

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



History Through Film

April 2021

BOE Approved August 2021

New Milford Board of Education

Wendy Faulenbach, Chairperson

Joseph Failla, Vice Chairperson

Cynthia Nabozny, Secretary

Tammy McInerney, Assistant Secretary

Pete Helmus

Brian McCauley

Eileen P. Monaghan

Olga Rella

Superintendent of Schools

Ms. Alisha DiCorpo

Interim Assistant Superintendent

Mrs. Catherine Calabrese

Authors of Course Guide

Travis Swim

New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

History Through Film

11-12

This semester course offers juniors and seniors the opportunity to examine history through the camera lens. Students will learn to analyze films critically in an attempt to understand the filmmaking process and to evaluate film as a cultural and historical artifact. Course requirements include film screenings, assigned readings, position papers, and a final exam.

As critical film viewing is integral to the curriculum, regular attendance to the class is mandatory. Students may opt for honors credit by special arrangement with the instructor and teacher recommendations.

Pacing Guide

<i>Unit No.</i>	<i>Unit</i>	<i>Weeks</i>
1	The Technology of Film	2
2	Frontiers in American History	2-3
3	War in the American Experience	2-3
4	The Immigrant Experience	2-3
5	Social Issues and Popular Culture	2-3

Standard Key

L = Language Standards

RF = Reading Standards: Foundational Skills (K-5)

RL = Reading Standards for Literature

RI = Reading Standards for Informational Text

SL = Speaking and Listening Standards

W = Writing Standards

NCSS – National Council of Social Studies

WHST = Writing Standards in History/Social Studies

Stage 1 Desired Results

<p>ESTABLISHED GOALS</p> <p>WHST4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p>L6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> • Effectively communicate ideas in a variety of formats. • Integrate evidence from multiple and varied sources to accomplish a specific task. • Check for credibility and bias when conducting research. 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>The filmmaker uses a variety of tools, techniques, and processes to create a finished product.</p> <p>There are a variety of film genres.</p> <p>The ideas for a film can come from many sources including history.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>Is technology or imagination more important to the filmmaking process?</p> <p>How is film a product of the time in which it was created?</p> <p>To what extent is film an art form and to what extent is it a technical science?</p> <p>How is our view of the past shaped by film?</p>
Acquisition		
	<i>Students will know...</i>	<i>Students will be skilled at...</i>

<p>expression.</p> <p>RH7: Integrate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.</p>	<p>Key terms associated with the filmmaking process</p> <p>Key terms associated with the historical era of the film</p> <p>The steps involved in the filmmaking process</p> <p>Film genres</p> <p>A brief history of film</p>	<p>Analyzing a film to identify key tools and techniques used in production</p> <p>Explaining the use of film technology in a specific movie</p> <p>Evaluating the historical accuracy of the film</p>
--	---	--

STAGE 2

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A, T, M	Use of school-wide communication rubric or development of rubric by teacher.	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>Students write a paper to demonstrate an increased understanding of how technology is used by filmmakers to enhance the movie-watching experience.</i></p> <p>G: Students will argue how the use of film technology improves a film's quality and/or the viewing experience.</p> <p>R: Student is a writer.</p> <p>A: Teacher/other students.</p> <p>S: Students will consider several aspects of film technology, including but not limited to, shots, sound, lighting, and visual effects.</p> <p>P: Traditional paper or a similar form of argumentative composition as determined by the teacher, containing effective structure/conventions and source information.</p> <p>S: Use of school-wide communication rubric or development of rubric by teacher.</p>

		OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by... completing one or more of the following:</i>
A, M	relevant and thoughtful discussion using question set/discussion rubric	Participating in a teacher-guided discussion regarding the filmmaking process and film genres/history.
A, T, M	Use of school-wide communication rubric or development of rubric by teacher.	Creating a simplistic filmmaking “toy” using household items/office supplies or web-based applications as determined by the teacher.
A, M	passing grade on assessment	Finishing quizzes on the filmmaking process, film genres/history, and/or specific content from viewed film(s) segments as determined by the teacher.
A	accurate completion of document analysis worksheet or guided reading questions	Identifying critical aspects of the job for film producers and directors.
A, M	passing grade on assessment	Finishing a unit assessment consisting of objective questions, short answers, and/or essays.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>
A	Identify a film with which you’ve made a strong connection. Discuss your reasoning with the class to establish common ground.

<p>A, M</p> <p>A</p> <p>A, M</p> <p>A</p> <p>A</p> <p>A, M</p> <p>A, T, M</p>	<p>Teacher will lead a discussion of the filmmaking process and film genres/history.</p> <p>Students distill significant jobs for film producers and directors from a reading as determined by the teacher.</p> <p>Students will create a simplistic “filmmaking” toy, integrating elements such as the persistence of vision and/or phi phenomenon.</p> <p>Students will analyze <i>National Treasure</i> for its film techniques.</p> <p>Students will evaluate <i>National Treasure</i> on its historical content.</p> <p>Students will analyze classic American documents associated with <i>National Treasure</i> (<i>Common Sense</i>, Declaration of Independence, etc.).</p> <p>Assign GRASPS project for in-class/out-of-class completion.</p>	<p>Progress Monitoring</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>successful completion of question set</p> <p>assignment rubric</p> <p>monitor student completion of graphic organizer</p> <p>monitor student completion of graphic organizer</p> <p>collect question set/graphic organizer</p> <p>assignment rubric</p>
--	---	--

RECOMMENDED RESOURCES:

- Belton, John. *American Cinema, American Culture*. Boston: McGraw-Hill, 2005. Print.
- Bone, Jan, and Ron Johnson. *Understanding the Film*. Lincolnwood: NTC, 1995. Print.
- Burnett, Eric. *History through Film*. Raleigh, NC: Lulu, 2008. Print.
- Carnes, Mark C., ed. *Past Imperfect: History According to the Movies*. New York: H. Holt, 1995. Print.
- Cieply, Michael. “9/11 Victim’s Family Raises Objections to ‘Zero Dark Thirty’.” *The New York Times*. The New York Times, 23 Feb. 2013. Web. 27 Feb. 2013.
- Costanzo, William V. *Reading the Movies: Twelve Great Films on*

	<p><i>Video and How to Teach Them</i>. Urbana, IL: National council of Teachers of English, 1992. Print.</p> <ul style="list-style-type: none"> • Dowd, Maureen. "OP-ED COLUMNIST; The Oscar For Best Fabrication." <i>The New York Times</i>. The New York Times, 17 Feb. 2013. Web. 27 Feb. 2013. • Giannetti, Louis D. <i>Understanding Movies</i>. Upper Saddle River, NJ: Prentice Hall, 2002, Print. • Marcus, Alan S., Scott Alan Metzger, Richard J. Paxton, and Jeremy D. Stoddard. <i>Teaching History with Film: Strategies for Secondary Social Studies</i>. New York: Routledge, 2010. Print. • <i>National Treasure</i>. Dir. John Turteltaub. Perf. Nicolas Cage and Diane Kruger. Walt Disney Pictures, 2004. DVD. • Neve, Brian. <i>Film and Politics in America: A Social Tradition</i>. London: Routledge, 1992. Print. • Rausch, Andrew J. <i>Turning Points in Film History</i>. New York: Citadel, 2004. Print. • Ross, Steven Joseph. <i>Movies and American Society</i>. Oxford: Blackwell, 2002. Print. • Scott, Manohla Dargis and A.O. "Critics' Notebook; The History in 'Lincoln,' 'Argo' and 'Zero Dark Thirty'." <i>The New York Times</i>. The New York Times, 23 Feb. 2013. Web. 27 Feb. 2013. • Stevens, Michael G., and Rita M. Thompson. <i>Reel Portrayals: The Lives of 640 Historical Persons on Film, 1929 through 2001</i>. Jefferson, NC: McFarland &, 2003. Print. • Walker, Trena R. "Historical Literacy: Reading History through 	
--	--	--

	<p>Film." <i>The Social Studies</i> January/February (2006): 30-34. Heldref Publications. Web. 27 Feb. 2013.</p>	
--	--	--

Subject/Course: History Through Film

Frontiers in American History

Stage 1 Desired Results

<p>ESTABLISHED GOALS</p> <p>RH6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.</p> <p>RI7: Integrate evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> ● Effectively communicate ideas in a variety of formats. ● Integrate evidence from multiple and varied sources to accomplish a specific task. ● Check for credibility and bias when conducting research. 	
	Meaning	
	UNDERSTANDINGS	ESSENTIAL QUESTIONS

<p>NCSS A1: Predict how experiences may be interpreted by people from diverse cultural perspectives and frames of reference.</p> <p>NCSS A3: Examine, interpret, and analyze interactions of human beings and their physical environments, and to observe and analyze social and economic effects of environmental changes, both positive and negative.</p>	<p><i>Students will understand that...</i></p> <p>The western is a uniquely American genre based on the myth of the West.</p> <p>The progress of civilization leads to the conquering of the frontier.</p> <p>The myth of the west embodies contradictions and stereotypes.</p> <p>The definition of the frontier is forever changing.</p>	<p><i>Students will keep considering...</i></p> <p>What is justice?</p> <p>What is progress?</p> <p>How are the traits of the western hero contradictory?</p> <p>What traits reflect the true American character?</p> <p>To what degree does the myth reflect life in the west after the Civil War?</p>
Acquisition		
	<p><i>Students will know...</i></p> <p>The origins of the myth of the west.</p> <p>The difference between the myth and the reality of life in the west.</p>	<p><i>Students will be skilled at...</i></p> <p>Evaluating various representations of a singular event.</p> <p>Creating a product (song, poem, sculpture, film, etc.) that captures the essence of the west.</p>

STAGE 2

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A, T, M	Social Studies Department Alternative Assessment Rubrics. (Developed Spring 2021. Packet of rubrics allowed for student choice)	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>Students create a unique finished product in exploring their key takeaways from a single frontier in American history.</i></p> <p>G: Students will create an original work that can be shared in class.</p> <p>R: Student is an artist.</p> <p>A: Teacher/other students.</p> <p>S: Students will express what they have learned in regards to frontiers in American history through a medium of their choice, including web-based applications as determined by the teacher/student.</p> <p>P: The finished product is to contain elements of the chosen frontier in American history as determined by the teacher.</p> <p>S: Social Studies Department Alternative Assessment Rubrics</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by... completing one or more of the following:</i></p>
A, M	relevant and thoughtful discussion using question set/discussion rubric	Participating in a teacher-guided discussion regarding the myth of the west and its sources.
A, M	accurate completion of film analysis worksheet	Identifying traditional elements of westerns in various films/film snippets, including, but not limited to: western myth plot line TBD
A, T, M	Development of rubric by teacher	Exploring multiple film interpretations and primary/secondary source documents pertaining to a specific incident in determining the relative accuracy of said interpretations and documents in a format to be determined by the teacher, including, but not limited to: Gunfight at the O.K. Corral Battle of Little Bighorn
A, T, M	Development of rubric by teacher	Predicting the likely talking points that would emerge between film producers/directors in discussing the ways in which their films reveal critical differences in traditional and non-traditional westerns in a format to be determined by the teacher, including, but not limited to: George P. Cosmatos (<i>Tombstone</i>) and Kevin Costner (<i>Dances With Wolves</i>)
A, M	passing grade on assessment	Finishing an unit assessment consisting of objective questions, short answers, and/or essays.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
A	Think-Pair-Share/Whole Class Discussion: What would you see in a western movie? (During the whole class discussion, the teacher may elect to track student responses on the whiteboard/digital application while helping students to determine if each example is a myth or reality.)	
A, M	Teacher will lead a discussion on the myth of the west and its source.	Progress Monitoring successful completion of question set/monitor student participation in discussion/student discussion rubric
A, M	Students will analyze a film(s) to determine whether it embodies western elements, including, but not limited to, the myth and the standard plot line.	successful completion of question set
A, T, M	Students will evaluate the relative accuracy of various interpretations of a singular event by contrasting primary and secondary source documents versions of history to the film presentation(s) of it.	monitor student completion of graphic organizer/research experience as determined by the teacher/assignment rubric
A, T, M	Students will predict the likely differing discussion points film producers/directors would raise in reviewing critical differences between traditional and non-traditional western movies.	monitor student completion of graphic organizer/assignment rubric
A, T, M	Assign GRASPS project for in-class/out-of-class completion.	assignment rubric
<hr/> <p>RECOMMENDED RESOURCES:</p> <ul style="list-style-type: none"> • <i>3:10 to Yuma</i>. Dir. James Mangold. Perf. Russell Crowe and Christian Bale. Lionsgate, 2007, DVD. • <i>Apollo 13</i>. Dir. Ron Howard. Perf. Tom Hanks, Bill Paxton, and 		

Kevin Bacon.
 Universal Pictures, 1995. DVD.

- Baird, Robert. "Going Indian: Dances With Wolves." (n.d.): n.pag. Web. 3 Mar. 2013. www.class.uidaho.edu/aist320/Wolves.pdf.
- Baine, Vickie. "Calling Dances With Wolves 'fantasy,' a Historian Sounds a Charge Against the Mythic Past of the American West.": *People.com*. N.p., 22 Apr. 1991. Web. 03 Mar. 2013. <<http://www.people.com/people/archive/article/0,,20114955,00.html>>.
- *Butch Cassidy and the Sundance Kid*. Dir. George Roy Hill. Perf. Paul Newman and Robert Redford. Ken Films, 1969. DVD.
- *Dances with Wolves*. Dir. Kevin Costner. Prod. Kevin Costner. By Michael Blake. Perf. Kevin Costner, Mary McDonnell, and Graham Greene. Orion Pictures, 1990. DVD.
- Derks, Tim. "The Great Train Robbery (1903)." *The Great Train Robbery* (1903). AMC Filmsite, n.d. Web. 03 Mar. 2013. <<http://www.filmsite.org/grea.html>>.
- Gatto, Steve. "Wyatt Earp History Page." Wyatt Earp History Page. N.p., n.d. Web. 03 Mar. 2013. <<http://www.wyattearp.net/curleybillfree.html>>.
- *The Great Train Robbery*. Dir. Edwin S. Porter. Perf. Gilbert Anderson, A.C. Abadie, and George Barnes. Edison Manufacturing Co., 1903. DVD.
- *Gunfight at the OK Corral*. Dir. John Sturges. Perf. Burt Lancaster and Kirk Douglas. Paramount Pictures, 1957. DVD
- *High Noon*. Dir. Fred Zinnemann. Perf. Gary Cooper, Grace Kelly, and Thomas Mitchell. Stanley Kramer Productions, 1952. DVD.
- *High Plains Drifter*. Dir. Clint Eastwood. Perf. Clint Eastwood and Sondra Locke. Warner Brothers, 1976. DVD.

- Johnson, Gary. "Images-The Western: An Overview." *The Western: An Overview*. Images: A Journal of Film and Pop Culture, n.d. Web. 27 Feb. 2013.
- Linder, Douglas. "Testimony of Martha King in the Preliminary Hearing in The Earp Case." Testimony of Martha King in the Preliminary Hearing in TheEarp Case. N.p.,n.d. Web. 03 Mar. 2013.
<http://law2.unkc.edu/faculty/projects/ftrials/earp/scenarios.html>.
- *Little Big Man*. Dir. Arthur Penn. Perf. Dustin Hoffman and Faye Dunaway. National General, 1970. DVD.
- "Original Testimonies of the Gunfight at the OK Corral." Examiner.com N.P., n.d. Web. 01 Mar. 2013.
<http://www.examiner.com/article/original-testimoniesof-the-gunfight-at-the-ok-corrals>.
- *The Outlaw Josey Wales*. Dir. Clint Eastwood. Perf. Clint Eastwood and Sondra Locke. Warner Brothers, 1976. DVD.
- *Rio Lobo*. Dir. Howard Hawks. Perf. John Wayne. Batjac Productions, 1970. DVD.
- *The Right Stuff*. Dir. Philip Kaufman. Perf. Sam Shepard, Scott Glenn, and Ed Harris. Ladd Company, 1983. DVD.
- *Silverado*. Dir. Lawrence Kasdan. Perf. Scott Glenn, Kevin Costner, and Kevin Kline. Columbia Pictures, 1985. DVD.
- *Tombstone*. Dir. George P. Cosmatos. Perf. Kurt Russell, Val Kilmer, and Sam Elliott. Hollywood Pictures, 1993. DVD.
- *Wyatt Earp*. Dir. Lawrence Kasdan. Perf. Kevin Costner, Dennis Quaid, and Gene Hackman. Warner Brothers, 1994. DVD.

Stage 1 Desired Results

<p>ESTABLISHED GOALS</p> <p>WHST2: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.</p> <p>NCSS A6: Explain conditions, actions, and motivations that contribute to conflict and cooperation within and among nations.</p> <p>NCSS B3: Understand the relationship of the United States to other nations and to world affairs.</p>	Transfer	
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> Effectively communicate ideas in a variety of formats. Use critical thinking and problem solving skills to evaluate historical and contemporary issues. 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>The basic plot of the war film revolves around cooperation within the group.</p> <p>American war films celebrate American ideals.</p> <p>War films can be used as propaganda tools.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>What are American ideals?</p> <p>Is popular culture a reflection of the mood of the country or does it shape it?</p> <p>To what degree does a war film reflect reality?</p> <p>How can a film that contains no combat still be considered a war film?</p> <p>How can time and technology change our views of the past?</p>
	Acquisition	
<p><i>Students will know...</i></p>	<p><i>Students will be skilled at...</i></p>	

	<p>The basic plot of the typical war film</p> <p>The actual events associated with a particular war</p>	<p>Analyzing film to assess the degree to which it conforms to the standard war film plot line.</p> <p>Analyzing film to evaluate it for historical accuracy.</p> <p>Contrasting films dealing with the same theme or event.</p> <p>Evaluating the role and impact of the individual on historical events.</p> <p>Analyzing the influence of nationalism on American society.</p>
--	---	---

STAGE 2

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A, T, M	assignment-specific rubric	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>Students have a research experience in order to achieve a more nuanced understanding of an aspect of war from a film.</i></p> <p>G: Students will explain a specific war, issue associated with a war, or event or person associated with war films (ex. World War Two Normandy landing).</p> <p>R: Student is a writer.</p> <p>A: Teacher.</p> <p>S: Students will research several elements of the specific event, including but not limited to background information, chain of events/key personalities, and legacy.</p> <p>P: The written composition is explanatory/expository in nature, using a format determined by the teacher that contains effective structure/conventions and source information.</p> <p>S: Assignment-specific rubric.</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by... completing one or more of the following:</i></p>
A, M	relevant and thoughtful discussion using question set/discussion rubric	Participating in a teacher-guided discussion regarding the various types of war films and the traditional purpose and plotlines of each.
A, T, M	development of rubric by teacher	Distilling from various primary and/or secondary sources critical components of the soldiers' experience for a war to be determined by the teacher, including, but not limited to: positive aspects of their experience negative aspects of their experience thoughts on the post-war treatment of veterans/pride of veterans
A, M	accurate completion of film analysis worksheet	Identifying traditional elements of war films in various films/film snippets, including, but not limited to: traditional purpose plotlines
A, T, M	development of rubric by teacher	Exploring multiple film interpretations and primary/secondary source documents pertaining to a specific incident in determining the relative accuracy of said interpretations and documents in a format to be determined by the teacher.
A, M	passing grade on assessment	Finishing an unit assessment consisting of objective questions, short answers, and/or essays.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>
A	Students use a teacher-provided graphic organizer to chart chain of events, outcome, and notable advancements in technology/weaponry for several American wars, including, but not limited to the Revolutionary War, Civil War, World War One, and World War Two. The teacher may elect to provide a gallery walk experience involving weaponry pictures for students to help them in identifying the corresponding war.

<p>A, M</p> <p>A, M</p> <p>A, M</p> <p>A, T, M</p> <p>A, T, M</p>	<p>Students will identify key terms, events, and people associated with the war they are studying.</p> <p>Students will recognize the different types of film and their purposes (documentary, comedy, propaganda, etc.)</p> <p>Students will analyze a film(s) to determine whether it embodies war movie elements, including, but not limited to, the traditional purpose and the standard plot line.</p> <p>Students will evaluate the relative accuracy of various interpretations of a singular event by contrasting primary and secondary source documents versions of history to the film presentation(s) of it.</p> <p>Assign GRASPS project for in-class/out-of-class completion.</p>	<p>Progress Monitoring</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>monitor student completion of question set</p> <p>monitor student completion of film analysis sheet</p> <p>monitor student completion of graphic organizer/research experience as determined by the teacher/assignment rubric</p> <p>assignment rubric</p>
<hr/> <p>RECOMMENDED RESOURCES:</p> <ul style="list-style-type: none"> • Basinger, Jeanine. "Translating War: The Combat Film Genre and Saving Private Ryan." <i>American Historical Association</i>. N.p., n.d. Web. 26 Feb. 2013. • <i>The Big Red One</i>. Dir. Sam Fuller. Perf. Lee Marvin, Mark Hamill, and Robert Carradine. Lorimar Productions, 1980. DVD. • <i>Birth of a Nation</i>. Dir. D.W. Griffith. Perf. Lillian Gish, Mae Marsh, and Henry B. Walthall. David W. Griffith Corporation, 1915. DVD. • Burns, Ken. "The Pride of Our Nation." <i>The War</i>. PBS. 23 Sept. 2007. Television. • <i>Dear America: Letters Home from Vietnam</i>. Dir. Bill Couturie. Perf. Tom Berenger, Ellen Burnstyn, J. Kenneth Campbell. Couturie Company, 1983. 		<hr/>
<p style="text-align: center;">BOE Approved August 2021</p>		

DVD.

- *Glory*. Dir. Edward Zwick. Perf. Matthew Broderick, Denzel Washington, and Cary Elwes. TriStar Pictures, 1989. DVD.
- *The Great Dictator*. Dir. Charles Chaplin. Perf. Charles Chaplin. United Artists, 1940. DVD.
- *The Green Berets*. Dir. Ray Kellogg and John Wayne. Perf. John Wayne, David Janssen, and Jim Hutton. Batjac Productions, 1968. DVD.
- Lanning, Michael Lee. *Vietnam at the Movies*. New York: Fawcett Columbine, 1994. Print.
- *The Longest Day*. Dir Ken Annakin and Andrew Marton. Perf. John Wayne, Robert Ryan, and Richard Burton. Twentieth Century Fox, 1962. DVD.
- *Memphis Belle*. Dir. Michael Canton-Jones. Perf. Matthew Modine, Eric Stoltz, and Tate Donovan. Warner Brothers, 1990. DVD.
- *Patton*. Dir. Franklin J. Schaffner. Perf. George C. Scott, Karl Malden, and Stephen Young. Twentieth Century Fox, 1970. DVD.
- *Saving Private Ryan*. Dir. Steven Spielberg. Perf. Tom Hanks, Edward Burns, and Tom Sizemore. DreamWorks Pictures, 1998. DVD.
- *Sergeant York*. Dir. Howard Hawks. Perf. Gary Cooper, Walter Brennan, and Joan Leslie. Warner Brothers Pictures, 1941. DVD.
- *Triumph of the Will*. Dir. Leni Riefensahl. Perf. Adolf Hitler and Hermann Goring. Leni Riefenstahl-Produktion, 1935. DVD.
- *Tuskegee Airmen*. Dir. Robert Markowitz. Perf. Laurence Fishburne, Allen Payne, and Malcolm Jamal-Warner. Home Box Office, 1995. DVD.
- *Why We Fight*. Dir. Frank Capra and Anatole Litvak. Perf. Dean Acheson, General Bergeret, and A.A. Berle. U.S. Army Pictorial Services, 1945. DVD.

Stage 1 Desired Results

ESTABLISHED GOALS

RH8: Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.

SL 1B: Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

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

WHST8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for

Transfer

Students will be able to independently use their learning to...

- Integrate evidence from multiple and varied sources to accomplish a specific task.
- Use critical thinking and problem solving skills to evaluate historical and contemporary issues.
- Check for credibility and bias when conducting research.
- Utilizing appropriate technologies when presenting to varied audiences.
- Demonstrate civic and social accountability through personal and academic integrity, and contribute to a positive learning environment.

Meaning

UNDERSTANDINGS
Students will understand that...

The immigrant experience is an essential part of American history.

Time and technology have altered immigration.

Migration of peoples can be triggered by environmental factors.

ESSENTIAL QUESTIONS
Students will keep considering...

What motivates people to migrate?

What impact can migration have on the world?

How can we balance our need for security with our history of immigration?

How does cultural diversity strengthen a society?

Acquisition

<p>citation.</p> <p>.</p>	<p><i>Students will know...</i></p> <p>Factors that influence migration.</p> <p>Obstacles to migration.</p> <p>The impact of immigration on the individual, country, and world.</p> <p>Current immigration issues.</p>	<p><i>Students will be skilled at...</i></p> <p>Identify factors that explain fluctuations in migration.</p> <p>Assess U.S. immigration policy.</p> <p>Recognize the possibilities and problems associated with future policy options regarding U.S. immigration.</p>
---------------------------	--	---

STAGE 2

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
<p>A, T, M</p>	<p>School-wide communication rubric or development of rubric by teacher.</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>Students work collaboratively to argue on behalf of an immigration policy, perhaps within the context of a larger debate or discussion experience.</i></p> <p>G: Students will gain a more nuanced appreciation of the challenges associated with developing an immigration policy.</p> <p>R: Student is a presenter/debater.</p> <p>A: Classmates.</p> <p>S: Students assemble into groups as determined by the teacher, and are assigned a specific immigration policy option to present and defend. Groups should defend their option by considering history and the impact of their policy option as compared to others, both domestically and internationally.</p> <p>P: Group presentation as determined by the teacher.</p> <p>S: NMHS Schoolwide Communication Rubric/assignment-specific rubric</p>

		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by... completing one or more of the following:</i></p>
A, M	relevant and thoughtful discussion using question set/discussion rubric	Participating in a teacher-guided discussion regarding the history of immigration and the nature of immigration today.
A, M	accurate completion of document analysis worksheet or guided reading questions	Exploring primary and/or secondary sources that relate to immigration's role in several overarching historical themes, including, but not limited to: formation of national identity/ideals debate over social effects immigrant portrayal of their experience/contribution to the above-mentioned debate
A, T, M	accurate completion of document analysis worksheet or guided reading questions	Exploring primary and/or secondary sources that relate to the immigrant experience, including, but not limited to: push factors pull factors experience in coming to their new country experience upon arriving in their new country/beyond
A, M	accurate completion of film analysis worksheet	Identifying traditional elements of the immigrant experience in various films/film snippets, including, but not limited to: push factors pull factors experience in coming to their new country experience upon arriving in their new country/beyond
A, T, M	development of rubric by teacher	Advising an immigration film producer/director on ways they might go about representing the subject of immigration/immigrant experience more authentically, in a format to be determined by the teacher.
A, M	passing grade on assessment	Finishing an unit assessment consisting of objective questions, short answers, and/or essays.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>
A	Students list push and pull factors and apply a real world example for each.

<p>A, M</p> <p>A, M</p> <p>A, M</p> <p>A, M</p> <p>A, T, M</p> <p>A, T, M</p>	<p>Teacher will lead a discussion on the history of immigration and the nature of immigration today.</p> <p>Students utilize primary/secondary sources in analyzing the impact of immigrants on a nation’s identity/ideals and social issues, as well as perceptions on their contribution to society and its debates over immigration.</p> <p>Students utilize primary and/or secondary sources in analyzing the immigrant experience, focusing primarily on push/pull factors and their experience in making their voyage and a life in their new country</p> <p>Students will analyze a film(s) to detect common elements of the immigrant experience.</p> <p>Students will watch an immigration movie and then recommend to the filmmaker how to represent immigration/the immigrant experience in a more authentic manner.</p> <p>Assign GRASPS project for in-class/out-of-class completion.</p>	<p>Progress Monitoring</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>monitor student completion of document analysis/guided reading questions</p> <p>monitor student completion of document analysis/guided reading questions</p> <p>monitor student completion of film analysis sheet</p> <p>assignment rubric</p> <p>assignment rubric</p>
---	--	--

RECOMMENDED RESOURCES:

- *The American Experience: Journey to America*. Dir. Charles Guggenheim. WGBH, 1989. Videocassette.
- *An American Tale*. Dir. Don Bluth. Perf. Dom DeLuise, Christopher Plummer, and Erica Yohn. Universal Pictures, 1986. DVD.
- *Far and Away*. Dir. Ron Howard. Perf. Tom Cruise and Nicole Kidman. Universal Pictures, 1992. DVD.
- Lander, Mark. “Obama Urges Speed on Immigration Plan, but Exposes Conflict.” *The New York Times* 29 Jan. 2013: n.pag. Print.

	<ul style="list-style-type: none"> • Shear, Michael D., and Julia Preston. "Obama's Plan Sees 8-Year Wait for Illegal Immigrants." <i>The New York Times</i> 17 Feb. 2013: n.pag. Print. • <i>The Terminal</i>. Dir. Steven Spielberg. Perf. Tom Hanks and Catherine ZetaJones. DreamWorks, 2004. DVD. • <i>The Visitor</i>. Dir. Thomas McCarthy. Perf. Richard Jenkins. Groundswell Productions, 2007. DVD. • "U.S. Immigration Policy in an Unsettled World". CHOICES for the 21st Century Education Program. Watson Institute for International Studies, Brown University, 2007. Print. 	
--	---	--

Subject/Course: History Through Film

Social Issues and Popular Culture

Stage 1 Desired Results

<p>ESTABLISHED GOALS</p> <p>RH 9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea of event, noting discrepancies among sources.</p> <p>W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization and analysis of</p>	<p><i>Transfer</i></p>
	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> • Effectively communicate ideas in a variety of formats. • Integrate evidence from multiple and varied sources to accomplish a specific task. • Use critical thinking and problem solving skills to evaluate historical and contemporary issues. • Check for credibility and bias when conducting research.
	<p><i>Meaning</i></p>

<p>content.</p>	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <p>The art of filmmaking has long drawn upon cultural indicators such as music, fashion, language and architecture to enhance and authenticate the quality of film</p> <p>Economic and political conditions of a given era are instrumental in shaping the social character of that era.</p> <p>Popular culture – in terms of art, music, fashion, etc. - is also influenced by the social and political conditions of the day.</p> <p>Specific events can influence and characterize the character of a specific time period.</p>	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <p>What is art?</p> <p>Why do certain time periods such as the Roaring Twenties, the Great Depression, or the Sixties stand out in terms of how individuals experience history?</p> <p>To what extent do artistic styles reflect social realities of a given period?</p> <p>What aspects of today’s society will ultimately be romanticized or fodder for nostalgia?</p> <p>Does the use of film in the interpretation of history serve more to distort or illuminate the reality of the time?</p>
Acquisition		
	<p><i>Students will know...</i></p> <p>The relevance of key terms and phrases associated with specific time periods.</p>	<p><i>Students will be skilled at...</i></p> <p>Describe forms of art, music and recreation that grew out of specific decades.</p> <p>Identify and describe the role of key individuals that helped to characterize specific epochs.</p> <p>Connect artistic styles and forms of entertainment to the social conditions of the day.</p> <p>Explain how key events such as the 1929 stock market crash, Woodstock, 9/11, etc., impacted popular culture.</p> <p>Contrast different cinematic attempts to capture the “flavor” of a given time period.</p>

STAGE 2

Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A, T, M	School-wide communication rubric.	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p><i>N/A (optional unit)</i></p> <p>G: Students will complete extended research on a social topic or popular issue and present research in the form of a research paper, piece of art or other medium that provides a factual portrayal of the topic researched, as determined by the teacher.</p> <p>R: Student is a producer.</p> <p>A: Teacher and class.</p> <p>S: Students will share their project with the class as determined by the teacher.</p> <p>P: The finished product is to contain elements as determined by the teacher.</p> <p>S: School-wide communication rubric.</p>

		OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by... completing one or more of the following:</i>
A, M	relevant and thoughtful discussion using question set/discussion rubric	Providing a background reading or mini-slide show on specific epochs such as the Roaring Twenties, the Great Depression, or the 1960s.
A, M	relevant and thoughtful discussion using question set/discussion rubric	Exploring art, music and film clips that characterize the periods at hand.
A, M	relevant and thoughtful discussion using question set/discussion rubric	Leading a discussion on signature events and forms of art, entertainment, etc. that will one day characterize the present decade.
A, M	passing grade on assessment	Finishing an unit assessment consisting of objective questions, short answers, and/or essays.

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>
A	Freewrite: How will history define the 2010s? What words or elements of pop culture would be used? If they were to create a collage for the decade, what would be included?

<p>A, M</p> <p>A, M</p> <p>A, M</p> <p>A, T, M</p>	<p>Teacher will lead a discussion on specific epochs such as the Roaring Twenties, the Great Depression, or the 1960s.</p> <p>Teacher will lead a discussion on art, music and film clips that characterize the periods at hand</p> <p>Teacher will lead a discussion on signature events and forms of art, entertainment, etc. that will one day characterize the present decade.</p> <p>Assign GRASPS project for in-class/out-of-class completion.</p>	<p>Progress Monitoring</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>successful completion of question set/monitor student participation in discussion/student discussion rubric</p> <p>assignment rubric</p>
<hr/>		
<p>RECOMMENDED RESOURCES:</p> <ul style="list-style-type: none"> ● <i>Across the Universe</i>. Dir. Julie Taymor. Perf. Evan Rachel Wood, Jim Sturgess, Joe Anderson. Revolution Studios, 2007. DVD. ● <i>Cinderella Man</i>. Dir. Ron Howard. Perf. Russell Crowe, Renee Zellweger, Craig Berko. Universal Pictures, 2005. DVD. ● <i>Eight Men Out</i>. Dir. John Sayles Perf. John Cusack, Clifton James, Michael Lerner. Orion Pictures, 1988. DVD. ● <i>Forrest Gump</i>. Dir. Ron Howard. Perf. Tom Hanks, Robin Wright, Gary Sinise. Paramount Pictures, 1994. DVD. ● <i>Jazz: A film by Ken Burns</i>. n.p., n.d. 5 April 2013. ● <i>A League of Their Own</i>. Dir. Penny Marshall. Perf. Tom Hanks, Geena Davis, Madonna. Columbia Pictures, 1992. DVD. ● <i>PBS Jazz: A History of America's Music</i>. Jazz: The Story of American Music. Dir. Ken Burns. PBS, 2000. DVD. ● <i>Sea Biscuit</i>. Dir. Tobey Ross. Perf. Gary Maguire, Jeff Bridges, Elizabeth Banks. Universal Pictures, 2003. DVD. 		
<p style="text-align: center;">BOE Approved August 2021</p>		

	<ul style="list-style-type: none">• <i>The Untouchables</i>. Dir. Brian DePalma. Perf. Kevin Costner, Robert DeNiro, Sean Connery. Paramount Pictures, 1987. DVD.	
--	---	--

