-resurrecting-this-broadway-flop#hatter-kenzie-belnap-schemes-an-evil-plan-in-byus->

[wonderland-brigham-young-university-premieres-its-revamped-production-of-frank-wildhorns-wonderland-on-thursday-jan-24-the-production-runs-through-feb-2](http://www.wonderlandbrighamyoung.edu/production/frank-wildhorns-wonderland-on-thursday-jan-24-the-production-runs-through-feb-2). Accessed October 9, 2020. Web.

- Morgan, Richard. “How *Hamilton*’s Cast Got Broadway’s Best Deal.” *Bloomberg*, September 28, 2016. <https://www.bloomberg.com/features/2016-hamilton-broadway-profit/>. Accessed October 9, 2020. Web.
- Paulson, Michael. “Anatomy of a Broadway Flop: What Sank These 4 Shows?” *New York Times*, June 22, 2016. <https://www.nytimes.com/2016/06/23/theater/anatomy-of-a-broadway-flop-why-these-4-shows-failed.html>. Accessed October 9, 2020. Web.
- Romain, Lindsey. “A Brief History of *CARRIE: The Musical*, The Disastrous Production That Inspired *Riverdale*.” *Nerdist*, April 18, 2018. <https://nerdist.com/article/carrie-the-musical-history-riverdale/>. Accessed October 9, 2020. Web.
- Sherman, Howard. “Rebuilding *Hardbody* at a Houston Chop Shop.” June 20, 2014. <http://www.hesherman.com/2014/06/20/rebuilding-hardbody-at-a-houston-chop-shop/>. Accessed October 9, 2020. Web.
- Vincentelli, Elisabeth. “We Got *Hamilton*. Why Can’t We Stream Every Broadway Show?” *New York Times*, July 3, 2020. <https://www.nytimes.com/2020/07/03/theater/theater-streaming-questions.html>. Accessed October 9, 2020. Web.
- “Under the *Hamilton* Stage with Music Director Alex Lacamoire.” *Keyboard*, June 12, 2017. <https://www.youtube.com/watch?v=jHs0NVvTxHY>. Accessed October 9, 2020. Web.

### **Time Allotment**

- Approximately 3 weeks

## COURSE CREDIT

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

## PREREQUISITES

None

## CURRENT REFERENCES

- Educational Theatre Association. <https://www.schooltheatre.org/home>. Accessed October 9, 2020. Web.
- Drama Teacher Academy. [https://www.theatrefolk.com/drama\\_teacher\\_academy](https://www.theatrefolk.com/drama_teacher_academy). Accessed October 9, 2020. Web.
- Gillette, J, Michael. *Theatrical Design and Production: An Introduction to Scenic Design and Construction, Lighting, Sound, Costume, and Makeup*. 6<sup>th</sup> ed. New York: McGraw-Hill, 2008. Print.
- Green, Stanley. *Broadway Musicals: Show by Show*. 9<sup>th</sup> ed. New York: Applause, 2019. Print.
- Hodges, Drew. *On Broadway. From Rent to Revolution*. New York: Rizzoli, 2016. Print.
- Leadon, Fran. *Broadway: A History of New York City in Thirteen Miles*. New York: Norton, 2018. Print.
- Lewkowicz, Max, Dir.. *Fiddler: Miracle of Miracles*. Goldwyn, 2019. Film.
- Mandelbaum, Ken. *Not Since Carrie: 40 Years of Broadway Musical Flops*. New York: Griffin, 1992. Print.
- Milligan, Kaitlin. "Broadway from Home: Musicals & Plays That Deal with Social Justice." BroadwayWorld, June 27, 2020. <https://www.broadwayworld.com/article/Broadway-From-Home-Musicals-Plays-That-Deal-With-Social-Injustice-20200627>. Accessed October 9, 2020. Web.
- Price, Lonny, Dir. *Harold Prince: The Director's Life*. PBS, 2018. Film.
- Stern, James D., and Adam DelDeo, Dirs. *Every Little Step*. Sony, 2009. Film.

## ASSURED STUDENT PERFORMANCE RUBRICS

- Trumbull High School School-Wide Problem-Solving through Critical Thinking Rubric (attached)
- Trumbull High School School-Wide Social & Civic Expectations Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- Trumbull High School English Department Shared Inquiry Discussion Rubric (attached)
- Trumbull High School English Department Digital Presentation Rubric (attached)

## Trumbull High School School-Wide Problem-Solving through Critical Thinking Rubric

Category/ Weight	Exemplary 4 Student work:	Goal 3 Student work:	Working Toward Goal 2 Student work:	Needs Support 1-0 Student work:
Understanding X_____	Student demonstrates clear understanding of the problem and the complexities of the task.	Student demonstrates sufficient understanding of the problem and most of the complexities of the task.	Student demonstrates some understanding of the problem but requires assistance to complete the task.	Student demonstrates limited or no understanding of the fundamental problem after assistance with the task.
Research X_____	Student gathers compelling information from multiple sources including digital, print, and interpersonal.	Student gathers sufficient information from multiple sources including digital, print, and interpersonal.	Student gathers some information from few sources including digital, print, and interpersonal.	Student gathers limited or no information.
Reasoning and Strategies X_____	Student demonstrates strong critical thinking skills to develop a comprehensive plan integrating multiple strategies.	Student demonstrates sufficient critical thinking skills to develop a cohesive plan integrating strategies.	Student demonstrates some critical thinking skills to develop a plan integrating some strategies.	Student demonstrates limited or no critical thinking skills and no plan.
Final Product and/or Presentation X_____	Solution shows deep understanding of the problem and its components. Solution shows extensive use of 21 <sup>st</sup> -century technology skills.	Solution shows sufficient understanding of the problem and its components. Solution shows sufficient use of 21 <sup>st</sup> -century technology skills.	Solution shows some understanding of the problem and its components. Solution shows some use of 21 <sup>st</sup> -century technology skills.	Solution shows limited or no understanding of the problem and its components. Solution shows limited or no use of 21 <sup>st</sup> -century technology skills.

## Trumbull High School School-Wide Social & Civic Expectations Rubric

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Responsibility for Self X_____	<ul style="list-style-type: none"> <li>• Highly self-directed</li> <li>• Consistently displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>• Self-directed</li> <li>• Displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>• Occasionally self-directed</li> <li>• At times displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>• Rarely self-directed</li> <li>• Seldom displays ethical conduct in the classroom and on campus</li> </ul>
Respects Others X_____	<ul style="list-style-type: none"> <li>• Sensitive and considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>• Considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>• At times considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>• Insensitive to others</li> </ul>
Practices Interpersonal Skills X_____	<ul style="list-style-type: none"> <li>• Champions discussions to resolve differences through active listening and offers opinions without prompting in a positive and rational manner</li> </ul>	<ul style="list-style-type: none"> <li>• Actively discusses avenues to resolve differences when appropriate, and offers encouraging opinions when prompted</li> </ul>	<ul style="list-style-type: none"> <li>• At times, appears indifferent to others, does not seek avenues to resolve differences, and is inflexible in his or her own opinions</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates intolerance and lacks social interaction skills</li> </ul>
Cultural Understanding X_____	<ul style="list-style-type: none"> <li>• Demonstrates a high level of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates little appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a lack of appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>

## Trumbull High School School-Wide Independent Learning and Thinking Rubric

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

## TRUMBULL HIGH SCHOOL ENGLISH DEPARTMENT SHARED INQUIRY DISCUSSION RUBRIC

	4	3	2	1	0 – unscorable
<b>Involvement</b>	Engagement is highly attentive and effective, responding clearly and directly to the thoughts of others. Involvement is passionate, well-balanced, and coherent. Critical questions advance the conversation, build on the ideas of peers, and offer challenging statements without being argumentative. Discourse is courteous, respectful, and genuinely interested; engagement is tempered with appreciation for a balanced discussion.	Engagement is attentive and active. Ideas are presented and correlate to the thoughts of others. Discourse is responsive, open-minded, and respectful without monopolizing.	Engagement is attentive and respectful, marked by attempts to be active in the discussion. Contributions are present but may repeat ideas rather than further the discussion. Ideas are “presented,” rather than discussed, or may struggle to build off of the ideas of others. The conversation may need a greater balance of talking and listening to others.	Full engagement in discourse is not evident, doing little to contribute to the conversation or build off of the ideas of the group. The ideas center around initial responses with little evidence of reshaping ideas based on the discourse. Contributions may confound or derail the discussion.	No involvement in the discussion, demonstrated by being disengaged, silent, or responding inappropriately to the ideas of others.
<b>Ideas and Analysis</b>	Original and insightful questions and comments continually reflect sophisticated comprehension and higher-level thinking. Creative and divergent critical thinking is consistently displayed. Ideas are challenged, bringing the class to a higher understanding of the text and the question at hand.	Questions and comments reflect clear comprehension and higher-level thinking. Creative and divergent critical thinking is present. The ideas of others are respectfully challenged during the discussion.	Questions and comments reflect inconsistent higher-level thinking and/or muddled comprehension of the text or the question. Ideas may be one-sided or based mainly on superficial observations. Investment of time is in supporting the obvious or rehashing prior class discussions without deepening thought.	Questions and comments may demonstrate only a very literal or misguided comprehension of the text, missing subtleties or nuances that are important. Ideas presented do not assist the group in exploring critical thought or building ideas collaboratively and may, ultimately, hold it back.	Comments, if any, reflect a flawed or incomplete understanding of the text.
<b>Support</b>	Clear and convincing evidence supports each assertion and effectively builds off of the ideas of others. Text evidence deepens analysis and ties directly to a clear and relevant argument. Comments refer to specific pages and/or lines in the text; quotes are read or paraphrased when appropriate, and followed up with explanation of thinking. Exemplary facility with the text is demonstrated.	Direct quotes and specific examples to support inferential ideas are introduced. Comments refer to specific pages and/or lines in the text; quotes are read and/or paraphrased when appropriate. Examples are given and stay on topic. Some facility with the text is demonstrated.	Examples from the text are used at times. Text evidence may be vague, inconsistent, repetitive, or nonessential to the argument at hand. Facility with the text is limited to only quotes prepared beforehand.	Little to no concrete evidence from the text is introduced. Examples are not specific enough, and/or demonstrate a misreading or very cursory reading of the text.	No concrete evidence from the text is utilized.
<b>Preparation</b>	Participation is exceptionally well-prepared. Copious and insightful notes on the reading have been taken and developed. Original and powerful questions have been developed prior to the discussion. All required materials have been brought to class.	Participation is well-prepared. Insightful notes and thoughtful questions have been developed. All required materials have been brought to class.	Required reading, thinking, and questions have been completed. Some notes and questions have been developed prior to the discussion. Some required materials have been brought to class.	Preparation is lacking. The required reading, thinking, or questions may be incomplete or rudimentary. There may be evidence of some preparation, but all materials have not been brought to class.	No preparation is evident.
<b>Reflection</b>	Reflection is insightful, honest, and comprehensive, making specific reference to the discussion and individual preparation, demonstrating how the discussion impacted individual thinking, and demonstrating authentic thinking and a strong desire for self-improvement in future discussions.	Reflection is intelligent, honest, and complete, making a mix of general and specific references to the discussion and individual preparation, demonstrating some authentic thinking and the desire for self-improvement in future discussions.	Reflection is emerging, making mostly general references to the discussion and individual preparation, which may or may not be accurate, demonstrating an attempt at authentic thinking and the recognition of a need for self-improvement in future discussions.	Reflection is confusing, unfocused, and/or sparse, making few references to the discussion or individual preparation, lacking authentic thinking and apparent desire for self-improvement in future discussions.	Reflection is limited and incomplete, making little to no specific reference to the discussion and individual preparation, and devoid of both authentic thinking and the desire for self-improvement in future discussions.

## TRUMBULL HIGH SCHOOL ENGLISH DEPARTMENT DIGITAL PRESENTATION RUBRIC

Name \_\_\_\_\_ Project \_\_\_\_\_

	<b>Digital Content</b>	<b>Content/Insight</b>	<b>Presentation</b>
<b>Exemplary (4)</b>	<ul style="list-style-type: none"> <li>Digital content is thoughtfully and intentionally varied and has been carefully selected/created to express thinking. Digital content utilizes best practices and enhances communication and education of audience. Use of digital content demonstrates student's appreciation of the use of technology to engage and enlighten.</li> </ul>	<ul style="list-style-type: none"> <li>Content clearly addresses the essential question of the assessment. Audience should be able to sense "thesis" by viewing digital presentation. Comments are precise in their analysis and explain thinking about the content and the images beyond the superficial level. Comments do not repeat each other.</li> </ul>	<ul style="list-style-type: none"> <li>Student has exceeded some requirements outlined on the assessment overview. Student has arranged content thoughtfully so that ideas build upon one another. Comments are well-worded and have been planned and revised to present a polished product to the audience. Student is not "chatting;" but, rather, presenting. Written comments have been edited for mechanics and are error-free; vocal comments are free from "distractors."</li> </ul>
<b>Proficient (3)</b>	<ul style="list-style-type: none"> <li>Digital content is varied and expresses thinking adequately. Digital content conveys clear communication and furthers the education of the audience. Use of digital content demonstrates student's awareness of the use of technology to engage and enlighten.</li> </ul>	<ul style="list-style-type: none"> <li>Content shows awareness of the essential question of the assessment. Student may need more commentary analysis to explain to the audience what the content shows. Comments explain thinking beyond the superficial level but may be vague; they may need more explanation or more precision. Ideas may be repetitive from one segment to the next.</li> </ul>	<ul style="list-style-type: none"> <li>Student has solidly met all minimum requirements outlined on the assessment overview. Student has arranged content thoughtfully so that ideas build on one another. Comments demonstrate planning; more revision might yield a more polished and effective product to audience. Written comments have been edited for mechanics and contain few, if any, errors; vocal comments are nearly free from "distractors."</li> </ul>
<b>Developing (2)</b>	<ul style="list-style-type: none"> <li>Digital content may have an attempt at variation, but may also be repetitive or stagnant. Digital content attempts clear communication, but may repeat rather than further the education of the audience. Use of digital content demonstrates student's attempt at engaging and enlightening the audience.</li> </ul>	<ul style="list-style-type: none"> <li>Addressing of the essential question of the assessment is unclear; student presents a variety of examples but does not include the "So what?" or "How do you know?" of thinking. Comments may be vague in their analysis or may remain mostly literal.</li> </ul>	<ul style="list-style-type: none"> <li>Student has met minimum requirements outlined on the assessment overview. Content arrangement may be haphazard or confusing. Comments present like a draft; they are informal or unpolished and make it seem as if the student is "chatting" rather than presenting. Written comments contain an accumulation of grammatical errors; vocal comments have an accumulation of "distractors."</li> </ul>
<b>Emerging (1)</b>	<ul style="list-style-type: none"> <li>Digital content is present but may not further engagement or education and may interfere with effective communication.</li> </ul>	<ul style="list-style-type: none"> <li>The essential question of the assessment is not addressed.</li> </ul>	<ul style="list-style-type: none"> <li>The minimum requirements outlined on the assessment overview have not been met.</li> </ul>
<b>No Basis for Evaluation (0)</b>	<ul style="list-style-type: none"> <li>Unacceptable / No Score</li> </ul>	<ul style="list-style-type: none"> <li>Unacceptable / No Score</li> </ul>	<ul style="list-style-type: none"> <li>Unacceptable / No Score</li> </ul>