

**Unit:** Musical Theatre History

**Lesson Title:** Greek Theatre, Opera, and Operetta

**Focus Question:** How did early theatrical forms contribute to the creation of musical theatre?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT demonstrate an understanding of early operatic forms and how they contributed to musical theatre</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on early opera, opera seria, opera buffa, bel canto opera, dramatic realism, post-romantic opera, and operetta in connection with musical theatre</p> <p><b>Criteria:</b></p> <p>Students will discuss the qualities of different operatic styles and in what ways we can still see the influence of the style today</p> <p><b>Documentation:</b></p> <p>Reflection on an in-class activity to be turned in at the start of the next class</p>
<p><b>Language-Based Objective:</b></p> <p>SWBAT define the three types of Greek plays: tragedy, comedy, and satyr</p>	<p><b>Performance Task:</b></p> <p>Students will define tragedy, comedy, and satyr plays and give examples through the course of a class discussion</p> <p><b>Criteria:</b></p> <p>Definitions should contain most of the information presented here, but it is not required to be presented in these exact words</p> <p><u>Tragedy</u> – a play in which the protagonist, usually a person of importance and outstanding personal qualities, falls to disaster through the combination of a personal failing and circumstances with which he or she cannot deal</p> <p><u>Comedy</u> – a theatrical genre that uses humor, satire, and absurdity to entertain audiences while also commenting on social, political, and cultural issues of the time</p> <p><u>Satyr</u> – An ancient Greek form of dramatic theatre, similar to a burlesque, featuring a chorus of satyrs and often based on Greek mythology. These plays were comedic and irreverent, incorporating elements of mock drunkenness, sexuality, pranks,</p>

	<p>and general merriment meant to alleviate the emotional tension created by tragedies.</p> <p>The teacher is also looking for students to give examples of different plays and playwrights they might know that are associated with each style</p> <p><b>Documentation:</b></p> <p>Teacher observation</p>
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### **Related Common Core & Standards:**

MU:Re7.2.8.a – Compare how the elements of music and expressive qualities relate to the structure within programs of music.

MU:Re7.2.8.b – Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

### **PROCEDURES**

#### **Lecture (30 min)**

During this time, the teacher will cover:

- Greek theatre
  - Tragedy
  - Comedy
  - Satyr
- Influential Greek playwrights
  - Euripides
  - Sophocles
  - Aristophanes

- Aeschylus
- Musical structures in opera
- Early opera
- Opera seria
- Opera buffa
  - Wolfgang Amadeus Mozart
- Bel canto opera
- Dramatic realism
  - Giuseppe Verdi
- Post-romantic opera
  - Giacomo Puccini
- Operetta
  - Gilbert and Sullivan

### **Small Group Work (20 min)**

The teacher will split the students into four groups, each assigned to one opera and one musical.

- 1) La Boheme (Puccini) vs Rent (Jonathan Larson)
- 2) Don Giovanni (Mozart) vs Sweeney Todd (Sondheim)
- 3) Carmen (Bizet) vs Hometown (Anais Mitchell)
- 4) The Magic Flute (Mozart) vs Into the Woods (Sondheim)

In their groups, students will listen to two paired excerpts with a shared element (i.e., theme, musical device, character type, etc.). After listening to the excerpts, students will,

- 1) Identify similarities in music, storytelling, emotion, and/or structure
- 2) Answer,
  - What operatic traits do you hear in the musical excerpt?
  - How does the musical theatre version adapt or update the operatic style?
  - What's gained or lost in the translation to musical theatre?

### **Class Discussion (10 min)**

Each group will have two minutes to share with the class what they have identified in their musical pieces. Before students leave, assign the reflection to be turned in at the start of the next class and remind them to complete their Padlets. Also, take this time to discuss the final research paper and presentation that is due at the end of the unit and answer any questions the students may have.

### **Reflection (Due next class)**

Reflecting on both what they found in their group and learned from the other groups, students will answer these questions:

- 1) What operatic elements seem most common in musical theatre?
- 2) Do musicals with operatic influence feel more or less emotionally intense? Explain.
- 3) Why do you think modern composers borrow from opera?
- 4) Can opera and musicals coexist today, or are they distinct traditions?

**Unit:** Musical Theatre History

**Lesson Title:** Early America and Minstrelsy

**Focus Question:** What was the role of minstrelsy in our new country, and how has it impacted musical theatre?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT describe the origins and characteristics of early American musical theatre, including the development and cultural impact of minstrelsy, and analyze its influence on the evolution of the genre</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on early American culture and the part minstrelsy played within it, while also making connections to its influence on the development of modern musical theatre</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures</p> <p><b>Documentation:</b></p> <p>Reflection on the material assigned during this class to be turned in at the start of the next class</p>
<p><b>Language-Based Objective:</b></p> <p>SWBAT define minstrelsy, using historical context and relevant examples to support</p>	<p><b>Performance Task:</b></p> <p>In their reflections on early American culture and minstrelsy, students will define the term and give examples to support.</p> <p><b>Criteria:</b></p> <p>Definitions should contain most of the information presented here, but it is not required to be presented in these exact words</p> <p><u>Minstrelsy</u>: the form of entertainment associated with minstrel shows, featuring songs, dances, and formulaic comic routines based on stereotyped depictions of African Americans and typically performed by white actors with blackened faces.</p> <p><b>Documentation:</b></p>

	Reflection on the material assigned during this class to be turned in at the start of the next class
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### **Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

TH:Re7.1.HSIII.a – Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

### **PROCEDURES**

#### **Lecture (30 min)**

During this time, the teacher will cover:

- The American “Melting Pot”
- The early colonies
- Early slavery
- The start of minstrelsy
- Tappan Riots
- The recession of 1837

#### **Small Group Work (10 min)**

The teacher will split students into 3 groups, each responsible for analyzing one primary source (Lyrics to “My Old Kentucky Home” by Stephen Foster, a poster for a 1951 minstrel show, and a video of Al Jolson singing “Camptown Races”). In their groups, students will answer,

- 1) What do you notice about the language, tone, or imagery?
- 2) How does this reflect the attitudes of the time?

- 3) What elements (musical, structural, and/or performance-based) from this do you still see in musical theatre today?

### **Class Discussion (20 min)**

Each group will briefly share what they have found with the class before the teacher facilitates a group discussion. Some guiding questions to start the conversation are,

- 1) Why is it important to study minstrelsy in connection with musical theatre today?
- 2) How can we acknowledge and talk about this history?
- 3) How do these origins complicate the legacy of the genre?

Before students leave, assign the reflection to be turned in at the start of the next class and remind them to complete their Padlets.

### **Reflection (Due next class)**

Pulling from their analysis of primary sources and the in-class discussion, students will reflect on:

- 1) How did minstrelsy shape the structure, music, or performance style of later musical theatre? Give a specific example.
- 2) Why is it important to examine the cultural and social context of historical theatre forms, even when they are uncomfortable or problematic?
- 3) How did the entertainment industry and audience expectations of the 1800s influence the popularity of minstrelsy?
- 4) What are some ways theatre artists today can acknowledge the legacy of minstrelsy while creating more inclusive and respectful work?

**Unit:** Musical Theatre History

**Lesson Title:** Minstrelsy P.2

**Focus Question:** How has minstrelsy shaped musical theatre today, and in what ways do we still engage with minstrelsy today?

Lesson Objectives	Assessment Strategies
<b>Content Objective:</b>  SWBAT evaluate contemporary performances and analyze how they are all connected to modern minstrel practices based on research	<b>Performance Task:</b>  Students will research an assigned topic in small groups before writing individual reflections on the material  <b>Criteria:</b>  The teacher is looking for students to support their assertions with relevant examples from both in-class lectures and online sources  <b>Documentation:</b>  Reflection on the material assigned during this class to be turned in at the start of the next class

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

TH:Re7.1.HSIII.a – Use historical and cultural context to structure and justify personal responses to a drama/theatre work.

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop



## PROCEDURES

### **Lecture (30 min)**

During this time, the teacher will cover:

- The minstrel show framework
- Gullah culture
- Important figures of the time
- Minstrelsy today

### **Group Work (20 min)**

The teacher will break the students up into three small groups, with each group being assigned a specific topic (campfire songs, old Mickey Mouse cartoons, and the ice cream truck song) to research about how we can still observe minstrelsy today.

### **Class Discussion (10 min)**

Each group will briefly share what they learned from their research on modern minstrelsy with the rest of the class. Before students leave, assign their reflections for the next class and remind them to complete their Padlets.

### **Reflection (Due next class)**

Pulling from what they found in their research and what the other groups shared, students will answer these questions:

- 1) Where do you see elements of minstrelsy—such as stereotypes, exaggerated character types, or certain performance styles—show up in modern media, theatre, or film? Give a specific example.
- 2) How might the legacy of minstrelsy influence casting, character design, or humor in modern theatre or media?
- 3) In what ways might minstrelsy's legacy still affect how BIPOC artists are represented or limited in musical theatre today?
- 4) What responsibility do artists and audiences have when engaging with works that include elements rooted in minstrelsy or racial caricature?

**Unit:** Musical Theatre History

**Lesson Title:** The Gilded Age: Ragtime, Burlesque, and Vaudeville

**Focus Question:** How did styles like ragtime, burlesque, and vaudeville start, and how have they shaped musical theatre today?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT analyze the key characteristics of ragtime, burlesque, and vaudeville, and explain how these styles contributed to musical theatre</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on early American performance styles, what helped them to thrive during that period, and the characteristics that we can see living in musical theatre today</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>
<p><b>Language-Based Objective:</b></p> <p>SWBAT define ragtime, burlesque, and vaudeville</p>	<p><b>Performance Task:</b></p> <p>In their reflections, students will define the styles and discuss famous performances and practitioners of each</p> <p><b>Criteria:</b></p> <p>Definitions should contain most of the information presented here, but it is not required to be presented in these exact words</p> <p><u>Ragtime</u> – a kind of music evolved by African American musicians in the 1890s and played especially on the piano, characterized by a syncopated melodic line and regularly accented accompaniment.</p> <p><u>Burlesque</u> – a comedic stage performance, often with musical elements, that uses exaggeration, slapstick, and risqué content to mock or parody well-known</p>

	<p>theatrical works, musical conventions, or even the theatre itself</p> <p><u>Vaudeville</u> – a type of entertainment popular chiefly in the US in the early 20th century, featuring a mixture of specialty acts such as burlesque comedy and song, and dance.</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>
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### **Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

## PROCEDURES

### **Lecture (60 min)**

During this time, the teacher will cover:

- Historical context of the time
  - Robber Barons
  - Antitrust laws
  - Growing infrastructure
  - Hiram Revels – the first African American Senator
  - 13<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup> amendments
- The habanera rhythm
- The birth of Jazz
- Ragtime
  - Scott Joplin
  - Ernest Hogan

- “Boom Chuck” rhythm
- Buddy Bolden
- King Oliver
- Louis Armstrong
- Burlesque
  - The Victorian concept of women
  - Laura Keane
    - Historical context – Lincoln’s assassination
  - Lydia Thompson
  - Ada Issacs Menken
  - Framework
  - Historical context
    - The Triangle Shirtwaist Factory fire and Women’s Suffrage (19<sup>th</sup> amendment)
- Vaudeville
  - Weber and Fields
  - Tony Pastor
  - Keith and Albee
  - Framework
- *The Black Crook* (1866)

Before students leave, assign their reflection for the next class and remind them to complete their Padlets.

### **Reflection (Due next class)**

- 1) Define ragtime, burlesque, and vaudeville, and discuss pieces, performances, and famous figures from each style.
- 2) How did ragtime music reflect the energy and complexity of the time period? Can you hear echoes of it in musical theatre today?
- 3) What made vaudeville and burlesque different from more traditional theatrical forms? How did they appeal to a broader audience?
- 4) How do these early performance styles reflect the values, tensions, and contradictions of the Gilded Age?
- 5) If you were creating a new musical set during the Gilded Age, which of these performance styles would you draw from—and why?

**Unit:** Musical Theatre History

**Lesson Title:** Early Musical Theatre

**Focus Question:** How did we start to transition into more commercialized music, and how did this contribute to musical theatre?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT analyze the transition to commercialized music and explain how this change brought us closer to the modern musical theatre style</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on the emerging commercialization of music in this time period and how it affected the art form both then and now</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>

**Related Common Core & Standards:**

MU:Re7.2.8.a – Compare how the elements of music and expressive qualities relate to the structure within programs of music.

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

**PROCEDURES**

**Lecture (60 min)**

During this time, the teacher will cover:

- The Follies
  - Anna Held
  - Lillian Lorraine
  - Fanny Brice
  - Billie Burke
  - Peggy Fears
- Historical context
  - World War 1
  - KKK
  - Death of Mary Fagan
  - Race riots (NYC, Chicago, St. Louis, Tulsa)
- Tin Pan Alley
- George M Cohan
- Oscar Hammerstein I
- Irving Berlin
- Jerome Kern
- Oscar Hammerstein II
- The Princess Theatre New Musical Comedy (1915-18)
- *Showboat* (1927)
- Ethel Merman
- Historical context
  - The Great Depression
  - WPA and Stephen Foster
    - Minstrelsy starts to grow again
- George and Ira Gershwin
  - *Of Thee I Sing* (1931)

Before students leave, assign their reflection for the next class and remind them to complete their Padlets.

### **Reflection (Due next class)**

- 1) How did Tin Pan Alley and sheet music publishing influence what kinds of songs became popular in musical theatre?
- 2) Do you think commercial success helped or hurt the development of musical theatre as an art form? Why?
- 3) Can you think of a musical from the early 20th century where a hit song helped drive its popularity? What impact did that have?
- 4) What's the difference between music created for art's sake and music created to sell? Can musical theatre be both?

**Unit:** Musical Theatre History

**Lesson Title:** Golden Age

**Focus Question:** How did the Golden Age of Musical Theatre define the modern Broadway musical, and what lasting impacts did it have on the genre's structure, themes, and cultural relevance?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT analyze what set the Golden Age apart from other eras of musical theatre, and evaluate how the role of Broadway changed in American culture throughout this era</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on the advancement of the musical theatre style throughout the Golden Age and how Americans interacted with the art form due to these changes</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

TH:Re9.1.HSIII.c – Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

**PROCEDURES**

**Lecture (60 min)**

During this time, the teacher will cover:

- Historical context
  - World War 2 (1939-1945)
  - The Magnuson Act (1943)
  - The Korean War (1950-53)
- Important figures
  - Rodgers and Hammerstein
    - *Oklahoma!* (Rouben Mamoulian and Agnes De Mille)
      - The Theatre Guild
    - *Carousel*
    - *South Pacific*
    - *The King and I*
    - *Cinderella*
    - *The Sound of Music*
  - Rodgers and Hart
    - *Babes in Arms*
    - *The Boys from Syracuse*
    - *Pal Joey*
  - Leonard Bernstein
    - *On the Town*
    - *West Side Story*
  - Frank Loesser
    - *Guys and Dolls*
    - *"Baby, It's Cold Outside"*
  - Sheldon Harnick and Jerry Bock
    - *She Loves Me*
    - *Fiorello!*
  - Cole Porter
    - *Anything Goes*
    - *Kiss me, Kate*

Before class is dismissed, the teacher will remind the students to write their reflections for the next class and add to their Padlets.

### **Reflection (Due next class)**

- 1) What do you think defines the "Golden Age" of musical theatre? What makes this period stand out compared to earlier or later musical theatre eras?
- 2) How did musicals from the Golden Age balance entertainment with social or political themes? Can you think of any examples where the two were intertwined?



- 3) In what ways did the integration of song, dance, and story evolve during the Golden Age? Why was this such an important development for musical theatre? Can you think of an example where a dance number helped convey a major plot point or emotion?
- 4) How did the role of the Broadway musical in American culture change during the Golden Age? What did musicals like *Oklahoma!*, *South Pacific*, and *My Fair Lady* say about American values at the time?
- 5) What challenges or changes in the musical theatre landscape led to the decline of the Golden Age by the late 1960s? How did the genre evolve after this period?

**Unit:** Musical Theatre History

**Lesson Title:** Post-Golden Age

**Focus Question:** How did musicals from the Post-Golden Age break away from traditional formats, and how did these innovations shape the future of musical theatre?

Lesson Objectives	Assessment Strategies
<b>Content Objective:</b>  SWBAT synthesize insights from different musicals of the era to demonstrate how these shows broke away from traditional musical theatre formats and how they influenced modern musical theatre	<b>Performance Task:</b>  Students will reflect on selected musicals from the era and, using these insights, discuss how musicals during this period used storytelling as a form of activism and how this new style evolved out of the traditional Golden Age  <b>Criteria:</b>  The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources  <b>Documentation:</b>  Reflection on the material from this class to be turned in at the beginning of the next class

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

## PROCEDURES

### Lecture (40 min)

During this time, the teacher will cover:

- Historical context
  - The Cold War
  - The space race
  - John F. Kennedy elected (1960)
  - Berlin Wall construction starts (1961)
  - The Cuban Missile Crisis (1962)
- Cy Coleman
  - Comden and Green
- Jerry Herman
- Historical context
  - John F. Kennedy assassination (1963)
- Greenwich Village
- *The Man of La Mancha* (1965)
- Historical context
  - Vietnam War (1955-75)
    - First troops on the ground (1960)
  - The Hippies, Summer of Love (San Francisco, 1967)
- *Hair* (1967-68)
- *Promises, Promises* (1968)
  - Michael Bennett
- Historical context
  - Kent State shootings (May 4, 1970)
  - New York City in the 70s
- *Jesus Christ Superstar* (1970-71)
- *Pippin* (1972)
- *Chicago* (1975)
- *A Chorus Line* (1975)

### Group Activity (20 min)

The teacher will separate the students into 4 different groups, each assigned 1 show from the Post-Golden Age (*Hair*, *Cabaret*, *Pippin*, and *Jesus Christ Superstar*). Each group will have 12 minutes to research,

- 1) What is the musical about? (1-2 sentences)
- 2) What was happening in society right before the show opened and when it premiered?

- 3) What feels new or different about the musical compared to earlier shows? (Musical style, story structure, theme, etc.)

Then, each group will pick one lyric, theme, or musical moment that they feel reflects the era. Each group will be given 2 minutes to share their findings with the rest of the class. Before class ends, the teacher will assign the reflection due at the start of the next class and remind students to complete their Padlets.

### **Reflection (Due next class)**

Pulling from what they found in their musical and what the other groups shared, students will answer these questions:

- 1) What common themes did you notice across the four musicals you and your classmates researched? How do these themes reflect the cultural or societal changes of the Post-Golden Age?
- 2) How did the music, lyrics, or story structure in these shows feel different from earlier Broadway productions? Which show felt the most innovative, and why?
- 3) How does the tone of Post-Golden Age musicals differ from those of the Golden Age? Consider elements like humor, seriousness, or the portrayal of traditional versus non-traditional characters.
- 4) What musical moment, lyric, or theme from the show you researched best captures the spirit of the Post-Golden Age? Why do you think this moment stands out?
- 5) Based on your research, do you think musical theatre in the Post-Golden Age became a platform for social change? If so, how?

**Unit:** Musical Theatre History

**Lesson Title:** Sondheim

**Focus Question:** How did Stephen Sondheim's use of musical and lyrical motifs reflect a new direction in musical theatre, and what does it reveal about how the genre was changing?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT identify and analyze the use of lyrical and melodic motifs by Stephen Sondheim, explain how these motifs contribute to the storytelling and emotional depth of his work, and evaluate how Sondheim's compositional style reflects broader shifts in musical theatre as a whole</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on the use of lyrical and melodic motifs in a Sondheim piece and evaluate Sondheim's compositional style in relation to other musical theatre composers that came before him</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>
<p><b>Language-Based Objective:</b></p> <p>SWBAT define motifs and provide examples of both melodic and lyrical motifs</p>	<p><b>Performance Task:</b></p> <p>In their reflections, students will discuss motifs in connection with a specific Sondheim piece and provide examples</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p>

	Reflection on the material from this class to be turned in at the beginning of the next class
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### **Related Common Core & Standards:**

MU:Re7.2.8.a – Compare how the elements of music and expressive qualities relate to the structure within programs of music.

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

TH:Re9.1.HSIII.c – Compare and debate the connection between a drama/theatre work and contemporary issues that may impact audiences.

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

### **PROCEDURES**

#### **Lecture (60 min)**

During this time, the teacher will cover:

- Early History
- Mentorships
  - Oscar Hammerstein II
  - Milton Babbitt
- Lyric rules
- Notable shows
  - *West Side Story* (1957)
  - *Gypsy* (1959)
  - *A Funny Thing Happened on the Way to the Forum*
  - *Do I Hear a Waltz* (1965)
  - *Company* (1970)
  - *Follies* (1971)
  - *A Little Night Music* (1973)
  - *Pacific Overtures* (1976)
  - *Sweeney Todd* (1979)
  - *Merrily We Roll Along* (1981)

- *Sunday in the Park with George* (1984)
- *Into the Woods* (1986)
- *Assassins* (1990)
- *Passion* (1994)
- Hal Prince
- Jonathan Tunick
- James Lapine

When discussing shows, the teacher can play selected clips or excerpts to allow students to hear Sondheim's work. Before the end of class, the teacher will assign the reflection due at the start of the next class and remind students to complete their Padlets.

### **Reflection (Due next class)**

Students will choose one song from a Sondheim show to listen to and evaluate the use of lyrical and melodic motifs. In their reflections, students should address:

- 1) What melodic or lyrical motif stood out most to you in the song you chose? Describe it and where it appears. How does this motif help shape the emotional tone or message of the song? What do you think the motif represents or symbolizes within the context of the song or character?
- 2) How does Sondheim use repetition—whether musical, lyrical, or both—to build meaning or tension in the song?
- 3) In what ways does the motif help unify the song or connect it to the larger themes of the show?
- 4) Do you notice any similarities between the motif in your song and those in other Sondheim works you've heard?
- 5) How does Sondheim's use of musical and lyrical motifs reflect a shift in the way stories were told in musical theatre, compared to earlier composers? What does this say about how the genre was evolving during his time?

**Unit: Musical Theatre History**

**Lesson Title: Jewish and African American Musical Theatre**

**Focus Question:** How have Jewish and African American artists shaped musical theatre, and how have experiences of discrimination influenced the ways their stories are told on stage?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT summarize how Jewish and African American culture have influenced musical theatre and how discrimination and racism have led to the emergence of separate and unique styles of storytelling in the theatrical space</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on how these cultures have influenced musical theatre and how they have formed their own unique styles within the art form</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class</p>

**Related Common Core & Standards:**

MU:Re7.2.8.b – Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

2A.4a. – Reflect on the similarities and differences between their own perspectives and the perspectives of others, including those from different identity groups

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions



**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

## PROCEDURES

### Lecture (60 min)

During this time, the teacher will cover:

- African American musical theatre
  - The Harlem Renaissance (1920-29)
    - *Shuffle Along* (1921)
  - Black review format
    - *Ain't Misbehavin* (1978)
    - *Smokey Joe's Café* (1995)
  - Historical context
    - Shelly vs Kramer (1948)
      - Redlining
      - Block busting
    - The Civil Rights Movement (1954-68)
  - Racial re-contextualization
  - Dr. Joyce Brown
  - Notable Black musicals
    - *Clorindy* (1898)
    - *Porgy and Bess* (1935)
    - *Cabin in the Sky* (1940)
    - *Carmen Jones* (1943)
    - *Finnian's Rainbow* (1947)
    - *Lost in the Stars* (1949)
    - *Purlie* (1970)
    - *The Wiz* (1975)
    - *Passing Strange* (2006)
    - *Motown* (2013)
    - *A Strange Loop* (2019)
- Jewish influences on musical theatre
  - Jewish cantorial influences in musical theatre
  - Ethnicity vs race vs religion
  - Judaism in the United States
  - Stereotyping and antisemitism

- Historical context
  - World War 2 and the Holocaust (1939-45)
    - Scapegoating
- Cipher model
- *Milk and Honey* (1961)
- Harnick and Bock
  - *Fiddler on the Roof* (1964)
- Kander and Ebb
  - *Cabaret* (1966)
- *The Producers* (1967)
- *Parade* (1998)
  - The Anti-Defamation League

Before the end of class, the teacher will assign the reflection due at the start of the next class and remind students to complete their Padlets.

### **Reflection (Due next class)**

Students will reflect on the influence of both Jewish and African American culture on musical theatre. They will also discuss the obstacles and discrimination faced by both groups and how these contributed to the emergence of separate and unique styles. The reflections should answer:

- 1) How have Jewish and African American artists helped shape the sound, style, and stories of musical theatre throughout its history?
- 2) How did historical events or social conditions (e.g., immigration, segregation, civil rights) shape the contributions of these communities to musical theatre?
- 3) What challenges did Jewish and African American artists face in the musical theatre industry, and how did they navigate or confront those barriers?
- 4) How have Jewish and African American composers, lyricists, and performers used musical theatre as a form of expression, resistance, or celebration?
- 5) How do you think musical theatre can continue to honor and build on the legacies of Jewish and African American artists?
- 6) Did anything from this lesson challenge or change how you think about the history of musical theatre? If so, what and why?

**Unit:** Musical Theatre History

**Lesson Title:** LGBTQ+ History and Musical Theatre

**Focus Question:** How have LGBTQ+ artists shaped musical theatre, and how have experiences of discrimination influenced their representation and how their stories are told on stage?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT analyze how LGBTQ+ artists have shaped the development of musical theatre, examining how their work reflects both the impact of societal discrimination and the evolving representation of LGBTQ+ identities in theatrical storytelling</p>	<p><b>Performance Task:</b></p> <p>Students will reflect on how LGBTQ+ identities, stories, and creators have shaped musical theatre, and how representation has evolved over time. Students will also explore how adjusting perspective and identity in a show can expand representation</p> <p><b>Criteria:</b></p> <p>For both activities, the teacher is looking for students to use critical thinking and reasoning to support their assertions.</p> <p><b>Documentation:</b></p> <p>Reflection on the material from this class to be turned in at the beginning of the next class, and teacher observation during the small group activity</p>

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

2B.4c – Reflect on the individual, cultural, and systemic impacts of stereotyping, prejudice, and microaggressions

2A.5b – Students will be able to demonstrate empathy and communication skills when working collaboratively in groups

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

## PROCEDURES

### Lecture (40 min)

During this time, the teacher will cover:

- The “dame” role
- Shubert’s passing shows
- William Dorsey Swann
- LGBTQ pop culture in the Jazz Age
- The pansy craze
- 1930s drag balls
- Polari
- The lavender scare
- Stonewall revolution
  - Marsha P Johnson
- The disco era
  - Activism in the 70s
    - Harvey Milk
  - Blowback
- The AIDS Epidemic
  - Activism
    - ACT UP
    - Gay Men’s Health Crisis
- Mainstream LGBTQ+ Theatre
  - *The Boys in the Band* (1968)
  - *Bent* (1979)
  - *Falsettos* (1981)
  - *La Cage Aux Folles*
  - *The Normal Heart* (1985)
  - *Angels in America* (1993)
  - *Rent* (1993)
  - Broadway Cares/Equity Fights AIDS

### Small Group Work (10 min)

The teacher will separate the students into 4 small groups. Each group will get together and create a digital collage highlighting:

- A key LGBTQ+ figure or show in musical theatre

- A central theme or moment from the lesson (i.e., inclusion, visibility, activism, identity, chosen family, etc.)
- At least one lyric, image, or symbol that they feel represents LGBTQ+ influence in the theatre

The teacher can use these questions to help guide the students' work:

- 1) What story is being told, and whose perspective is it from?
- 2) How does the show/artist challenge traditional ideas of gender, love, and/or family?
- 3) Why is this representation important, then and now?

### **Class Discussion (10 min)**

Each group will briefly share their collages and discuss the significance of a least one lyric or image with the class. Before the end of class, the teacher will assign the reflection due at the start of the next class and remind students to complete their Padlets.

### **Reflection (Due next class)**

Students will choose one well-known musical (Golden Age or Post-Golden Age) that is not traditionally LGBTQ+ centered and reimagine one aspect of the show from an LGBTQ+ lens. For example,

- What if a central character identified as queer or trans?
- How might the story shift if the love story was same-sex?
- Could a song be interpreted differently through a queer experience of love, identity, or family?

Students will then write a brief summary of the change they have decided to make and the effect they feel that will have on the piece as a whole.

After their summary, students will answer the following questions:

- 1) What did this exercise show us about whose stories are traditionally told?
- 2) How might musical theatre change when more LGBTQ+ voices are amplified?
- 3) In what ways can musical theatre be a platform for imagining more inclusive and authentic futures?

**Unit:** Musical Theatre History

**Lesson Title:** The Modern Era and the British Invasion

**Focus Question:** How did the British Invasion reshape musical theatre in comparison to American musicals of the modern era, and what cultural influences can we see in both styles of theatre?

Lesson Objectives	Assessment Strategies
<p><b>Content Objective:</b></p> <p>SWBAT compare and contrast the impact of the British Invasion and American musical theatre in the modern era, analyzing how cultural influences shaped the distinct characteristics of both styles and how they contributed to the evolution of musical theatre</p>	<p><b>Performance Task:</b></p> <p>Students will work in groups to compare and contrast British Invasion musicals and American musicals of the modern era based on culture and style</p> <p><b>Criteria:</b></p> <p>The teacher is looking for students to support their analysis and conclusions with relevant examples from assigned reading materials, videos, and notes from in-class lectures and/or online sources</p> <p><b>Documentation:</b></p> <p>Teacher observation of the small group work and class discussion, and pictures of the Venn diagram made by the students</p>

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

**PROCEDURES**

**Lecture (30 min)**

During this time, the teacher will cover:

- Music Hall
- 1<sup>st</sup> British invasion
  - The Beatles
  - Lionel Bart
    - *Oliver*
- Andrew Lloyd Webber
- Tim Rice
- Cameron Mackintosh
- The Mega Musical
  - *Phantom of the Opera*
  - *Wicked*
  - *The Lion King*
  - Branding and merchandising
- *Les Misérables* (1980)
- Jukebox musicals
  - *Mamma Mia*
- How theatre cleaned up NYC
  - 1970s-90s – Welcome to Fear City
  - Crown Heights riots (1991)
  - Rudy Giuliani elected as Mayor
  - Disney takes over the New Amsterdam Theatre (1994)
    - *The Lion King* opens (1997)
  - Rezoning around the city
  - New blockbuster shows coming in

### **Small Group Work (20 min)**

The teacher will split the class into two groups, one assigned to British Invasion musicals (*Les Misérables*, *Cats*, *The Phantom of the Opera*, etc.) and the other to American musicals from the same period (*Rent*, *The Lion King*, *Chicago*, etc.)

Each group will use their notes from class and any supplemental material they find through research to answer the following questions:

- 1) What are the key stylistic differences between British Invasion musicals and American musicals from this era (e.g., musical style, themes, staging)?
- 2) What cultural influences can you identify in these musicals? How do the British and American shows reflect the societies they come from?
- 3) How do these musicals use storytelling, music, and design to engage their audiences?

### **Class Discussion (10 min)**

Each group will briefly share the similarities and differences they found between British Invasion musicals and American musicals of the modern era, before collectively creating a Venn diagram on the whiteboard encompassing the work of both groups.

Before the end of class, the teacher will remind students to complete their Padlets and be ready to present their research papers at the next class meeting. Because there will be final presentations, there will be no assigned reflection for this lesson.



**Unit: Musical Theatre History**

**Lesson Title: Final Research Paper Presentations**

**Focus Question:** How have key figures in musical theatre history influenced the development of the genre, and in what ways did their innovations shape the direction of musical theatre in both their time and for future generations?

Lesson Objectives	Assessment Strategies
<b>Content Objective:</b>  SWBAT research, analyze, and present on key figures in musical theatre history, evaluating their contributions to the development of the genre and explaining how their innovations influenced the evolution of musical theatre both in their time and in subsequent generations.	<b>Performance Task:</b>  Research paper and in-class presentation  <b>Criteria:</b>  The teacher is looking for students to discuss one influential figure from musical theatre history, the era they worked in, what they have contributed to the art form, and their legacy  <b>Documentation:</b>  Submitted student work (final research papers and presentations)

**Related Common Core & Standards:**

TH:Cn11.2.HSIII.b – Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research

CCSS.ELA-Literacy.SL.9-10.4 – Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Spatial Organization:** A room with desks, a whiteboard, a projector, and a pull-down screen

**Materials Needed:** School-provided laptop

**PROCEDURES**

**Final Presentations (60 min)**

The teacher will create a running order for the presentations, and each student will be given 5 minutes to present their research.

Before class ends, the teacher will remind the students to complete their Padlets and submit the link by 11:59 pm that night (their Padlets should include 5 from the material their peers presented).

# **Appendix of Materials**

## **Final Research Paper and Presentation**

Students will select one important figure from musical theatre history (from the list provided) to research and write about using the following questions to guide their inquiry:

- 1) *Who is your chosen figure? Give a brief biography*
- 2) *What era did they work in?*
  - a. *What major historical or cultural events were happening during their career? How might these events have influenced their work?*
- 3) *What are their most significant contributions to musical theatre?*
- 4) *How did their work influence musical theatre at the time?*
  - a. *How were their contributions received at the time? Now?*
- 5) *What is their legacy in the theatre world today?*
  - a. *How have later artists or shows built on their work? Are their contributions still visible and/or influential today?*
- 6) *Why is this person important to our understanding of musical theatre history?*

Please write in MLA style and include a Works Cited page.

3-5 pages double-spaced, 12-point font with 1" margins.

On the last day of the unit, students will give a 5-minute presentation on the figure they have chosen. Presentations should include a visual aid (PowerPoint, Prezi, slides, etc.) and cover the material from their research papers. Visual aids must be emailed to the teacher by the start of the class period in order to be used for the in-class presentation.

### **Important Figures in Musical Theatre History**

Florenz Ziegfeld Jr.  
George M Cohan  
Oscar Hammerstein I  
Irving Berlin  
Jerome Kern  
George and Ira Gershwin  
Richard Rodgers and Larry Hart  
Leonard Bernstein  
Frank Loesser  
Sheldon Harnick and Jerry Bock  
Cole Porter  
Betty Comden and Adolph Green

Jule Styne  
Meredith Willson  
Rouben Mamoulian  
Agnes De Mille  
Ethel Merman  
Cy Coleman  
Jerry Herman  
Michael Bennett  
Hal Prince  
Jonathan Tunick  
James Lapine  
John Kander and Fred Ebb  
Andrew Lloyd Webber  
Stephen Schwartz  
Tim Rice  
Cameron Mackintosh  
Jerome Robbins  
Gower Champion  
Gwen Verdon  
Bob Fosse  
Casey Nicholaw  
Susan Stroman  
Eubie Blake  
Noble Sissle  
Otto Harbach  
Jonathan Larson  
Lin-Manuel Miranda  
Alan Jay Lerner and Frederick Loewe  
Diahann Carroll  
Tom Kitt  
Harvey Fierstein  
Claude-Michel Schonberg and Alain Boublil  
Jason Robert Brown  
Terrence McNally  
Lynn Ahrens and Stephen Flaherty  
Gene Kelly  
Harvey Schmidt and Tom Jones  
Willaim Finn  
Chita Rivera  
Zero Mostel  
Alan Menken

### Grading Rubric for Research Paper

<b>Criteria</b>	<b>Exceeds Expectations (10)</b>	<b>Meets Expectations (8)</b>	<b>Approaching Expectations (6)</b>	<b>Needs Improvement (4 or below)</b>
<b>Content &amp; Accuracy</b>	Provides a well-researched, thorough, and accurate biography and analysis of the figure, era, contributions, and legacy	Covers all major elements with accuracy and clarity	Covers most elements but may lack depth or clarity in some areas	Key elements are missing or inaccurate
<b>Historical &amp; Cultural Context</b>	Clearly and insightfully explains how historical and cultural events influenced the figure's work	Explains the context and its influence with some detail	Provides limited context or unclear connections	Minimal or no mention of relevant historical/cultural context
<b>Analysis of Contributions &amp; Legacy</b>	Offers deep analysis of the figure's impact on musical theatre past and present, with strong examples	Provides solid analysis of contributions and legacy with relevant examples	Mentions contributions/legacy but analysis is surface-level	Little or no analysis of contributions or impact
<b>Organization &amp; Structure</b>	Paper is well-organized, flows logically, and uses transitions effectively	Mostly clear structure and logical flow	Some structural issues or lack of transitions	Disorganized or difficult to follow
<b>Conventions (Grammar, Spelling, Formatting)</b>	Virtually no errors; adheres to formatting guidelines (MLA)	Few minor errors; mostly follows formatting guidelines	Several errors that affect clarity; inconsistent formatting	Frequent errors that interfere with readability and professionalism

**Final Presentation Rubric**

<b>Category</b>	<b>5 – Strong</b>	<b>3–4 – Satisfactory</b>	<b>1–2 – Needs Improvement</b>
<b>Content Knowledge</b>	Shows clear understanding of the figure, their contributions, and historical context	Covers key points but may lack depth or clarity in some areas	Key information is missing or unclear
<b>Organization</b>	Presentation is clear, well-structured, and easy to follow	Mostly organized; a few ideas may be out of order or unclear	Lacks structure; difficult to follow
<b>Delivery</b>	Speaks clearly and confidently; good pace and eye contact	Generally clear but may rely heavily on notes or lack energy	Difficult to hear or follow; little engagement

## **Lesson 1 Small Group Work**

\*These blurbs would be printed out and given to each group at the beginning of the activity

### *La Bohème (Puccini)*

"La Bohème" by Giacomo Puccini tells the story of a group of struggling young artists in 19th-century Paris, focusing on the love story of a poet, Rodolfo, and a seamstress, Mimì, amidst their bohemian lifestyles.

### *Rent (Jonathan Larson)*

"Rent", a rock musical by Jonathan Larson, is a story of a group of impoverished young artists and activists struggling with poverty, health issues, and social injustice in New York City's East Village during the 1980s and 1990s. The story follows a year in the lives of friends navigating love, loss, and the shadow of the HIV/AIDS epidemic.

Two excerpts: "Che Gelida Manina" and "La Vie Bohème"

### *Don Giovanni (Mozart)*

"Don Giovanni," an opera in two acts by Wolfgang Amadeus Mozart, tells the story of a libertine nobleman, Don Giovanni, who seduces countless women, culminating in his own demise. His actions lead to a series of dramatic and comedic encounters, ultimately resulting in his damnation.

### *Sweeney Todd (Sondheim)*

"Sweeney Todd: The Demon Barber of Fleet Street" is a musical thriller about a barber, Sweeney Todd, who seeks revenge on the judge who framed him and mistreated his wife. He forms an unlikely partnership with Mrs. Lovett, a pie shop owner, and together they devise a macabre scheme involving meat pies made with the bodies of Todd's victims. The musical explores themes of revenge, justice, and the dark side of human nature.

Two excerpts: "Là Ci Darem La Mano" and "Epiphany"



### Carmen (Bizet)

*"Carmen" by Georges Bizet tells the story of a hopeless soldier, Don José, who is seduced by Carmen, a fiery gypsy woman with an appetite for smuggling. Abandoning his childhood sweetheart and turning his back on his military career, the opera follows José in his pursuit of Carmen's attention.*

### Hadestown (Anaïs Mitchell)

*"Hadestown" is a musical retelling of the Greek myth of Orpheus and Eurydice, with an added storyline involving Hades and Persephone. The story follows Orpheus, a struggling musician, and Eurydice, who agree to work in Hades' industrial underworld (Hadestown) to escape hardship, only for Orpheus to embark on a journey to rescue her.*

Two excerpts: "Habanera" and "Way Down Hadestown"

### The Magic Flute (Mozart)

*"The Magic Flute" is an opera by Mozart about Prince Tamino's quest to rescue Pamina, the Queen of the Night's daughter, from Sarastro, who is portrayed as an evil tyrant by the Queen. However, Tamino discovers Sarastro is actually a wise and benevolent leader, and must undergo trials to prove himself worthy of joining Sarastro's order and winning Pamina's hand.*

### Into the Woods (Sondheim)

*"Into the Woods" is a musical that weaves together several classic fairy tales, like Cinderella, Little Red Riding Hood, and Jack and the Beanstalk, into a single narrative. It follows a Baker and his wife who are cursed by a Witch and are trying to get a child. Their journey is intertwined with the stories of other fairy tale characters as they seek to break the curse and fulfill their wishes.*

Two excerpts: "Der Hölle Rache" and "Children will Listen"

## **Lesson 2 Primary Source Materials**

### 1) Lyrics to “My Old Kentucky Home” by Stephen Foster

Verse 1:

The sun shines bright in the old Kentucky home,  
‘Tis summer, the darkies are gay;  
The corn-top’s ripe and the meadow’s in the bloom,  
While the birds make music all the day.  
The young folks roll on the little cabin floor,  
All merry, all happy and bright;  
By ‘n’ by Hard Times comes a-knocking at the door,  
Then my old Kentucky home, goodnight.

Chorus:

Weep no more my lady  
Oh! weep no more today!  
We will sing one song for the old Kentucky home,  
For the Old Kentucky Home far away.

Verse 2:

They hunt no more for the possum and the coon,  
On meadow, the hill and the shore,  
They sing no more by the glimmer of the moon,  
On the bench by the old cabin door.  
The day goes by like a shadow o’er the heart,  
With sorrow, where all was delight,  
The time has come when the darkies have to part,  
Then my old Kentucky home, goodnight.

Chorus

Verse 3:

The head must bow and the back will have to bend,

Wherever the darky may go;

A few more days, and the trouble all will end,

In the field where the sugar-canes grow;

A few more days for to tote the weary load,

No matter, 'twill never be light;

A few more days till we totter on the road,

Then my old Kentucky home, goodnight.

Chorus

2) Poster from a 1951 minstrel show



- 3) Video of Al Jolson singing “Camptown Races”

**Final Presentation Rubric (Teacher use)**

<b>Category</b>	<b>5 – Strong</b>	<b>3–4 – Satisfactory</b>	<b>1–2 – Needs Improvement</b>
<b>Content Knowledge</b>	Shows clear understanding of the figure, their contributions, and historical context	Covers key points but may lack depth or clarity in some areas	Key information is missing or unclear
<b>Organization</b>	Presentation is clear, well-structured, and easy to follow	Mostly organized; a few ideas may be out of order or unclear	Lacks structure; difficult to follow
<b>Delivery</b>	Speaks clearly and confidently; good pace and eye contact	Generally clear but may rely heavily on notes or lack energy	Difficult to hear or follow; little engagement

Total:    /15

Notes:

**Final Research Paper Grading Rubric (Teacher use)**

<b>Criteria</b>	<b>Exceeds Expectations (10)</b>	<b>Meets Expectations (8)</b>	<b>Approaching Expectations (6)</b>	<b>Needs Improvement (4 or below)</b>
<b>Content &amp; Accuracy</b>	Provides a well-researched, thorough, and accurate biography and analysis of the figure, era, contributions, and legacy	Covers all major elements with accuracy and clarity	Covers most elements but may lack depth or clarity in some areas	Key elements are missing or inaccurate
<b>Historical &amp; Cultural Context</b>	Clearly and insightfully explains how historical and cultural events influenced the figure's work	Explains the context and its influence with some detail	Provides limited context or unclear connections	Minimal or no mention of relevant historical/cultural context
<b>Analysis of Contributions &amp; Legacy</b>	Offers deep analysis of the figure's impact on musical theatre past and present, with strong examples	Provides solid analysis of contributions and legacy with relevant examples	Mentions contributions/legacy but analysis is surface-level	Little or no analysis of contributions or impact
<b>Organization &amp; Structure</b>	Paper is well-organized, flows logically, and uses transitions effectively	Mostly clear structure and logical flow	Some structural issues or lack of transitions	Disorganized or difficult to follow
<b>Conventions (Grammar, Spelling, Formatting)</b>	Virtually no errors; adheres to formatting guidelines (MLA)	Few minor errors; mostly follows formatting guidelines	Several errors that affect clarity; inconsistent formatting	Frequent errors that interfere with readability and professionalism

Total:     /50

Notes: