

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study

DRAMATIC LITERATURE
Classical Strand

I. INTRODUCTION: COURSE DESCRIPTION

A. This one-semester course will concern itself principally with the examination of the thematic and structural significance of various comedies, histories, melodramas, and tragedies. Students will study plays from ancient to modern times that will give them insight into the evolution of the drama, the conventions of the form, and the constraints and possibilities of theatrical production.

B. Dramatic Literature addresses the following District student learning outcomes:

- #1. communicate articulately, effectively, and persuasively when speaking and writing;
- #2. read and analyze material in a variety of disciplines;
- #11. interpret, experience, create and/or perform artistic work.

Dramatic Literature addresses the following Tam 21st Century Goals,

- acquire, manage and use knowledge and skills;
- think critically and creatively;
- develop respect and understanding for the diversity of our community;
- understand individual and cultural differences;
- take responsibility for self and community.

C. Dramatic Literature allows students to read and discuss a range of plays to build on earlier reading in Core English 1-4 and also serves to give drama students a more intense literary excursion in the world of drama.

D. Goals of Dramatic Literature

- a. develop critical judgment and learn to analyze both the structure and content of dramatic literature;
- b. learn to use critical thinking skills in analyzing and interpreting plays;
- c. establish the connection between writing and thinking through regular practice of the steps in the writing process;
- d. differentiate between comedy, history, melodrama, and tragedy, structurally and thematically;
- e. acquire a critical vocabulary for discussing and writing about plays;
- f. relate the past to the present, and become aware of recurring human concerns through the study of representative dramas;
- g. use reading journals to thoughtfully engage the text;
- h. recognize patterns and themes from the details of the works;
- i. express ideas about plays in class discussions;
- j. read parts in class with clarity and with some recognition of the emotions of the characters;
- k. concentrate on the oral reading of plays to identify conflicts and themes;
- l. listen critically to the ideas of others in class discussions and respond constructively and supportively.

II. STUDENT LEARNING OUTCOMES

1. Writing:

- a. use the stages in the writing process, especially responding, revising, and editing (R/LAF W W/S 1.0; 1.9);
- b. apply basic grammar and appropriate vocabulary in the context of their writing (R/LAF W W/O 1.0);
- c. write well-developed essays using the thesis statement effectively to focus the essay, and practice patterns of organization, such as chronology,

classification, and steps in a process, with appropriate transitional techniques, language and form to suit purpose and audience (R/LAF W W/S 1.3);

- d. draw generalizations from recorded observation and experience—e.g., from stories, poems, journal entries, autobiographical and biographical pieces, descriptions and accounts—and support them with convincing evidence and examples (R/LAF W W/A 2.2);
- e. use deduction and induction, understand logical fallacies, know what constitutes evidence and authority, while distinguishing between primary and secondary sources (R/LAF W W/A 2.2);
- f. develop an interpretation that uses convincing textual evidence for support and explain the interpretation rationally to convince the reader of its soundness (R/LAF W W/A 2.2 a - e);
- g. examine ideas and information from a variety of sources and draw conclusions about the point and purpose of that information and to evaluate the conclusions and determine whether or not they are sound (R/LAF W W/A 2.4 d);
- h. analyze information from various sources through systematic notetaking, integrate material from outside sources into their own work, and acknowledge those sources (R/LAF W W/S 1.6).

2. Literature/Reading:

- a. understand and use the language of literary criticism, such as setting, characterization, foreshadowing, symbolism, and metaphor; consult sources to enrich understanding; recognize the relationship of specific incidents to theme; understand an author's method of narration, i.e., who tells the story and how far the narrator is from the action; be aware of and understand shifts in point of view (R/LAF R L/RA 3.0 S/F 3.1; N/A 3.2, 3.3, 3.4);
- b. put ideas in one's own words through such devices as paraphrase, precis, modeling, unscrambling sample passages, reading and interpreting maps, charts, and graphs; recognize that rereading enhances the reader's understanding and appreciation;
- c. determine the author's point of view and distinguish his or her bias from established fact (R/LAF R C/A 2.2, 2.3, 2.4, 2.5);
- d. recognize the importance of reading beyond the assigned works and use outside sources of reference; refine the use of research techniques;

- e. develop a greater understanding of the contributions of ethnic groups by studying their traditions, their cultural stance, their similarities and differences (R/LAF R L/RA 3.5 b).

3. Speaking and Listening:

When speaking, students will:

- a. function effectively in class discussion by answering and asking questions coherently and by clarifying responses with clear explanations; conceive and develop ideas that are soundly reasoned and well supported;
- b. become more proficient in the various roles in editing and response writing groups; learn new roles: for example, panel chair, panel member, large group discussion leader, recorder, resource person;
- c. learn argumentation techniques that allow both sides of a question to surface; learn skills in logic and reasoning to support arguments on conflicting sides of a question (R/LAF L/S O/D 1.5, 1.6);
- d. give careful attention to preplanning a speech; develop a regard for the audience with respect to gaining attention, sustaining interest, making efficient use of time; learn skills in organizing for various modes of presentation: analysis, persuasion, explanation, interpretation, direction, and comparison (R/LAF L/S O/D 1.7 A/E 1.13);
- e. practice oral interpretation of literature, using the techniques of emphasis, expression, dramatic pause, inflection; practice parts in dramas, attempting realistic character identity, fluency in reading dialogue, and appropriate tone and mood (R/LAF L/S S/A 2.3 a—e; 2.5).

When listening, students will:

- a. develop techniques that promote supportive, polite concern for the speaker, and learn the skills necessary to offer tactful, constructive criticism;
- b. identify main and subordinate ideas presented in lectures and discussions, and evaluate them for sound reasoning and convincing support; take into account the nuances, the subtle shades of meaning (R/LAF L/S A/E 1.11—1.14).

C. Student Assessment:

Students will be assessed through a variety of indicators including homework, group work, oral presentations, visuals related to the reading, quizzes on the literature, essays and other writing assignments.

Students will be expected to take an essay examination that requires them to apply the thinking and writing skills they have developed in order to synthesize and analyze material from three to four major works covered during the semester. Students will be expected to support their main ideas with specific examples from the works under discussion.

See the Dramatic Literature Resource Binder for sample assessments

D. Course Assessment

Dramatic Literature will be assessed through formal and informal surveys of the students. Course and unit goals will be reviewed by teacher on a regular basis.

III. METHODS AND MATERIALS

A. Methods

Students will complete a variety of interrelated writing assignments adapted from the James Moffet writing sequence. More than one paper may be required for each assignment. In addition to four process papers per semester, minor papers will be assigned regularly.

Eight different writing types have been identified as the focus for the upper division writing program: observation, reflection, controversial issue, interpretation, evaluation, report of information, autobiography, and speculation. See the introduction to the Upper Division program for specifics on the writing modes.

B. Literature

Every teacher of Dramatic Literature will teach a selection of the following titles to guarantee consistency throughout the District. Each student will read at least four major works per semester.

1. Origins of Drama

Anonymous	<i>Everyman</i>
Aristophanes	<i>The Birds</i>
Euripides	<i>The Bacchae</i>
Euripides	<i>Medea</i>

2. Elizabethan Drama

Jonson, Ben
Shakespeare

Volpone
As You Like It

3. Restoration, 18th and 19th Century Drama

Boucicault, Dion
Congreve, William
Gay, John
Moliere

The Shaughraun
Way of the World
Beggars' Opera
The Flying Doctor
Tartuffe

Smith, William H.
Wycherly, William

The Drunkard
The Country Wife

4. 20th Century Drama

Albee, Edward

The Sandbox
Who's Afraid of Virginia Woolf?

Anderson, Maxwell
Beckett, Samuel
Bolt, Robert
Brecht, Bertolt

The Bad Seed
Endgame
A Man For All Seasons
The Good Woman of Setzuan
Man is Man
Mother Courage

Capek, Karl
Chekhov, Anton
Coward, Noel
Glaspell, Susan
Hellman, Lillian
Ibsen, Henrik

R.U.R.
Three Sisters
Tonight at 8:30
Trifles
Little Foxes
Hedda Gabler
Ghosts

Ionesco, Eugene

Bald Soprano
The Future Lies in Eggs

Lorca, Federico Garcia
Miller, Arthur
O'Casey, Sean
O'Neill, Eugene
Patrick, John
Pirandello, Luigi

Blood Wedding
All My Sons
Plough and the Stars
The Ice Man Cometh
Teahouse of the August Moon
Six Characters In Search of An
Author

Shaw, George Bernard
Smith, Anna Devere

Major Barbara
Twilight L.A.

Synge, John Millington
Thomas, Dylan
Valdez, Luis
Wilder, Thornton
Williams, Tennessee

Playboy of the Western World
Under Milkwood
Zoot Suit
Skin of Our Teeth
A Streetcar Named Desire
The Glass Menagerie

5. Contemporary Drama

Bullins, Ed
Coburn, D.L.
Fo, Dario

In the Wine Time
The Gin Game
*Accidental Death of An
Anarchist*

Fornes, Maria Irene
Howe, Tina
Lauro, Shirley
Mann, Emily
Mann, Emily
Norman, Marsha
Pinter, Harold
Pinter, Harold
Schaefer, Peter
Shange, Ntozake

Fefu and Her Friends
Painting Churches
Open Admissions
Execution of Justice
Still Life
'night, Mother
The Caretaker
The Homecoming
Equus
*Mother Courage and her
Children*

Shepard, Sam
Shepard, Sam
Shepard, Sam
Simon, Neil
Simon, Neil
Smith, Anna Devere
Stoppard, Tom
Wilson, August
Wilson, Lanford
Wilson, Lanford

Buried Child
The Curse of the Starving Class
True West
The Odd Couple
Star Spangled Girl
Twilight L.A.
Travesties
Fences
Fifth of July
Talley's Folly

IV. GENERAL INFORMATION

Dramatic Literature is a 5 credit course open to all juniors, seniors and second semester sophomores.

- A. Prerequisites: There are no course prerequisites.
- B. Requirements Met.

This course may be used in partial fulfillment of the English graduation requirement. It meets part of the District requirement for two Classical Stand Courses.

This course is accepted toward the "b" or "g" requirement for UC admissions. It is also accepted for the CSU English requirement.

- A. Dramatic Literature is an upper division course open to juniors, seniors and second semester sophomores. There are no prerequisites.
- B. This course meets half of the District requirement for two Classic Strand courses.
- C. Dramatic Literature satisfies the U.C. requirement for one semester of English.