

Year 7 – GREEK (Term 1)

800 BC – 600 AD

Grab your time machine because we're headed waaaaay back! This classical period was a golden age for literature and the arts and home to the great works from Ancient Greece. Think: epic tales, mythology, philosophy and theatre and you are on the right track – let's take a closer look.....

The Tragic Hero

Hero: a person who is admired for their courage, outstanding achievements, or high moral qualities.

Tragedy: a branch of drama that tells the sad or terrible events encountered or caused by a heroic individual.

What is a tragic hero?

A famous Greek Philosopher – Aristotle' – came up with this idea

- o The hero isn't all good or all bad but they are **noble**.
- o The hero is isolated from others in some way.
- o There is a **peripeteia** where events take a terrible turn for the worse.
- o The hero is in some part responsible for their misfortune due to their **hamartia**: character flaw or error of judgement or **hubris** (stubborn pride).
- o The hero seems powerless against some higher force or **fate**.
- o **Anagnorisis** occurs when the hero recognises that things have gone wrong.

Aristotle's rules of the tragic hero

Hamartia	The tragic flaw that causes downfall of a hero
Hubris	The hero having too much pride and not respecting 'the natural order'
Anagnorisis	This moment happens when hero makes an important discovery about himself in the story.
Peripeteia	This means a "reversal" where the opposite of what was planned or hoped for by the protagonist takes place.
Catharsis	The feelings of pity and fear that audience feels for the hero after his downfall. The feelings are cleansing.

The conventions of a play script

- ❑ **Layout** - The name of the character who is speaking should be written at the left-hand margin of the page. It is a good idea to print it in capitals. Then write a colon.
- ❑ **Dialogue** – what the characters say
- ❑ **Stage directions** – instructions to the actors and director. In brackets and/or italics
- ❑ **Act** – often only 3 or 5 acts. They separate the major sections of the play
- ❑ **Scene** – a 'chapter' in a play
- ❑ **Aside** – dialogue that is said confidentially (secretly) to the audience when other characters are on the stage.

Characters in Peter Pan

Peter Pan:

Peter is an exaggerated stereotype of a boastful and careless boy. He claims greatness, even when such claims are questionable. In the play and book, Peter symbolises the selfishness of childhood, and is portrayed as being forgetful and self-centred.

Wendy Darling:

Wendy Darling is an English girl who, with her two brothers, flies off to Neverland for a visit. She mothers Peter Pan and the lost boys, telling them stories at bedtime and tucking them in. After her return home, she goes to Neverland once a year to clean Peter Pan's house. Each year, as she grows up, she and Peter Pan drift farther apart, until at last he cannot understand her at all.

Captain Hook:

Captain Hook is a pirate captain in Neverland, named for the hook he has in place of an arm. Jealous of Peter Pan and the lost boys, he and his crew plan to kidnap Wendy so that she will be their mother. He succeeds in capturing the girl, but Peter Pan saves her. Frustrated, the captain throws himself overboard and is eaten by a crocodile who, having earlier tasted the captain's arm, waits patiently for the rest of his victim.

Tinker Bell:

Tinker Bell is a fairy in love with Peter Pan. A jealous creature, she resents Wendy, who is obviously Peter Pan's favorite. Tinker Bell tries to have the lost boys kill Wendy with their bows and arrows by telling them that Wendy is a dangerous bird.

Grammar

Concrete noun – Something that can be experienced with the senses, e.g. That is my book. I can hear a sound.

Abstract noun – can't be experienced with the senses like an emotion or idea, e.g. The man expressed fear for his safety.

Proper noun – the name for a specific person, place or thing – always begins with a capital letter eg. Turton School

Collective noun – word representing a group of people or things, eg. My friends are like family. A swarm of people arrived.

Subject – person or thing that is doing or being something, e.g. The boy kicked the football. The boy is tired. The football was kicked by the boy.

Verb – a doing or being word, e.g. Nicola threw the Frisbee. Nicola is sleepy.

Auxiliary verb – helps the main verb to express tense, e.g. He was singing. I am playing on the Xbox.

Modal verb – auxiliary verb that expresses possibility or attitude. You can make a difference. You will clean your room!

Imperative verb – verb that instructs or requests, e.g. Go to your room. Consider my proposal.

Rhetoric (I am a forester)

Imperative

Appeal

Modal verbs

Alliteration

Figurative language

Opinions

Repetition

Exaggeration/
expert opinion

Statistics

Triadic structure

Emotive language

Rhetorical question

LOGOS
PATHOS
ETHOS

Themes

Growing Up: Barrie uses his narrative to demonstrate the natural transition between childhood freedom and adult responsibility. Some readers may see Peter Pan as a story of how we lose imagination and freedom as we grow up. However, other readers may see the story as demonstrating how growth and change can be hard, but are a necessary part of life.

Motherhood/Gender Roles: Motherhood is represented by Mrs. Darling and Wendy. Peter distrusts mothers because he believes that his own mother betrayed him. However, Peter and The Lost Boys still desire a mother. Even the pirates admit they long for a mother to take care of them. Some readers may see the depiction of women's primary role as a mother as a confirmation of stereotypical gender roles.

Speech layout

- ❑ a clear address to an audience
- ❑ rhetorical indicators that an audience is being addressed
- ❑ a clear sign off e.g. 'Thank you for listening'.

Article layout

- ❑ Broadsheet = formal/Local or tabloid = informal
- ❑ a clear/apt/original title
- ❑ a strapline & subheadings
- ❑ an introductory (overview) paragraph

Keystone Vocabulary

Philosophy
Tragedy/tragic hero
Rhetoric
Epic

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“none of woman born / Shall harm Macbeth” (4.1)