



# **Dramatic Literature**

**Arkansas  
English Language Arts Standards**

**2016**

Course Title: Dramatic Literature  
 Course/Unit Credit: 1  
 Course Number: 416010  
 Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.  
 Grades: 9-12

### Dramatic Literature

Dramatic Literature is a two-semester English elective course designed to engage students in an in-depth study of dramatic literature. Through an examination of written plays, students will become informed, perceptive, and appreciative audience members. To accomplish this goal, students will analyze and evaluate dramatic elements by studying classical to contemporary plays. Students will examine and compare historical influences and contexts, universal themes, and authorial treatment of tragic heroes from various literary periods in dramatic literature. Students will demonstrate understanding of dramatic literature by creating written adaptations and original works. Dramatic Literature does not require Arkansas Department of Education approval.

Dramatic Literature does not fulfill the ½ unit of Fine Arts required for graduation.

| Strand              | Content Standard  |
|---------------------|---|
| Dramatic Elements   |   |
|                     | 1. Students will analyze dramatic elements in a variety of plays from diverse time periods. |
| Creative Expression |   |
|                     | 2. Students will develop adaptations using dramatic elements.                               |
|                     | 3. Students will create original works using dramatic elements.                             |

Notes:

1. Student Learning Expectations (SLEs) may be taught in any sequence.
2. Italicized words in this document appear in the glossary.
3. All items in a bulleted list are required to be taught.
4. The examples given (e.g.,) are suggestions to guide the instructor.

## How the Anchor Standards are Labeled

**R**

**CCR**

**1**

The letter in the first position of the anchor standard numbering system represents the strand:

Reading (R)

Writing (W)

Speaking and Listening (SL)

Language (L)

The symbol in the second position of the anchor standard numbering system represents college and career readiness.

The number in the third position of the anchor standard numbering system represents the standard.

## How the SLEs are Labeled

**D** . **10** . **DIII** . **2**

Letters in the first position represent the Strand name (e.g., Delivery).

Numbers in the second position represent the Standard number (e.g., Standard 10).

Symbols in the third position represent the Course name and level (e.g., Debate III).

Numbers in the fourth position represent the SLE number (e.g., SLE 2).

Strand: Dramatic Elements

Content Standard 1: Students will analyze dramatic elements in a variety of plays from diverse time periods.

Teacher Note: Students should provide textual evidence when evaluating and analyzing plays. Students should show understanding through a variety of assessment methods (e.g., Socratic circle, essay, script, newspaper column, classroom discussion, debate, non-linguistic representation, advertisement).

|           |   | AR ELA Alignment   |
|-----------|---|--|
| DE.1.DL.1 | <p>Examine the historical influences and contexts of various time periods on plays and playwrights (e.g., Greek, Roman, medieval, Renaissance, modern, contemporary):</p> <ul style="list-style-type: none"> <li>• audience</li> <li>• format</li> <li>• genre (e.g., tragedy, comedy, melodrama)</li> <li>• purpose</li> </ul>                 | <p>R.CCR.3, R.CCR.4, R.CCR.10, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6</p> |
| DE.1.DL.2 | <p>Evaluate playwright choices as influenced by historical and cultural context:</p> <ul style="list-style-type: none"> <li>• character analysis</li> <li>• dialogue</li> <li>• conflict</li> <li>• foil</li> <li>• plot</li> <li>• setting</li> <li>• theme</li> </ul>   | <p>R.CCR.5, R.CCR.10, R.CCR.5, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6</p>  |
| DE.1.DL.3 | <p>Analyze the influence of Aristotle’s theory of <i>tragedy</i> on a subsequent drama by citing evidence from the script:</p> <ul style="list-style-type: none"> <li>• chorus</li> <li>• language (e.g., dialogue, poetry)</li> <li>• rhythm</li> <li>• spectacle (e.g., scenery, costumes, lighting)</li> <li>• <i>tragic hero</i></li> </ul> | <p>R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.6, R.CCR.7, W.CCR.1, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6</p>    |

|           |  |   |
|-----------|--|---|
| DE.1.DL.4 | <p>Compare and contrast <i>authorial treatments</i> of <i>tragic heroes</i> from various literary periods:</p> <ul style="list-style-type: none"> <li>• character development</li> <li>• downfall</li> <li>• impact on other characters</li> <li>• tragic flaw</li> </ul>  | R.CCR.4, R.CCR.9, W.CCR.4, W.CCR.5, W.CCR.9, W.CCR.10, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6   |
| DE.1.DL.5 | Analyze a playwright's use of <i>dramatic elements</i> to develop <i>universal themes</i>  | R.CCR.1, R.CCR.2, R.CCR.3, R.CCR.4, R.CCR.5, R.CCR.7, R.CCR.10, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6          |
| DE.1.DL.6 | <p>Analyze two or more classical Greek <i>tragedies</i> (e.g., <u>Eumenides</u> by Aeschylus; <u>Medea</u> by Euripides; <u>Oedipus the King</u> by Sophocles):</p> <ul style="list-style-type: none"> <li>• character (e.g., <i>inner world</i>, <i>outer world</i>)</li> <li>• given circumstances (e.g., setting, society, economics, cultural, spirituality or religion, previous action)</li> <li>• literary devices (e.g., allusions, imagery, symbolism, theme)</li> <li>• plot (e.g., structure, major moments)</li> </ul>   | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6 |
| DE.1.DL.7 | <p>Analyze one Medieval <i>morality</i>, <i>mystery</i>, or <i>miracle</i> play (e.g., <u>Castle of Perseverance</u>; <u>Disobedient Child</u> translated by Thomas Ingelend; <u>Everyman</u> translated by Peter Van Diest; <u>Raising of Lazarus</u>; <u>The Second Shepherd's Play</u>):</p> <ul style="list-style-type: none"> <li>• character (e.g., <i>inner world</i>, <i>outer world</i>)</li> <li>• given circumstances (e.g., setting, society, economics, cultural, spirituality or religion, previous action)</li> <li>• literary devices (e.g., allusions, imagery, symbolism, theme)</li> <li>• plot (e.g., structure, major moments)</li> </ul> | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6 |

|            |  |   |
|------------|--|---|
| DE.1.DL.8  | <p>Analyze two or more Renaissance <i>comedies</i> or <i>tragedies</i> (e.g., <u>Much Ado About Nothing</u>, <u>Othello</u>, <u>The Tempest</u> by William Shakespeare; <u>The Tragical History of Dr. Faustus</u> by Christopher Marlowe; <u>Tartuffe</u> and <u>Misanthrope</u> by Moliere; <u>The Spanish Tragedy</u> by Thomas Kyd):</p> <ul style="list-style-type: none"> <li>• character (e.g., <i>inner world</i>, <i>outer world</i>)</li> <li>• given circumstances (e.g., setting, society, economics, cultural, spirituality or religion, previous action)</li> <li>• literary devices (e.g., allusions, imagery, symbolism, theme)</li> <li>• plot (e.g., structure, major moments)</li> </ul>  | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6 |
| DE.1.DL.9  | <p>Analyze two or more dramatic works from the eighteenth century or the nineteenth century (e.g., British <i>comedy of manners</i>: <u>The Importance of Being Earnest</u> by Oscar Wilde; French satire: Norwegian <i>realism</i>: <u>A Doll's House</u> and <u>Ghosts</u> by Henrik Ibsen; Russian <i>realism</i>: <u>The Sea Gull</u> and <u>Cherry Orchard</u> by Anton Chekhov):</p> <ul style="list-style-type: none"> <li>• character (e.g., <i>inner world</i>, <i>outer world</i>)</li> <li>• given circumstances (e.g., setting, society, economics, cultural, spirituality or religion, previous action)</li> <li>• literary devices (e.g., allusions, imagery, symbolism, theme)</li> <li>• plot (e.g., structure, major moments)</li> </ul>  | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6 |
| DE.1.DL.10 | <p>Analyze two or more dramatic works (e.g., television scripts, movie scripts, musicals) from the twentieth century to the contemporary period (e.g., <u>A Raisin in the Sun</u> by Lorraine Hansberry; <u>A Street Car Named Desire</u> by Tennessee Williams; <u>Barefoot in the Park</u> by Neil Simon; <u>Death and the King's Horseman</u> by Wole Soyinka; <u>Death of a Salesman</u> by Arthur Miller; <u>Fences</u> and <u>The Piano Lesson</u> by August Wilson; <u>Little Sister</u> by Joan McCloud; <u>Novio Boy</u> by Gary Soto; <u>Our Town</u> by Thornton Wilder; <u>Sizwe Banzi is Dead</u> by Athol Fugard; <u>Waiting for Godot</u> by Samuel Beckett; <u>M. Butterfly</u> by David Henry Hwang; <u>Angels in America: Part 1 and 2</u> by Tony Kushner; <u>Oklahoma</u> by Rogers and Hammerstein):</p> <ul style="list-style-type: none"> <li>• character (e.g., <i>inner world</i>, <i>outer world</i>)</li> <li>• given circumstances (e.g., setting, society, economics, cultural, spirituality or religion, previous action)</li> <li>• literary devices (e.g., allusions, imagery, symbolism, theme)</li> <li>• plot (e.g., structure, major moments)</li> </ul> | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, W.CCR.1, W.CCR.2, W.CCR.4, W.CCR.5, W.CCR.6, W.CCR.7, W.CCR.8, W.CCR.9, W.CCR.10, SL.CCR.1, SL.CCR.2, L.CCR.1, L.CCR.2, L.CCR.3, L.CCR.6 |
| DE.1.DL.11 | Present a scene or monologue from a dramatic work using vocal variety and facial expressions   | R.CCR.1, R.CCR.2, R.CCR.7, R.CCR.10, SL.CCR.1, SL.CCR.2, SL.CCR.3, SL.CCR.4, SL.CCR.5, SL.CCR.6   |

Strand: Creative Expression

Content Standard 2: Students will develop adaptations using dramatic elements.

AR ELA Alignment

|           |   |   |
|-----------|---|---|
| CE.2.DL.1 | Adapt a scene, using <i>dramatic elements</i> , to a different time period                                    | R.CCR.3, R.CCR.4,<br>R.CCR.5, R.CCR.6,<br>W.CCR.3, W.CCR.4,<br>W.CCR.5, W.CCR.6,<br>W.CCR.10, SL.CCR.1,<br>SL.CCR.2, SL.CCR.3,<br>SL.CCR.6            |
| CE.2.DL.2 | Adapt a monologue to a different medium (e.g., song, poem, art work, multimedia piece)                        | RCCR.1, R.CCR.4<br>R.CCR.5, R.CCR.6,<br>R.CCR.10, W.CCR.2,<br>W.CCR.4, W.CCR.6,<br>W.CCR.10, SL.CCR.1,<br>SL.CCR.4, SL.CCR.5,<br>SL.CCR.6             |
| CE.2.DL.3 | Present an adaptation of a scene or monologue from a dramatic work using vocal variety and facial expressions | R.CCR.1, R.CCR.4,<br>R.CCR.5, R.CCR.6,<br>R.CCR.10, W.CCR.2,<br>W.CCR.4, W.CCR.6,<br>W.CCR.10, SL.CCR.1,<br>SL.CCR.3, SL.CCR.4,<br>SL.CCR.5, SL.CCR.6 |



Strand: Creative Expression

Content Standard 3: Students will create original works using dramatic elements.

|           |   | AR ELA Alignment   |
|-----------|---|--|
| CE.3.DL.1 | Write an alternative ending to a classic play, considering all <i>dramatic elements</i>   | R.CCR.3, R.CCR.4,<br>R.CCR.5, R.CCR.6,<br>W.CCR.3, W.CCR.4,<br>W.CCR.5, W.CCR.6,<br>W.CCR.10, L.CCR.1,<br>L.CCR.2, L.CCR.3,<br>L.CCR.6   |
| CE.3.DL.2 | Compose an original script using <i>dramatic elements</i> : <ul style="list-style-type: none"> <li>• development of a complete plot</li> <li>• development of two or more characters</li> <li>• play formatting (e.g., stage directions, dialogue, production notes)</li> </ul> | R.CCR.5, R.CCR.6,<br>W.CCR.3, W.CCR.4,<br>W.CCR.5, W.CCR.6,<br>W.CCR.10, L.CCR.1,<br>L.CCR.2   |
| CE.3.DL.3 | Present a scene or monologue from an original dramatic work using vocal variety and facial expressions  | R.CCR.5, R.CCR.6,<br>W.CCR.3, W.CCR.4,<br>W.CCR.5, W.CCR.6,<br>W.CCR.10, SL.CCR.1,<br>SL.CCR.2, SL.CCR.3,<br>SL.CCR.4, SL.CCR.5,<br>SL.CCR.6, L.CCR.1,<br>L.CCR.2, L.CCR.3,<br>L.CCR.6 |

## Glossary for Dramatic Literature

|                     |  |
|---------------------|--|
| Authorial treatment | Playwright's style as it relates to the use of dramatic elements in developing the overall meaning of the play   |
| Blocking            | Positions and movements of the actors on the stage   |
| Comedy              | A play that ends happily, presents the lighter side of life, and represents ordinary people  |
| Comedy of manners   | A form of comedy that satirizes characters, usually from the upper class, who fail or refuse to conform to polite society  |
| Dramatic device     | A technique employed by the playwright to create a desired effect (e.g., acts, scenes, lines, prologue, epilogue, asides, soliloquies)   |
| Dramatic elements   | Plot (e.g., exposition, rising action, climax, falling action, resolution, conflict) characters (e.g., protagonist, antagonist, foil), dialogue, theme, and spectacle (e.g., costumes, set)  |
| Inner world         | A character's psychological and emotional state (e.g., desire, will, decorum, morals)  |
| Outer world         | A character's environmental and physical traits (e.g., social status, education, physical description, unusual physical characteristics)   |
| Miracle play        | A play about the lives of saints and the wonders they performed  |
| Morality play       | A play about virtues and vices such as fellowship, good deeds, and death, which uses allegory to make a point  |
| Mystery play        | A play that is a representation of a Bible story from Creation to Judgment   |
| Realism             | Accurate depiction of the everyday life of a place or period   |
| Satire              | Bitter irony to point out shortcomings or injustices in society  |
| Tragedy             | A play that typically ends in disaster   |
| Tragic hero         | A protagonist who has a downfall, suffers, or experiences defeat   |
| Universal theme     | A central idea (e.g., love, death, marriage, human suffering, justice) about the human condition applicable to all humans regardless of cultural differences or geographical location even though the plays are written decades or centuries apart |

## Contributors

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