

Scheme of Work 2019- 2020
Subject: A Level English Language and Literature

Year Group: Year 12 / Year 13 (Linear)

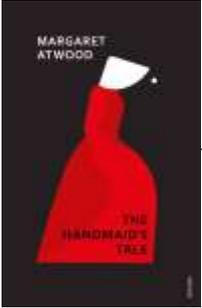
Specification: AQA 7707 Unit 2: Imagined Worlds *The Handmaid's Tale*

Resource(s) to help with planning:

- English Language and Literature A/AS Level for AQA Student Book by Giovanelli M., Macrae A., Titjen F., Cushing I. (2015) Cambridge University Press
- Various articles, journals, websites and books are available on HMT outlined either in this SOW or can be found through own research.

Aims of this unit:

- Develop understanding of, and explore the conventions of, the fantasy genre
- Learn an extensive analytical toolkit to help explore narratives
- Develop a range of ideas related to the novel
- Explore how best to prepare to assessment on this unit

Lesson No	Topic & Objectives	Big Question – What will students learn?	Key Activities & Specialist Terminology (Do Now Task / Starter/Tasks/Plenary)	Planned Assessment	Homework or flipped learning resources DODDLE resources	Lit Num SMSC Codes
Before starting to teach the unit			<ul style="list-style-type: none"> • Encourage students to read the HMT once through to understand the basic plot summary and be ready to analyse. Ideal text to get is the The Handmaid's Tale (Vintage Edition) 1996 as it has no introduction from the author so complies with exam requirements. The page numbers in SOW would also correlate. • A flipped learning booklet needs to be given to the students either before or at the start of the unit that has the main aspects of narrative analysis named: KS5 English Developing Imagined Worlds Analytical Toolkit. 			Lit M2, Sp5, Sp9,Sp10 , Sp3, C1, C3, C5

			<ul style="list-style-type: none"> Encourage students to have a notebook handy for chapter summaries, themes, motifs, linguistic analysis etc. especially if they do not have their own copy of the text to annotate. Alternatively, the student could be given a reading log to help them focus their home learning. 			
1	Introduction to unit 2, AOs, exam layout, genre	<p>What is expected of you in this unit?</p> <p>What is fantasy genre and how does it link to our text?</p>	<ul style="list-style-type: none"> Settler: Write your own definition of fantasy genre. Aims and expectations of unit Assessment of unit: Assessment Objectives and Exam layout Genre. HMT as fantasy genre. <p>Watch https://www.youtube.com/watch?v=n_cqszvdTqk Fiction Books Genre: What is fantasy</p> <ul style="list-style-type: none"> Theory of fantasy genre – Brian Attebery (1992) and Rosemary Jackson (1981) Get students to define the following sub-genres of fantasy : <ul style="list-style-type: none"> -Science Fiction -Political Allegory -Dystopian Fiction -The Gothic -Magic Realism <p>Where would they place HMT?</p>	<p>Questioning</p> <p>Independent activities</p>	<p>Students to read and study pages 1-12 of the KS5 imagined worlds analytical toolkit which recaps the fantasy genre and discusses how authors set up fictional worlds using schemas etc.</p> <p>Research about the author, Margaret Atwood. Is there anything that happened in her life or any of her ideas that could have influenced her writing HMT?</p> <p>Bring their findings to next lesson.</p> <p>Can use the following websites to help them:</p> <ul style="list-style-type: none"> https://www.britannica.com/biography/Margaret-Atwood https://lithub.com/margaret-atwood-on-how-she-came-to-write-the-handmaids-tale/ https://blogasenglish.wordpress.com/2016/04/18/the-handmaids-tale-context/ https://www.penguin.co.uk/articles/2019/sep/margaret-atwood-handmaids-tale- 	<p>Lit /SMSC (Sp3, Sp5)</p>

					testaments-real-life-inspiration/ <ul style="list-style-type: none"> https://mahtpresentation.wordpress.com/biographical-info/political-backround/ 	
2	Context (AO3)	Who is our author and why did she write HMT?	<p>Settler: What Assessment Objective asks for context? How many marks is it worth? Why is it so important to consider context?</p> <ul style="list-style-type: none"> Students write down 5 interesting things they read about Atwood. Teacher shares their own findings Using sharpies and sugar paper, students write down their findings from last lessons independent task. <p>Students write down a summary of what each context entails and how they think it links to what they have read of HMT.</p> <p>Focus on ideas of</p> <ul style="list-style-type: none"> - Raeganism - The rise of conservative religious right - The 1980s anti-feminist backlash - Environmental Concerns - Literary and cultural context- Canadian Literature(CanLit) <p>(they should have picked up on these ideas from their readings as the websites chosen for their last independent task do discuss these).</p> <p>Also look into the ideas of Critical Contexts for students to develop an understanding of how texts are received when they are written. This then leads to the various interpretations that</p>	Questioning Independent activities	<p><u>Independent Study Task</u> For: Next Lesson Re-read the epigraphs and chapter 1-3. Students make notes on what they come to understand about the quotes Atwood uses for the epigraph And plot summaries for each chapter.</p> <p><u>Independent Study Task</u> For: future reference Students make notes on each of the contextual and critical ideas to better understand them to apply to future analysis.</p>	Lit/ SMSC (Sp3, Sp5, Sp9, Sp10)

			<p>are created from one text (1968 <i>Death of the Author</i> by Ronald Barth).</p> <ul style="list-style-type: none"> - Feminist Criticism - Political Criticism - Psychoanalytic Criticism (brief overview and this criticism can be a lot of 'what if the character' rather than focusing on the text) - Queer theory - Eco-criticism <ul style="list-style-type: none"> • Plenary – students draw around their hand and write down 5 key points they remember about context of HMT. If time, 5 points about critical theories too. 			
3	Dedications , Epigraph and Chapter 1	What is the significance of the epigraphs? How does Atwood set the scene in Chapter 1?	<ul style="list-style-type: none"> • <u>Settler:</u> An epigraph is a short quotation or saying at the beginning of a book or chapter that intends to suggest the theme. Having read the epigraphs – what themes is Atwood showing from the very beginning? • Dedications: Ask students who they would dedicate their novels to? Discuss why Atwood dedicated her books to Perry Miller and Mary Webster. • Show each epigraph quote separately with the questions - Genesis 30:1-3 What is happening in these quotes from the Bible? Why might have Atwood included this as a first quote and how it links to novel? Who would have benefitted from this quote in HMT? - Quote from Jonathan Swift's A Modest Proposal. What is Swift saying 	Questioning Independent Activities	<p>Analyse chapters 2-3.</p> <ul style="list-style-type: none"> • Make a note of the characters you are introduced to in these chapters • How they are presented through dialogue • How Offred's language differs in her 'daytime narrative' • How Serena Joy is presented through her speech (we will look more at speech presentation in lessons to come but come with some ideas). <p>Read the section in KS5 analytical toolkit about themes and motifs (p12)</p>	Lit/ SMSC (C3, Sp3, Sp5, Sp9, Sp10)

			<p>here? Why might have Atwood included this quote- how does it link to the novel?</p> <ul style="list-style-type: none"> - A Sufi Proverb. Why might Atwood have included this quote as her final one- how does it link to the novel? - Chapter 1 <p>Students should already have a chapter summary Opening line analysis 'We slept in what once had been the gymnasium'. What do students make of it Focus on pronoun 'We', past perfect tense and Atwood hinting at the changes in society that have occurred.</p> <ul style="list-style-type: none"> • What themes/motifs/ideas can we see already occurring in Chapter 1? <p>Aspects to focus on and their significance: -palimpsest</p> <ul style="list-style-type: none"> - Theme of Oppression : Verbs, cattle prods, restrictions on communications etc. However, also shows oppression does not always work – HM found a way to communicate – human adapt. - Motif of Two/Double: idea of familiar/alien; revealed and repressed. <p>Also consider in chapter 1</p> <ul style="list-style-type: none"> • What is left unsaid - Who? Where? Why? • Ghost-town feel of setting 		
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			<ul style="list-style-type: none"> • Nostalgia for a past we consider 'normal' ('girls I knew from pictures') • Romanticising of past and especially of courtship – foreshadowing a worsened present • Euphemism/ the unsaid ('the pictures flickering over lifting flesh') • The shadow of violence – rep of 'guns' • Unfamiliar proper nouns – possibly ironic 'angels' • We come to understand our narrator and companions are types of prisoners <p>Students to continue to make notes on themes etc. as they continue to analyse the novel.</p> <ul style="list-style-type: none"> • Why specifically call this section 'night'? <p>Discuss the idea that night allows Offred to retreat from her reality and shows her refusal to completely comply with the Gileadean regime</p> <p>Ask students to consider the syntax of the sentences in Chapter 1 as it plays a role in the narrative.</p>			
4	Chapter 2, implicit information and the fairy-tale motif	How does Atwood manipulate the idea of a fairy-tale to pass a message to the reader?	<ul style="list-style-type: none"> • Settler <p>Discuss the section header names of HMT</p> <p>Night. Shopping. Night. Waiting Room. Nap. Household. Night. Birthday. Night. Soul Scrolls. Night. Jezebel's. Night. Salvaging. Night.</p>	Questioning Independent activities How does Atwood use	Read the article Elena Navarro López "The Handmaid's Tale: A Twisted Mirror of Fairy-tales in a Dystopian Narration" https://www.ucm.es/data/cont/docs/119-2019-07-06-	Lit/ SMSC (C3, Sp3, Sp5, Sp9, Sp10)

			<p>What do these words relate to and how are we meant to interpret them?</p> <p>Can give ideas after an initial discussion of:</p> <ul style="list-style-type: none"> - monotony – day after day the same? - relentlessness? Inability to escape from her life? - negative – or at least ambiguous – connotations of the recurring ‘night’ <ul style="list-style-type: none"> • Close reading as a class p17-20 <p>What does Offred really mean by the following? Students write these sentences and write their interpretation of the subtext below.</p> <ol style="list-style-type: none"> 1. ‘they’ve removed anything you could tie a rope to’ 2. ‘thinking can hurt your chances’ 3. ‘where I am is not a prison but a privilege, as Aunt Lydia said, who was in love with either/or’ 4. ‘they are to keep us from seeing but also being seen’ 5. ‘Like a path through a forest, like a carpet for royalty’ <ul style="list-style-type: none"> • Ask students what a motif is (should know from their independent study) • In pairs, students re-read the passage and make a map of the fairy-tale motifs they can spot. Choose direct quotation to support these. <p>Can give clues with images</p>	<p>the motif of fairy-tale in this part of HMT?</p> <p>Students write a paragraph answering this question.</p>	<p>7.1.5%20Navarro%20L%C3%B3pez.pdf</p> <p>Make notes on the ideas this academic has made about the idea of fairy-tale in HMT.</p> <p>Read and study the section on <u>speech and thought presentation and body language</u> in the KS5 imagined worlds analytical toolkit for next lesson (p20-25)</p>	
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Ideas to students

Add to map – WHY might Offred use these motifs?

- Is she Red riding hood, losing her innocence? Snow White, with the Commander's Wife as the cruel queen?

- female/male archetypes of fairytales. Links to obviously patriarchal domain of house and images of female domesticity
- Wish fulfilment?

			<ul style="list-style-type: none"> - Simple binary good v evil that doesn't exist anymore? - - ironic – life is no fairytale... <p>How does Atwood use the motif of fairy-tale in this part of HMT? Students write a paragraph answering this question.</p>			
5	The importance of identity	How does Atwood portray the idea of identity in HMT?	<ul style="list-style-type: none"> • Settler: provide pictures of people who have had their names taken from them (prisoners, POW) and quotes about the importance of names (think Voldemort and fear too in HP). <p>Provide this question: DISCUSS – what do these quotes and images suggest about the importance of NAMES and NAMING?</p> <ul style="list-style-type: none"> • Consider the importance of removing identity or providing identity in a totalitarian society – why do some people have names and others don't • Close reading: write down some key quotes/ideas about NAMING • P25-26 • P28-31 • Provide brief notes the names of on: <ul style="list-style-type: none"> -Moir -Luke -The Commander -The Commander's Wife/Serena Joy -Offred -Ofglen -Marthas • Ask students to consider the significance of these characters as they read the pages. 	Questioning Independent activities A paragraph on 'how Atwood portrays the idea of identity in HMT' using the ideas from the above task.	Continue to read and study the article ' <i>Identity politics and The Handmaid's Tale</i> ' an undergraduate thesis by Janne Louise van Zanen. https://openaccess.leidenuniv.nl/bitstream/handle/1887/77547/Final_Thesis_ZanenJannevan.pdf?sequence=2 Big think question: Summarise who are provided with names and titles and who is identity taken away from. Why? Use quotes to support your answer.	Lit/ SMSC (C3, Sp3, Sp5, Sp9, Sp10)

			<ul style="list-style-type: none"> Analyse the quote: ‘she hoped I would never have the occasion to call her anything at all’ What does it tell us about names? What does the lack of name add to the dynamics of the relationship. Students write a paragraph on ‘how Atwood portrays the idea of identity in HMT’ using the ideas from the above task. Provide the article ‘<i>Identity politics and The Handmaid’s Tale</i>’ an undergraduate thesis by Janne Louise van Zanen. Students to start reading the journal to gain further ideas about identity. https://openaccess.leidenuniv.nl/bitstream/handle/1887/77547/Final_Thesis_ZanneJannevan.pdf?sequence=2 			
6	Speech presentation and female relationships in HMT (chapter 3)	How does speech presentation impact the way a reader perceives the narrator’s control of a narrative?	<ul style="list-style-type: none"> Settler: Foreshadowing <p>Use this quote ‘<i>Fraternize means to behave like a brother. Luke told me that. He said that there was no corresponding word that meant to behave like a sister. Sororize, it would have to be, he said. From the Latin. He liked knowing about such details. The derivations of words, curious usages. I used to tease him about being pedantic</i>’</p> <p>Thinking questions – 5 minutes to jot down some ideas:</p> <ol style="list-style-type: none"> How important are words and their meanings in the novel so far? Why might Offred/Atwood be placing such an emphasis on them? This is the first time we hear Luke’s name. Who is he (from your reading so far) or who might we guess he is? 	Questioning Independent activities Based on this overview question: ‘How does Atwood portray relationships between women in HMT?’ Give a sample paragraph	Complete a section of your reading log. Big think question: How is the theme of desire depicted in the novel so far?	Lit/ SMSC (C3, Sp3, Sp5, Sp9, Sp10)

			<p>Why is this the first thing we hear from or about him?</p> <p>3. Why does Offred remember this definition? What does it say about female relationships in the novel?</p> <ul style="list-style-type: none"> Recap the types of speech presentation from Independent task. Students create a brief piece of dialogue and write it in the 6 different ways of representing speech. Allows them to see the deliberate strategy of the author in showing the reader how much control the narrator has in the narrative (can link with Gatsby re-creative). P22-25 close read this section and reflect on how the speech is presented, what themes and motifs are prevalent and get students to fill out the reading logs with key quotes that reflect that theme Provide a sample PEA paragraph based on the question 'how does Atwood portray relationships between women in HMT'? Point out clear topic sentence, terminology, analysis being a greater part of the section of analysis Students write their own paragraph to the question. <p>Remember to incorporate context (AO3). Who can we link Serena Joy to in 1980s and campaign? Why is this important when it comes to female relationships?</p>	<p>answer to analyse</p> <p>Students write one of their own based on the same question.</p>	
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7	Analysis and the theme of desire in chapters 4&5	How is the theme of desire shown in HMT?	<ul style="list-style-type: none"> • <u>Settler: The Russian Purges and The Handmaid's Tale:</u> Students read through the extract and note down 5 points briefly in their own words how this may connect with HMT. Bring in the ideas of context of production of reception - Context of Production: Who is / was the producer of the text? Does knowledge of their 'biography' help us to understand it? Why was the text written? What was happening at the time? What is the author's own attitude? (remind them book was published in 1985) - Context of reception: Who were the first (intended) readers of the text and how would they have read it? Who is reading the text now? Are they likely to read it differently? - Close reading p31-2 Students analyse the following quotes in detail. Provide some subject terminology to help with AO1 development (alternatively quiz them on the definitions of the subject terminology that will be in the quotes beforehand). Provide an example of how closely students are expected to analyse with the quote "<i>his face is long and mournful, like a sheep's</i>"- noun phrase, hendiadys, connotations, phonetics and vowel sounds, dehumanising and ambiguous simile 	Questioning Independent activities	- Students to revise over all they have learnt in the last lessons and learn all subject terminology for an assessment next lesson	Lit/ SMSC (C3, Sp3, Sp5, Sp9, Sp10)
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			<ol style="list-style-type: none"> 1. 'One man goes....to punch our numbers into the Compucheck' 2. 'what if I were to come at night, when he's on duty alone –though he would never be allowed such solitude – and permit him beyond my white wings?' 3. 'or their blue wives and white-veiled daughters on their dutiful way to Salvagings or Prayvaganzas, or their dumpy green Marthas' 4. 'the vans are surely more silent than the other cars' 5. 'if they of a kiss, they must then think immediately of the floodlights going on, the rifle shots' 6. 'only me and my shadow, walking away from the two men, who stand at attention, stiffly' 			
October Half Term						
8	BB ASSESSMENT		<ul style="list-style-type: none"> • Provide students with a TOP TIPS essay writing placemat at the start of the lesson and allow them a few moments to go through it. • Provide the BB question and set them 50mins to write the essay <p>BB question: Read from p36 'As we wait in our double line' to p37 'the pinkish tip of her nose'. How does Atwood represent the women of Gilead in this extract?</p> <ul style="list-style-type: none"> • Students proofread and check their work against Level criteria already on PPT before handing it in. 	BB assessment on the representation of women.	Revise over noun phrases – what a noun phrase is and how you can identify it (ready for settler task next lesson)	Lit/SMSC (C3, Sp3, Sp5, Sp10)

9	Power vs Freedom theme	How does Atwood portray the theme of Power vs Freedom?	<ul style="list-style-type: none"> • Settler: ask students to write down what they think a noun phrase is and how it can be identified. Provide students with a recap if they are unsure with examples. Provide a mini AfL checking their understanding - <i>Noun phrase or not a noun phrase?</i> <ul style="list-style-type: none"> - 'the most remote place on earth' - 'she was lonely in the new town' - 'the lazy student sauntered in late' - 'a delicious apple ripe from the tree' - 'longer, more complex sentences' - 'she pushed her little brother down the stairs' - 'more gruelling, more exhausting than ever' - 'a remote tribe found in the Amazon rainforest' - 'seven tonnes of bricks' • Students can make up their own with the commander as the head noun • Draw a grid on A3 and get students into groups or work together as a group depending on class size. <p>One side of an A3 write <i>Where are we seeing the theme of POWER REVEALED IN THE NOVEL SO FAR?</i> <i>NOTE DOWN IDEAS AND QUOTATIONS</i> <i>E.g. 'The Republic of Gilead, said Aunt Lydia, know no bounds. Gilead is within you'</i></p> <p>And on the other <i>Where are we seeing the theme of freedom REVEALED IN THE NOVEL SO FAR?</i> <i>NOTE DOWN IDEAS AND QUOTATIONS</i></p>	<p>Independent tasks</p> <p>Questioning</p> <p>AfL on noun phrases</p> <p>Justifying ideas of power vs. freedom in a paragraph</p>	<p>Independent Tasks:</p> <ol style="list-style-type: none"> 1) From KS5 IW Analytical Toolkit students read and study the part on characterisation ready for next lesson (p15-19) 2) How is the colour RED used so far in the novel? Based on what we have read today, add some notes to this section in the symbolism part of your reading logs... <p>Students can also read the journal 'The Symbolic Power of Red in Margaret Atwood's The Handmaid's Tale.' By Karla M Rowland Accessible via this link: https://dc.etsu.edu/cgi/viewcontent.cgi?article=1171&context=honors</p>	Lit/SMSC (C3, Sp3, Sp5, Sp9, Sp10)
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			<p><i>E.g. 'there is more than one kind of freedom, said Aunt Lydia. Freedom to and freedom from.'</i></p> <p>Students complete task as a group.</p> <ul style="list-style-type: none"> • Students independently write a paragraph justifying whether they have seen more power or freedom from the novel so far with evidence from their sheet. • Close read pages p41-43. Students find 5 interesting noun phrases that could be well-commented on <p>Examples include</p> <ul style="list-style-type: none"> -The one red smile -Mouths painted with thick brushes by kindergarten children -Steel question marks -The electronic alarm system -Ugly new floodlights <p>Students analyse one in detail</p>			
10	Characterisation	How is Serena Joy presented in the novel so far?	<ul style="list-style-type: none"> • Settler: Provide students with a 'table mat' (example provided). The topic is 'characterisation' based on independent reading from KS5 Analytical Toolkit 	Questioning Independent activities	Independent tasks: 1) Students read and study the Locations section of KS5 IW Analytical Toolkit (p13) for next lesson Continue with reading log	Lit/ SMSC (C3, Sp3, Sp5, Sp10)

Ask students to fill out the first two inner boxes: 'What do I know?' and 'What are my questions?'

- Use their questions as a basis of what needs to be revisited about characterisation that they didn't understand from their readings. As you revisit it they then fill out the 'What have I found out?' in a different colour. They can revisit this anytime in the lesson and add to it – either questions or progression on their learning.
- Students complete table with quotes and ideas from p55 'in the garden behind the house' to p57 'which can be heard but not seen'. Can be returned to at a later point and added to

The Table with the subheading 'Serena Joy in the past' and the four sections of the quad labelled
Appearance
Behaviour
Emotions
What is ambiguous?



			<p>(Example)</p> <p>The same table is used for the second time with the sub-heading 'Serena Joy in the present'</p> <p>Students study the changes in behaviour before and after the Gileadean rule comes into play- are there any similarities or differences in behaviour that would suggest her behaviour and character now?</p> <ul style="list-style-type: none"> • Students provided with the following activity: <i>Are they what they seem?</i> <p>How much do you trust the following characters at present? Look particularly at Ofglen's behaviour on p52-4 and The Commander's behaviour on p59. RANK them, from most to least trustworthy...</p> <ul style="list-style-type: none"> • Ofglen • Offred • The Commander • Serena Joy • Nick • Rita • Cora • Janine <p>Students justify their ranking order of trustworthy characters.</p>			
11	Locations and applying subject terminology to texts	How do locations and setting link to the wider themes in the novel.	<ul style="list-style-type: none"> • Settler: ROOMS in the novel – thinking questions <p>1. Why does Offred spend such a disproportionate amount of time in the novel describing her room?</p>	Questioning Independent tasks	Independent Task: Writer's Opinion – students read and make notes on an article about Atwood's perspective on feminism	Lit/ SMSC (C3, Sp3, Sp5, Sp10)

	<p>Chapter 9</p>		<p>2. Aside from Offred's room, what other rooms are given focus? (either in sections we have read together or further into the novel)</p> <p>3. How does this link to some of the wider themes of the novel?</p> <p>4. How is the reader meant to feel – or manipulated to feel – about Offred's room?</p> <ul style="list-style-type: none"> • Provide students with the following subject terminology <ol style="list-style-type: none"> 1. possessive determiners 2. motif of the double/doppelganger 3. rhetorical question 4. minor sentence 5. temporal markers 6. simile 7. syndetic listing 8. second person pronoun use 9. motif of flowers <p>Get them to write down the definition/ provide sort cards with definitions or examples and key terms on there so that definitions of these are secure.</p> <ul style="list-style-type: none"> • Students re-read chapter 9 individually, find and explain the effect of the following linguistic features in the chapter <ol style="list-style-type: none"> 1. possessive determiners 2. motif of the double/doppelganger 3. rhetorical question 4. minor sentence 5. temporal markers 6. simile 7. syndetic listing 8. second person pronoun use 	<p>Card sort/ definition questions</p> <p>Paragraph write up on the significance of Offred's room.</p>	<p>https://www.independent.co.uk/arts-entertainment/books/news/margaret-atwood-handmaids-tale-author-feminism-women-not-always-right-a7847316.html</p> <p>Helps with A03 – writer's intention and reader's reception</p>
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			<p>9. motif of flowers</p> <ul style="list-style-type: none"> • Comment on the crafting of speech presentations in chapter 9 and what impact it has on the narrative (the reasons for using it). <p>Students write a paragraph exploring the significance of Offred's room in the novel so far.</p>			
12	<p>To explore the nature of heroism (and villainy) in the novel</p> <p>Consider and analyse some discourse features in the novel.</p>	<p>What makes a hero in a story?</p>	<ul style="list-style-type: none"> • Settler: Ask students to rank in order, from most to least important, some of the characteristics they think makes a hero. Can include qualities like: <ul style="list-style-type: none"> • Circumstances • Number saved • Appearance • Notoriety/fame • Morals • Reaction to circumstances • Enduring significance • Manner • Deeds <p>Give students a checklist of the different characteristics of a hero (and note that the assumption is that the hero is male in a classical tradition) and ask students to count up how many apply to Offred</p> <ul style="list-style-type: none"> • The hero is naïve and inexperienced • The hero meets monsters or monstrous men 	<p>Questioning</p> <p>Independent tasks</p> <p>A paragraph on the representation of doctor in chapter 11</p>	<p>Independent Task</p> <p>Essay Question:</p> <p>Read from p92 'several blank channels' to p93 'columns of smoke ascend'.</p> <p>How does Atwood present Gilead in this extract?</p> <p>Due in a week</p> <p>Students read: Offred's Complicity and the Dystopian Tradition., Alan Weiss Publisher: York University https://journals.lib.unb.ca/index.php/scl/article/view/12383/13254</p> <p>TASK QUESTION: What are the author's thoughts on the extent Offred is seen as a heroine? How much do you agree with his ideas?</p> <p>(taken from PiXL Independence Booklet p30) If printing and giving to</p>	<p>Lit/SMSC (C3, Sp3, Sp5, Sp9)</p>

			<ul style="list-style-type: none">• The hero yearns for the beautiful lady who is sometimes his guide or inspiration• The hero must go on a journey, learn a lesson, change in some way, and return home• The hero often crosses a body of water or travels on a bridge• The hero is born and raised in a rural setting away from cities• The origin of the hero is mysterious or the hero loses his/her parents at a young age, being raised by animals or a wise guardian• The hero returns to the land of his/her birth in disguise or as an unknown• The hero is special, one of a kind. He/she might represent a whole nation or culture• The hero struggles for something valuable and important• The hero has help from divine or supernatural forces• The hero has a guide or guides• The hero goes through a rite of passage or initiation, an event that marks a change from an immature to a more mature understanding of the world• The hero undergoes some type of ritual or ceremony after his/her initiation• The hero has a loyal band of companions• The hero makes a stirring speech to his/her companions		students, copy article into Word and print from there (approx. 21 pages).	
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- The hero engages in tests or contests of strength (physical and/or mental) and shows pride in his/her excellence
- The hero suffers an unhealable wound, sometimes an emotional or spiritual wound from which the hero never completely recovers.

- KEY GLOSSARY TERMS:

- Protagonist – main character, literally ‘moves action forward’
- Antagonist – the enemy/nemesis of the main character, literally means ‘holds action back’
- Students reflect, discuss and write down their ideas to these questions

Thinking Questions based on the idea of hero/villain

- Who are we meant to see as a villain in the novel?
- What traits does Offred exhibit that are NOT heroic?
- How fine is the line between a hero and a villain for Atwood? Can a character be both? Or morph from one into the other?
- Students read Chapter 11 and consider how heroic – or villainous – the doctor is supposed to appear to the reader
- How can we support our ideas with the language framework of **Discourse** - **extended stretches of**

			<p>communication occurring in different contexts</p> <ul style="list-style-type: none"> • Ask students to consider the following when analysing discourse - the achronological nature of the narrative – does the extract include flashbacks? (look at p73-4) - - shifts in tone and mood in the course of the extract - -cohesion or fragmentation of the extract - - direct/reported speech - - paragraph length – look for Atwood’s distinctive one sentence paragraphs - - whether we begin to increasingly question narratological reliability in the course of the extract <p>Students write a paragraph on the representation of doctor in chapter 11</p>			
13	Animalistic imagery, grammatical and phonological analysis Chapter 13	What is the significance of animal symbolism in HMT?	<ul style="list-style-type: none"> • Settler: At the start of chapter 13, Offred recalls two pop psychology experiments. What is the significance of each? (have a look on p79-80) <p>THE PIGS THE PIGEONS</p> <p>Challenge: where else in the novel have we seen animals used as symbols?</p> <ul style="list-style-type: none"> • Students read pages 81-83 independently and consider how the reader is supposed to feel after reading this part. 	Questioning Independent Tasks	Complete reading log up to chapter 29	Lit/ SMSC (C3, Sp3, Sp5, Sp9)

			<ul style="list-style-type: none"> Students add the following to their glossaries and then explore the significance of them in their analysis <p>GRAMMAR:</p> <ul style="list-style-type: none"> Epizeuxis – immediate repetition of the same word for effect (e.g. location, location, location) Parallelism – repetition of a grammatical structure in consecutive sentences (e.g. Everyone envied her life. Someone knew her secret.) Anaphora – repetition at the start of lines (Paris is the city of light. Paris is where your dreams come true) <p>PHONOLOGY</p> <ul style="list-style-type: none"> Plosives – p, b, t, d sounds – harsh stop consonant sounds Sibilants – s sound – soft, dreamlike OR sinister hissing sounds Fricatives – f, v sounds – speed up the pace of a story Assonance – vowel sounds in the middle of words (the booming, looming guns) 			
14	The significance of the ceremony	How has Atwood portrayed the ceremony to the reader?	<ul style="list-style-type: none"> Settler: Students are provided with a brief definition of ‘modernist writing’ “Modernist fiction is a reaction against classical tradition and Romanticism - it spoke not of the wider world, but of the inner self and consciousness. Instead of progress, the Modernist writer saw a decline of civilization. Most Modernist fiction was cast in first person. Whereas earlier, most literature had a clear beginning, middle, and end (or 	Questioning Independent / Group Tasks	Students collate the information from the lesson and study ready for an assessment on the treatments of the Handmaids next lesson	Lit/ SMSC (C3, Sp3, Sp5, Sp9)

introduction, conflict, and resolution), the Modernist story was often more of a stream of consciousness. Irony, satire, and comparisons were often employed to point out society's ills”

Students read p 98 ‘to be a man’ to p99 ‘it must be silent’ and answer the following questions:
How does this section show traits of modernist writing? Can we apply any of the terminology in the box above?

- The class are split into 5 groups or students can work as a group on 5 different tasks all linking to the ceremony. Students are expected to find a feature from the following language levels: Phonetics, lexis and semantics, Grammar inc. morphology, discourse.

Task/Group 1:

Read and closely analyse the section from ‘The ceremony goes as usual’ to ‘it’s not warm in this room’
How is Atwood presenting the ceremony? Identify a feature from each language level you could discuss.

Hints – how is symbolism used here? Is it clear to the reader what is happening straight away? How is atmosphere used to indicate characters’ emotions?

Task/Group 2:

			<p>Read and closely analyse the section from 'above me, towards the head of the bed' to 'this would go away'</p> <p>How is Atwood presenting the ceremony? Identify a feature from each language level you could discuss.</p> <p>Hints – why are the positions of the 3 described so exactly? How are words/meanings explored here? How are idiom/dysphemism employed?</p> <p>Task/Group 3: Read and closely analyse the section from 'Serena Joy grips my hands' to 'the commander, too, is doing his duty'</p> <p>How is Atwood presenting the ceremony? Identify a feature from each language level you could discuss</p> <p>Hints – why does Offred focus on seemingly obscure details? What kinds of semantic fields are used here? How is sentence structure and mood manipulated?</p> <p>Task/Group 4: Read and closely analyse the section from 'If I were to open my eyes a slit' to this makes it bearable'</p> <p>How is Atwood presenting the ceremony? Identify a feature from each language level you could discuss</p> <p>Hints – how are pronouns used in this section? What is happening to the paragraph structure? How are the senses manipulated?</p> <p>Task/ Group 5: Read and closely analyse the section from 'He comes at last' to the end of the chapter</p>			
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			<p>How is Atwood presenting the ceremony? Identify a feature from each language level you could discuss</p> <p>Hints – how are verbs used in this section? How are Offred’s thoughts set against the events happening? How are bodies represented here?</p> <p>Students collate this information and study ready for an assessment on the treatments of the Handmaids next lesson</p>			
15	BB Assessment		<p>BB Assessment on treatment of Handmaids</p> <p>Read the extract printed below. This is from the section of the novel where the Commander leads a religious service in his house.</p> <p>Explore the significance of Gilead’s treatment of the handmaids in the novel. You should consider: • the presentation of the treatment of the handmaids in the extract below and at different points in the novel • the use of fantasy elements in constructing a fictional world. [35 marks]</p> <p>The Commander, as if reluctantly, begins to read. He isn’t very good at it. Maybe he’s merely bored. It’s the usual story, the usual stories. God to Adam, God to Noah. Be fruitful, and multiply, and replenish the earth. Then comes the mouldy old Rachel and Leah</p>	BB Assessment	<p>Students to start reading thesis <i>The Handmaid’s Tale</i> by Margaret Atwood: <i>examining its utopian, dystopian, feminist and postmodernist traditions</i> by Angela Michelle Gulick</p> <p>Available at: https://lib.dr.iastate.edu/cgi/viewcontent.cgi?article=1063&context=rt</p> <p>Would recommend having these printed ready for the students as the thesis is 159 pages. It can also be emailed to them.</p> <p>TASK QUESTION: Having read the essay, what do you learn about the significance of mirrors in <i>The Handmaid’s Tale</i>?</p>	Lit/ SMSC (C3, Sp3, Sp5, Sp9)

stuff we had drummed into us at the Centre. Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb! Behold my maid Bilhah. She shall bear upon my knees, that I may also have children by her. And so on and so forth. We had it read to us every breakfast, as we sat in the high-school cafeteria, eating porridge with cream and brown sugar. You're getting the best, you know, said Aunt Lydia. There's a war on, things are rationed. You are spoiled girls, she twinkled, as if rebuking a kitten. Naughty puss. * For lunch it was the Beatitudes. Blessed be this, blessed be that. They played it from a tape, so not even an Aunt would be guilty of the sin of reading. The voice was a man's. Blessed be the poor in spirit, for theirs is the kingdom of heaven. Blessed are the merciful. Blessed are the meek. Blessed are the silent. I knew they made that up, I knew it was wrong, and they left things out too, but there was no way of checking.

Taken from AQA Paper 1 June 2018. Available at: <https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2018/june/AQA-77071-QP-JUN18.PDF> Page 11/16

Mark Scheme for this question is available on this web link: <https://filestore.aqa.org.uk/sample-papers-and-mark-schemes/2018/june/AQA-77071-W-MS-JUN18.PDF> on pages 34-35/53.

Also students to read and study ideas within thesis that allows them to see how the text was received. (taken from PiXL Independence Boolet p30)

