| Week | **Topic/Text** | **Approaches and Activities** | **Resources** | Assessing Learning |
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| 1 | *Jerusalem* by Butterworth  “Jerusalem” by William Blake | 1. Exploration of the nature of Englishness, with reference to the England that is represented in Blake’s “Jerusalem”. 2. Response to images of stereotypical, archetypal England. 3. Close analysis of oppositions within “Jerusalem”. 4. Application of those oppositions to the image of the caravan in *Jerusalem*. | PowerPoint: Jerusalem Lesson 1.  Hand out of Group activities on Blake. Teacher notes on the poem if necessary. Lesson plan: Jerusalem week 1 | Feedback of group work.  Discussion. |
| 2 | Introduction to the history of dramatic comedy. Particular focus on incongruity theory. | 1. Comedy? What is it? Give them three definitions. They should choose their favourite. Discussion of other types. Reference to PowerPoint slides. 2. Overview of history of comedy: Greek comedy, Shakespearean comedy Comedy of manners Restoration comedy. Creation of time line with *Jerusalem* at the end. 3. Play episode of Mitchell and Webb airline pilots. Is this funny? If so, why? Link to incongruity theory. 4. Identify other comedic terms – match to extracts from *Jerusalem.* | PowerPoint: Jerusalem Lesson 2.. Lesson plan: Jerusalem Week 2 | Discussion. Production of wall display, charting the progress of dramatic comedy through the ages. |
| 3 | Introduction to symbols and iconography -JA | 1. Defining symbolism and iconography 2. Exploring the connotations of objects featured in *Jerusalem* 3. Tying into The Green World, Tragi-Comedy and the Carnivalesque | JA’s props | Discussion and feedback. |
| 4 | Introduction to superiority theory and relief theory and their relevance to *Jerusalem* | 1. Hat game with comedic terms 2. Introduction to relief theory -Sitting too close to someone demonstration and Superiority theory – analysing a joke through these lenses. 3. Class discussion about favourite jokes and how they work in terms of the theory of comedy. 4. Down the table debate about the different theories at play in an extract from *Jerusalem.* | PowerPoint: Jerusalem Lesson 3. Lesson plan: Jerusalem week 3.  Pieces of card/ post-it notes | Discussion and feedback. |

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| **Week** | **Topic** | **Objectives** |
| 5 | **Overview** – introduction to Blake’s “Jerusalem”. Idea of “British values”. Idea of subversion. Introduction of the play through prologue: mythical, metatheatrical, the modern imposing on the ancient. | Contribute to discussion. Produce a time line of comedy for a wall display |
| 6 | **Introduction to comedy**: what is funny? Analysis of jokes. Superiority and relief theory. Applied to a short extract from *Jerusalem*. | Contribute to discussion about comedy. Apply the theory of comedy to a specific extract from Jerusalem, in the form of annotation. |
| 7 | **Key concepts and themes in comic drama.** How comic is comedy? Analysis of jokes. Superiority and relief theory. The language of comic drama: incongruous juxtapositions, malapropisms, repartee, puns etc | Revision of key terms in form of a game. Drama-type exercises, applying the theory to practice. |
| 8 | **Exploration of dramatic features.** Identifying central aspects of drama: soliloquies, stage directions, visual components, audience interaction etc. | Read on to the end of Act 1, thinking specifically about the dramatic features. Writing a transformation: from drama to prose. |
| 9 | **Applying stylistics to drama text**: annotating a passage looking for patterns, repetitions, parallelism, deviation of language etc, lexical clusters/contrasts. | Complete the guidance to illustrate the way in which text might be annotated. Working from a single line, through to an extract. Students to write a response to a paragraph might be constructed. To be handed in. |
| 10 | **Applying linguistic approaches**: exploring the differences between crafted and spontaneous conversation. Consideration of pragmatics. | Read to the end of the play. Dramatic tasks related to the text and subtext of the play. |
| 11 | **Creating character**: through dialogue, thinking about idiolect, contrasts between characters’ speech, changes or developments in the characters’ speech, consolidation of the role pragmatics takes in creating character. | Each pair of students is responsible for creating a profile for a character from the play, providing a “file” on them, (what critics have said, the character’s idiolect; observations from the performance itself etc) |
| 12 | **Structure:** Shakespearean comedic structure compared to the structure of *Jerusalem*. | Group work that highlights the similarities between these two apparently very different pieces of drama. Return to the initial thoughts about the place of *Jerusalem* in the history of comedy. |
| 13 | **The context:** jigsawing of critics’ responses, historical, social, biographical details. Genre and dramatic tradition. Productions etc. Watch the Jez Butterworth interview. | Jigsawing context. Application of context to a variety of extracts. |
| 14 | **Exam Practice:** group work on the perfect paragraph for *Jerusalem* extract. Analysis of sample exam questions for *Jerusalem*. | Writing their own question, with a mark scheme, swapping into another group for them to answer it. Feedback by the original group. |