

Interdisciplinary unit planner

Teacher(s)	SAM, DTS, NJO	Subject groups	Individuals and Societies, English		
Unit title	Victims and Villains	MYP year	1	Unit duration	20 hours

Inquiry: establishing the purpose of an interdisciplinary unit

Purpose of integration	
<p>Our purpose is to introduce students, experientially, to the power that both historical inquiry and dramatic creativity have to challenge prejudice against groups and the demonization of individuals – the too-easy categorization of people as either “villain”, “hero” or “victim”. We want students to be able to develop empathy and be aware of how easy the tendency is to scapegoat and vilify.</p> <p>We want students to consider how historians and literary artists use insights from each other’s disciplines to inform their inquiries towards the truth of the human condition.</p> <p>We want students to learn, particularly, how both historians and writers of “historical fiction” interrogate the historical record, including artifacts of personal and cultural expression; to reflect on the development of ideologies, belief systems, philosophies and ways of life across time, place and space, and to consider how these find expression in Shakespeare’s famous villains; and to seek to reach principled, balanced and reflective perspectives on the actions of individuals in society, both in the target sources and texts and our own world. The pre-eminent writer of historical fiction we will focus on is Shakespeare; the society, his own and that of his nearer contemporaries in Early Modern England.</p> <p>Real world issue we are trying to address through this IDU: To move students away from the idea that there are ‘good’ or ‘bad’ people towards an understanding that most people are both ‘villains’ and ‘victims’.</p> <p>Disciplinary contributions to the integrated purpose:</p> <ul style="list-style-type: none"> • In Language and Literature we will explore Shakespearean villains and how they are presented both as villains and victims • In Individuals and Societies we will learn how and why women were accused of witchcraft in Early Modern Europe. <p>Synthesis:</p> <ul style="list-style-type: none"> • During the interdisciplinary learning process 	
Key concept(s)/(related concepts)	Global context (and exploration)

<p>Perspective</p> <p>Time, place and space</p> <p>Aesthetics</p>	<p>Personal and cultural expression:</p> <ul style="list-style-type: none"> • Artistry, craft, creation, beauty • Social constructions of reality; philosophies and ways of life; belief systems; ritual and play <p>Fairness:</p> <ul style="list-style-type: none"> • Giving a fair hearing to all in the interests of justice
<p>Statement of inquiry</p>	
<p>The work of artists and historians enables us to empathise and create a broader and fairer perspective on the actions of people in the past.</p>	
<p>Inquiry questions</p>	
<p>Factual: (Ind and Soc) Why did so many people believe in witchcraft? Why were so many women accused of being witches in the 16th and 17th centuries? Who stirred up the witch craze? Why did people stop believing in witches by the 18th century? (Lang & Lit) Who was Shakespeare and what kinds of stories did he tell? What was Shakespeare’s theatre like? What were Shakespeare’s special tricks and methods?</p> <p>Conceptual: (Ind and Soc) How far was England ‘turned upside down’ by the end of the Early Modern Period? Was the Early Modern Period a time of social regression? To what extent did the witch trials represent justice? What resonance do witch hunts have in history? How did the witch craze manifest itself? Lang & Lit) Shakespeare shakes up your judgement – what are three key tricks he has? How can artists “use” history to create works of art? How can historians “use” art to interpret the historical record? Can fiction be a lie that tells a “deeper” historical truth? How can productions of past plays be “updated”? Soliloquies: are we all, always, talking to ourselves?</p> <p>Debatable: (Ind and Soc) What power should religion hold? Have witch crazes been relegated to the dustbin of history? Can historical villains also be victims?</p>	

(Lang & Lit)

To what extent are Shylock, Richard iii and Lady Macbeth villains or victims?
Do grown-up stories make us think differently than “goodies versus baddies”?
Online particularly, have we forgotten how to be “merciful”?
Who are the scapegoats in our society right now?

(Interdisciplinary)

How do we challenge prejudice?
Why do authorities censor voices (including those in the arts) sometimes?
Are there *really* just “baddies” and “goodies”?
How did the Early Modern period create Shakespeare – and us?

Summative assessment—interdisciplinary performance(s) of understanding

Interdisciplinary criteria

Criterion A: Evaluating (analyses disciplinary knowledge; evaluates interdisciplinary perspectives)

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1-2:

3-4

5-6

7-8

Criterion B: Synthesizing (creates a product that communicates a purposeful interdisciplinary understanding, and justifies how it does this)

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1-2

3-4

5-6

7-8

Task(s)

3 part assessment

1. Rationale: **Choosing your character**

Write a paragraph long explanation answering the following questions:

- Why, as Shakespeare, did you choose your character?
- What were they accused of?
- Were the accusations fair?
- Did you choose your character because they were significant? Is it because they were misunderstood? Is it because they were a “good victim” or an “evil villain”?
- Explain whether you think your character was a victim or a villain or somewhere in between

2. Speech: **At the end of the unit, you will write and perform your own Shakespearean speech. You will make one of the people you studied in your History unit on witch-hunts come alive.**

Your speech **must** demonstrate the following things:

- Be written in the first person
- Be at least 20 full lines long (or 40 lines in a duologue)
- Be no more than 2mins seconds long
- Use proper playscript format (character, dialogue, stage directions)
- Awareness of what the character has been accused of
- Use of evidence from their real life story
- Detail of the period your character is from

Criterion C: Reflecting (discusses the development of their own interdisciplinary learning, and how it enables action)

0
1-2
3-4
5-6
7-8

You **could** also include some of the following challenges:

- Be written in full iambic pentameter
- Make accurate use of Early Modern language forms (hath / hast / -eth, etc)
- Include your own versions of phrases from real Shakespearian text we have used (parody)

The most successful performances will be showcased to an audience

3. Evaluation: **Write a reflection on the IDU, of at least 100 words. It should include:**
- What you have learned about Shakespeare and why he is such an important cultural figure
 - What you have learned about prejudice, empathy and looking at different perspectives
 - How you could put this into practice as a member of your wider community

Approaches to learning (ATL)

Category/ cluster	Cluster	In order for students to: (objective strand, learning engagement, or assessment task) they will need to (skill indicator(s)) The skill strategy/strategies that will be taught and practised is/are: (specific strategy/strategies)
Social	Collaboration	Practise empathy In order to write a successful and sympathetic soliloquy students will need to practise empathy with historical villains. Explicitly taught: through performance led analysis of famous Shakespearean villains' speeches. Students taught to identify the many and varied complex emotions of these rounded characters.
Communication	Communication through interaction	Use a variety of speaking techniques to communicate with a variety of audiences In order to write a successful and sympathetic soliloquy students will need to use a variety of speaking techniques to connect with a variety of audiences. Explicitly taught: through performance led analysis of famous Shakespearean villains' speeches and creation of their own speeches.. Students taught to identify the many and varied complex emotions of these rounded characters and then to use them in their own writing.