

## Teaching plan (medium term): tragedy or comedy (drama study)

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This is a teaching plan for the autumn term of our suggested co-teaching AS/A-level English Literature Specification B programme of study. It is not prescriptive but offers suggested approaches for introducing the literary genres of both tragedy and comedy, and for addressing the key learning, concepts and skills required for the AS drama study.

In this part of the co-teaching course, students will begin to explore the genres of both tragedy and comedy, which have their origins in the ancient world with a specific emphasis on drama. Students will investigate the common features of traditional and more modern tragic and comic drama, and will have the opportunity to explore where aspects can or cannot be seen in their chosen texts, making connections with the wider genre as they do so. Students will necessarily explore the dramatic methods chosen by playwrights to convey meaning:

- dramatic structure
- stagecraft
- dramatic characterisation
- dramatic speech and language.

They will learn how to read set texts confidently and closely with an imaginative eye on performance. To do this they will:

- analyse dramatic methods in detail
- consider how contextual factors, including those related to the production and reception of the plays, influence and shape meanings
- make connections to the wider tragic or comedic genres

- weigh up a range of different interpretations of their set texts.

Students study one Shakespeare text from the list below for exam in AS Paper 1, Section A. Students study one further drama text from the following list for exam in AS Paper 1, Section B. When co-teaching, the following must be taken into account:

- If the students are studying tragedy, either the further drama text or the prose or poetry text must have been written pre-1900.
- If the students are studying comedy, because both of the further drama texts available were written pre-1900, any of the prose and poetry texts can be chosen for AS Paper 2.
- The drama text on the AS only text list (*A streetcar named desire* and *Educating Rita*) can only be studied by those students taking AS and not moving onto A-level; the text will not be examined at A-level and cannot be used in the non-exam assessment (NEA) as there is no requirement for study of a drama text here.

Section A: Shakespeare	
Tragedy	Comedy
<i>Othello</i>	<i>The taming of the shrew</i>
<i>King Lear</i>	<i>Twelfth night</i>

Section B: Further drama text	
Tragedy	Comedy
<i>Richard II</i>	<i>She stoops to conquer</i>
<i>Death of a salesman</i>	<i>The importance of being Earnest</i>

## Assumed coverage

Tragedy or Comedy: AS Drama Study could of course be taught at any point in the first year of the co-teaching course ie year one of a two-year A-level course where students are being entered for AS exams at the end of year one. It is assumed that approximately seven weeks per half-term would be spent on the drama study, including between four and five hours classroom contact per week. If taught in the autumn term with a mock exam at the end, autumn term 2, week 7 could be used for revision.

### Autumn term 1

Prior knowledge: basic understanding of some of the ways that meanings are shaped in drama texts.

#### Week 1

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Aspects of tragedy or comedy</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>become familiar with the broad aspects of tragedy or comedy for study</li> <li>understand the common</li> </ul>	<p>Preparation for the application of knowledge of the following to their Shakespeare play:</p> <ul style="list-style-type: none"> <li>possible broad aspects of tragedy or comedy</li> <li>common features of traditional</li> </ul>	<p>Ask students to bring in examples from the media (newspapers and magazines) of what they consider to be tragic or comedic stories and events. A possible group activity would be to explore the texts to discover common aspects and present a 'recipe' for a popular tragedy or comedy to the class.</p> <p>Students should research the common features of traditional (eg Aristotelian) tragic or</p>	<p>Students could be shown clips from popular films and/or TV programmes eg <i>The missing</i> for tragedy or <i>Last tango in Halifax</i> for comedy to consider further how tragic or comedic drama has evolved.</p> <p>Students might create a chart of possible aspects of tragedy or comedy which they can update as</p>	<p>Newspaper or magazine articles.</p> <p>TV or film clips as appropriate.</p> <p>Secondary reading on the common features of Aristotelian and other theories of tragic or comedic drama and their influence on Shakespeare.</p>

<p>features of traditional tragic or comedic drama and how these compare, if appropriate, to more popular notions of tragedy and comedy.</p>	<p>tragic or comedic drama and how knowledge of these shapes expectations for readers.</p>	<p>comedic drama and create a glossary of terms.</p> <p>Students might compare the list of possible aspects of tragedy or comedy in the specification with their own 'recipe' to establish the differences.</p>	<p>they read their chosen texts. They should consider:</p> <ul style="list-style-type: none"> <li>• What is present?</li> <li>• What is absent?</li> <li>• What are the specific examples?</li> </ul> <p>Introduce students to extracts from existing literary critical work on the dramatic genre to be used in conjunction with primary reading.</p>	
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Week 2

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Aspects of tragedy or comedy</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>consider the representation of aspects of tragedy or comedy in a poem from the AQA anthology</li> <li>begin to consider the tragic or comedic contexts which arise from the inclusion of particular aspects of tragedy or comedy eg moral, gender.</li> </ul>	<p>Preparation for the application of knowledge of the following to their Shakespeare play:</p> <ul style="list-style-type: none"> <li>possible broad aspects of tragedy or comedy</li> <li>the tragic or comedic contexts which arise from particular aspects of tragedy or comedy.</li> </ul>	<p>Teachers could model an analysis of one section of the chosen poem for aspects of tragedy or comedy.</p> <p>Students could then continue the analysis of the poem for aspects of tragedy or comedy.</p> <p>Students could then update their 'aspects' chart.</p>	<p>Group analysis of the poem could be done by each group analysing a different part of the poem and then feeding back to the whole group.</p> <p>Alternatively, different groups could analyse the whole poem for different aspects of tragedy or comedy and then present to the whole group. In this activity, absence of aspects could be as valid as presence of aspects.</p> <p>Groups could also do a 'marketplace' or 'home/expert' activity or PowerPoint presentation to share information.</p>	<p>A copy of the relevant poem eg 'The death of Cuchulain' for tragedy or 'Not my best side' for comedy.</p>

Week 3

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic structure</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>begin to develop their analysis of their Shakespeare play by applying knowledge of traditional dramatic tragedy or comedy structures</li> <li>identify the structure of their Shakespeare play and explore how it helps to</li> </ul>	<p>Applying knowledge of the following to their set Shakespeare play:</p> <ul style="list-style-type: none"> <li>conventions of structure in traditional dramatic tragedy or comedy</li> <li>how the play's structure contributes to the tragedy or comedy of the play</li> <li>how aspects of tragedy or comedy are presented at</li> </ul>	<p>Students should have access to an abridged version of their play (eg the <i>Animated Tales</i> or children's comic book version) in order to summarise the key action in each act and scene and explore the play's structure.</p> <p>Students can consider how far the play's structure adheres to the conventions of dramatic tragedy or comedy, asking how the tragedy or comedy of the play is affected when the conventions are not followed.</p> <p>Students could consider which other structural features are used (eg sub-plot, frame, the 'Green World') and with what effect.</p> <p>Students might present their play's structure diagrammatically, noting where the common</p>	<p>The diagrammatic representation of the play's structure might be done as individuals or as a class, perhaps as a working wall display.</p> <p>Students could consider critical reading on their chosen play for interpretations of how its structure enhances the tragedy or comedy of the play.</p> <p>Students might consider the aspects of tragedy or comedy mentioned in the AQA text overview for their play and identify points of the play where these occur. They should explore where these</p>	<p>Abridged versions of the set Shakespeare play.</p> <p>Critical reading on the significance of the structure of their chosen play to its tragedy or comedy.</p> <p>AQA text overviews.</p> <p>Critical reading on the ending of their chosen play.</p>

<p>develop the tragedy or comedy</p> <ul style="list-style-type: none"> <li>analyse the opening and ending of the play to consider how the tragedy or comedy is set up and resolved.</li> </ul>	<p>key points of the play.</p>	<p>features of dramatic tragedy or comedy occur.</p> <p>Students can update their 'aspects' chart and note the contexts which arise from the aspects they have discovered.</p> <p>Students should analyse the opening and ending of their play in order to consider how the tragedy or comedy is set up and resolved.</p> <p>For further activities, see autumn term 2, week 1.</p>	<p>aspects are positioned in the play.</p> <p>Students might be introduced to key passages from the play to consider how particular aspects of tragedy or comedy are presented.</p> <p>Students might work in pairs analysing the opening or the ending. They could then sharing findings and wider class feedback can then be achieved through 'home/expert' groups.</p> <p>In groups, students might be given a range of critical readings on the ending of the play. They might decide which fits most closely with their own reading of the play as a tragedy or comedy and present</p>	
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			<p>back to the whole class with supporting evidence. Alternatively groups could each be given a different critical reading and asked to find evidence from across the play to support that reading before feeding back to the class. Considering a range of readings from across time will help students to reflect on contexts of reception and to develop their own views.</p> <p>For further activities, see autumn term 2, week 1.</p>	
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Week 4

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Stagecraft</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the effects of Shakespeare’s stagecraft</li> <li>• consider how much information about stagecraft is embedded in the dialogue or stage directions</li> <li>• focus on key points of the play where stagecraft enhances the tragedy or comedy of the</li> </ul>	<p>Applying knowledge of the following to their Shakespeare play:</p> <ul style="list-style-type: none"> <li>• key elements of stagecraft such as:               <ul style="list-style-type: none"> <li>○ set</li> <li>○ lighting</li> <li>○ props</li> <li>○ costume</li> <li>○ sound</li> <li>○ stage directions.</li> </ul> </li> </ul> <p>Please note, students should not offer their own suggestions for appropriate costume, or other stagecraft</p>	<p>The whole class might focus on a particular scene from the play where stagecraft clearly contributes to the tragedy or comedy of the play. Students should consider:</p> <ul style="list-style-type: none"> <li>• What techniques are used?</li> <li>• How the techniques enhance the tragedy or comedy?</li> </ul> <p>Students might then work in groups to explore where stagecraft enhances the tragedy or comedy in their play and prepare analytical feedback for the whole class.</p> <p>Groups of students could work with different acts or key scenes to identify where the writer has embedded suggestions about stagecraft in the dialogue or</p>	<p>This whole class focus might include dramatising the scene to consider how the techniques are working.</p> <p>Stage or film adaptations of this scene might add to students’ understanding of the effects and provide awareness of alternative approaches and their effect. Watching a range across time will help students to reflect on contexts of reception.</p> <p>For the group work, each group might take a different scene or range across the play for use of a different stagecraft technique.</p>	<p>Stage or film adaptations of the Shakespeare play from across time.</p>

<p>play.</p>	<p>techniques, where textual detail is sparse.</p>	<p>stage directions eg Othello's reference to Desdemona's pale smock when he kills her or the long description given by Biondello of Petruchio's wedding garb in Taming of the Shrew.</p> <p>Students could focus on the opening or closing of the play, drawing the set from the stage directions to consider how stagecraft contributes to the setting up and resolution of the tragedy or comedy.</p> <p>For further activities, see autumn term 2, week 2.</p>	<p>Feedback to the whole class could be by PowerPoint presentation or 'home/expert' groups.</p> <p>Students might be given a key scene where stage directions have been removed and asked to consider what they would use to convey tragic or comedic disorder eg darkness or disguise to convey confusion.</p>	
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Week 5

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic speech and language</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the different ways in which Shakespeare has presented speech in the set play</li> <li>• explore the effect of Shakespeare's use of imagery for tragic and comedic purposes.</li> </ul>	<p>Applying knowledge of the following to their Shakespeare play:</p> <ul style="list-style-type: none"> <li>• Shakespearian conventions of verse and prose</li> <li>• soliloquies, asides and dialogue</li> <li>• dramatic imagery, symbols and motifs.</li> </ul>	<p>Students should explore the different ways in which speech is presented from across the set play and consider the features and function of each type of speech.</p> <p>Students should explore short sections of speech from a variety of characters to explore how differences in speech can convey difference in status, power etc.</p> <p>Students should analyse key speeches from various characters across the play to consider how these present the character as, for example, the tragic or comic hero or the tragic or comic villain.</p> <p>Students should consider the effect of dramatic irony achieved through soliloquies</p>	<p>Students can work in groups to analyse key quotations and explore their significance in relation to the whole text. Feedback to the class might explore:</p> <ul style="list-style-type: none"> <li>• the character to which the quotation is attributed</li> <li>• the context in which it appears</li> <li>• its tragic or comedic significance to the play as a whole.</li> </ul> <p>Groups might take a different symbol or motif and present its tragic or comedic</p>	<p>Presentation materials.</p>

		<p>and asides, asking how these help the audience understanding of aspects of tragedy or comedy.</p> <p>Students should explore Shakespeare's use of imagery in key passages and trace the use of key symbols and motifs across the play to consider their tragic or comedic significance.</p> <p>For further activities, see autumn term 2, week 3.</p>	<p>function visually to the class with supporting evidence from the play.</p> <p>For further activities, see autumn term 2, week 3.</p>	
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Week 6

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic characterisation</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• understand the ways in which characters are established and developed through the process of characterisation</li> <li>• develop their knowledge of key characters within their Shakespeare play</li> </ul>	<p>Applying knowledge of the following to their Shakespeare play:</p> <ul style="list-style-type: none"> <li>• how characters are presented including:               <ul style="list-style-type: none"> <li>○ physical appearance or suggestions about this</li> <li>○ actions and motives for them</li> <li>○ what they say and think</li> <li>○ how they interact with others</li> <li>○ what</li> </ul> </li> </ul>	<p>Students can create character maps to explore aspects of characterisation, considering:</p> <ul style="list-style-type: none"> <li>• physical appearance or suggestions about this</li> <li>• actions and motives for them</li> <li>• what they say and think</li> <li>• how they interact with others</li> <li>• what others say and think about them.</li> </ul> <p>Students can work in groups on a different major character each or on a number of minor characters in detail. They should work with passages from various points across the play to analyse how the character is established, is then developed and</p>	<p>Character maps might form part of a classroom working wall display which can be added to as the play is read.</p> <p>Students might prepare presentations on specific parts of the play where their character appears, highlighting Shakespeare's choice of particular aspects of stagecraft and language and their intended tragic or comedic effect.</p> <p>Students could enhance their character maps or presentations by having access to different stage, TV or film adaptations of their set play to consider how key characters might be presented</p>	<p>Presentation materials.</p> <p>Stage, TV or film adaptations of the set Shakespeare play.</p> <p>Critical material which discusses the dramatic function of key characters from the play.</p> <p>AQA critical anthology.</p>

<ul style="list-style-type: none"> <li>consider the dramatic function of tragic or comedic characters within their Shakespeare play.</li> </ul>	<p>others say and think about them.</p> <ul style="list-style-type: none"> <li>how far the characters conform to or subvert the tragic or comedic stereotypes eg of the tragic hero or the comic clown</li> <li>how the various characters contribute to the play's tragedy or comedy.</li> </ul>	<p>contributes to the overall development of the tragedy or comedy of the play. Students should identify the aspects of tragedy or comedy associated with the character and the dramatic methods used by Shakespeare to present their character.</p> <p>Students might present their findings visually to the remainder of the class as a poster or PowerPoint presentation using images and direct quotation from the play from stage directions and speech.</p> <p>Students can update their 'aspects' chart.</p> <p>For further activities, see autumn term 2, week 4.</p>	<p>differently.</p> <p>Students could be given (or research) different critical interpretations of the tragic or comedic function of key characters from their play and consider how far they agree or disagree with these views. Students should also consider these views in the light of contexts of reception.</p> <p>Students can explore interpretations of the key characters from different critical viewpoints, (eg feminist) and explore how and why characters are interpreted in different ways depending on a reader's ideological stance.</p> <p>For further activities, see autumn term 2, week 4.</p>	
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Week 7

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Passage-based Shakespeare essay writing skills</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to apply the knowledge gained during the Shakespeare study in response to a passage-based essay exam question</li> <li>• understand the demands of the AS Paper 1, Section A exam</li> </ul>	<p>Applying knowledge of the following in response to a practice exam question:</p> <ul style="list-style-type: none"> <li>• aspects of tragedy or comedy in their set Shakespeare play</li> <li>• the conventions of drama as seen in their study of their Shakespeare play</li> <li>• how to respond to a sample</li> </ul>	<p>Students should be given a copy of the Assessment objectives (AOs) and a specimen question commentary for a passage-based question which models how questions are worded to enable students to address all the AOs.</p> <p>Students then consider a number of specimen exam questions to identify how each of these are worded to invite students to address all of the AOs.</p> <p>In groups, students might work with different exemplar student scripts to annotate where AOs are being addressed.</p> <p>Students can work in pairs or groups to plan a response to a passage-based Shakespeare question. The response might also be written in pairs or groups.</p> <p>Students should then go on to</p>	<p>Students might devise an 'Approach to passage-based Shakespeare questions' checklist, which includes how to ensure that all AOs are addressed and ways to approach the exam question.</p> <p>Students could write their own practice questions and AOs commentary to demonstrate their understanding of how the question wording invites the student to address all AOs in their response. Working in pairs, students could swap questions and plan a response to their partner's question to</p>	<p>AQA resource package for A-level Paper 1, Section A.</p>

questions <ul style="list-style-type: none"><li>• consider different ways to structure a response to a practice exam question.</li></ul>	exam question for AS Paper 1, Section A.	individually plan and write a response to another passage-based Shakespeare question.	check its viability.	
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## Autumn term 2

### Week 1

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic structure</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>begin to develop their analysis of their set text by applying knowledge of dramatic tragedy and comedy structures</li> <li>identify the structure of their set play and</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>conventions of structure in traditional dramatic tragedy and comedy and how their set play conforms to or differs from these</li> <li>how the play's structure contributes to the tragedy or comedy of the play</li> <li>how aspects</li> </ul>	<p>Repeat activities from autumn term 1, week 3 as appropriate.</p> <p>Further activities</p> <p>Students could be given a mixed-up version of events from the play and complete a correct sequencing exercise.</p> <p>If appropriate, students can consider how the structure of a more modern tragedy or comedy differs from that of their Shakespeare set play and can represent this visually eg past and present in <i>Death of a salesman</i>.</p> <p>Students consider the significance of the ending of the play in terms of:</p> <ul style="list-style-type: none"> <li>plot resolution and</li> </ul>	<p>Repeat activities from autumn term 1, week 3 as appropriate.</p> <p>Further activities</p> <p>Students could be given an event from the play and asked to find the particular scene in which it takes place and a key quotation from the scene which sums up the event in terms of its tragedy or comedy.</p> <p>Students should choose three points in the play they feel are the most significant to the tragedy or comedy and explain their</p>	<p>Critical essays on conventions of modern tragedy or comedy eg 'Tragedy and the common man' (1949) by Arthur Miller or 'An essay on the theatre; or, a comparison between laughing and sentimental comedy' (1772) by Oliver Goldsmith.</p>

<p>explore how it helps to develop the tragedy or comedy</p> <ul style="list-style-type: none"> <li>analyse the opening and ending of the play to consider how the tragedy or comedy is set up and resolved.</li> </ul>	<p>of tragedy or comedy are presented at key points of the play.</p>	<p>suggestions about the future</p> <ul style="list-style-type: none"> <li>insights into character</li> <li>how staging achieves a sense of ending</li> <li>significant language choices</li> <li>how it conforms to or challenges expectations of tragedy or comedy.</li> </ul>	<p>significance with supporting evidence.</p> <p>Students might perform one of these key points and discuss what makes it particularly tragic or comedic.</p>	
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## Week 2

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Stagecraft</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>explore the potential effects of the writer's</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>key elements of stagecraft such as:</li> </ul>	<p>Repeat activities from autumn term 1, week 4 as appropriate.</p> <p>Further activities</p> <p>Groups of students each take a different setting in the play and, having undertaken a close</p>	<p>Repeat activities from autumn term 1, week 4 as appropriate.</p> <p>Further activities</p> <p>Students could explore how the description of</p>	<p>Materials to create a visual representation of settings in the text.</p> <p>Stage, film and TV adaptations of the</p>

<p>stagecraft</p> <ul style="list-style-type: none"> <li>consider how much information about stagecraft is embedded in the dialogue or stage directions</li> <li>focus on key points of the play where stagecraft enhances the tragedy or comedy of the play.</li> </ul>	<ul style="list-style-type: none"> <li>set lighting</li> <li>props</li> <li>costume</li> <li>sound</li> <li>stage directions.</li> </ul> <p>Please note, students should not offer their own suggestions for appropriate costume, or other stagecraft techniques, where textual detail is sparse.</p>	<p>reading of its description, represent it in another medium of their choice eg drawing, collage. Students will present to the whole class with an explanation of how the specific language choices in the description have influenced their representation.</p> <p>Their presentation should also include discussion of the function of their particular setting and how the setting and its description contributes to the tragedy or comedy of the play.</p>	<p>settings in their play has been represented in stage, film and TV adaptations of their set text, considering:</p> <ul style="list-style-type: none"> <li>which aspects are foregrounded</li> <li>how different representations of the settings enhance or otherwise the tragedy or comedy of the play.</li> </ul>	<p>set text.</p>
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Week 3

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic speech and language</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• explore the different ways in which the writer has presented speech in the set play</li> <li>• explore the writer's use of imagery for tragic or comedic purposes.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• monologues and dialogue</li> <li>• dramatic imagery, symbols and motifs.</li> </ul>	<p>Repeat activities from autumn term 1, week 5 as appropriate.</p> <p>Further activities</p> <p>In groups, students can focus on a different key character in their play and summarise his or her personal vocabulary. Students should explore vocabulary choices and syntactic patterns that project a certain way of seeing the world, which fits with or subverts tragic or comedic stereotypes.</p> <p>This can be developed to explore across the play whether the speech of certain characters is always presented in a certain way and why/why not.</p> <p>Choose a specific part of the play where students can explore and present on why it is particularly tragic or comedic and how speech</p>	<p>Repeat activities from autumn term 1, week 5 as appropriate.</p> <p>Further activities</p> <p>Students might revise key quotations by completing a cloze exercise, finding where the quotation appears in the play and considering its tragic or comedic significance.</p> <p>Students might consider a range of quotations for what they show about the wider contexts of society, for example status, behaviour, morality and culture.</p> <p>Give students aspects of tragedy or comedy</p>	

		<p>and language contribute to this.</p> <p>Students can 'hot seat' key characters for points of the play where their speech leaves gaps in the audience's understanding. Different possible interpretations can be explored.</p>	<p>and ask them to find five key quotations which convey each aspect through character, imagery etc.</p> <p>Students identify a key motif from the play and find three points across the play where it is used, considering:</p> <ul style="list-style-type: none"><li>• Why is it used?</li><li>• What is its impact?</li></ul> <p>Groups could take a different motif each.</p>	
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Week 4

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Dramatic characterisation</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• understand the ways in which characters are established and developed through the process of characterisation</li> <li>• develop their knowledge of key characters within their</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• how characters are presented, including:               <ul style="list-style-type: none"> <li>○ physical appearance or suggestions about this</li> <li>○ actions and motives for them</li> <li>○ what they say and think</li> <li>○ how they</li> </ul> </li> </ul>	<p>Repeat activities from autumn term 1, week 6 as appropriate.</p> <p>Further activities</p> <p>Students could be given prompt questions on each of the characters to help them build a character map.</p> <p>Students might present the relationship between characters diagrammatically.</p> <p>Students might complete a matching activity where they match quotations to characters and consider how these link to aspects of tragedy or comedy.</p> <p>Students might compare and contrast language used by or about two key characters eg the tragic or comic hero and villain.</p>	<p>Repeat activities from autumn term 1, week 6 as appropriate.</p> <p>Further activities</p> <p>Students could consider how some authors choose names for characters which consciously convey something about that character (eg Sir Toby Belch) and how far this is true of the characters in their set text, exploring what their names convey about them.</p>	<p>Prompt questions on characters.</p>

<p>set play</p> <ul style="list-style-type: none"><li>• consider the dramatic function of tragic or comedic characters within their set play.</li></ul>	<p>interact with others</p> <ul style="list-style-type: none"><li>○ what others say and think about them.</li><li>• how far the characters conform to or subvert the tragic or comedic stereotypes (eg of the tragic hero or the comic clown)</li><li>• how the various characters contribute to the play's tragedy or comedy.</li></ul>			
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Week 5

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Developing contextual awareness</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>• be able to think about the significance of a range of contextual factors in the shaping of meaning</li> <li>• explore how contexts arise from texts.</li> </ul>	<p>Applying knowledge of the following to their set text:</p> <ul style="list-style-type: none"> <li>• contexts of production</li> <li>• contexts of reception including modern interpretations of texts and genres</li> <li>• a wider range of contexts which specifically impact on the set text eg class, gender and culture.</li> </ul>	<p>Students might research contexts of production for their set text to focus on specific contextual factors that have influenced the writer.</p> <p>Groups of students might consider different interpretations of their set text from a range of secondary sources across time to consider how contexts of reception influence the ways in which their set text has been interpreted.</p> <p>Students should consider the broad contextual aspects which arise from the play. Students can research these contexts and find relevant evidence from the play connected to them, such as imagery, characterisations, quotations etc.</p>	<p>Students could develop their work by watching TV, film or dramatic interpretations of their play. Again, watching a range across time will help students to reflect on contexts of reception.</p> <p>Students can explore interpretations of their set text from different critical viewpoints (eg feminist) and explore how plays are interpreted in different ways depending on a reader's ideological stance.</p> <p>In pairs, students could be given a short critical view and consider different ways to</p>	<p>A range of secondary sources from across time and from different critical viewpoints.</p> <p>Access to reference material which will help students to research contexts of production.</p> <p>TV, film or stage adaptations of the set text.</p> <p>AQA critical anthology.</p>



			<p>respond to it. They should gather evidence from the play to support their responses and present to the class. The class can then build up a quotation bank for the closed-book exam.</p> <p>Students might be given two contrasting views, perhaps from different time periods, and present a comparison of these critical approaches and concerns.</p>	
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Week 6

Learning objective	Subject-specific skills	Learning activity	Differentiation and extension	Resources
<p>Conventional essay writing skills</p> <p>Students will:</p> <ul style="list-style-type: none"> <li>be able to apply the knowledge gained during the drama study in response to a conventional essay exam question</li> <li>understand the demands of the AS Paper 1, Section B</li> </ul>	<p>Applying knowledge of the following in response to a practice exam question:</p> <ul style="list-style-type: none"> <li>aspects of tragedy or comedy in their set text</li> <li>the conventions of drama as seen in their study of their set text</li> <li>how to respond to a sample exam question for AS Paper 1, Section B.</li> </ul>	<p>Students should be given a copy of the AOs and a specimen question commentary for a conventional essay question which models how questions are set to enable students to address all the AOs.</p> <p>Students might then consider a number of specimen exam questions to identify how each of these are worded to invite students to address all of the AOs.</p> <p>In groups, students might work with different exemplar student scripts to annotate where AOs are being addressed.</p> <p>Students can work in pairs or groups to plan a response to a conventional essay question on a drama text. The response might also be written in pairs or groups.</p>	<p>Students might devise an 'Approach to conventional essay questions' checklist, which includes how to ensure that all AOs are addressed and the way to approach the exam question.</p> <p>Students could write their own practice questions and AOs commentary to demonstrate their understanding of how the question wording invites the student to address all AOs in their response. Working in pairs, students could swap questions and plan a response to their partner's question to</p>	<p>AQA resource package for A-level Paper 1, Section B.</p>

<p>exam questions</p> <ul style="list-style-type: none"><li>• consider different ways to structure a response to a practice exam question.</li></ul>		<p>Students should then go on to individually plan and write a response to another conventional essay question.</p>	<p>check its viability.</p>	
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## Key terms

### Dramatic structure

- how the events in a play are organised in order to enhance the tragedy or comedy of the play
- how playwrights add to the significance of certain events by the position of those events in the play's narrative
- what characters know and don't know and specific times.

### Stagecraft

- How little or how much direction and specific detail playwrights give about stagecraft in order to enhance the tragedy or comedy of the play. Stagecraft includes:
  - set
  - lighting
  - props
  - costume
  - sound
  - stage directions.

### Dramatic characterisation

- The range of strategies used by playwrights to create and develop characters.

### Dramatic Speech and Language

- how playwrights organise speech and language to convey meaning eg:

- dialogue
- use of monologues
- soliloquies and asides
- Shakespearian conventions of verse and prose
- dramatic imagery
- symbols
- motifs.

As many of these aspects of study will need to be covered for both the Shakespeare and further drama set texts, most of the suggested learning activities for each half term can be used for either text and so are interchangeable.