

The Warriner School Subject Curriculum Map



Subject: English	Year Group: 12	Unit: Introduction to Tragedy (mini unit)
Unit objectives: (NC Statements) The students will study the genre of tragedy, considering the history of the genre, its origins in Greek Theatre and how tragedy has developed throughout history. This unit is prior to students starting the study of Shakespeare's <i>King Lear</i> .		
Context for study: Students at KS4 will have had a limited introduction to the concept of tragedy when studying <i>Macbeth</i> and should have started to consider how these texts link to the genre. This unit is designed to bridge the gap in student's knowledge and to ensure that students are familiar with key elements of the tragic genre before studying <i>King Lear</i> . In this unit, students will consider: the origins of tragedy, Greek tragedy, Aristotle's concept of tragedy, how drama has changed over time (including tragedy). This will enable students to understand the requirement to analyse <i>King Lear</i> through the 'lens of tragedy' as is appropriate for the AQA Literature B specification.		

Sequence of learning: *Knowledge content - list of statements of what students should know by progressing through this unit (identify key tier 2/3 vocabulary in **bold**)*

- Develop declarative knowledge of the **core texts** which they will study for Paper 1: **Aspects of Tragedy**.
- Develop the procedural knowledge of the **requirements** for the Paper 1 exam and the need to **analyse aspects of tragedy** within texts.
- Consider how **audiences** respond to **drama** as a shared, lived experience and how this process differs from the **individual** experience of reading a novel.
- Develop disciplinary knowledge of how **stage production** affects **audience** participation and interpretation.
- Develop substantive knowledge of '**kitchen sink**' **realism** and to consider whether class impacts upon our experience of theatre.
- Develop declarative knowledge of '**mise en scene**' which means 'put in the scene'.
- Develop declarative knowledge that drama has **developed throughout history** and to have notes on the key areas (**Classical, Medieval, Renaissance, Restoration, Victorian and Kitchen Sink**).
- Develop declarative knowledge of what a **revenge tragedy** is and what their key features are e.g., **violence, sensationalism, a melancholy hero** etc.
- Develop declarative knowledge of the **ethics of revenge** and to discuss the **morality**, or lack of, present in revenge drama.
- Develop declarative knowledge of the definitions of **stylism** and **realism** are and how these can be applied to drama.
- Develop declarative knowledge of **classical tragedy** is and how it was defined by **Aristotle** in *Poetics*.
- Develop declarative knowledge of the key terminology associated with Greek Tragedy, such as **hamartia, peripetia, anagnorisis** etc.
- Know the level of **violence** attributed to in Greek Tragedy and apply this to Sarah Keen's work.
- Develop the declarative knowledge that '**rota fortunae**' is Latin for 'wheel of fortune' and that this is a Medieval concept that links to ideas of **fate** and **destiny**.
- Develop the declarative knowledge that **Fortuna** was a Roman goddess of Luck, Fate and Fortune.
- Develop the declarative knowledge that **heroism** can be traced back to **Greek mythology**.
- Develop the declarative knowledge that a **tragic hero** is defined as the **protagonist** and the associations with Aristotle.
- Develop the declarative knowledge that a **tragic villain** is not as common as a tragic hero; to know that these villains have distinctive personalities.
- Develop the declarative knowledge of what the terms **Machiavel** and **malcontent** mean and how these can apply to tragic villains.
- Develop the procedural knowledge of how to approach an **extract-based question** by understanding the five **assessment objectives** for this specification.

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<p>Possible Misconceptions and adaptive responses to these: <i>identified through formative assessment/retrieval practice/diagnostic questioning.</i></p> <ul style="list-style-type: none"> Fatal flaw is a concept introduced by A.C. Bradley and is not attributed to Aristotle. Hamartia and fatal flaw do not mean the same thing. Misunderstanding the Greek terminology associated with tragedy. Application of stylism and realism – two new concepts – to an abstract extract. Aristotle ‘invented’ tragedy – he was writing about the concept of tragedy hundreds of years after the initial Greek tragedies. <p>Clear and targeted discussion. Low stakes quizzes throughout the unit to consolidate understanding of new terminology. Pre-teach vocabulary/ new concepts. Consolidation of prior learning.</p>	<p>Literacy and Oracy development opportunities: <i>Details of high-quality texts, explicit vocabulary teaching, modelled writing, structured talk.</i></p> <p>Explicit teaching of Tier 2/3 vocabulary, throughout lessons. Independent reading for KS5 students. Supporting extracts used to develop application of key concepts covered in this unit. Regular knowledge and metacognitive checks through students reading out responses. Writing modelling and paragraph structure provided for the <i>Othello</i> task to assist students with their first extended piece of writing at KS5. Use of the expanded success criteria to facilitate planning of final assessment. Think-Pair-Share approach.</p>
<p>Assessment/Final outcomes: <i>How will students apply their deep learning in a meaningful way that respects the subject’s discipline?</i></p> <p>Summative assessment of understanding – essay response to an extract from Shakespeare’s <i>Othello</i>.</p> <p>Read the extract below and then answer the question.</p> <p>‘Iago is a typical Machiavellian villain: self-absorbed, evil and unjust’. To what extent do you agree?</p> <p>Remember to include in your answer relevant analysis of Shakespeare’s dramatic methods.</p>	