

Long Term Curriculum Map

Subject and Year: English Year 12

Specification (KS4/5 only): A Level English Language & Literature (AQA)

VOCABULARY

Dates taught / curriculum time	PRIOR KNOWLEDGE What should they already know / when was this last visited	CORE KNOWLEDGE What will they know at the end of this topic		MISCONCEPTIONS/ THRESHOLD CONCEPTS	AMBITION FOR ALL QUESTIONS	FORMAL ASSESSMENT
		Learn that...	Learn how to...			
Year 12 Half-term 1	GCSE English Literature – AO1/AO2	The stylistics study of English is based on linguistic frameworks (Grammar, lexis, semantics, phonology, prosodics, graphology and discourse) A text producer is the person or people responsible for creating a text (intentions). A text receiver is the person or people interpreting a text which can be affected by the contexts in which they are received. We can classify texts in a variety of ways. The mode of a text is the method in which the text is delivered to the text receiver. A text can be written mode , spoken mode or blended mode . The typical features of written and spoken mode texts can be plotted on a continuum . Written mode = planner, distant, delayed, standard, formal, transactional, permanent. Spoken mode = unplanned, close, immediate, non-standard, informal, interactional, ephemeral . Texts made have features of both sides of the mode continuum. Semantic density is the degree to which a text has been consciously constructed. Literariness is the extent to which a text can or cannot be considered literary. Texts can be classified based on a genre . Genre is a group of texts with shared conventions. The implied audience will not always be the text receiver. A text can be multi-purpose . Context for the text producer and receiver must be considered as they will influence how they are produced and also received. Variation is the differences in language use, influenced by a variety of factors such as situation, age, location etc. In its simplest form – variations between being spoken and written. Register is a variety of language associated with a particular situation. It is closely linked to the formality of the communication. The types of register are formal, casual and intimate. Casual is the expected, typical register. Representation is the portrayal of events, people and circumstances through language and other ways to create a way of seeing the world. The producers will manipulate representations depending on their purpose. Lexis is the term used in linguistics to refer to vocabulary. Word class is a groups of words which share a similar function. Lexical choices can influence the audience of a text. Semantics is the meaning of the actual words and phrases Pragmatics is the meaning of language in context (i.e. what we actually mean). Semantic field is a group of words or phrases all related to the same topic or theme Synonym is a word of the same or similar meaning. Antonym is a word of opposite meaning. Collocates is words that typically appear together. Euphemism is a more socially acceptable/less direct way of saying something. Dysphemism is a more direct/blunt/less polite way of saying something. Phonetics is the area of study which explores how sound is made by language users (e.g. at its basic level) Phonology is the area of study that explores sound in a more abstract sense (e.g. at word/sentence level) IPA (International phonetic alphabet) – a system to display all the different sounds possible. Articulators are the vocal organs of the face/mouth which help to form consonant sounds. Vowels: sounds which are created without the use of articulators. Prosodics is the study of how volume, speed and intonation can shape meaning. Paralinguistic features may add emphasis or shades of meaning to what people say. Some definitions limit this to verbal communication that is not words. Body language, gestures, facial expressions, tone and pitch of voice are all examples of paralinguistic features. Narrative discourse is ways of representing events, characters and settings through choices in language and structure. Gap-filling is where the text receiver uses their existing knowledge to draw inferences from a text. Sentences: Simple: a sentence built up of a main clause (that includes a subject and verb). Compound: two main clauses joined by a coordinating conjunction. Complex: a main clause joined by one (or more) subordinate clauses. Minor / sentence fragment : An incomplete sentence that is missing a verb. Declarative sentences state an idea. Tag questions can be added on to a declarative sentence to turn it into a question. Exclamatory sentences show strong emotions. They end with an exclamation mark. Interrogative sentences ask a question. As you would expect, they end with a question mark. Imperative sentences give orders or directions, and so end with a full stop or an exclamation mark. Agent : the person/thing completing the verb Active voice : agent in subject position for prominence Passive voice : agent omitted or placed later in the clause using a prepositional phrase Italicisation : where a writer deliberately uses italics. Capitalisation : where a writer deliberately uses capital letters. Asyndetic listing is where the list items are joined together with commas. It is generally used as it has a fast pace. Polysyndetic listing is where the list items are joined together with conjunctions. It is generally used to build emphasis between the items.	Distinguish between words based on their role and function. Comment on a writer’s lexical choices and how the help the writer convey meaning. Comment on how a writer’s phonological choices help the writer convey meaning. Comment on how a writer’s graphological choices help the writer convey meaning. Classify texts using different criteria. Explain how different aspects of different linguistic frameworks work together to convey meaning. Produce a stylistics-based analysis.	That the implied audience is not always the text receiver. When analysing graphology, analysing it on a text where it is just a convention, and not intentional by the author. Imperatives can be punctuated with full stops and exclamation marks. Exclamatory sentences must have an exclamation mark. Looking at the punctuation alone does not determine sentence function.	1. What is a text receiver? 2. What is a text producer? 3. What does context influence? 4. What are the factors that influence variation? 5. What factors would influence the register used? 6. How can lexical choices influence an audience? 7. Why is it important to comment on paralinguistic features when analysing the spoken mode? 8. What are the different linguistic frameworks? 9. What is semantic density? 10. What are the features of the written end of the mode continuum? 11. What are the features of the spoken end of the mode continuum? 12. How do you identify the difference between active and passive voice? 13. What are the different sentence functions? 14. What are the different sentence types? 15. What types of list are they? What effect do they create?	Assessed for: AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression. AO2: Analyse ways in which meanings are shaped in texts. 1 x taught text written analysis 1 x unseen text taught analysis
	GCSE English Language – AO1/AO2					

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Year 12 – HT2 Year 13 – HT2	AO2 – GCSE English Literature/Language Introduction to Stylistics (underpins all units) – last half-term	<ul style="list-style-type: none">Paris is a cosmopolitan, European city with a rich and interesting history. Throughout the unit, students will develop their understand of tourist attractions etc. and will develop an understanding of the stereotypes associated with the City of Light.Antonomasia is where a place is given another name e.g. New York- The Big Apple, and Paris – The City of Light.Context of Production is where and when the text was first produced and the impact this has on the meaning.Historical context is what was happening socially, culturally and politically at the time of production.Biographical context is context linked to the author/s of a text and how their personal history affects meaning.Text 1 - Stories are waiting in Paris: is an advertisement, produced for online viewing and first released on YouTube. The text is largely informal. It is aimed at a young professional audience with a high disposable income. The text is mixed mode with the purpose to persuade. It focuses on the possibilities of the city that await its visitors, moving from the conventional and everyday to the unusual and surprising. The use of modal adverbs and spatial deixis are prevalent in the text.Text 2 – <i>Mile by Mile: London to Paris</i>: the text is a railway guide and the text is formal. It is based on a very old genre of text and includes cartography to replicate this genre. It is aimed at a niche audience of those interested in trains and railways. The text is in the written mode. It is informative and builds up excitement for visiting the city. Part of the book is intended to be read before travel and the second part is intended to be read whilst travelling on the Eurostar.Text 3 – <i>Neither Here Nor There: Travels in Europe</i>: is a travelogue, typical of Bryson’s popular style. The text is informal, and due to Bryson’s fame, many readers may be more interested in hearing about Bryson the traveller rather than Paris itself. His writing is particularly popular in the US and UK. This text is in the written mode. Bryson attempts to entertain the reader, but also provides information. The narrative traces Bryon’s experience of the city.Text 4 – <i>The Most Beautiful Walk in the World</i>: is at point, a tourist guide, or tour of the city. At other points, it is more like a memoir. The text is fairly formal. It’s intended for both the casual tourist and emigrant living in Paris. The text is in the written mode. There is a didactic purpose here. Baxter is also aphoristic at points. Baxter depicts the movement of walkers through the city, from his viewpoint at the epicentre of it all in his Paris home.Text 5 – Paris City Guide: is a video version of a traditional guidebook. The text is mostly formal, as befits its authoritative stance. It is aimed at prospective or imminent visitors to the city. It is mixed mode and primarily informative, although it also aims to impress and inspire the prospective tourists. The text advises its viewers/readers on what Paris has to offer, focusing on architecture, art, fashion and gastronomy.Text 6 – Personal Narrative – Anna: this text takes the form of a transcript that is itself a form of oral memoir of Anna’s time living in Paris. The text is very informal and seems to be deliberately produced for those learning about Paris. The text is in the spoken mode. Anna’s dialogue is to inform.Text 7 – Personal Narrative – Zara: it is the form of a transcript that is in itself a form or oral memoir of Zara’s experiences of the city. The text is very informal. Zara’s narrative seems deliberately produced for those learning about Paris. The text is in the spoken mode. She shares her experience in the city and informs visitors about the city.Text 8 - <i>Breathless: An American Girl in Paris</i>: is a memoir of her time in Paris in the 1960s, although the extracts provided in the anthology also frame a wider narrative of coming-of-age. The register is semi-formal. Th content and tone of Miller’s writing suggests an audience similar to her younger self – predominantly female readers who dream of a similar adventure. The text is in the written mode. The purpose is intended to entertain the readers with her humorous anecdotes. These extracts are rally about Miller herself, explaining what drew her to the city and how her experiences there changed her.Text 9 – <i>Around the World in 80 Dates</i>: is a travelogue, albeit in an unusual form. Her pithy title of course recalls Jules Verne’s novel ‘Around the world in 80 days’. The text is semi-formal and Cox writes in an intimate style may appeal more to female readers who could find some common ground. The text is in written mode and is intended to entertain. The text depicts a visit to the famous Pere Lachaise cemetery.Text 10 – Trip Advisor “What do you wish someone had told you”: is from an online forum on the popular review website TripAdvisor. The text is informal and is written for prospective visitors to Paris who have intentionally searched for tips/advice. The text is in the written mode, but has many of the features of the spoken mode. There is a strong advisory purpose.Text 11 – Visiting Paris: is a transcript of a conversation between two UK born university students – Mike and Sophia. The dialogue is informal, and the audience is closed to just the participants. The text is in the spoken mode and the purpose is to share information and recount some stories of their experiences in the city.Text 12 – Rick Steves’ Walking Tour of the Louvre Museum: is a transcript of a podcast produced as an audio museum guide. As Steves aims to present himself as an authority on the museum, he adopts a fairy formal tone when describing the exhibits. There is also an attempt to sound approachable and friendly. This transcript – and the original audio and podcast – are publicised on Steves’ website in the hope of attracting a wide audience. His website has an American domain name and aims to attract primarily American nationals. The text is in the mixed mode. Its purpose is to inform and guide through the complex rooms of the Louvre.Text 13 – <i>French Milk</i>: is a journal that also bears a resemblance to a graphic novel in some of the conventions she uses. The text is very informal. Knisley shows a fondness for idiomatic and dialectic expressions. The text is mixed mode. Knisley aims to intimately describe the details of her trip, with an endearing honesty and frankness. Knisley’s subject is the 6-week trip she took to Paris with her mother.Text 14 – <i>Understanding Chic</i>: is an extract from Fraser-Cavassoni’s autobiographical memoir that captures her years spent in Paris. It bears similarities to a bildungsroman, although non-fiction (albeit perhaps sensationalised), it tells the story of her coming-of-age through the city. The text is semi-formal. She blends a flowing prose style with light-hearted humour. The most likely demographic of readers are those intrigued by the Parisian	<ul style="list-style-type: none">Identify the CAPMG (context, audience, purpose, mode, genre) of a text.Explain how the language used in a text reflects the CAPMG.Use comparative language throughout an answer to produce a synthesised analysis (as opposed to bolted).Identify subtleties in the way that two texts are presented rather than naming obvious connections.Explore similarities in detail, by using closer exploration to identify distinctions.Produced high-quality stylistics-based analysis.Explain how Paris is represented in different texts and explain why the text producer may or may not be offering a biased view.	<ul style="list-style-type: none">Misunderstanding the CAPMG of a text or making inaccurate statements about them e.g., a spontaneous conversation between two people has a wider audience than just them.Only identifying very obvious comparisons – not understanding the subtleties or why the presentation is linked to the CAPMG.	For all 32 of the Paris Anthology texts, students should be able to answer the following questions: 1.What is the CAPMG (context, audience, purpose, mode, genre) of the text? 2. How is Paris presented in the text? 3. How positively or negatively is the text representing Paris? 4. Why might the text producer/s be biased in their representation? 5. Is the representation consistent throughout the text or does it change as the text progresses? 6. How dependence on context of production is this representation? When given two texts, students should be able to answer: 7. How significantly do the two texts you have been given differ in their representation of the city?	Two extracts from two different texts. Students are asked to write a comparative essay comparing the presentations or Paris or an element on Paris. The question is worth 40 marks (20% of the full A Level). For example: Compare and contrast how the speakers of Text A and the writer of Text B express their ideas about food or drink in Paris. You should refer to both texts in your answer. [40 marks]

		<p>fashion industry. The text is in the written mode. It is intended to entertain as she nostalgically recalls her time in Paris, but is also trying to define what ‘chic’ means.</p> <ul style="list-style-type: none">• Text 15 – Memories of Places in Paris: is a transcript of monologues given by Isabella and Sophia to friends in spontaneous speech. The speakers use an informal register. There is an original closed audience of just one other participant. The text is in the spoken mode. The two speakers appear to have slightly different purposes. Isabella is reminiscing about her life in Paris, so takes a nostalgic, descriptive tone. Sophia describes more of an element of culture shock as she explains how distressing she found it to see the more deprived areas of Paris.• Texts 16-18 – Just Another American in Paris: are blog posts produced by a female American expatriate who lived in Paris for 4 years before returning to Washing DC. Most of it is written in an informal tone. This is an expansive, well-established blog. The text is in the written mode. The writer wants to share details of her life.• Text 19 – Travelling to Paris with a Grandchild (Gransnet): is a series of posts from an online form, hosted by the site ‘Gransnet’. The speakers use an informal register as they are sharing ideas and advice conversationally. There is a closed audience here in that most of the readers of the forum will likely also be participating in the conversation. The text uses mixed-mode elements. There is an interesting balance between participants – some are looking for information and some are providing the information. This is an asynchronous and unplanned interaction, the subject matter moves quickly in different directions,• Text 20 – Paris for Children: The text is taken from the popular travel guide ‘The Rough Guide to Paris’. The text is only semi-formal, with conversational and informative elements. Only parents of young children would look at this section. The text is in the written mode. There is a strong advisory and information purpose throughout. The extract outlines what the options are to entertain children in Paris.• Texts 21-24 – NOT-FOR-PARENTS - “PARIS”: These extracts are from a travel guide written exclusively for children. The language is informal. The intended audience is children of reading age. The text uses mixed mode elements. The guide aims to both inform and entertain. Due to the young audience, a number of subjects are briefly covered in a short space, with a focus on snippets of entertaining information about a range of buildings and attractions in the city.• Text 25 - On Paris: These extracts are three missives sent by the author Ernest Hemingway back to the Canadian newspaper, The Toronto Star, in his role as foreign correspondent. Defying genre conventions, Hemingway’s writing is less formal than expected. Hemingway writes for the tastes and interests of the Canadian newspaper readers. The text is in the written mode. All three articles are richly descriptive of the city and its habitant. However, there is also a satirical purpose.• Text 26 - Foreign Correspondent – Paris in the Sixties: Lennon’s text is part-memoir part-travelogue, documenting his time working in Paris as a young man in his 30s. Lennon writes formally and in descriptive detail. He uses a wide vocabulary of low-frequency, often Latinate words. Due to the register, we can assume a cultured audience, interested in both the expat experience and French society of the 1960s. The text is in the written mode and is densely descriptive while also at times taking on the form of a confession that builds intimacy with the readers. The extract covers Lennon’s initiation into Paris life.• Text 27 – Paris Riots 1968: is a transcript of a news report taken from the website of British Pathe – a news and film archive. The register is less formal due to its use of hyperbolic language. When originally broadcast, the audience would primarily be adult British citizens watching the report to learn about the unrest. The text is mixed mode – it would have originally been scripted. The report is primarily designed to inform, but also to entertain. The subject is the May 1968 riots.• Text 28 – Seven Ages of Paris: is an excerpt from an expansive history book that creates a portrait of Paris from 1160-1789. This section covers the French restoration era – 1814 onwards. Horne writes using a consistently formal register throughout. It is intended to be read by an educated audience. The text is in the written mode. Horne’s primary aim is to inform, but his narrative style also rouses the reader’s imagination. The excerpt covers a particularly couple of decades in Parisian history, exploring architectural change and developments in infrastructure.• Text 29 – Letters from France: is a series of letters written by the dissident Helen Maria Williams. She supported the French Revolution. The writing is semi-formal. The original audience is closed – just the reader. However, she also seems to be aware that the letters would likely be published to a wider audience. The text is in the written mode. Williams aims both to describe events in Paris as well as to document this period of social and political turmoil from a personal perspective. The letters cover various points of the French Revolution.• Text 30 – Paris: Fine French Food: is a transcript of a video produced by Lonely Planet for their YouTube challenge. The original reader has an antipodean accent; this lends a little more informality to the register. It is aimed at an international audience; The text is mixed mode. The purpose is to inform the text receiver about Paris’ status as a “culinary centre” and as such it focuses on the food and drink tourists can look forward to sampling.• Text 31 – The Sweet Life of Paris: The text is an excerpt from Lebovitz’s book in which he documents his move from the US to Paris. There is a balance between a formal, authoritative voice and a more humorous, anecdotal tone. The audience are most like Lebovitz’s fellow Americans, who follow the chef brand name and would therefore purchase the book. The text is written mode. The text is informational, containing not only personal, anecdotal observations but also historical facts. The subject is broad – life in Paris.• Text 32 – Eating in Paris: is a transcript of a conversation between three university students. The dialogue is informal. They frequently use supporting backchanneling. The audience is originally a closed audience, involving only the speakers. The text is in the spontaneous spoken mode. The purpose is to discuss and explore each other’s experience of Parisian cuisine. Gastronomy is the focus of the conversation.				
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Half-term 2 of Year 13. There are then a series of 'check-in' lessons with students up to the deadline of February half-term.	<p>This is a holistic unit that brings together aspects of the whole A Level course.</p> <p>Students will use their prior learning from the other units, but this will be dependent on their choice of literary and non-literary text. e.g. if they select a poetry anthology, they would use the knowledge they have acquired from studying Duffy poetry.</p> <p>As students select their own texts, it will be highly dependent on their choices.</p>	<ul style="list-style-type: none"> • Harvard Referencing is a model of referencing that allows you to credit secondary sources. • Literary and non-literary texts present ideas in different ways, but often have commonalities as well as differences. <p>NB: the rest will be dependent on the texts selected by the student.</p>	<ul style="list-style-type: none"> • Format and structure an investigation (report). • Use multiple secondary reading sources to inform your understanding. • Select and prioritise information based on merit. • Use Harvard referencing. • Evaluate both literary and non-literary texts. • Transcribe a transcript. <p>NB: the rest will be dependent on the texts selected by the student.</p>	<ul style="list-style-type: none"> • Students generally underestimate how much work they need to do in reading/re-reading and understanding both their texts before moving onto writing. • Using poor/non-academic secondary sources e.g. Wikipedia/Shmoop. • Risk of unintended plagiarism is referencing is poor. 	<ul style="list-style-type: none"> • What are the organisational headings that your NEA must follow? • What are the benefits to surmising a secondary reading text? • What are the benefits to quoting a secondary reading text? • Why have you selected the extracts you have from your literary text? • Why is your non-literary text suitable for your investigation? • Why is it important to write in equal detail about your literary and non-literary texts? 	<p>A personal investigation that explores a specific technique or theme in both literary and non-literary discourse (2,500–3,000 words)</p> <p>20% of A Level course.</p> <p>Academy deadline: February half-term.</p>

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Year 13 Autumn Term	Introduction to Stylistics Y12 Ht1	<ul style="list-style-type: none"> Tennessee Williams was born in 1911 in Mississippi, in the 'Old South'. He was a sensitive young boy who suffered as a result of his violent, alcoholic father. (Some see his father as the inspiration for the character of Stanley in the play). At university, he found it hard to fit in, as he was considered socially awkward and pretentious by his peers (link to Blanche for fitting in at Elysian Fields). He was very close to his sister Rose, who was diagnosed as mentally ill and institutionalised. Williams himself suffered from depression at various points during his life, particularly after the death of his lover. (Link to Blanche's mental breakdown and her grief after her husband's death). After a few relationships with women in his youth, Williams accepted his homosexuality and had a series of male partners. Homosexuality was illegal in the USA at that time, and gay people faced a lot of prejudice. (Link to the guilt and shame faced by Blanche's husband who killed himself when she discovered that he was a homosexual). As a result of his difficult relationships and mental instability, Williams became more and more dependent on drugs and alcohol towards the end of his life. His addiction contributed to his death. (Link to Blanche's alcoholism). Southern Gothic – this is a literary tradition which originated in the American South. <i>A Streetcar Named Desire</i> shares some of the themes of genre, such as madness and a fixation with death. Blanche also makes reference in the play to Edgar Allan Poe, one of the key writers in this genre. Modern American drama – like his contemporaries Arthur Miller and Eugene O'Neill, Williams used a realist style to depict modern America, the breakdown of traditional values and explore tensions within relationships. The tragedy genre – <i>A Streetcar Named Desire</i> can be regarded as a modern tragedy, drawing upon some of the traditional features of Aristotelian tragedy, whilst also bearing many similarities to nineteenth-century tragedies such as the works of Ibsen. The features of Aristotelian tragedy: 1. Aristotelian tragedy, the hero tends to be a person of high birth, such as a king. Their elevated social position means that the audience supposedly has more reason to pity their tragic fate as they are aware of how much they have lost. 2. The tragic hero, while possessing a great deal of commendable qualities, possesses a tragic flaw (hamartia) which caused their downfall. 3. The tragic hero is not fully in control of his fate, but is at the mercy of cosmic forces which ultimately determine his tragic destiny. 4. As the tragic hero suffers, he begins to understand his own destiny and nature more clearly (anagnorisis). 5. Towards the end of the play, the characters' powerful emotions are brought to the surface and 'purged' (catharsis) and eventually order is restored as the guilty are punished. Scene 1: Blanche arrives at the home of her sister Stella and her husband Stanley in New Orleans, called Elysian Fields. She tells Stella that they have lost their former home, Belle Reve. Scene 2: Stella tells Stanley about the loss of Belle Reve. Stanley becomes suspicious of Blanche, who he thinks had cheated them out of inheritance. Scene 3: Stanley has a poker night with his friends. He is angered by Stella and Blanche, who disturb his game, and hits Stella. Stella initially runs away to her neighbour's flat, 	<ul style="list-style-type: none"> Write a stylistics-based essay about a drama text. Comment on the interplay between stage directions and speech. Comment on the context of the text, and how this affects the text's production and reception. Comment on the interplay between the different language levels. 	<ul style="list-style-type: none"> A lack of sympathy/empathy for Blanche and not recognising that she is a tragic hero. Not commenting on the type of text – e.g. a drama. Reliance on GCSE terminology, and not exploring the interplay of the different language levels. 	<ol style="list-style-type: none"> What contextual factors affected the production of the text? What are the features of the Southern Gothic? What are the features of Modern American drama? What are the features of the tragedy genre? What are the features of Aristotelian tragedy? How does the play conform or subvert the expectations of an Aristotelian tragedy? What happens in Scene 1? What happens in Scene 2? What happens in Scene 3? What happens in Scene 4? What happens in Scene 5? What happens in Scene 6? What happens in Scene 7? What happens in Scene 8? What happens in Scene 9? What happens in Scene 10? What happens in Scene 11? 	<p>A choice of two questions. 1 hour 10 minutes.</p> <p>E.g. Refer to Scene 10, beginning 'Operator, operator! Give me long distance, please...' and ending 'We've had this date with each other from the beginning!'. This interaction occurs near the end of the scene. Blanche is on her own after her party when Stella goes into labour. Stanley returns from the hospital. Referring to these lines and other parts of the play, examine how and why Williams presents characters' loss of control at different points in the play. [45 marks]</p>
	Students will have also developed their understanding of the language levels throughout Year 12. GCSE English literature – play study 'An Inspector Calls' and 'Macbeth'.					

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		<p>but eventually returns to Stanley. Blanche meets Mitch and they establish a romantic connection.</p> <ul style="list-style-type: none"> • Scene 4: Blanche tells Stella that she disapproves of her husband and Stanley overhears this. • Scene 5: Stanley tells Blanche that he has met a man called Shaw who has information about her past. While waiting for Mitch to take her out on a date, Blanche kisses a young man who is collecting money for a newspaper. • Scene 6: Blanche and Mitch return from their date. Their intimacy develops as she tells him about her guilt over her husband's death. • Scene 7: It is Blanche's birthday. Stanley tells Stella that he has discovered that Blanche was promiscuous in the past and she was forced to leave her town in disgrace. He has also told Mitch this information, leading his friend to become disillusioned with Blanche. • Scene 8: Mitch doesn't come to Blanche's birthday dinner. Stanley become angry with Stella and Blanche over their snobbery regarding his background. Stella goes into labour. • Scene 9: Blanche is alone in the flat, drinking. Mitch comes to see her and tells her that he no longer wishes to marry her after his discovery of her past. • Scene 10: After Mitch leaves, Stanley returns from the hospital. Blanche pretends to have been invited on a cruise with her old beau, Shep Huntleigh. Stanley accuses her of being a liar and rapes her. • Scene 11: Blanche has become seriously mentally disturbed after her rape. She is taken away to an asylum by a doctor and nurse. • Different cultures and social backgrounds: there is a contrast between Stanley as a 'New American', with his immigrant roots, and Blanche and Stella who belong to her formerly wealthy family from the 'Old South'. The contrast between their backgrounds lead to differences between their manners and values. This particularly creates conflict between Blanche and Stanley, as Stanley resents Blanche's sense of superiority while she sees him as brutal and unsophisticated. • Marital relationships: the marriages of both Stella and Stanley and Eunice and Steve are passionate and tumultuous. Both husbands are violent at various points towards their wives and expect obedience from them. • The conflict between sexual desire and rationality: Blanche is torn between a need to seek excitement through sexual desire (such as her promiscuous relationship in Laurel and her kiss with the newspaper boy) and the knowledge that she should seek a stable marriage with Mitch. She had also sacrificed her job as a teacher by having an affair with a student. Similarly, sexual desire blinds Stella to the reality of Stanley's brutality. • Friendship: during the poker games, the audience see a sense of conflict and competition between Stanley and his friends. Mitch's attraction to Blanche also causes conflict between himself and his friend. However, Stanley claims to show loyalty to Mitch by informing him of Blanche's past. • Family relationship: Blanche feels resentment towards Stella who she feels had abandoned Belle Reve and left her with the responsibility for the house and their family. As the conflict between Stanley and Blanche develops, Stella feels torn between her loyalty to her husband and her sister. At the end of the play, she chooses not to believe that Stanley has raped Blanche and lets her sister be taken away to the asylum. 			<p>18. How is conflict between different cultural and social backgrounds shown?</p> <p>19. How is conflict between marital relationships shown?</p> <p>20. How is conflict between sexual desire and rationality shown?</p> <p>21. How is conflict between appearance and reality shown?</p> <p>22. How is conflict between Stella and Stanley shown?</p> <p>23. How is conflict between Blanche and Stella shown?</p> <p>24. How is conflict in romantic relationships shown?</p> <p>25. How is conflict between Blanche and Stanley shown?</p>	

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Carol Ann Duffy Poetry	Language levels/frameworks from HT1. GCSE poetry study – poetic terminology e.g. stanza, rhyme, rhythm, caesura, enjambment.	‘Captain of the 1964 Top of the Form’ poem explores the school days of a boy who clearly loved being important and knowing the answers at school. He feels as an adult slightly let down by what he has and the fact that he has missed his potential. Everything as an adult seems difficult and not up to the expectation that he had. The poem reminisces with a ‘rose tinted glass’ effect throughout and makes many cultural references to the 1960s. <ul style="list-style-type: none">- Four equal stanzas.- stanzas 1-3 have a hopeful and excitable tone looking back on childhood.- stanza 4 has a more regretful tone.- Top of the Form was a BBC quiz show for teams from secondary schools	<ul style="list-style-type: none">• Comment on the presentation of the persona throughout each poem.• Link poems together thematically.• Comment on the writer’s intentions.• Analyse the use of imagery, language and structure to convey meaning and evoke reader response.• Understand key poetic techniques and apply them to poetry• Explore the context behind each poem and whether they are autobiographical/ based on Duffy’s own upbringing.• Draw comparisons and similarities between the poems.• Identify poems by key themes: DISILLUSSIONMENT, MEMORY, CHILDHOOD, THE RELATIONSHIP BETWEEN PARENTS AND CHILDREN, TIME, IDENTITY,	<ul style="list-style-type: none">• The concept of a persona being different to the poet.• Not all of Duffy’s poems are autobiographical.• Poems can be open to interpretation• Titles are not important. (They are, and can give layered meanings).• Poems can have multiple themes.• Believing you have to compare/contrast. The question only requires you to write about two poems. There should be no comparison.	<ol style="list-style-type: none">1. How is the theme of memory demonstrated in ‘Captain...’ ?2. Which poems link to the theme of memory?3. What poems make cultural references to the 1960s?4. How are the women in the poem ‘Litany’ hypocritical?5. What is a mercenary?6. How does the structure of ‘The Cliché Kid’ represent the persona’s psyche?7. Which poem is about the memory of a photograph?8. Which poems are written as dramatic monologues?9. How does the persona reflect on mortality within ‘Small Female Skull’?10. What does the term ‘beachcomber’ mean?11. How does the use of enjambement in ‘Never Go Back’ reflect the theme of memory?12. How does the persona feel about their hometown in the poem ‘Never Go back’?13. What ambiguities are there in the title ‘Close’?14. What clichéd images of love are mentioned within ‘Valentine’?15. Who is the persona of ‘Stafford Afternoon’?16. What are the different connotations of the title ‘Mean Time’?17. Which poems can be linked by the theme of romantic relationships?18. Which poems can be linked by the theme of disillusionment?19. How does the poem ‘Mean Time’ convey a pessimistic mood?20. How does Duffy convey identity in ‘The Biographer’?	Explore how a theme is presented in two poems. Students get a choice of two questions and select one. 35 minutes. E.g. Examine how Duffy presents the speakers’ attitudes towards others in The Biographer and one other poem of your choice.
	Types of poem e.g. dramatic monologue from GCSE.	‘Litany’ The poem is about a child pretending to read whilst listening in to her mother and her married friends gossiping about middle-class suburban life in the 1960’s in code, to protect the young child. However, the young child is smarter than these ladies realise and decodes their speech. <ul style="list-style-type: none">- 6 lined stanzas represent the monotone and boring lives of the women in the poem.- Materialistic focus then progresses into deeper subjects such as marriages then sex.- Highlights how materialistic and fake women can be and how hypocritical they are despite being ‘religious’ ‘Nostalgia’ Poem explores the moment in which the term nostalgia was coined, following the crusades of 17th century Swiss mercenaries . It follows the path of the mercenaries, hired to kill for money, as they begin to miss their homes. <ul style="list-style-type: none">- 3 stanzas used. change in length of each shows the changes faced by soldiers on return home.- No clear poetic persona used ‘Stafford Afternoons’ written in the persona of a small child who has lost her sense of innocence when straying off the path. The persona starts off by exploring the world around her then going to a place that is forbidden. The poem then becomes darker and more secretive as the persona continues her journey through the woods. <ul style="list-style-type: none">- Structure is long and structurally similar in terms of the stanzas.- Stanzas reflect how children view things very formal and orderly as if they are having a statement being taken. ‘Before You Were Mine’ Reflecting on her mum’s life and what she was like before the persona was born, while looking at a photo of them. It is set in Glasgow, making it semiautobiographical as this is where Duffy’s mother was born. <ul style="list-style-type: none">- 4 stanzas each with 5 lines could show the regularity and clear structure of the personas mum’s life- Cultural references used such as Marilyn Monroe, waltz etc to show showbiz. ‘The Cliché Kid’ This poem is about the world around us being “flipped” with the poem being told through a young adult’s perspective . The speaker is male and seems to be in need of medical help. He seems to be almost happy and this is juxtaposed to the emotive events he retells. His mental health seems to be as a result of a traumatic experience. <ul style="list-style-type: none">- 3 lines to every stanza, to show the persona’s disorientation.- The poem is fractured and appears to jump from topic/thought ‘Beachcomber’ A memory from a day at the beach is recalled. The speaker does not merely access the memory of what she saw or what happened on that particular day, but also she begins to experience it again and relive that moment – almost turning back time. <ul style="list-style-type: none">- Written as a dramatic monologue- Use of free verse- Repeated use of personal pronouns makes the memory vivid ‘Small Female Skull’ A woman imagines holding her own skull or the skull of her younger self in her hands. The skull can be interpreted in different ways as the persona could be drunk or contemplating her own mortality The skull is an image of death — as one might feel when recovering from a hangover. <ul style="list-style-type: none">- Lyric poem: formal type of poetry which expresses personal emotions or feelings, typically spoken in the first person.- Comparisons to Rodin’s sculpture of ‘The Thinker’.				

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		<p>‘First Love’ Poem begins with the persona waking from a dream about her first love. Despite not thinking of this relationship for a very long time, she remembers it well and it’s full of positive images, she feels very close to her first love. The memory is cherished and allows her life to be improved as it is a reminder of a very happy experience.</p> <ul style="list-style-type: none">- 3 stanzas and five lines in each of these. Could reflect shortness of her first love.- Language used shows a clear divide between the inside and the outside ‘a window’ like a memory and reality. <p>‘Never Go Back’ Poem telling a story of a persona who has returned to their hometown in order to clear up a house that they once lived in. The house appears to be metaphorical for the destruction and decay of a once happy marriage.</p> <ul style="list-style-type: none">- Atmosphere of unhappiness and misery in their hometown- Enjambment throughout with short sentences to show the ebb and flow of memory. <p>‘Valentine’ A realistic interpretation of love and the journey taken throughout a relationship. Duffy tries to challenge the traditional ideas and commercialisation of love highlighting how everyone’s experience with love and relationships is different.</p> <ul style="list-style-type: none">- Use of cliché images of love- Stanzas in the poem present a journey of emotions about love from calm and careful to pain, to anger then finally to violence. <p>‘Close’ The poem may have a double meaning, close as in togetherness or close, as in closed off and the end of a relationship. The poem looks at the end of a relationship and explores the emotions that this brings.</p> <ul style="list-style-type: none">- Five stanzas.- No rhyme scheme so the poem mimics the rhythm of natural human speech- Follows the persona’s stream of conscious as they reflect on their relationship and loss of love. <p>‘The Biographer’ The persona is writing a biography of another writer when he realises his life can never match up, and is plagued by feelings of inadequacy. The biographer measures himself up against a great writer whose work he admires, but whose success and talent he could never hope to emulate.</p> <ul style="list-style-type: none">- First stanza focuses on the biographer’s subject.- Second stanza focus of the poem switches to the biographer’s description of himself.- Possible homage to Charles Dickens. <p>‘Mean time’ The poem describes the feelings of the speaker, after the end of a relationship. There is a pervading sense of gloom, where the shortening autumn days and what is commonly referred to as “moving the clocks back” are a metaphor for the sadness of a failed love.</p> <ul style="list-style-type: none">- Mood is pessimistic- Title is a polyseme; can refer to the measurement of time taken from Greenwich in London, known as Greenwich Mean Time, from which bearings are taken which control the world’s clocks. It signifies the inescapable nature of time. There is also the expression “in the meantime”, referring to the wait for something significant to happen.	ROMANTIC RELATIONSHIPS			

Long Term Curriculum Map

Subject and Year: The Great Gatsby

Specification (KS4/5 only):AQA A Level English Language and Literature

VOCABULARY

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January 2022	<p><u>Introduction to stylistics Y12 HT1:</u></p> <ul style="list-style-type: none">- Phonetics, phonology and prosodics- Lexis and semantics- Grammar – sentence type/function- Discourse- Pragmatics <p><u>GCSE English Language and Literature – AO1/2/3.</u></p>	<p><u>Attitudes to society/context</u> Links to Fitzgerald’s life Post war economic boom and attitude to life Jazz Age/Roaring Twenties corruption as well as decadence Prohibition – black market Women Attitudes to immigration Attitudes to race Class structure False optimism of the American Dream Working class/ self-made dreams fail (George, Myrtle, Gatsby), only the wealthy prosper (Tom and Daisy)</p> <p>The recreative can be based on an excluded or included participant. The recreative must consider narrative, characterisation and discourse.</p> <p>Great Gatsby takes place along a route stretching from New York City to suburbs West Egg and East Egg. Midway between is the Valley of Ashes with the Wilsons’ garage. Valley of Ashes is a place of evident poverty whilst the city and Eggs represent affluence. East Egg is old money (the Buchanans) and West Egg is new money (Gatsby) The story is narrated retrospectively by Nick. His story is told through a series of flashbacks – not always in chronological order. Nick narrates the events of the summer. He is continually conflicted by the excessive lifestyle offered. Gatsby is in love with Daisy but more in love with the idea of wealth/status linked to Daisy. His dream is unachievable and leads to his death. Daisy is in love with money, ease and material luxury. She allows Gatsby to take the blame for Myrtle’s death. Tom is a character represented by physical strength and aggression. Jordan is representative of the ‘flapper’ woman who flouted conventional standards of female behaviour. Myrtle is a female character trying to seek a better life but continually prevented from doing so.</p> <p>Nick is a limited, homodiegetic narrator and therefore unreliable. Fitzgerald makes use of symbolism and imagery in his writing – the green light, Valley of Ashes, Eckelburg’s eyes, the mansion, colour, light/dark, time Fitzgerald makes use of motifs – the weather, cars, money, parties Fitzgerald uses the following as methods of characterisation: focus on physical appearance (occasionally sartorial), voice, symbolic names, colour, dialogue, idiolect</p> <p>Narrative styles: in media res (in the middle of the action), retrospective narration, analepsis (flashback in a narrative), prolepsis (flash-forward in a narrative) Narrative voices: Heterodiegetic narrator, homodiegetic narrator, unreliable narrator, omniscient narrator The six maxims of politeness – tact, generosity, approbation, modesty, agreement and sympathy These maxims are used in conversations and are expected to be followed for a ‘successful’ conversation. Tom and Gatsby regularly flout these maxims.</p>	<p>Adapt the base text to develop the narrative. Present people, their points of view and their relationships with others in their recast. Reveal the speech and thought processes of the characters and narrator(s) in their recast. Make connections between their own writing and the base text. Comment on specific and precise language choices made in their own writing. Comment on how their choices develop/adapt the base text. Distinguish between monologue and dialogue. Recognise changing point of view, genre, context, purpose, audience, or mode can re-shape meanings. Use framework terminology to underpin their analysis of their own work.</p>	<p>West/East Egg difference.</p> <p>Recast: Confusion when it is an excluded participant. Misreading the question and not covering the right parts. Over reliance on the base text.</p> <p>Commentaries: Referring to characters as real people without considering authorial intention or analysing them as fictional constructs. Not linking their choices to the base text. Not using a range of framework terms in their analysis. Over reliance on adjectives and verbs.</p>	<ol style="list-style-type: none">1. What was prohibition? What did it reveal about society at the time?2. What was Fitzgerald wanting to reveal about the Jazz Age?3. How are characters affected by the class system in the novel?4. What do Fitzgerald’s characters reveal about the American Dream?5. What is the difference between an included and excluded participant?6. What three elements must be considered within your recreative piece?7. Why is Nick an unreliable narrator and why is this important to consider for your own recast?8. What is the difference between West Egg and East Egg?9. How is the story of Gatsby told?10. What are the significance of the symbols used in The Great Gatsby?11. What motifs are used in The Great Gatsby? What are they used to represent?12. What methods of characterisation are used by Fitzgerald? What specific features are used for the major characters?13. What are each of the narrative styles?14. What are the strengths/limitations of the different narrative voices?15. What are the six maxims of politeness?16. Which characters flout these maxims?	<p>Recreative and commentary -1 hr 20 minutes</p> <p>E.g. Read the opening of Chapter Three from ‘There was music from my neighbour’s house through the summer nights’ to ‘- signed Jay Gatsby, in a majestic hand’. This describes the parties that Gatsby holds regularly at his house. Recast the base text into an account that a servant gives to a newspaper reporter about the parties Gatsby held. In your transformation you should consider: • the servant’s impressions of Gatsby • the servant’s impressions of the parties and the partygoers. You should write about 300 words. – 25 marks</p> <p>Write a commentary explaining the decisions you have made in transforming the base text for this new account and the effects of reshaping Fitzgerald’s original description. In your commentary you should: • consider how you have used language to shape your intended meaning • demonstrate the connections between the base text and your transformed text • structure your commentary clearly to express your ideas. You should write about 400 words. – 30 marks</p>

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	<p><u>Introduction to stylistics Y12 HT1:</u></p> <ul style="list-style-type: none"> - Phonetics, phonology and prosodics - Lexis and semantics - Grammar – sentence type/function - Discourse - Pragmatics <p><u>GCSE English Language and Literature – AO1/2/3.</u></p>	<ul style="list-style-type: none"> • Margaret Atwood is regarded as one of most prominent feminist writers of the twentieth century, despite being reluctant to class herself a feminist (“social realism”). • Recently (2019), Atwood has published a sequel to the novel, ‘The Testaments’ and the original novel has been made into a television series for HULU and has received much acclaim. • The novel belongs to the dystopian fantasy genre. • The dystopian fantasy genre is characterised by a set of conventions: propaganda is used to control the citizens of a society; information, individual thought and freedom and restricted; a figurehead or concept is worshipped by the citizens; citizens are perceived to be under constant surveillance; citizens have a fear of the outside world; citizens live in a dehumanised state; the natural world is banished and distrusted; citizens conform to uniform expectations; individuality and dissent are bad; the society is an illusion of a utopia, the normalisation of violence; and, the restriction of language. • Atwood refers to the novel as ‘speculative fiction’ – everything included has a historical precedent. • A storyworld is a fictional place created to represent an imagined world/society. • The novel is set in the storyworld of Gilead, which is a theocratic dictatorship. • Atwood utilises a limited, homodiegetic narrator. • Offred is an unreliable narrator. • Parts of the novel, include analepsis and it is achronological. • Atwood uses temporal deixis throughout to link the current situation in Gilead to our current society, which acts as a persistent warning to the reader. • The Historical Notes make the reader feel betrayed by Offred’s narrative. They are told be Professor Piexoto, who makes an inappropriate joke about the handmaids. It makes the reader question whether women being oppressed by men can ever be escaped – even Offred’s narrative is structured by a man. • Atwood wrote the novel whilst living in Berlin. The Wall in the novel has links to the Berlin Wall. • The Aids Epidemic of the mid-1980s caused fears around infertility, and the prevalence of sexually transmitted diseases. • Abortion rights was topical at the time of production. Trump’s presidency has seen this issue come to light again, and coincided with a new rise of popularity for the book. • There was a rise in Christian fundamentalists in America gaining celebrity-like state as “tele-evangelical” preachers. • A neologism is a newly-coined word. • The names of the handmaids reflects the patriarchal society as they are named after their commanders - Of_____ • Offred has narrative power and shapes the readers’ judgements and perceptions. • Nick forms a relationship with Offred at Serena Joy’s request, due to Serena’s desperation that Offred gets pregnant. • Moira is Offred’s charismatic and confidence friend. Her ultimate acceptance of her fate, shows that even the most outgoing characters and eventually broken in this type of society. • Luke is Offred’s husband from the time before Gilead. They share a daughter. Their marriage was deemed illegal in Gilead as Luke has been married before. He is not mentioned much after Offred begins her relationship with Nick. • Ofglen another figure of female friendship and has characteristics Offred aspires to have. Ofglen commits suicide before she can be captured by the Eyes, and is replaced by a new Ofglen. • Janine is a vulnerable handmaid, who has an “unbaby”. • The Commander is symbolic of all those in power in Gilead; he is a hypocrite and corrupt. • The commander’s wife/Serena Joy is only seen through Offred’s perspective on her so this is a biased view, but the reader gets the impression she is old, weak and barren. • Professor Piexoto narrates The Historical Notes. It is revealed that he constructed Offred’s narrative based on audio cassettes. • Aunt Lydia is in charge of the handmaids and is brutal in her methods and unflinching in her authority. • Offred’s mother represents second-wave feminism. She is rebellious and exiled to the Colonies. • The Rachel and Leah Centre is named after Rachel and Leah from The Bible and is where the handmaids are trained, • Gilead is a rich and fertile place in the Bible. Atwood uses it to be ironic as the new Gilead is not like this. • Understand that ‘The Historical Notes’ function as a narrative framing device. 	<ul style="list-style-type: none"> • Identify the conventions of the dystopian fantasy genre within a text. • Identify the narrative voice of a text and understanding the implications of this for a reader. • Produce a high-quality stylistics-based essay. • Construct an argument within an essay. • Comment on the writer’s narrative choices. • Comment on the contextual factors surrounding the text’s production. • Evaluate literary criticism linked to the text. • Comment on a range of themes within the text, including power, language and gender roles. • Comment on a range of motifs in the text, including flowers, doubles/doppelgangers/eyes. 	<ul style="list-style-type: none"> • Not understanding The Historical Notes and their significance to the novel as a whole. • Not recognising how Atwood manipulates the reader through Offred’s narrative. • A lack of understanding of the history behind the speculative fiction. • A lack of understanding of the context around the time of text production, and not understanding why the novel had a resurgence in popularity during Trump’s presidency e.g. not understanding the political spectrum – far right. • Not referring to specific aspects of the dystopian fantasy genre in essay writing. • Not using framework terminology to underpin analysis. 	<ol style="list-style-type: none"> 1. What type of narrator does Atwood use? 2. Why has the novel recently experienced a resurgence in popularity? 3. What are the features of the dystopian fantasy genre? 4. What contextual factors influenced the text’s production? 5. How does Atwood construct her narrative? 6. Why are The Historical Notes significant? 7. What is a storyworld? 8. What does the reader learn about the storyworld of Gilead? 9. How is the Bible used to justify decisions in Gilead? 10. What is speculative fiction? 11. How does the novel conform to the expectations of speculative fiction? 12. Where and how are romantic relationships presented in the novel? 13. How are those in power presented in the novel? 14. What examples are there of rebellion within the novel? 15. What examples are there of corruption within the novel? 16. Why is the name Gilead ironic? 17. How does the reader know that violence in normalised in Gilead? 18. How are the handmaids treated in the novel? 19. How does Atwood present Moira? 20. How does Atwood present Ofglen? 21. How does Atwood present Aunt Lydia? 22. Why does Atwood use neologisms throughout her novel? 23. How does Atwood present the restriction of language throughout? 24. What examples from the Bible are used to justify the foundations of Gileadean society? 25. Why is Offred an unusual protagonist? 	<p>Students get a choice of two questions and select one. 50 minutes.</p> <p>E.g. Read the extract printed below. This is from the section of the novel where Offred recalls the way Janine was treated in the Red Centre. Explore the significance of the character of Janine in the novel. You should consider: • the presentation of Janine in the extract below and at different points in the novel (minimum of two other section) • the use of fantasy elements in constructing a fictional world.</p>