

English Language Arts (ELA) Drama

Curriculum Framework

2012

Course Title: English Language Arts (ELA) Drama
 Course/Unit Credit: .5
 Course Number: 416000
 Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.
 Grades: 9-12

English Language Arts (ELA) Drama

ELA Drama is a one-semester English elective course designed to introduce students to the study of dramatic literature. Through the study of written plays, students will become informed, perceptive, and appreciative audience members of plays from various cultures and time periods. To accomplish this goal, students will gain knowledge of dramatic elements by studying classical to contemporary plays. Students will examine and compare historical influences and contexts, universal themes in dramatic literature, and authorial treatment of tragic heroes from various literary periods. Students will demonstrate understanding of dramatic literature through creative oral and written interpretations and adaptations. ELA Drama does not require Arkansas Department of Education approval.

ELA Drama does not fulfill the ½ unit of Fine Arts required for graduation.

Strand	Content Standard
Dramatic Elements	
	1. Students will demonstrate understanding of the elements of drama through the study of a variety of dramatic texts.
Creative Expression	
	2. Students will apply knowledge of dramatic elements to develop an adaptation or create an original work.

Note: In this document specific grade bands (9-10 and 11-12) are not included in the connections to the Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects (CCSS-ELA). The appropriate grade band should be selected based on the desired level of rigor.

Strand: Dramatic Elements

Content Standard 1: Students will demonstrate understanding of the elements of drama through the study of a variety of dramatic texts.

Connections to
CCSS – ELA

DE.1.D.1	Examine the historical influences and contexts of various time periods on plays and playwrights	RL.3, RL.4, RL.10 W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 L.1, L.2, L.3, L.6
DE.1.D.2	Analyze the function and application of <i>Aristotle’s theory of tragedy</i> from Greek to contemporary drama	RL.5, RL.10 RI.5, RI.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 L.1, L.2, L.3, L.6
DE.1.D.3	Compare <i>authorial treatment of tragic heroes</i> from various literary periods	RL.3, RL.4, RL.5, RL.6, RL.7 W.1, W.4, W.5, W.6, W.7, W.8, W.9 L.1, L.2, L.3, L.6
DE.1.D.4	Evaluate playwright choices that influence plot and <i>dramatic elements</i> as influenced by historical and cultural context (e.g., character, setting, stage direction)	RL.1, RL.3, RL.4, RL.5, RL.7, RL.10 W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6
DE.1.D.5	Analyze <i>universal themes</i> in dramatic literature	RL.1, RL.2, RL.7, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6
DE.1.D.6	Analyze one classical Greek <i>tragedy</i> (e.g., <i>Eumenides</i> by Aeschylus; <i>Medea</i> by Euripides; <i>Oedipus the King</i> by Sophocles)	RL.1, RL.7, RL.9, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6

Strand: Dramatic Elements

Content Standard 1: Students will demonstrate understanding of the elements of drama through the study of a variety of dramatic texts.

Connections to
CCSS – ELA

DE.1.D.7	Analyze one Medieval <i>Morality, Mystery, or Miracle play</i> (e.g., <u>Castle of Perseverance</u> , <u>Disobedient Child</u> , <u>Everyman</u> , <u>Raising of Lazarus</u>)	RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6
DE.1.D.8	Analyze one Elizabethan <i>comedy or tragedy</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)	RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6
DE.1.D.9	Analyze one dramatic work from the eighteenth century or the nineteenth century (e.g., <i>British comedy of manners</i> : <u>The Importance of Being Earnest</u> by Oscar Wilde; <i>French satire</i> : <u>Tartuffe</u> by Moliere; <i>Norwegian Realism</i> : <u>A Doll's House</u> by Henrik Ibsen; <i>Russian Realism</i> : <u>The Sea Gull</u> by Anton Chekhov)	RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6
DE.1.D.10	Analyze at least one dramatic work 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)	RL.1, RL.2, RL.3, RL.4, RL.5, RL.6, RL.7, RL.9, RL.10 W.1, W.2, W.4, W.5, W.6, W.7, W.8, W.9, W.10 SL.1, SL.2 L.1, L.2, L.3, L.6

Strand: Creative Expression

Content Standard 2: Students will apply knowledge of dramatic elements to develop an adaptation or create an original work.

Connections to
CCSS – ELA

CE.2.D.1	Modernize an assigned scene, using <i>dramatic elements</i> appropriate for a contemporary audience	RL.3, RL.4, RL.5, RL.6 W.3, W.4, W.5 L.1, L.2, L.3, L.6
CE.2.D.2	Write about the consequences of a character's decisions and actions, relating dramatic problems to one's own life	RL.3, RL.5 W.2, W.3, W.4, W.9, W.10 L.1, L.2, L.3, L.6
CE.2.D.3	Present oral interpretations of scenes from various dramatic works	SL.1, SL.4, SL.6 L.1, L.3, L.6

Glossary for English Language Arts (ELA) Drama

Aristotle's theory of tragedy	Aristotle's theory in the <u>Poetics</u> that tragedy should focus on a hero of high estate who falls from his rightful place through some tragic flaw (hamartia), and that tragedy should function to evoke the emotions of pity and fear in the audience and result in the purging (catharsis) of those emotions
Authorial treatment	Choices the playwright makes about all dramatic elements as they affect the entire work
Comedy	Play that ends happily, presents the lighter side of life, and represents ordinary people
Comedy of manners	Satirizes characters, usually from the upper class, who fail or refuse to conform to polite society
Dramatic elements	Elements of drama that include exposition, plot, action, conflict, characters, and theme as well as dramatic devices employed by the writer to create a desired effect
Miracle play	Play about the lives of saints and the wonders they performed
Morality play	Play about virtues and vices such as fellowship, good deeds, and death, which uses allegory to make a point, whether it is religious, political, or doctrinal
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	Uses bitter irony to point out shortcomings or injustices in society
Tragedy	Serious play that typically ends in disaster for the hero or protagonist
Tragic heroes	Protagonists who fall from a high place because of personal flaws
Universal themes	Archetypes (e.g., crone, good king, mentor, nagging wife, wise fool) and motifs (e.g., dream vs. reality, hero's quest, human folly, human suffering, man vs. nature)