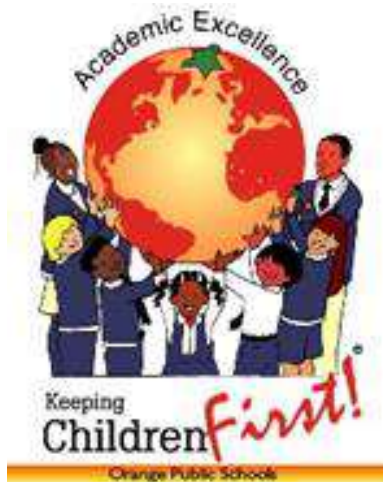


Orange Public School District
Office of Curriculum and Instruction
Department of English Language Arts

This course creates themes that students will study through both literature and film. With the inclusion of information text that examines scholarly analysis of the themes, students will experience the rigor necessary to ensure that they are obtaining college and career readiness. Students will engage in an analysis of substantive text as they cite relevant evidence. Students will make effective use of 21st century technology, become proficient in new areas through research and study, read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. Students will refine and share their knowledge through writing, speaking, listening and the effective use of Standard English. Instruction will incorporate test sophistication strategies in preparation for End of Course and college entrance exams.



Literature and Film Curriculum Overview



Read. Know. Build. Grow.

MODULE ONE: Students will be introduced to film study and how filmmakers adapt source material. This will include examination of the creative process, different approaches to similar topics, interpretation of written text into the visual medium and analyzation of director and author choices.	MODULE TWO: Students will examine the evolution of the Gothic fiction genre as a movement that both connects and distances itself from earlier literature, as it reflects the darker side of individualism and further questions the human connection to self and “good/evil.”	MODULE THREE: Dystopian literature is usually a commentary on our society now and a speculation about what our society could look like. Students will identify the elements of dystopian literature, develop provocative questions, and research historical and social events from their reading/viewing of dystopian stories for use in student-led conversations. Students will also analyze propaganda and identify techniques used within propaganda.	MODULE FOUR: Students will analyze the creative process, evaluating the decisions an artist makes when adapting source material into another medium. Furthermore, students will examine the concepts of the effects of colonialism and war on the individual and society, as well as the limits of what society deems to be sanity.
Required Readings/Viewings: Fiction <i>The Godfather</i> dir. by Francis Ford Coppola <i>A Bronx Tale</i> dir. by Robert DeNiro <i>The Godfather</i> (novel) by Mario Puzo http://www.kkoworld.com/kitablar/Mario_Pu-zo-The_Godfather_eng.pdf <i>A Bronx Tale</i> (play) by Chazz Palmentieri Nonfiction/Informational <i>The Mafia in Popular Culture</i> (article-The History Channel) http://www.history.com/topics/the-mafia-in-popular-culture <i>The Real Godfather</i> (documentary) dir. by Benito Montorio <i>The Gangster Film Genre: A Critical Perspective on the American Dream</i> (article) by Michael Hoffman http://www.cinemablography.org/blog/the-gangster-film-genre-a-critical-perspective-on-the-american-dream <i>The Bard of the Bronx</i> (article) by Mary McCauley http://articles.baltimoresun.com/2009-04-	Required Readings/Viewings: Fiction <i>Picture of Dorian Gray</i> (novel) by Oscar Wilde http://www.planetpublish.com/wp-content/uploads/2011/11/The_Picture_of_Dorian_Gray_NT.pdf <i>Dorian Gray</i> dir. by Oliver Parker <i>Bram Stoker's Dracula</i> dir. by F.F. Coppola <i>Sleepy Hollow</i> dir. by Tim Burton <i>The Legend of Sleepy Hollow</i> (short story) by Washington Irving http://www.ibiblio.org/ebooks/Irving/Sleepy/Irving_Sleepy.pdf <i>The League of Extraordinary Gentlemen</i> (excerpts) dir. by Stephen Norrington <i>Ed Wood</i> (excerpts) dir. by Tim Burton Nonfiction/Informational <i>An Introduction to Gothic Literature</i> by Adam Burgess https://www.thoughtco.com/what-is-gothic-literature-739030 <i>Dracula was the Original Thug</i> by Douglas Starr http://www.slate.com/articles/health_and_scienc	Required Readings/Viewings: Fiction: <i>The Matrix</i> dir. by The Wachowski Brothers <i>Mad Max: Fury Road</i> dir. by George Miller <i>There Will Come Soft Rains</i> (short story) by Ray Bradbury <i>Children of Men</i> dir. by Alfonso Cuarón Nonfiction/Informational: <i>Imagining Dystopia</i> by Bina Shah https://www.dawn.com/news/1345515 <i>In an Era of Fake News, We Must Appreciate Real People</i> by Maureen Irwin http://www.sfexaminer.com/era-bots-fake-news-must-appreciate-real-people/ <i>Future Shock</i> by Abraham Riesman http://www.vulture.com/2016/12/children-of-men-alfonso-cuaron-c-v-r.html Concepts: Connecting Science Fiction with the action genre	Required Readings: <i>Heart of Darkness</i> (novel) by Joseph Conrad <i>Apocalypse Now</i> dir. by Francis Ford Coppola <i>The Hurt Locker</i> dir. by Kathryn Bigelow <i>Platoon</i> dir. by Oliver Stone Nonfiction/Informational <i>Hearts of Darkness: A Filmmaker's Apocalypse</i> dir. by Fax Bahr & George Hickenlooper <i>PTSD: The Disorder That Goes Far Beyond the Battlefield</i> (article) by Sebastian Junger http://www.vanityfair.com/news/2015/05/ptsd-war-home-sebastian-junger Concepts: Chaos and Order The creative process Perception vs. Reality

12/entertainment/0904100086_1_chazz-palminteri-bronx-tale-actor Concepts: Central idea Literary Elements Characterization Narrative Technique Flashback/Foreshadowing Dialogue Skills: Close reading/Active viewing Deducing central idea/theme Analyzing setting/plot Evaluating character motives	ce/science/2012/10/original_vampires_criminal_anthropologists_inspired_bram_stoker_s_dracula.html <i>Spine Chillers and Suspense: A Timeline of Gothic Fiction</i> (reference) by Dr. Catherine Spooner http://www.bbc.co.uk/timelines/zyp72hv#zptjq6f Concepts: Author's purpose Evolution of the Gothic Genre Literature as a reflection of society Psychological vs. visceral fear Skills: Close reading/Active viewing Identifying literary elements Critiquing literary works Interpreting informational texts	Society's fascination with the dystopian theme Climax and resolution Skills: Close reading/Active viewing Examining image juxtaposition Analyzing Sound and Music	War depicted in film Historical fiction Skills: Close reading/Active viewing Identifying author/director bias Realism vs. Surrealism Director's choices and purpose
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<u>Writing Focus:</u> Narrative Literary Analysis <u>Concepts:</u> Writing with purpose Coherence Making connections <u>Skills:</u> Prewriting Drafting Revising Editing Syntax and word choice	<u>Writing Focus:</u> Argumentative Explanatory <u>Concepts:</u> Analyzing and synthesizing Evaluating information Supporting claims Using prior knowledge <u>Skills:</u> Identifying and extracting information Using evidence to support claims	<u>Writing Focus:</u> Argumentative Narrative <u>Concepts:</u> Artist’s choices Character development Fate vs. Free Will <u>Skills:</u> Story creation Creative writing Research and reflection Citing sources	<u>Writing Focus:</u> Literary Analysis Explanatory <u>Concepts:</u> Viewer's perspective and reaction Adaptation vs. interpretation <u>Skills:</u> Researching and extracting information Citing sources Comparing and contrasting
Grammar/Skill Focus: Tier I and II Vocabulary Dialect Figurative Language	Grammar/Skill Focus: Tier I and Tier II Vocabulary Using context clues Making inferences	Grammar/Skill Focus: Tier I and Tier II Vocabulary Film specific vocabulary Director’s choice on visuals over dialogue (<i>Mad Max</i>) Using context clues Making inferences	Grammar/Skill Focus: Tier I, Tier II, and Tier III(military)vocabulary Voice over narration Using context clues Making inferences
Focus NJSLS: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; RI.11-12.10; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11- 12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11- 12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts	Focus NJSLS: NJSLSA.R1; NJSLSA.R3; NJSLSA.R7; NJSLSA.R10; RL.11-12.1; RL.11-12.9; RI.11- 12.1; RI.11-12.5; RI.11-12.7; RI.11-12.10; NJSLSA.W1; NJSLSA.W5;NJSLSA.W7; NJSLSA.W10; W.11-12.1; NJSLSA.SL1; SL.11-12.1; SL.11-12.4;NJSLSA.L4; L.11-12.1; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4	Focus NJSLS: NJSLSA.R1; NJSLSA.R3; NJSLSA.R7; NJSLSA.R10; RL.11-12.1; RL.11-12.3; RI.11-12.1; RI.11-12.5; RI.11-12.7; RI.11- 12.10; NJSLSA.W1; NJSLSA.W5;NJSLSA.W7; NJSLSA.W10; W.11-12.1; NJSLSA.SL1; SL.11-12.1; SL.11-12.4;NJSLSA.L4; L.11-12.1; CRP7; CRP9; Visual and Performing Arts	Focus NJSLS: NJSLSA.R1; NJSLSA.R3; NJSLSA.R7; NJSLSA.R10; RL.11-12.1; RL.11-12.3; RL.11-12.5; RI.11-12.1; RI.11-12.5; RI.11- 12.7; RI.11-12.10; NJSLSA.W1; NJSLSA.W5; NJSLSA.W7; NJSLSA.W9; NJSLSA.W10; W.11-12.1; NJSLSA.SL1; SL.11-12.1; SL.11-12.4;NJSLSA.L4; L.11- 12.1; CRP7; CRP9; Visual and Performing

Standards 1.1, 1.2, and 1.4		Standards 1.1, 1.2, and 1.4	Arts Standards 1.1, 1.2, and 1.4
Teachers’ Notes: ● Be sure to view each film in its entirety and note the stopping points in the Central Idea Trackers (for all modules) ● Also, read the excerpts from the novel prior to teaching ● You can choose additional excerpts if the class is struggling with the assignments in order to reinforce the comparison of the same work in two different media ● The documentary is supplemental and can be included in between <i>The Godfather</i> and <i>A Bronx Tale</i> as pacing allows ● You may want to post the Central Idea Trackers in Google Classroom in sections since the clips contain spoilers Enduring Understanding: ● Theme, characterization, motifs, mood, and plot are concepts that apply to film as well as literature. ● Filmmakers purposely create a desired effect. Film elements (angles, shots, sound, lighting, and transitions) are used to influence the	Teachers’ Notes: ● Select the amount of excerpts based on pacing. It is important for the class to get the “flavor” of Dorian Gray through novel and film excerpts, but it is not practical to cover each in its entirety in order to get to the other works. ● Students who are interested in reading the complete novel can do so during AIR. ● As the module progresses, be sure to consistently refer back to previous works in order to keep true to the overall objective of examining the evolution and connections of the genre Enduring Understanding: ● Writers use elements such as diction and imagery to build elements of suspense and mood within a text to keep the audience engaged. ● Fictional texts can reflect a writer’s personal life and opinions and convey emotions that the author feels. ● Societal hopes, fears, and anxieties are explored and critiqued by writers in the gothic/horror mode ● Lifelong learners apply a variety of strategies to comprehend, interpreting and evaluate texts; showing evidence of	Teachers’ Notes: ● This module coincides with the PARCC assessments and other testing. Be sure to adjust your pacing and lesson plans to reflect the testing schedule, as it may not be possible to cover all of the texts. <i>The Matrix</i> and <i>Mad Max:Fury Road</i> are the essential texts that need to be covered. ● The narrative assessment is an opportunity for students to engage in other formats besides essay writing. Encourage the students to choose options other than the short story in order to address all learning styles Enduring Understanding: ● The loss of humanity leads to conflict and human nature is consistent regardless of the setting ● Sometimes ignorance can be bliss, but that bliss is not really happiness and can potentially hinder progress and ethics. ● Striking a balance between what is good for individuals and what is	Teachers’ Notes: ● Review the material covered up to this point to check for understanding of concepts and objectives. ● This is the most challenging module since the material can be difficult, so you should increase your checks for understanding during the reading and viewing portions. ● You should read the following article for a different perspective on <i>The Hurt Locker</i>: http://taskandpurpose.com/heres-hurt-locker-worst-war-movie-time/ You do not have to share it with the students, but you can introduce some of the author’s thoughts into the conversation for discussion and feedback. Enduring Understanding: ● The arts serve multiple functions: enlightenment, education, and entertainment. ● Though the artist’s imagination and intuition drive the work, great art requires skills and discipline to turn notions into a quality product.

Literature and Film (Grades 11 & 12)	At a Glance	ENGLISH LANGUAGE ARTS SKILL MAP	
audience’s perception and understanding. Identifying specific elements of film can help us to be critical viewers. ● Reflective viewers/readers apply personally meaningful criteria to make evaluative judgments about film and literature within and across different genres, and these judgments influence their choices and interests as viewers/readers.	responsible interpretations of texts and examining texts critically. ● Art reflects the period of its creation and also transcends time, inspiring adaptations as well as original works that reflect contemporary culture	good for society is a concern in democratic nations. ● The media often separates people or groups into “us” and “them.” ● Our actions and words have a long-lasting effect on others; all behaviors have consequences, whether they are positive or negative. ● There is often no clear-cut answer when it comes to social issues; there is often a “gray area.”	● The artist can create a visceral experience through historical fiction to give the reader/viewer an idea of events that transpired ● The artistic process can lead to unforeseen or unpredictable outcomes. ● The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of artworks.
ASSESSMENTS Mid Module Assessment: (to be completed midway through the unit) After a thorough analysis of <i>The Godfather</i>, write a well-crafted, multi-paragraph response to the following prompt (narrative): Rewrite the story from Michael’s point of view if Sonny had NOT been murdered at the toll booth. End-of-Module Assessment: It has been said that in a great story, no scene of violence exists for its own sake. Choose a scene or scenes of violence from <i>The Godfather</i> and/or <i>A Bronx Tale</i> and write a well-crafted, multi-paragraph essay In a explaining how the scene or scenes contribute to the meaning of the complete work and advance the plot. Do not merely summarize the scene.	ASSESSMENTS Mid Module Assessment (to be completed midway through the unit): Reflect on what you have learned so far and write a well-crafted, multi-paragraph response to the following prompt: How is Gothic literature designed to “scare” the viewer/reader? What is the difference between being “horrified/terrorized” and being startled or grossed out? Use evidence from the texts covered in class a well as other works you may have read or seen to support your claim(s). End-of-Module Assessment: Dracula asks, “Who does not have the beast within?” What is the nature of good and evil? After reading/viewing <i>Bram Stoker’s Dracula</i>, <i>The Picture of Dorian Gray</i> along with supporting texts, write a well-crafted essay in which you define the Gothic horror genre and	ASSESSMENTS Mid Module Assessment: (to be completed midway through the unit): Consider the following list of philosophical and psychological ideas and concepts: ● Choice ● Fate and Freewill ● Freedom and Liberty ● Truth and Knowledge ● Happiness and Ignorance Of the above concepts, which do you feel is most important to the evolution and development of human beings? In what societal areas are these concepts most important? Please explain and discuss your answer in a well-developed essay using evidence from <i>The Matrix</i> and at least 2 other sources. End-of-Module Assessment:	ASSESSMENTS Mid Module Assessment: (to be completed midway through the unit): <i>Apocalypse Now</i> is considered an adaptation of <i>Heart of Darkness</i>. After a thorough evaluation of both works, write a well-crafted, multi-paragraph essay focusing on the similarities and differences of the plots. Consider the choices made, such as changing the setting to Vietnam, yet keeping the plot device of the journey up the river. Use specific examples from both works to support your response. End-of-Module Assessment: Kurtz’s last words in both the novel and the film and the film are: “The horror...the horror...” Consider the way war is depicted in the films you’ve analyzed and the way the directors portray the confusion, emotion

Literature and Film (Grades 11 & 12)		At a Glance	ENGLISH LANGUAGE ARTS SKILL MAP	
		explain why it is a reflection of political, social, and religious concerns. Support your discussion with evidence from the text(s).	Narrative Dystopia Project https://docs.google.com/document/d/17IGQtQUA_bWkcHIMS5sQN_Ue4mhAi0dKwo9D68lY-XI/edit?usp=sharing	and graphic realism of combat. Write a well-crafted, multi-paragraph research paper examining the history and effects of Post-Traumatic Stress Disorder on soldiers and citizens whose lives have been affected by war. Be sure to cite at least 3 sources in addition to the films and supporting texts covered in this module.
Footnotes:				

Module 1/Unit 1 (part 2)

Title: *The Godfather* (Meeting scene through Finale)

Suggested Time: 5 days

Common Core ELA Standards: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11-12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11-12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4

Teacher Instructions

Preparing for Teaching

1. Review the Central Idea Trackers and writing prompts to ensure that students are on the proper pace to complete the first film.
2. Designate small groups to address those who are need extra time or assistance prior to continuing the film.
3. Note the stopping points for the Text Dependent Questions in the Central Idea Tracker and teaching Tier II/academic vocabulary.

This part of the unit begins at “The 5 Families Meet”

https://docs.google.com/document/d/10rUjGithgwUIaP3tkDTMsAG_29EV69DXf9ykFH3Ruw/edit?usp=sharing

During Teaching

1. Students and teacher review the scenes while stopping to respond to and discuss the text dependent questions and idea tracker, continualStudents complete the following Quick Write: What do you think Don Corleone is going to say at the meeting? Why?
2. Class will view “The 5 Families Meet,” then discuss the predictions in their Quick Writes
3. Students continue to view the scenes until the stopping points.

4. Students independently view the scenes again prior to completing the tracker.
5. By returning to the text. A variety of methods can be used to structure the review and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
How does the Don convince the other families to let Michael return safely?	The Don agrees to provide support and protection for the drug trade.
What does Fredo do in Las Vegas that makes Michael furious?	He sides with Moe Greene.
Vito tells Michael how to find out who the traitor in the family is. What does he say?	The person who proposes the meeting with Barzini is the traitor.
Why did Michael agree to be godfather to Connie's and Carlo's baby on the day he orchestrated the murders?	He creates a perfect alibi by staying in the church with dozens of witnesses while the murders are being carried out.
Describe the dramatic irony that takes place as Michael is becoming godfather to his nephew while his henchman are simultaneously committing murder.	Michael professes his Catholic faith and renounces Satan during the baptismal ceremony.
What does the closing of the door at the end of the first film symbolize?	The separation of Michael's business from Kay.

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	vengeance forgo hysterical	gratify befall
Meaning needs to be provided	garrote	<i>pazzo</i> (Italian for “crazy”) <i>pezzonovante</i> (Italian for “big shot”) <i>Infamia</i> (Italian for “disgrace”)

Culminating Writing Task

- Prompt: After a thorough analysis of *The Godfather*, write a well-crafted, multi-paragraph response to the following prompt (narrative):

Rewrite the story from Michael’s point of view if Sonny had NOT been murdered at the toll booth. (mid-unit assessment)

- Teacher Instructions
 1. Students identify their writing task from the prompt provided.
 2. Students review their Central Idea Tracker, focusing on the story after Sonny’s murder.

3. Once students have completed the review, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (analytical) and think about the evidence they found. From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class.
4. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process.
5. Students complete final draft.

Additional Tasks

- In small groups, students will complete the character tracker: <https://docs.google.com/a/orange.k12.nj.us/document/d/15L8-dAgmUZuN40RfAqSY7F55yAHUSYzuYJgDrasiQac/edit?usp=sharing>
- Master character list: https://docs.google.com/document/d/1P4HUAY0-JHc-ig0EgW9D_6FtHjKR6Gnnde8X67gBozw/edit?usp=sharing

Note to Teacher

- You can post the following link in Google Classroom to model the proper way to analyze a scene:
<https://www.yomyomf.com/anatomy-of-a-scene-the-godfather/>

Module 1/Unit 1.3

Title: *The Godfather 2* (“It’s not his words...” scene through “I knew it was you...” scene)

Suggested Time: 4 days

Common Core ELA Standards: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11-12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11-12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4

Teacher Instructions

Preparing for Teaching

1. Review the Concepts and Enduring Understandings in the curriculum overview. Read the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Synopsis

The second film continues Michael's story around 1958 while giving flashback accounts of the young Don Vito from his troubled childhood to his eventual turn to crime and rise to power (based on parts of the original book which were omitted from the first film). In the present Michael is juggling many problems, which include he and Jewish gangster Hyman Roth trading double-crosses and assassination attempts even as they do business together, his personal life with his wife and family crumbling, and the Corleone family trying to survive an investigation from the US government.

Eventually Michael manages to overcome everything, but the film ends on a theme of Pyrrhic Villainy: Michael's actions have destroyed his family, ended his marriage, he's killed his sole remaining brother, Fredo, after finding out that Fredo made a deal with Hyman Roth, and ends the movie utterly alone.

2. View the entire film and read the novel excerpts, keeping in mind the Concepts and Enduring Understandings.
3. Note the stopping points for the Text Dependent Questions in the Central Idea Tracker and teaching Tier II/academic vocabulary.

During Teaching

1. Students complete the following Quick Write: Describe Michael Corleone in one sentence. Class will discuss their responses.
2. Review the use of flashback and foreshadowing as a literary device.
3. Students continue to view the scenes until the stopping points.
4. Students independently view the scenes again prior to completing the tracker.

<https://docs.google.com/a/orange.k12.nj.us/document/d/1lzp-ePzieOLyW8K0m1RwCr3BKqtMJt3SmjNz73iM-f8/edit?usp=sharing>

5. Students and teacher review the scenes while stopping to respond to and discuss the text dependent questions and idea tracker, continually returning to the text. A variety of methods can be used to structure the review and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
Why does Vito's mother visit Don Ciccio?	To beg for young Vito's life to be spared.
How does Vito's last name change from "Andolini" to "Corleone?"	The customs officer mistakes his birthplace for his last name.
Why is Frank Pentangeli initially upset? Why does he come to see Michael?	He's insulted that Michael is making him wait. He has come to ask permission to kill the Rosato brothers.

After the attempt on Michael's life, why does he put Tom Hagen in charge of the family?	By locking Tom out of the family business in part 1, he is now the only person Michael can trust.
Who is Don Fanucci? How is he responsible for Vito losing his job at the grocery store?	He is "The Black Hand," or boss of the neighborhood. He forces Abbando to fire Vito in order to hire his nephew.
What happens to Senator Geary?	He is set up to think he killed a prostitute so he can be controlled by Michael.
What are Michael and Hyman Roth trying to do in Cuba?	They are trying to move their business interests to a foreign country where they are not subject to the law.
How does Michael know that Fredo lied about never visiting Cuba and meeting Johnny Ola?	In the nightclub he revealed that he had been there before with Johnny Ola.

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	infiltrate passage guerillas	consolidate endowment insurgents extortion

Meaning needs to be provided	“small potatoes” “pay tribute” brothel	<i>mano neri</i> (Italian for “The Black Hand”) <i>Tarantella</i> (traditional Italian dance; literally “tarantula”) wop (derogatory term for Italian American)
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Culminating Writing Task

- Prompt: Explain the following quote:

“Keep your friends close, but your enemies closer.”

What does Michael mean by this when he says it to Frank Pentangeli?

Teacher Instructions:

1. Students identify their writing task from the prompt provided.
2. Students discuss the prompt and share ideas and notes.
3. Students compose a quick draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process.
4. After peer review and brainstorming with a partner, students complete final draft.

Additional Tasks

- In small groups, students will discuss and chart the following:
What are 3 primary differences between the opening wedding scene in part 1 and the opening communion party scene in part 2?

Note to Teacher

- Additional Quick Writes and Exit Slips can be added as needed.
- Character list: https://docs.google.com/document/d/11ye9HDZxYWG3xWnERyg-K4Ms1gGVF_AcWGhkAXMT_Ks/edit?usp=sharing

Module 1/Unit 1.1

Title: *The Godfather* (Opening scene through car bomb scene)

Suggested Time: 4 days

Common Core ELA Standards: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11-12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11-12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4

Teacher Instructions

Preparing for Teaching

1. Review the Concepts and Enduring Understandings in the curriculum overview. Read the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Synopsis

The plot of the first movie begins in 1945 with Michael Corleone, the youngest son of the Don (boss) of the Family, Vito Corleone, returning from World War II and reuniting with his family at his sister Connie's wedding. The good times don't last long, however: shortly after the wedding a captain from a rival crime family tries to interest the Don and his hot-blooded eldest son, Sonny, in the new up and coming moneymaker: heroin. The old fashioned Don is not interested, believing that

selling drugs would wreck the political connections vital to the family, but when Sonny shows interest the rival family decides on a new course of action: kill Don Vito, and try to make a bargain with Sonny afterwards.

The assassination attempt on the Don fails to kill him but puts him in the hospital and Michael, who has never been interested or involved in the Family business before, thwarts a second attempt while visiting his father at the hospital. At a truce meeting Michael kills both the captain from the other family and a police captain that was involved in the second attempt at his father before going into hiding, and Sonny, furious at the attempts at his father's life, declares an all out Mob War.

Eventually Sonny is ambushed and killed, and Michael is forced out of hiding to try to take over the family. Michael pretends to be helpless at first, but after his father dies and he becomes the head of the Family, Michael ruthlessly purges the moles within the family and his enemies in the other major mob families, leaving the Corleone family as the most powerful force in the mob scene.

2. View the entire film and read the novel excerpts, keeping in mind the Concepts and Enduring Understandings.
3. Note the stopping points for the Text Dependent Questions in the Central Idea Tracker and teaching Tier II/academic vocabulary.

https://docs.google.com/document/d/10rUjGithgwIUlaP3tkDTMsAG_29EV69DXf9ykFH3Ruw/edit?usp=sharing

During Teaching

1. Students complete the following Quick Write: What do I think of when I hear the word “mafia?”
2. Class will then read, annotate, and discuss *The Mafia in Popular Culture* (article-The History Channel)
<http://www.history.com/topics/the-mafia-in-popular-culture>
3. Students view the scenes until the stopping points.
4. Students independently view the scene again prior to completing the tracker.

5. Students and teacher review the scenes while stopping to respond to and discuss the text dependent questions and idea tracker, continually returning to the text. A variety of methods can be used to structure the review and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
What tone is set by the Bonasera sequence? Consider the contribution of framing and type of shots, lighting, pace, acting, subject and themes of the dialogue.	This is going to be a serious story (requests for revenge, murder and other illegal activities). The darkness of the office juxtaposed with the brightness of the wedding outside represents the “real” world and the “secret” world of the Don and his business activities.
What do you infer from Michael’s conversation with Kay?	He has separated himself to pursue his own path and does not want to be involved with the family business.
What does the horse’s head symbolize?	The extent and reach of the Don’s power.
What reasons does the Don give to Sollozzo for not entering the narcotics business?	The drug business is more dangerous than the family's current ventures (liquor, prostitution, gambling, etc.), which will cause the Don to lose his political and legal protection.
How does Fredo react to seeing his father get shot? What does this tell us about his character?	He panics, drops the gun, then falls to his knees crying. He establishes himself as a weak, unreliable character.
What does Michael say to his father in the hospital that foreshadows his destiny?	“I’m here. I’m with you now.”
What is Michael’s proposed solution to solve the family’s problem?	Set up a meeting with Solozzo and McCluskey, have a gun covertly planted, and he’ll kill them both.
How does Sonny get set-up to be murdered at the toll booth?	Carlo beats Connie, knowing she will call Sonny. When Sonny drives off in a violent rage, the assassins are waiting at the toll booth.
What is the Don’s reaction to the murder of Sonny and	He orders Tom to call a meeting of the Five Families so they can

Michael's exile to Sicily?	end the war.
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Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	proposition assassinate farce generosity fidget investment	<i>consigliere</i> "Going to the Mattresses" "Sleeps with the Fishes" tirade
Meaning needs to be provided	vendetta (a grudge that requires revenge) guinea (derogatory term for an Italian person) protege	<i>Caporegime</i> (underboss) <i>finocchio</i> (derogatory term for homosexual man)

Culminating Writing Task

- Prompt: Compare and contrast the opening scene of "The Godfather" in the novel and in the movie. What is similar; what is different? Why do you think the director chose to open the film this way? Keep in mind that the author of the novel, Mario Puzo, co-wrote the screenplay, so he was part of the decision in the creative process.
- Teacher Instructions
 1. Students identify their writing task from the prompt provided.
 2. Students read and annotate the opening of the novel.
([https://docs.google.com/a/orange.k12.nj.us/document/d/1ayOTPK -
LznsoLTk8npcsTR60GOczMgGyexxRiNnCEo/edit?usp=sharing](https://docs.google.com/a/orange.k12.nj.us/document/d/1ayOTPK-LznsoLTk8npcsTR60GOczMgGyexxRiNnCEo/edit?usp=sharing))
 3. Students then review the opening scene. (<https://www.youtube.com/watch?v=OIBpHO1gZgQ>)
 4. Once students have completed the review and annotation, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (analytical) and think about the evidence they found. From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class.
 5. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process.
 6. Students complete final draft.

Additional Tasks

- In small groups, students will compare and contrast the restaurant scene in the novel and the film. Use the following links:

Novel:

<https://docs.google.com/a/orange.k12.nj.us/document/d/1GXfcHHxcKhQIIHBNocPoe6kfxZjERNUgNddrvrZlkYk/edit?usp=sharing>

Film:

https://youtu.be/VBI_gvTBO9g

Each group will create a T-Chart or Venn Diagram detailing their findings, then the whole class will reconvene for review and consensus.

Note to Teacher

- Do not begin the Character Tracker until this part of the unit is complete. The characters evolve and should not be analyzed based on one or two scenes.

Module 1/Unit 1.4

Title: *The Godfather 2* (Don Fanucci scene through “Hail Mary, full of grace...” scene)

Suggested Time: 4 days

Common Core ELA Standards: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11-12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11-12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4

Teacher Instructions

Preparing for Teaching

1. Review the Concepts and Enduring Understandings in the curriculum overview.
2. Note the stopping points for the Text Dependent Questions in the Central Idea Tracker and teaching Tier II/academic vocabulary.

During Teaching

1. Students complete the following Quick Write: Why is Hyman Roth obsessed with having Michael killed?
2. Students continue to view the scenes until the stopping points.
3. Students independently view the scenes again prior to completing the tracker.

<https://docs.google.com/a/orange.k12.nj.us/document/d/1lzp-ePzieOLyW8K0m1RwCr3BKqtMJt3SmjNz73iIM-f8/edit?usp=sharing>

4. Students and teacher review the scenes while stopping to respond to and discuss the text dependent questions and idea tracker, continually returning to the text. A variety of methods can be used to structure the review and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
What does Tom Hagen tell Michael when he returns home?	He tells him that Kay lost the baby.
What does Don Fanucci tell Vito when he gets on his truck?	He tells Vito that he and his friends must pay tribute to continue their illegal business.
How does Vito establish himself as the new boss in the neighborhood?	He kills Don Fanucci.
What does Michael tell Fredo when they finally speak?	Michael tells him they are no longer brothers and he doesn't want to see him anymore.
What makes Frank Pentangeli change his mind about testifying?	Tom and Michael arrange to have Frank's brother brought to the hearing from Italy. He knows if he testifies his brother will be killed.
Why does Michael hit Kay?	She tells him that she had an abortion to end the Corleone family.
Why does Vito return to Sicily?	Vito returns to assassinate Don Ciccio.
How does Tom convince Pentangeli to take his own life?	He refers to the ancient Romans who committed suicide after a plot against the emperor had been foiled. This would ensure that their families would be taken care of after the suicide.

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	infiltrate passage guerillas	consolidate endowment insurgents extortion
Meaning needs to be provided	"small potatoes" "pay tribute" brothel	<i>mano neri</i> (Italian for "The Black Hand") <i>Tarantella</i> (traditional Italian dance; literally "tarantula") wop (derogatory term for Italian American)

Culminating Writing Task

- Prompt: Refer back to the concept of a Pyrrhic victory.

How does the closing scene symbolize Michael's Pyrrhic victory? What film elements does the director use to establish this?

Teacher Instructions:

1. Students identify their writing task from the prompt provided.
2. Students discuss the prompt and share ideas and notes.

3. Students compose a quick draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process.
4. After peer review and brainstorming with a partner, students complete final draft.

Additional Tasks

- Ask the class to define a Pyrrhic victory. Then have them explain how this applies to Michael at the end of the story. (pairs or small groups)

Note to Teacher

- Additional Quick Writes and Exit Slips can be added as needed.
- Character list: https://docs.google.com/document/d/11ye9HDZxYWG3xWnERyg-K4Ms1gGVF_AcWGhkAXMT_Ks/edit?usp=sharing

Module 1/Unit 2

Title: *A Bronx Tale*

Suggested Time: 4-6 days

Common Core ELA Standards: NJSLSA.R1; NJSLSA.R2.;NJSLSA.R3.; NJSLSA.R4.; NJSLSA.R7; RL.11-12.5; RL.11-12.7; NJSLSA.W1.; NJSLSA.W3.; NJSLSA.W10; W.11-12.1.; W.11-12.3; W.11-12.4. W.11-12.5.; W.11-12.6.; NJSLSA.SL1; NJSLSA.SL6.; L.11-12.1; L.11-12.2.; L.11-12.5.; L.11-12.6; CRP7; CRP9; Visual and Performing Arts Standards 1.1, 1.2, and 1.4

Teacher Instructions

Preparing for Teaching

1. Review the Concepts and Enduring Understandings in the curriculum overview.
2. Read the synopsis: Sonny is the big man in the Bronx neighborhood of a 9 year-old boy named Calogero. A shooting witnessed by the boy (nicknamed C) is the starting point of a lasting bond between the gangster and the boy. C's father (bus driver Lorenzo), however, disapproves. C grows up under the wing of both men, torn between his own natural honesty and his fascination with Sonny. C's neighborhood cronies get involved in theft, use of guns, and racial fights. When C falls for an African American girl, things don't get any easier. C's leap to manhood is marked by tragedy, but also by his recognition of the many faces of love.
3. Note the stopping points for the Text Dependent Questions in the Central Idea Tracker and teaching Tier II/academic vocabulary.
4. Depending on your pacing, you can use 1 or 2 classes to view and discuss *The Real Godfather* (documentary) directed by Benito Montorio. (75 min running time)

During Teaching

1. Students complete the following Quick Write: There is a running quote through the film we're about watch: "There's nothing worst than wasted talent." What does that mean to you?
2. Discuss the student responses.
3. Students continue to view the scenes until the stopping points.
4. Students independently view the scenes again prior to completing the trackers.
https://docs.google.com/document/d/1xGVST0VezBe_u4hsmN2O-vguqQUg_a5LCaDRY1FT5eU/edit?usp=sharing
5. Students and teacher review the scenes while stopping to respond to and discuss the text dependent questions and idea tracker, continually returning to the text. A variety of methods can be used to structure the review and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

Text-dependent Questions	Evidence-based Answers
Lorenzo refuses any path except the straight and narrow. Why does he refuse the friendship of Sonny when it is offered? How would it harm him or his son?	Answers will vary. Should include the danger associated with Sonny's lifestyle.
Lorenzo appears to be honest, yet, when it come to doing the right thing as a citizen (identifying Sony as a murderer), he tells his son not to get involved. Do you think this is a contradiction in the character of the father? Explain.	Answers will vary. Students should note that Lorenzo was observing the neighborhood code to protect his family.
Sonny says says, "Nobody really cares." What does he use as an example to make his point to young Calogero?	He refers to Calogero being upset that Mickey Mantle was crying after losing the World Series.

When Lorenzo learns that his son has been dating an African American girl, discourages the boy by reminding him that people should marry their “own kind.” Sonny, however, encourages him to follow his heart. What does this tell you about the 2 characters and is this a contradiction?	Answers will vary. Lorenzo, despite his straight, honest take on life is inherently racist. Sonny, the “criminal” tells Calogero that race and what other people think doesn’t matter.
When the Lorenzo and Calogero are sitting in the “nosebleed” section of the fights and Sonny offered them a seat at ringside, why didn’t the father go and sit with him?	Lorenzo will not accept gifts from Sonny. He is sitting in the seats that he paid for with his own money.
What was the “test” Sonny uses to determine if a woman is a “good person” or not?	You open the car door for your date. After she sits in the car and you close it, you go around the back to get to the driver’s side. If she unlocks the door for you, she passes the test.
What is the situational irony that occurs when Sonny is killed?	He was killed by the grown son of the man who was murdered in the beginning of the film.

Tier II/Academic Vocabulary

	These words require less time to learn (They are concrete or describe an object/event/ process/characteristic that is familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	Doo-wop contrition confession biker	demeaning trotters welch Machiavelli

Meaning needs to be provided	running numbers rackets	<i>mulignan</i> (derogatory Italian term for African-American. Literally “eggplant”) Moosh- neighborhood slang for “unlucky person”
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Culminating Writing Task

- Prompt: It has been said that in a great story, no scene of violence exists for its own sake. Choose a scene or scenes of violence from *The Godfather* and/or *A Bronx Tale* and write a well-crafted, multi-paragraph essay In a explaining how the scene or scenes contribute to the meaning of the complete work and advance the plot.
- Do not merely summarize the scene.

Teacher Instructions:

1. Students identify their writing task from the prompt provided.
2. Students discuss the prompt and share ideas and notes.
3. Students compose a quick draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process.
4. After peer review and brainstorming with a partner, students independently complete final draft.

Additional Tasks

The following articles are supplemental and can be used at your discretion according to the pacing:

- *The Bard of the Bronx* (article) by Mary McCauley http://articles.baltimoresun.com/2009-04-12/entertainment/0904100086_1_chazz-palminteri-bronx-tale-actor

- *The Gangster Film Genre: A Critical Perspective on the American Dream* (article) by Michael Hoffman
<http://www.cinemablography.org/blog/the-gangster-film-genre-a-critical-perspective-on-the-american-dream>

Note to Teacher

- Additional Quick Writes and Exit Slips can be added as needed.