

Girl, Woman, Other

Activity Pack for A Level English Literature

zigzageducation.co.uk

POD
12727

Publish your own work... Write to a brief...
Register at publishmenow.co.uk

Follow us on X (Twitter) @ **ZigZagEnglish**

Contents

Product Support from ZigZag Education	ii
Terms and Conditions of Use	iii
Teacher’s Introduction.....	4
Cross-reference Table	5
Before-reading Activities	8
Bernardine Evaristo.....	8
Background	9
Writerly Contexts	10
Considering Genre.....	11
Text Expectations	12
During-reading Activities	13
Chapter 1	13
Chapter 2	19
Chapter 3	25
Chapter 4	31
Chapter 5	37
Whole-text Activities	40
Context	40
Genre.....	42
Characterisation	43
Relationships	45
Setting	47
Themes.....	48
Attitudes and Values	49
Writer’s Use of Language	50
Form and Structure	51
Critical Reception	52
Essay Practice.....	53
Practice Questions	54
Indicative Content / Suggested Answers	55
Before-reading Activities.....	55
During-reading Activities.....	57
Chapter 1	57
Chapter 2	60
Chapter 3	63
Chapter 4	66
Chapter 5	69
Whole-text Activities.....	71
Essay Practice	77

Teacher's Introduction

This resource has been designed to support the study of *Girl, Woman, Other* by Bernardine Evaristo as part of the OCR A Level English Literature course. The edition of the novel used for this resource is the Penguin Books edition, ISBN: 978-0-241-98499-4.

With some of the oldest novels detailing the lives of women and the intricacies of the female experience, Women in Literature has a long and expansive history. *Girl, Woman, Other* is a modern entry into this literary category, providing insights into the experiences of modern-day black and mixed-race British women. Its explorations of twelve different characters allows Evaristo to tackle a variety of issues that are modern, historical and intergenerational, providing students the opportunity to engage with and explore these ideas, messages and themes in comparison to older texts. The non-traditional style and insights *Girl, Woman, Other* offers into often under-represented voices make it an excellent text to study for Women in Literature.

This resource contains a variety of activities that can be completed alongside the study of the text. There are three main sections: Before-reading, During-reading, and Whole-text Activities. The Before-reading section has been designed to introduce the text and its background before students begin reading. The During-reading activities can be used as students move through the text and help consolidate knowledge of key events and themes. The Whole-text section is designed to be used once students have read the full text. It covers a range of topics to consolidate student knowledge and help them consider the ways meaning is shaped within the text, how different interpretations are formed, and how context informs writing.

The resource also contains an Essay Practice section, which features a range of practice questions for students to work with. This may be planning essays, writing paragraphs, or practising writing full essays. At the end of the resource there is a section for Indicative Content, which includes suggested answers for all activities. Due to the subjective nature of English Literature studies, answers in this section are not definitive and work more as suggestions to help teachers and guide student responses. There are also Food for Thought sections throughout, intended to encourage students to consider different ideas and develop their interpretations.

Specification Information

Girl, Woman, Other is a suggested text to study for the 'Women in Literature' section of Component 02 – Comparative and contextual study, which was added for first assessment in June 2024 to increase the diversity of the text list. This is a written exam worth 60 marks and 40% of A Level grades. Students are given two tasks: a close reading of an unseen text, worth 30 marks, and a comparative essay, also worth 30 marks; students have 2 hours and 30 minutes to complete both tasks. For the comparative essay, students are given a choice of three questions and must answer one, comparing a core text (*Sense and Sensibility* by Jane Austen or *Mrs Dalloway* by Virginia Woolf) to at least one other full text. In the close reading, student responses will be marked against three assessment objectives (AOs) – AO1, AO2 and AO3 – while the comparative essay will be marked against AO1, AO3, AO4 and AO5.

These AOs are:

- AO1 – Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
- AO2 – Analyse ways in which meanings are shaped in literary texts.
- AO3* – Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
- AO4 – Explore connections across literary texts.
- AO5 – Explore literary texts informed by different interpretations.

* In the comparative essay, AO3 accounts for 50% of total marks.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

A cross-reference table has been included to show which AOs each of the activities within this activity pack covers.



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at [zzed.uk/12727](https://www.zzed.uk/12727)

You may find this helpful for accessing the websites rather than typing in each URL.

Cross-reference Table

While AO2 is not marked against in the comparative essay portion of the exam, it is considered. Therefore, activities throughout this resource contain references to AO2 as a way to help

Section	Subsection	Activity
Before-Reading Activities	Bernardine Evaristo	Building a Biography
	Background	Literary Prize
		The Journey
		Gender's Politics
	Writerly Context	On Brexit
		The Dahomey Amazons
	Considering Genre	Definitions
		Women in Literature
		Extension
	Text Expectations	Influence
		What to Expect
During-Reading Activities	Chapter 1	
	Amma	First Lines I
		First Lines II
		Creative Activity I
		Amma
		Protest
		Connections
		First Impressions
	Yazz	Introductions
		Setting
		Regarding Men
		The Sound
		Presentations
		Creative Activity II
		Generational Divide
	Dominique	Nineteen
		Parent and Child
		Creative Activity III
		Nzinga
		Violence
		Abuse
		Interjection
	Chapter 2	Extension I
		Womyn's Land
		Communal Politics
	Carole	Using Structure
		Mentor/Mentee
		Community
		Intersections I
		Aftermath
		Structure
		Immigration
	Sui	Self-made Woman
		Heritage
		Intersections II
		A Woman's Touch
		Sacrifice
		Mother and Daughter
		Family
	LaTisha	Taboo
		Considering Stereotypes

INSPECTION COPY

COPYRIGHT
PROTECTED



During-Reading Activities (continued)	La Tisha continued...	Bonds
		Generations
		Interpreting Character I
		Essay Practice I
	Chapter 3	
	Shirley	Mrs King
		Women's ...
		That ...
		... Old Age
	Winsome	Balance
		Systems
		Workplace Relationships
		Matriarchy
		From City to Coast
		Husband and Wife
		Creative Activity IV
		Adultery
		Forbidden Desire
		Critical Appreciation I
	Penelope	Essay Practice II
		Adoption
		In Conflict
		Facets of Identity
		Waves of Feminism I
	Megan ...	Extension II
		Reimagining
		Past, Present
	Chapter 4	
	Megan Gender
		Drug Use/Abuse
		Safe Space
		Lectures
		Reader Response
		Comparisons
	Hattie	Old Age
		Family Gathering
		Parent and Child
		Generational Divide
		Family Secrets
	Grace	Critical Appreciation II
		Cycles
		Early 1900s
		On Pregnancy
		Schooling
		Pregnant Context
		Waves of Feminism II
	The After-party	Interpreting Character II
		Essay Practice III
	Chapter 5	
	The After-party	Roland
		Critical Appreciation III
		Open Relationship
		Connective Tissue
		Closure
		Across Time
	Epilogue	Blood and Water
		Changing Views
		Identity

During-reading Activities (continued)		The End
		Last Lines
Whole-text Activities		Summarising
		Essay Practice IV
	Context	Black and British
		Diaspora
		British Attitudes
		Authorial Intent
		Considering Context
	Genre	Mind Mapping
		Extension I
		Womanly Conventions
		Literature
		Creative Activity I
	Characterisation	In Summary...
		Intersectionality
		Discussing Experience
		Prejudice
		Extension II
		Teen Thought
		Voice
	Relationships	Creating Connections
		The Tie That Binds
		Dominoes
		Key Relationships
		Extension III
		Human Desires
		Essay Practice III
	Setting	Considering
		London Living
		Heading Abroad
		Home
		Essay Practice II
	Themes	Introducing Theme
		Presenting Theme
		Diving Deeper
		Focusing Theme
	Attitudes and Values	The Black Community
		Protest and Counterprotest
		Non-binary
		Complexities
	Writer's Use of Language	Style I
		Style II
		Distinguishing Character
		Symbolism
	Form and Structure	Exploring Form
		Playing with Form
		Contextualisation
		Conversation
		A Modern Audience
	Critical Reception	Reviewer Bias
		Creative Activity II
		Critical Interpretations
		Extension IV
Essay Practice	10 Practice Essay Questions	

COPYRIGHT
PROTECTED

Before-reading Activities

Bernardine Evaristo

Building a Biography

Research and answer the following questions about Bernardine Evaristo, the author.

1. When was she born?

.....

2. Where was she born?

.....

3. Who were her parents, where were they from, and what were their jobs?

.....

.....

4. Where did she attend school as a child?

.....

5. What did she study at college, and where?

.....

.....

6. What is the name and purpose of the poetry prize she founded?

.....

.....

7. What were the first poems she published, and when?

.....

.....

8. What other works has she written?

.....

.....

.....

9. What are some common themes in her work?

.....

.....

.....

10. Have any of her works been adapted? If so, how have they been adapted?

.....

.....

.....

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Background

Literary Prizes

Following its publication, *Girl, Woman, Other* won and was nominated or shortlisted most notable being the Booker Prize, which it won in 2019, and the Women's Prize shortlisted for in 2020.

In pairs, choose one of the following literary awards. Research your chosen prize about it (e.g. with Microsoft PowerPoint or Prozi).

- Booker Prize
- Women's Prize for Fiction
- British Book Awards
- The Hugo Awards
- Costa Book Awards

Here are some links to get you started:

- <https://thebookerprizes.com/about-the-booker-prize-foundation>
- <https://thebooksacross.com/most-prestigious-literary-awards/>
- <https://bookriot.com/a-guide-to-major-book-awards/>

The Joint Prize

In 2019, *Girl, Woman, Other* won the Booker Prize jointly with Margaret Atwood. The prize had banned joint winners in 1974.

Read the following articles surrounding this event:

- <https://bookriot.com/2019-booker-prize/>
- <https://www.theguardian.com/books/2019/dec/04/another-author-outrage-as-bernadine-evaristo-booker-win>
- <http://literaryfield.org/racism-and-the-booker-prize-bernadine-evaristo-is>

What do you think about the discussion and issues raised in these articles? Do you agree with the writers, and why? Discuss your ideas in pairs or groups.

FOOD FOR THOUGHT

When reading any source, but especially opinion pieces, it is always worth considering the context. Thinking about who is writing it, and why, and whether you agree with its message or interpretation of a work. You might even consider why the specific articles in the text were chosen, and what elements might play into this, and whether you want to do further research.

A Person's Politics

Research Evaristo's personal politics about the following concepts, then fill out the table below. Here are some links to get you started:

- <https://www.newstatesman.com/culture/2019/10/we-are-pretty-invisible-on-power-racism-and-her-wild-eighties-days>
- <https://www.dw.com/en/bernardine-evaristo-theres-going-to-be-a-lot-of-racism-in-the-uk-and-brexit/a-37265434>
- <https://www.standard.co.uk/culture/books/bernadine-evaristo-interview>

Concept	Politics
Gender	
Sexuality	
Race	
British politics	
Brexit	

**COPYRIGHT
PROTECTED**



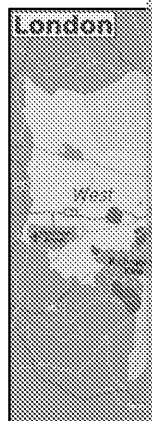
Writerly Contexts

On Brexit

While not a major focus of the text, Brexit provides a backdrop for the story of *Girl, Woman, Other* to play out on. This was a major event in recent British history and is having continued and long-lasting impacts on the country. It was voted for in a referendum in 2016, and Britain officially withdrew from the EU in 2020.

Split the class into five groups and assign each of the groups one of the following major UK political parties.

- Conservatives
- Labour
- Liberal Democrats
- Green
- Scottish National Party (SNP)



In your groups, research the party you have been given and their politics, attitude to Brexit. Make notes and discuss your ideas in your groups. Then, mix up the groups so each group contains one member from all of the previous groups. Share your findings in your groups. Each group has notes on each of the bullet points.

Consider your answers to the background activity 'A Person's Politics' and compare them to the research you did for this activity ('On Brexit').

Here are some links to get you started on your research:

- <https://www.bbc.co.uk/news/uk-politics-55177496>
- <https://yougov.co.uk/politics/articles/23177/uk-political-parties-are-pro-and-anti-brexit>
- <https://www.independent.co.uk/news/uk/politics/general-election-who-would-lead-the-nhs-brexit-a9218720.html>

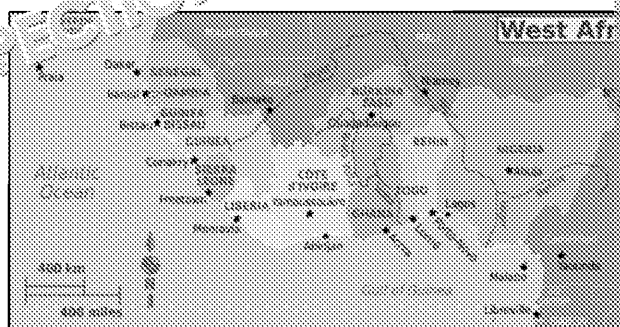
The Dahomey Amazons

Another key background element of the novel is a play revolving around the Dahomey Amazons, a 19th-century all-female military troop from the Kingdom of Dahomey (now in Benin, West Africa).

1. Research this group and its history. Collect your findings as one of the following:
 - Notes
 - Flash cards
 - A mind map
2. Imagine you are creating a piece of art about the Dahomey Amazons (which could be a TV programme, play, or video game). How would you go about exploring their story for your chosen medium?

FOOD FOR THOUGHT

What challenges do you think arise when adapting historical events compared to fiction? Think about how different types of art changes an audience's perception. For example, a painting vs a film vs a play. Consider the challenges of using different mediums with different considerations when it comes to presenting ideas.



**COPYRIGHT
PROTECTED**



Considering Genre

Definitions

Girl, Woman, Other is a piece of modern literature that can be defined as many of the genres listed below. Research these genres and write a short definition for each.

Genre	Definition
Postmodern	
Postcolonial	
Feminist	
LGBTQ+	
Literary	
Contemporary	

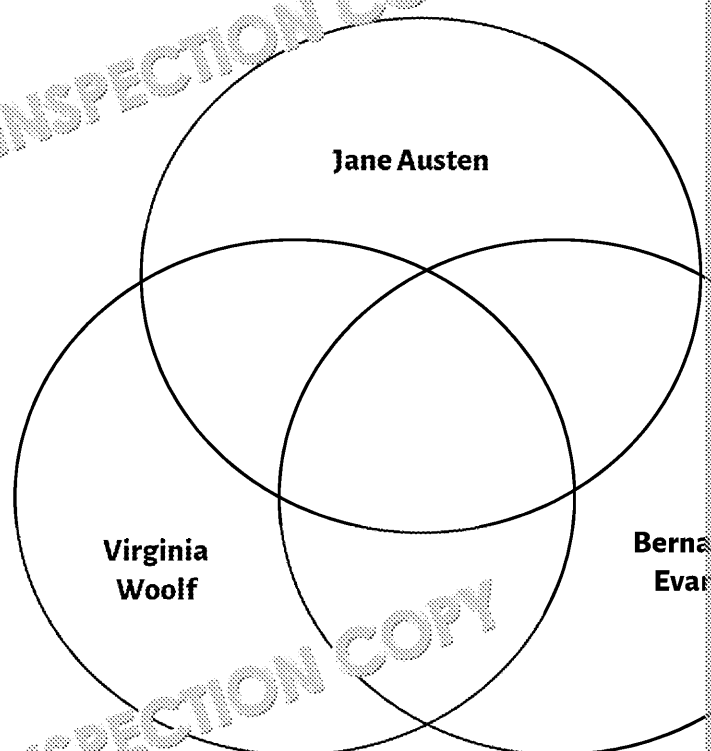
Women in Literature

The core texts for this component of your A Level are *Sense and Sensibility* by Jane Austen, *Mrs Dalloway* by Virginia Woolf (1882–1941). With the addition of *Girl, Woman, Other* (1959–present), these texts span three centuries of women in literature.

Research these three authors and fill out the Venn diagram below by comparing them as women in different time periods, e.g. societal expectations, gender roles, and the societies they faced.

Here are some links to websites that will help you generate and expand your ideas:

- <https://www.ool.co.uk/blog/the-role-of-women-in-victorian-england/>
- <https://www.byarcadia.org/post/the-status-of-women-in-18th-century-england/>
- <https://www.historic-uk.com/CultureUK/The-18th-Century-Housewife/>



EXTENSION

In pairs, use the research you did for the previous activity to make a list of common themes you might find in books that fall under the 'Women in Literature' umbrella – for example, archetypes, themes, or plot elements.

Then, feed back your ideas to the class to create a list of themes you would expect to find in this type of literature.

COPYRIGHT
PROTECTED

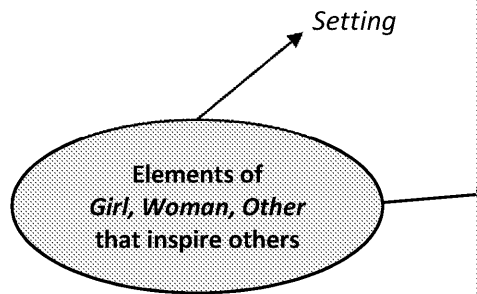


Text Expectations

Influence

Compared to many other texts you might study for your English Literature A Level, *Girl, Woman, Other* is very recently and as such has a shorter history and a smaller sphere of influence, accolades and a lot of attention – and has been chosen as a comparative text for

Why do you think this is? What do you think makes a story as impactful as *Girl, Woman, Other*, and what parts of it might inspire other people to create their own stories or adaptations for? Write down below with your ideas about these questions.



What to Expect

As *Girl, Woman, Other* was published in 2019, it has less time to enter and remain in the texts of other authors such as Jane Austen and Virginia Woolf. However, you will do preliminary research into the context and background of the story, and may have some ideas about it. Using any previous knowledge you have of the story, and your findings from your research, make a list of your ideas for what might happen in the story. This could include:

- characters
- character arcs
- settings
- plot points
- themes
- any other ideas you have

Once you've done that, discuss your list in pairs or groups. See whether anyone's ideas are similar to yours, and compare your expectations for the novel. You can come back to your ideas as you read the novel, and see how similar or different your ideas are to its actual events.



**COPYRIGHT
PROTECTED**



During-reading Activities

Chapter 1

Amma

Amma is a polyamorous lesbian living in Brixton, London. She works in theatre and her newest play, *The Last Amazon of Dahomey*, is approaching. A number of her old friends have since died. Amma started a theatre company with her best friend Doreen, who has since died while Amma went freelance, and has a 19-year-old daughter named Yazz. She has a mother who was a mixed-race working woman and a father who was an emotionally distant man. Amma is outspoken and radical, and has been in most people in her life at some point. She has a daughter a lot now that she is in university.

First Lines I

Read the opening of *Girl, Woman, Other*, from 'Amma' to '... opens at the National Theatre'. You might think about:

- Form and structure
- What it tells us about character and setting
- How it establishes tone or atmosphere
- Use of language or literary devices

Then, discuss your ideas in pairs, groups or as a class.

First Lines II

Read the openings of the two core texts for Women in Literature below and compare them. Use the bullet points from the previous activity (form, tone, language, etc.).

Mrs Dalloway by Virginia Woolf:

Mrs Dalloway said she would buy the flowers herself.

For Lucy had had to ask about for her. The doors would be taken off their hinges. And then, thought Clarissa Dalloway, what a morning – fresh and clear – a beautiful day.

What a lark! What a plunge! For so it had always seemed to her, when, with the first of the new year, she had burst open the French windows and looked out into the open air. How fresh, how calm, stiller than this of course, the air was in the heart of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) standing there at the open window, that something awful was about

Sense and Sensibility by Jane Austen:

The family of Dashwood had long been settled in Sussex; their estate was large, and they lived in a house of some antiquity, though for many generations, they had been in a manner as to engage the general opinion of their surrounding acquaintance. The estate was a single house, and was lived to a very advanced age, and who for many years had been a constant companion and housekeeper in his sister. But her death, which happened some years ago, produced an alteration in his home; for to supply her loss, he invited and settled in the family of his nephew Mr. Henry Dashwood, the legal inheritor of the Norland estate, whom he intended to bequeath it.

INSPECTION COPY

COPYRIGHT
PROTECTED



CREATIVE ACTIVITY I

The writing style of *Girl, Woman, Other* is often described as being stream of consciousness. A character's thoughts and feelings are put on the page without pauses, and is often without punctuation and tangents or associative leaps (jumps in topic or timeline that link the process).

Choose a character from another novel you have read or studied for *Women in Literature*. Write a short paragraph from their point of view in a stream of consciousness style.

Amma

Split the class into six groups. Assign each of the groups one of the following optional topics to research. Each group will be responsible for one of the following topics.

- Personality traits
- Past events
- Politics

In your groups, use quotations to create a list of what we learn about Amma, focusing on one topic. Then, scramble the groups so that each new group contains one person from each of the original groups. Share your ideas so that you have a list of quotations for each of the bullet point topics: personality, her past, and her politics.

Protest

A key element of Amma's character is her outspokenness in her views and ideologies. Choose three things she protests against and, using quotations from the text, explain how she expresses her views.

What Amma protests	Why she protests

Connections

Create a graph, chart or mind map that tracks all of Amma's relationships that are mentioned in the chapter.

Then, for each relationship you track, write a short paragraph about how it relates to the 'Women in Literature' umbrella. Use quotations to support your ideas.

First Impressions

Having finished reading her section of the novel, what is your opinion of Amma? Why do you think you feel this way? Discuss your ideas as a class, using evidence from the text to support your arguments.

FOOD FOR THOUGHT

Every reader responds to and interprets characters differently. This might be due to their own personality traits. Something that can be useful to think about is how an author's choices can affect what effect this can have on a reader. For example, if a character uses slang, a reader who also uses that slang might respond more negatively to that character than a reader who also uses that slang (but then relate more to the character). Authors make these choices deliberately, so think about why.

**COPYRIGHT
PROTECTED**



Yazz

Yazz is a 19-year-old at university, which she attends with a core group of friends. She is as outspoken and opinionated as her mother, Amma, and is a member of the student union. Her father, Roland, is a gay man who was a sperm donor for Amma, and is a bestselling author at the University of London. Yazz is learning a lot about herself, her friends, and the world around her. She balances her feminism and political stances with the comparisons she makes between her life and the lives of her friends.

Introductions

Read the opening of Yazz's section, from 'I'm Not Stuffed' (p. 41), and compare it with the opening of the novel. You might think about elements such as tone, form or voice, and any similar openings.

Setting

Choose one of the following settings from this section of the novel:

- Yazz's dorm room
- Amma's house
- Waris's house

Write 1–2 paragraphs exploring how your chosen setting is used and what it tells you about the characters.

Regarding Men

Consider the presentation of men and male characters in this section and answer the following questions.

1. How are men presented in this section?
2. How much of this presentation do you think comes from Yazz's character, i.e. how much does it express Evaristo's own views on men?

FOOD FOR THOUGHT

A criticism of literature you might see is that authors are too heavy-handed with their characters as mouthpieces for their own views. Readers often respond negatively to characters who are being preached at or forced to say a certain way while reading. Do you think this is a problem in *Girl, Woman, Other*? Where in the novel are characters open and loud about their politics and ideologies?

The Squad

In pairs, choose one of the members of Yazz's squad (Yazz, Waris, Nenet or Courtney) and create a profile for them. You might include elements such as name, age, family members, education, family history, or personality traits.

Then, form a group with three other pairs who created profiles on the other squad members. Share your ideas. Make sure you have notes about all four of the Unfuckwithables by the end of the session.

Presentations

1. Building on your ideas from the previous activity ('The Squad'), think about how Evaristo uses them to comment on and explore the themes of the novel. For each character, write 1–2 paragraphs examining how they are presented and how Evaristo uses them to comment on and explore the themes.
2. Do you think Evaristo does this effectively? Why or why not? Write another paragraph exploring this question.

CREATIVE ACTIVITY II

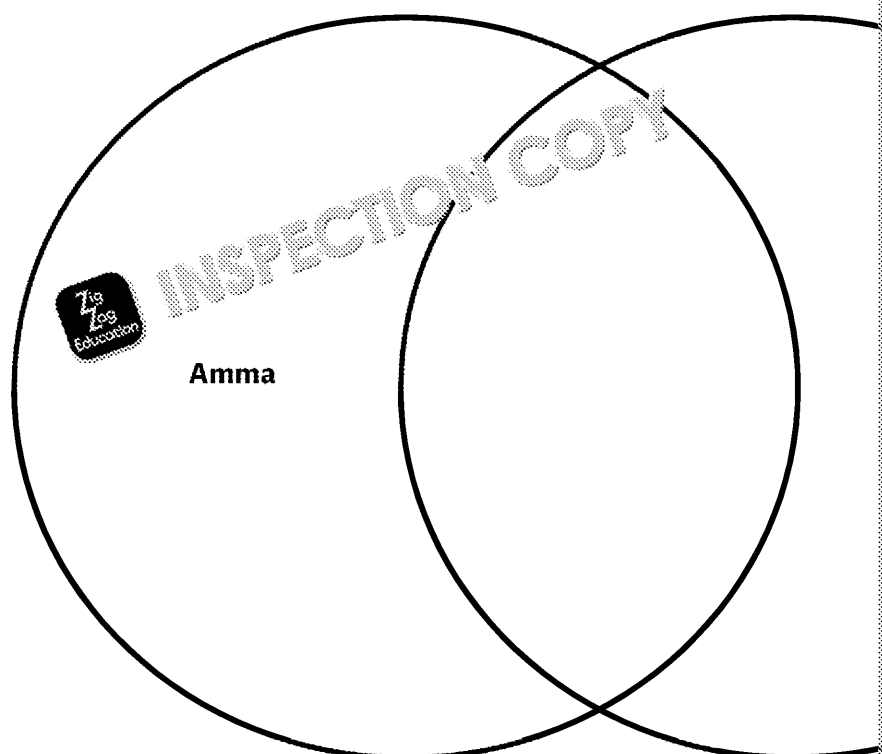
Create a playlist of songs that Yazz would listen to. You might use some of the artists mentioned in the novel, as well as some of your own picks.

**COPYRIGHT
PROTECTED**



Generational Divide

Using quotations, fill out the Venn diagram by exploring how the political issues Amma's views.



Nineteen

I have rarely seen such an inauthentic portrayal of our current culture and how it is. The woke self-righteousness of present-day Yazz (who is describing herself as “hip hop, part slutty ho, a little bit of everything”) and her multicultural “uni squad, the Unfuckables” starting at page 12, is a little too one [sic] the nose to be even remotely believable joke. (<https://www.goodreads.com/review/show/3211418888>)

Read and think about the quotation above, from a review of the novel and decide how well you feel Evaristo captures the mindset of a twenty-first-century teenager. Write 2–3 paragraphs answering this question.

Parent and Child

Examine Yazz’s relationship with her parents by choosing three relevant quotations. Then, analyse what these quotations tell us about these relationships and the character.

Amma	

**COPYRIGHT
PROTECTED**



Dominique

Dominique is a black lesbian living in America, where she moved after meeting Nzinga and starting a relationship with her. She is Amma's best friend and also works in the commune. She moved to an all-female commune where her relationship with Nzinga became complicated. After a visit from Amma and an intervention from the other women in the commune, Dominique ended her relationship and moved to the West Coast. There, she set up a Women's Art Festival and started a relationship with a woman named Laverne.

CREATIVE ACTIVITY III

Choose a character from another book you have read or studied and write a description of her as *Girl, Woman, Other*.

Nzinga

Using quotations, create a timeline that tracks Dominique's relationship with Nzinga.

Violence

Read the following article (take care: it contains discussions of domestic abuse / violence) and then watch the video. <https://www.teenvogue.com/story/why-so-many-people-ignore-lgbtq-dating-violence>

1. Consider how this topic and discussion applies to Dominique's relationship with Nzinga. Write 1–2 paragraphs exploring your interpretation about it throughout her section. Write 1–2 paragraphs exploring your interpretation about it throughout her section.
2. Why do you think Evaristo chose to use and explore this topic in Dominique's section? What does it tell us about her groups or pairs.

Abuse

1. Using the table below, consider the ways Nzinga controls and harms Dominique. In your own words, describe the abusive relationship in the table, explore how Evaristo presents it, both as a reader and as Dominique's eyes.
- 2.

Element of relationship	Presentation
Controlling behaviour	
Social isolation	
Physical abuse	
Love bombing*	

* Love bombing is the act of attempting to influence or control a person by using excessive flattery, gift giving, or maintaining constant communication. Find more about it here: <https://www.psychologytoday.com/us/blogs/love-bombing>

3. Some readers have expressed the view that *Girl, Woman, Other* is shallow in its treatment of abuse in Dominique's section. For example, this review from *The Guardian* says: 'Due to the high tempo of the story telling, the portraits remain rather shallow, as if the characters are cardboard figures, but they could have been given a little more psychological depth.' <https://www.goodreads.com/review/show/4281111111>

With this quotation in mind, do you think Evaristo's presentation of abuse in *Girl, Woman, Other* is shallow? Why or why not?

**COPYRIGHT
PROTECTED**



Interjection

In this section, Evaristo breaks from the form established in previous sections by Amma's point of view.

What do you think the purpose of including this interlude is? What effect does it have? Discuss these questions in pairs or groups and make notes on your ideas.

EXTENSION I

In the 'Food for Thought' section and 'Nice' activity from Yazz's segment of the novel, we are asked to consider the messaging within the text and whether the characters are being influenced by Evaristo's politics. In Amma's interlude in this section of the novel, we see her explore her views on identity. How does Evaristo use different characters to explore different views on identity and how does context affect each character's views?

Womyn's Land

1. Research and explore the concept of all-women or women-only communities. This activity comes from the specific term for communities created by lesbian women-only community, but there are various others around the world.
2. Create a leaflet or brochure advertising a women-only community. It might be for a real one (present) or for one you make up yourself.

Communal Politics

Using your research from the previous activity ('Womyn's Land') explore the politics of Spirit Moon – and, in pairs or groups, discuss:

- The presentation of the commune
- Its purpose in the novel

INSPECTION COPY

COPYRIGHT
PROTECTED



Chapter 2

Carole

Carole is a successful businesswoman in the financial sector. Her mother, Bumm, emigrated from Nigeria, and her father, also Nigerian, passed away when she was thirteen, Carole was sexually assaulted by a group of boys. Afterwards, she struggled to come to the decision to press on and attend Oxford, which she did with the help of Mrs King. Carole attended Oxford University, achieved success in her career, and named Freddy.

Using Structure

Reread the passage in which Carole discusses her sexual assault. From 'he led her' to 'so / was / ...' (1997).

How does Evaristo use form and structure to portray this event, and what effect does it have?

Mentor/Mentee

Answer the questions by writing 2–3 paragraphs exploring your response to each question.

1. How is the relationship between Carole and Mrs King portrayed? You might consider choice of language, imagery, and any other relevant elements.
2. To what extent do you think Carole could have misinterpreted Mrs King's behaviour?
3. When it comes to women in literature, what do you feel is the importance of older women? Compare *Girl, Woman, Other* to at least one other text you have studied.

Community

Community plays a large role in *Girl, Woman, Other*. However, Carole spends much of her life separate from the communities around her. For each of the following communities, explore Carole's experiences with that community.

- Secondary school friendship group
- Her mother and her Nigerian identity
- Oxford University
- Her workplace

Intersections

For women in literature, their position in society often plays a large role in their experiences. Consider the context of any character. Many factors affect these positions, including race and class. What elements portrayed through the character of Carole?

**COPYRIGHT
PROTECTED**



Aftermath

Read the extract below, which comes from *Tess of the d'Urbervilles* by Thomas Hardy. It shows Tess telling her mother about a sexual encounter she had with Alec d'Urberville, which is widely regarded as a sexual assault. Compare the presentation of Tess and her mother's attitudes to Tess's relationship with Alec d'Urberville to the relationship between Bummi and her mother in Carole's section of *Girl, Woman, Other*. Think about:

- Context
- Structure and form
- Character and relationships
- Language choice

Then Tess went up to her mother, and laid her head upon Joan's neck, and told.

"And yet th'st not a word in to marry 'ee!" reiterated her mother. "Any woman you, after that, is any woman would except me."

"It would have been something like a story to come back with, if you had!" cried Durbeyfield, ready to burst into tears of vexation. "After all the talk about you and me us here, who would have expected it to end like this! Why didn't ye think of doing for the family instead o' thinking only of yourself? See how I've got to teave and slave with his heart clogged like a dripping-pan. I did hope for something to come out of that pretty pair you and he made that day when you drove away together four months ago—given us—all, as we thought, because we were his kin. But if he's not, it must be his love for 'ee. And yet you've not got him to marry!"

Get Alec d'Urberville in the mind to marry her! He marry *her*! On matrimony she had a word. And what if he had? How a convulsive snatching at social salvation might have answered him she could not say. But her poor father and her little knew her present man. Perhaps it was unusual in the first instance, unlucky, unaccountable; but she had said, was what she had said, and she detested herself. She had never wholly cared for him, but she had dreaded him, winced before him, succumbed to adroit and helpless helplessness; then, temporarily blinded by his ardent manners, had been stirred awhile: had suddenly despised and disliked him, and had run away. That was quite; but he was dust and ashes to her, and even for her name's sake she scarce

"You ought to have been more careful if you didn't mean to get him to marry!"

"O mother, my mother!" cried the agonized girl, turning passionately upon her. "My heart would break. "How could I be expected to know? I was a child when I left home. Why didn't you tell me there was danger in men-folk? Why didn't you warn me to fend hands against, because they read novels that tell them of these tricks; but I had no learning in that way, and you did not help me!"

Her mother was subdued.

"I thought if I spoke of his fond feelings, and what they might lead to, you would be wiser and lose your chance," she replied, wiping her eyes with her apron. "Well, I suppose 'Tis no use, and what do please God!"

FOOD FOR THOUGHT

When comparing texts (and when thinking about any art) it's always useful to consider the context in which they were produced. The author's experiences, personal politics, society, and many other factors can influence the way they use language and present ideas or messages. For example, the presentation of sexual assault, as in the extract above, vary between time periods and cultures, and authors often reflect the time or culture they come from.

**COPYRIGHT
PROTECTED**



Bummi

Bummi is Carole's mother, who immigrated to Britain from Nigeria with her husband to study at university while studying mathematics. Her father, who made money illegally running a petrol station, died in an explosion that led to Bummi and her mother being made homeless. Her mother was later killed in an accident, and Bummi went on to stay with relatives who treated her well and gave her with an education. After her husband died, Bummi set up her own housekeeping business, which she acquired through sexual favours to her local newspaper – where she had a co-worker, Omofe, before finally meeting and settling down with Kofi, a Ghanaian man.

Structure

Consider the structure of Bummi's section, in which a character will be introduced in one paragraph related to the main character, and is then given a section of their own story.

How does Esi use this structure to expand our understanding of characters?

Immigration

Immigration is a hot button issue in Britain, and has been for a long time. In recent years, there have been campaigns during general elections and Brexit. The OCR AS and A Level in English Literature component, 'The Immigrant Experience', centred on this topic. Many of the characters are second-generation immigrants, whose parents (whose perspectives we often go back to) came for a variety of reasons.

In pairs, assign each person either 'first generation' or 'second generation' and research the experiences of immigrant and their lives in Britain. In a shared Google Doc, collect your research. Then compare this to Bummi's experiences of parents and children in this situation, then compare this to Bummi's novel. What similarities, differences and parallels can you draw between their characters?

Here are some links to get your research started:

<https://www.youngfoundation.org/i-knew-what-it-would-be-like-but-i-didnt-know-how-hard-it-would-be>

<https://www.ox.ac.uk/news/2018-01-11-immigrant-women-speak-out-about-work>

Self-made W

In groups of four, create a mock-up of a website (either on paper or using a site like Weebly). Have one person each make a different page:

- The front page
- Testimonials
- An 'About the company' page
- Services offered

Heritage

Bummi's character is explored and reframed in this section, as we see her background and various developments in Carole's life. In the previous section of this resource, we explored her with her identity and heritage.

1. How is our understanding of this topic reframed in Bummi's section of the novel?
2. What do we learn about Bummi's own identity through her response to Carole's questions? Support your ideas.

Write 2–3 paragraphs answering each of these questions.

Intersections II

Intersectionality is an analytical framework used to discuss and understand how combinations of privilege and discrimination. This covers a large number of factors that create identity. Consider Bummi's experience of life in Britain to Carole's, and, from the previous section, 'Intersections I' (in Carole's section), discuss how the following intersect in their lives:

- Gender
- Race/ethnicity
- Class
- Nationality
- Sexuality
- Education

**COPYRIGHT
PROTECTED**



A Woman's Touch

Examine Bummi's relationships with Omofe and Kofi and write 2–3 paragraphs on the novel's wider themes of sexuality, love and identity.

Sacrifice

How is the theme of sacrifice presented through Bummi's character, and how does it relate to wider themes and ideas of women in literature?

Mother and Daughter

1. Compare Carole and Bummi's relationship to Yazz and Amma's.
2. Read the extract below which comes from *A Girl of the Limberlost* (1909) by Lucretia Matilda Hale. Elnora argues with her mother about tuition fees. Compare this

"You've heard about doing evil that good might come from it," she said. "Well, mother, that with me. I'm willing to bear the hard part to pay for what I'll learn. Already I have a building in which I shall teach in about four years. I am going to ask for a room with flowers and moths I take in from the swamp to show the children will do well."

"You little idiot!" said Mrs. Comstock. "How are you going to pay your expenses?"

"Now that is just what I was going to ask you!" said Elnora. "You see, I have had no news to-day. I did not know I would need any money. I thought the city furnished out-of-town tuition, also. I need ten dollars in the morning. Will you please let me have it?"

"Ten dollars!" cried Mrs. Comstock. "Ten dollars! Why don't you say a hundred? I could get one as easy as the other. I told you! I told you I couldn't raise a cent. Ever since then I have been getting bigger. I told you not to ask for money!"

"I never meant to," replied Elnora. "I thought books were all I needed and I knew about buying books and things."

"Well, I did!" said Mrs. Comstock. "I knew what you would run into! But you and I have no money, you know. I thought I would just let you try the world a little and see how it goes. I pushed back her chair and looked at her mother.

"Do you mean to say," she demanded, "that you knew, when you let me go into the fact before all of them that I expected to have my books handed out to me; do you mean to say I had to pay for them?"

Mrs. Comstock evaded the direct question.

"Anybody but an idiot mooning over a book or wasting time prowling the woods had to pay. Everybody has to pay for everything. Life is made up of pay, pay, pay. If you don't pay one way you do another! Of course, I knew you had to pay. Of course I was home blubbering! But you don't get a penny! I haven't one cent, and can't get one! I am determined, but I think you will find the road somewhat rocky."

"Swampy, you mean, mother," corrected Elnora. "I arose white and trembling. I will teach me how to understand you and how I do not now. You can't possibly know through to-day, or how you can't go, but I'll tell you this: You understand enough and would offer to let me have it now. I wouldn't touch it now. And I'll tell you this much more and do it the honest way. I am going back to-morrow, the next day, and the next day to do the night work, and hoe the turnips."

<https://www.gutenberg.org>

(*A Girl of the*

INSPECTION COPY

COPYRIGHT
PROTECTED



LaTisha

LaTisha was in Carole's friendship group in secondary school, though they became enemies (which she didn't tell anyone about). In her early life, LaTisha had an excellent relationship with her father, who she loved dearly, until it was revealed he had a second family who he left LaTisha for. As an adult, LaTisha works at a supermarket and has three children, the first of which was born from an accidental pregnancy. Her mother, a social worker, was furious, but their relationship eventually mended. As LaTisha worries about her youngest son's behaviour – which was conceived after the same man who orchestrated Carole's assault – she returns home to find her father's relationship with her children.

Family

Familial relationships are a core element of the human experience, as well as its exploration in literature. For texts under the 'Women in Literature' umbrella, which focus on the female experience, family relationships often play a particularly large role, but other relationships will often be explored with much depth.

1. Think about how different familial relationships have been presented in *Girl, Woman, Other*. Make notes and use evidence from the text.
 - Mothers and daughters
 - Fathers and daughters
 - Between siblings
2. Then, compare the presentation of these relationships to at least one other text from the canon with at least one coming from the core texts for Women in Literature.

Taboo

Chapter 2 of the novel explores various subjects that could be considered taboo. Consider the bullet points below and create a short presentation about how attitudes toward these subjects have changed over time. Research other novels that discuss your chosen topic and compare it to at least one other novel from a **different time period**.

- Teen pregnancy
- Children born out of wedlock
- Race
- Class

Considering Stereotypes

Where there are people, there are stereotypes. Since art is informed by life, stereotypes of people and groups can often be found in literature, which in the modern day are often pointed out and criticised. It could be argued that LaTisha represents several stereotypes of working-class women. If this is the case, how likely do you think it is that Evaristo is aware of this when writing the novel?

As a class, discuss the following questions:

- What makes a character a stereotype, and what positive or negative impacts does it have on a work?
- Do you think Evaristo engages with stereotypes about the black or working-class woman in *Girl, Woman, Other*?
 - If yes, how does she discuss these stereotypes and why do you think this is?
 - If no, how does she subvert these stereotypes?
- How might these ideas be explored through the characters of LaTisha and Carole?

Bonds

Of all the characters so far, LaTisha is the one furthest removed from the overarching narrative (she has no links to Carole, has no links to Amma's play) – thus, what do you feel is her purpose in the novel? Write paragraphs exploring your ideas.

**COPYRIGHT
PROTECTED**



Generations

All of the characters we've had point-of-view sections from so far have come from Amma and Dominique coming from the same one, as well as Carole and LaTisha). politics of these different generations differ? Write a short paragraph for each of about context as you do.

Interpreting Character I

Having now read about six different characters in *Girl, Woman, Other*, take a moment to think about your opinions about each of them. What do you think influences your opinion of them? Evaristo's design?

Discuss your opinions in your groups and make notes on your discussions.

Essay Practice

Read the exam-style question below:

'In literature, women's experiences are often framed around sex.'

To what extent do you agree with this statement? Compare your set text for *Woman, Other* with *Girl, Woman, Other*.

Then, plan an essay-style paragraph in response to this question. You may use the structure it.

Point:

.....

.....

.....

.....

Evidence:

.....

.....

.....

.....

Explanation:

.....

.....

.....

.....

**COPYRIGHT
PROTECTED**



Chapter 3

Shirley

Shirley is a teacher at Peckham School for Boys and Girls – the school Carole and her oldest childhood friend, and while supportive is secretly uncomfortable about her career inspired to make great change but has become jaded over time. As a new teacher, an older female teacher, Penelope, but over time they became comrades, united by their love of students and the state of education. She is married to a loving and supportive man, a programme in which she selects a small number of students each year to give extra support in order to help them achieve more. The novel begins when she helped Carole

Mrs King

How do you think Mrs King would respond to Shirley as a teacher:

- At the beginning of her career?
- In the present-day of the novel?

Write 1–2 paragraphs exploring each bullet point, then discuss your opinions in pairs.

Women's Work

Throughout Western history, teaching is a job that has been consistently available to women and caregiving of children is often considered to be 'women's work'. Form groups to explore one of the following decades:

- 1980s
- 1990s
- 2000s
- 2010s

Research teaching and the education system in your chosen decade and combine your group into a single document. Then, discuss how this demonstrates, or doesn't demonstrate, attitudes of each decade.

Here are some links to get you started:

- <https://www.education-uk.org/history/timeline.html>
- <https://www.school.co.uk/blog/how-have-attitudes-to-education-changed-over-time/>
- <https://revisesociology.com/2022/11/25/education-policy-in-england-and-wales/>

Thatcher

In pairs, research Margaret Thatcher (Prime Minister from 1979–1990) and her impact on education, making notes on your research.

Here are some more links to get you started:

- <https://www.margaretthatcher.org/essential/chronology>
- <https://www.educationnext.org/margaret-thatcher-education-reformer/>
- <https://journals.openedition.org/osb/1771>

FOOD FOR THOUGHT

When conducting research, it is always good to think about the sources you are using. Who has written or compiled them, and what are their biases or blind spots might play into the information they put forward. What do you think makes a source trustworthy or not?

Bitter Old Age

1. Create a timeline or graph that tracks Shirley's attitudes towards children and education throughout her section. For each point you plot, choose a quotation that demonstrates this.
2. How do these changes align with or contrast with her 'caregiver' role as a teacher? Discuss in groups and make notes on your ideas.

**COPYRIGHT
PROTECTED**



Balance

What is Lennox's purpose in this section of the novel? Imagine you are interviewing him or his website and come up with ten questions to ask that would explore his purpose. Write down answers for each of them from Lennox's point of view. When coming up with your questions, you might think about any connections or parallels between Lennox and other characters.

Systems



Consider the discussion Shirley has with Lennox about systemic racism. Systemic racism, is a term used to describe societal structures and policies that create unfair disadvantages for different groups of people depending on racial or ethnic identity.

1. In groups, create a list of systems, practices and policies that might be affected by systemic racism. Research the effects of these systems.
2. In your groups, discuss how systemic racism might affect:
 - Black women
 - Black men
 - Black students

Workplace Relationships

How are Shirley's relationships with her male and female colleagues presented in the novel? Write down three examples for each, thinking about the context surrounding Shirley. How is this portrayed through the writing. For example:

- Time period
- Gender roles and expectations
- Race
- Attitudes around education/teaching

Male colleagues	Female colleagues
	
	

COPYRIGHT
PROTECTED



Winsome

Winsome is Shirley's mother, who has retired to Barbados (where she originally met her husband, Clovis, to a beachside house where her extended family have long holidays). She is part of a reading group with other local women where they primarily discuss work by female authors. Winsome worked as a bus conductor in London, though before that she and Clovis had pursued different career ideas – which often stalled because of racist attitudes. She also had an affair with Shirley's husband, Lennox.

Matriarchy

1. Create a family tree for Winsome and choose one quotation to represent each generation.
2. Research and write a definition of the term 'matriarch'.
3. Under the 'or Women in Literature' umbrella, many books feature a matriarchal community with power or authority or as the head of a family, e.g. Mrs Bennet in *Pride and Prejudice*. Explore how this idea is explored through Winsome's character and compare it to other text you have studied or read for Women in Literature.

From City to Coast

Compare how the setting of Winsome's home in Barbados is presented compared to her home in London, taking context and character into account.



Husband and Wife

Examine the presentation of Winsome and Clovis's marriage in comparison to:

- Other couples (past or present) in the novel.
- A married couple from another text you have read or studied for Women in Literature (e.g. Richard Dalloway in *Mrs Dalloway*).

Creative Activity IV

Write an account of Winsome and Lennox's affair from Lennox's perspective. Try to write it as if you were *Girl, Woman, Other* as you do.

Adultery

Evaristo continues her exploration of taboo subjects in this section by exploring the affair between Winsome and Lennox, her daughter's husband. Discuss these questions:

1. Did your opinion of Winsome change when you read about the affair? Why or why not?
2. Did your opinion of Lennox change when you read about the affair? Why or why not?
3. What do you think was the purpose in Evaristo including this plot point?

Forbidden Desire

How is the theme of forbidden desire presented in Winsome's section of the novel? Compare it to that of the desires of the novel's other characters, some of which may be fulfilled.

Write 3–4 paragraphs exploring your ideas in response to these questions.

**COPYRIGHT
PROTECTED**



Critical Appreciation I

Read the following extract from *The Bread the Devil Knead* by Lisa Allen-Agostini (winner of the Women's Prize in 2022). The story follows a woman named Althea who is currently in London (and Tobago) with her violent boyfriend, Leo. In this extract, which comes from the story, Althea wakes up to go to work, having been beaten by Leo the night before.

Every time I watch that bathroom it does crawl my blood, but Leo lie if he feel what. I don't care. I not scrubbing that mess and dew off the wall for he laz me.

I hang the towel on the towel rail, scrub my mouth looking in the mirror white, long, straight brown hair, hazel eyes, the mouth men does call rude flat belly but right now that belly was black and blue and red and green, depend was looking at: the older ones was lighter; the ones from last night was still red.

Sun now starting to think about coming up. A greyish light was glowing through the ventilation blocks high up on the wall of the bathroom. I bathe myself with my body wash – real gentle when I rubbing my belly and back – and rinse off under water from the bathroom wall. I had my slippers on still.

I know is really one thing I have that I could count on, and that is my look. Leo would never know it, because every morning and night God spare life I does cream moisturise from head to foot. I have special cream for my hair, my face, my hands, that I vain. I does think of it as an investment. If you had a nice car, ent you wear depreciation is a hell of a thing.

I creep back inside the bedroom and, in the dawn peeping through the curtains on my wardrobe, I does iron on a weekend and so it is just to ease out a shirt from the wardrobe, take my handbag from the kitchen table, stuff the book in it and even turn twice.

In this neighbourhood you doesn't have to lock your door. Everybody know your business; so everybody know we didn't have nothing to thief.

Now, write a critical appreciation of this passage. In your discussion, you should include your own interpretations as they relate to Women in Literature.

Essay Practice II

Read the exam-style question below:

'Women's sexuality and desire are the components to writing about women.'

To what extent do you agree with this statement? Compare your set text for *Woman Is Not a Bird*, *Girl*, *Woman, Other* and *Other* with at least three essay-style paragraphs in response to this question.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Penelope

Penelope is Shirley's co-worker. As a child, her parents were well-off but distant and her mother from a family of white landowners in South Africa who were evicted disgruntled workers; her racist attitudes have rubbed off on Penelope. On her sixteenth birthday, she found out she was adopted, which caused her a lot of distress and a desire for a family. She married a man named Giles and had two children, but their relationship became strained because their roles of a married couple differed. Penelope thought that her husband, Phillip, who seemed to be a good person, ultimately fell apart when he had an affair. Penelope has a complex relationship with food, as well as with her grandchildren, and she'll miss them when she learns her daughter is moving to Australia.

Adoption

Read the following extract from *Jane Eyre* by Charlotte Brontë, in which Jane is talking to Bessie about her living situation. She is staying with her aunt after her parents and uncle die.

Bessie answered not; but ere long, addressing me, she said —

“You ought to be aware, Miss, that you are under obligations to Mrs. Reed. If she were to turn you off, you would have to go to the poorhouse.”

I had nothing to say to these words: they were not new to me: my very first lessons included hints of the same kind. This reproach of my dependence had become to me very painful and crushing, but only half intelligible. Miss Abbot joined in —

“And you ought not to think yourself on an equality with the Misses Reed. Missis kindly allows you to be brought up with them, and they will have a great deal to say to you: it is your place to be humble and to make yourself agreeable to them.”

“What we tell you is for your good,” added Bessie, in no harsh voice, “you must be pleasant to them, or you would have a home here; but if you become passionate, I am sure, I am sure, I am sure, I am sure.”

Jane Eyre, <https://www.gutenberg.org/files/11/11-h/11-h.htm>

1. Compare this conversation to Penelope's home situation and her relationship with her mother.
2. How does the topic of adoption tie into the theme of family, and how are the characters in *Girl, Woman, Other* affected by this? Write 2–3 paragraphs exploring this question.

In Conflict

For each of the bullet points below, find a quotation from Shirley or Penelope's sections that shows areas of conflict between the two characters. Explore what each of your chosen quotations reveals about each character, their relationship, and the context surrounding their characters.

- Age
- Race
- Class
- Experience

Then, compare these conflicts to later in Penelope's section, when the pair have developed a relationship. What do you think about?

**COPYRIGHT
PROTECTED**



Facets of Identity

Using quotations, explore Penelope's character by comparing her attitudes towards a grandmother and a teacher and how she is presented in these roles.

GRANDMOTHER	TEACHER

Waves of Feminism I

The development of feminism in the West is often explained using 'waves' to describe the development of the movement.

1. Research the four waves of feminism. Here are some links to start you off:
 - <https://www.history.com/news/feminism-four-waves>
 - <https://theconversation.com/what-are-the-four-waves-of-feminism-and-how-did-they-change-over-time>
2. Sort the novel's characters according to the wave of feminism they grew up in.
3. Explore how each character of the novel (so far) approaches feminism and how this changes over the period they grew up in.

EXTENSION II

Examine the presentation of the views Penelope's husbands have on women and think these views would have been influenced by the time period they grew up in.

Reimagining

Once again, in Penelope's section we are given more insight into a character who is both protagonist and antagonist, in Shirley's section. You may have made judgements about Shirley's perspective on her, but your opinion of her changed after reading Penelope's section. How is Penelope's character reimagined and recontextualised in this section?

Write 2–3 paragraphs exploring these questions.

Past, Present

Thinking about all the characters we have been introduced to so far, explore this: how do they build character? Consider how characters are influenced by context (such as the time period and situation) and how this is presented in their narration.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Chapter 4

Morgan

Morgan was born in the 1990s and always struggled with femininity and their identity. They come from a mixed-race household and are closest with their grandma, G G, a family who accepts Morgan's identity. Feeling stuck in life, they turned to drugs at eighteen. Throughout their teenage years and journey of self-discovery, Morgan meets Bibi, a transgender woman, and they became a couple. Once they finally meet their career through activism and a large online following – and at one point gives a lecture at university – which leads them to the coming-of-age of *The Last Amazon of Dahomey*.

Exploring Gender

- From Morgan's section, select one quotation each that explores:

- Gender roles
- Gender presentation
- Conforming to gender norms
- Rejecting norms

Then examine what your chosen quotation tells us about character or what it says towards gender.

- Choose another quotation for each bullet point, this time from elsewhere in the novel (Megan/Morgan) and compare it to your original choices. Think about how different perspectives and what Evaristo might be trying to say with each character's choices.

Drug Use/Abuse

In previous chapters, we have seen drugs being used recreationally by characters. Choose a character struggling with drug abuse. Write 1–2 paragraphs exploring your answer to the following questions:

- How is drug use and abuse presented in *Girl, Woman, Other* and how effectively does it tie into the novel?
- How do you feel the themes of drug use and abuse tie into *Women in Literature*?

Safe Space

Compare Morgan's plans for G G's farm to Spirit Moon, the all-women commune. What similarities and differences are there between them, and how do LGBTQ+ experiences converge or diverge from each other?

Lectures

In their section, Morgan gives a lecture on transgenderism and their gender identity. Choose the bullet points below and write an analysis of Morgan's section and their identity using the chosen word.

- Deconstruction
- Dehumanisation
- Exploration
- Justification

Reader Response

Read this review of *Girl, Woman, Other* on Goodreads: <https://www.goodreads.com/review/show/4281111111>

Then, in groups, discuss the reviewer's opinions on Morgan's section of the novel. Do you agree or disagree with their arguments?

**COPYRIGHT
PROTECTED**



Comparisons

Read the following passage from *Stone Butch Blues* (1993) by Leslie Feinberg, which explores the life of Jess, a butch lesbian. In this passage, Jess sneaks into her father's clothes.

The moment I tore off the paper band, I knew I was in trouble. I had no hiding place. My mother wouldn't find right away. And I realized that she probably knew the clothes were mine. Even though all of them were women's, she probably could tell exactly which ones were mine.

But it was too late. Too late, I stripped down to my cotton panties and T-shirt. It was so cold that my ten-year-old fingers could hardly get the collar buttoned. The radio was on. Years I had watched my father deftly twist and flop his ties in a corner, but I couldn't figure out the puzzle. I tied it in a clumsy knot. I climbed up on the back of the chair from the hanger. Its weight surprised me. It fell in a heap. I put on the suit coat. A sound came from my throat, sort of a gasp. I liked the little girl looking back at me.

Something was still missing; the ring. I opened my mother's jewelry box. A silver and turquoise formed a dancing figure. I couldn't tell if the figure was a woman or a man. It no longer fit across three of my fingers; now it fit snugly on two.

I stared in the big mirror over my mother's dresser, trying to see far in the future. I would fit, to catch a glimpse of the woman I would become.

I didn't look like any of the girls or women I'd seen in the Sears catalog. The seasons changed. I'd be the first in the house to get the light, page by page. All the girls looked pretty much the same, so did all the boys and men. I couldn't find myself. I never seen any adult woman who looked like I thought I would when I grew up. I searched the television for a woman reflected in this mirror, none on the streets. I kept searching.

For a moment in that mirror I saw the woman I was growing up to be standing there, scared and sad. I wondered if I was brave enough to grow up and be her.

(pp. 15–16, <https://lesliefeinberg.net/wp-content/uploads/2015/08/Stone-Butch-Blues.pdf>)

1. Write a critical appreciation of the passage, exploring your ideas and interpretations. (20 marks) Women in Literature.
2. Compare Jess's presentation to Morgan's in *Girl, Woman, Other*. (10 marks)

INSPECTION COPY

**COPYRIGHT
PROTECTED**

INSPECTION COPY



Hattie

Hattie is Morgan's grandmother (G G), and the oldest character in the book. She has bequeathed it to Morgan in her will, as she knows her other relatives will want it and her descendants, at a Christmas get-together. At fourteen, Hattie became an orphan. Her mother wanted to keep the baby, her father took the child, named Barbara, away from her. Hattie was a black American soldier who she met at a dance in Newcastle, 1945, and together they would later discover hidden documents at the farm that belonged to Hattie's father's slave owners.

Old Age



Ageism is defined as biased or unfair treatment of people based on their age. This can apply to any age but especially to seniors. Hattie is the oldest character in the book. How is age presented, and do you think she is successful?

Consider any other texts you have read or studied for Women in Literature and compare its presentation of these themes to *Girl, Woman, Other*. How are the elderly, and especially elderly women, presented in texts? How does context inform or change this? Discuss your ideas about these questions in your writing.

Family Gathering

Compare Hattie's family's Christmas gathering to Winsome's family holiday in *Girl, Woman, Other*. Think about character, context, language choice, and literary devices used.

Parent and Child

How is Hattie's relationship with her children and extended family presented in the novel? Choose one relationship, and write a short, creative paragraph from the perspective of the child or grandchild, sharing their opinions of Hattie.

Generational Divide

In the previous section of the novel, we saw Morgan's opinion of their relationship with Hattie and Hattie's opinion on their gender identity (filtered through the perspective of Morgan's perspective). In this chapter, we get Hattie's opinions from her own perspective.

In groups, discuss this statement and whether you agree with it (and why or why not): Hattie's acceptance of Morgan's identity is not genuine because it is conditional.

Family Secrets

1. Examine how the themes of secrecy and secrets are presented throughout Hattie's section, looking at her own secrets and those of her wider family's.
2. Choose another text you have read or studied for Women in Literature and compare its presentation of these themes to *Girl, Woman, Other*.

**COPYRIGHT
PROTECTED**



Critical Appreciation II

Hattie is the second character in the novel to experience an unexpected teenage pregnancy very different from LaTisha's.

1. Compare Hattie's experience with teenage pregnancy with LaTisha's, the context (e.g. time period), character, and language choice.
2. Read the extract below and write a critical appreciation of it, exploring how they relate to Women in Literature.
3. Then, compare Charity's experience with Hattie's and LaTisha's.

The following passage comes from *Under the Red Wheelbarrow* by Edith Wharton (1917). In it, Charity becomes pregnant following an affair with an architect who she recently parted with a doctor.

When she came out of the glazed door Dr. Merkle followed, and led her into another room still more crowded with plush and gold frames. Dr. Merkle was a plump woman with an immense mass of black hair coming down low on her forehead, and unnaturally smooth, and quick in all their movements; and she smelt of musk and carbolic.

She smiled on Charity with all her faultless teeth. "Sit down, my dear. We'll find out something to pick you up?... No... Well, just lay back a minute then... There's nothing yet; but in about a month, if you'll step round again... I could take you right in my arms in three days, and there wouldn't be a mite of trouble. Mercy me! The next time you'll be like this..."

Charity gazed at her with widening eyes. This woman with the false hair and the murderous smile—what was she bringing her but immunity from some unthinkable fate? Then, had been only a vague self-disgust and a frightening physical repulsion; but there came to her the grave surprise of motherhood. She had come to this dread of no other way of making sure that she was not mistaken about her state; and now she was a miserable creature like Julia... The thought was so horrible that she sprang up, and her great rushes of anger sweeping over her.

Dr. Merkle, still smiling, also rose. "Why do you run off in such a hurry? You're here on my sofa..." She paused, and her smile grew more motherly. "Afterwards, when you're at home, and you want to get away for a while... I have a lady friend in Boston who's a companion... you're the very one to suit her, my dear..."

Charity had reached the door. "I don't want to stay. I don't want to come back. I'll hold her hand on the knob; but with a swift movement she edged her from the door."

"Oh, very well. Five dollars. Thank you."

<https://www.gutenberg.org/files/1917/1917-h/1917-h.htm>

**COPYRIGHT
PROTECTED**



Grace

Grace was Hattie's mother and the child of an affair between an Abyssinian seaman named Daisy. Grace was incredibly close with her mother, who was given the chance to (either by cutting mixed-race) or cutting ties with her family, and who worked various jobs in factories to support her family. After her mother died, Grace was sent to a girls' home in the country for education and training for work. She was hired as a maid for a baron, and eventually married her husband, Joseph, while running errands. They fixed up Joseph's family farmhouse. Grace suffered several miscarriages and lost another child soon after birth, which was a tragedy. When Hattie was born, Grace suffered from post-partum depression and expected to die. However, Hattie flourished and Grace eventually recovered enough to take part in her life.

Cycles

Grace's mother and Hattie never met, but they both had unexpected/accidental children. Write 2–3 paragraphs answering each of the following questions:

1. How do their stories parallel and differ from one another?
2. Do any of the other related characters in the novel (e.g. Amma and Yazz) follow similar patterns? Do certain elements repeat across the generations?

Early 1900s

While the timeline of the novel is hazy, we can assume Grace grew up in the early 1900s. In groups, research early 1900s (1900–1919) and write down your findings in the table below.

Some examples of where you might start your research include:

- <https://www.encyclopedia.com/social-sciences/encyclopedias-almanacs-travel/early-mid-20th-century-1900-1960-introduction>
- <https://first100years.org.uk/1910-1919/>
- <https://mixedmuseum.org.uk/amri-exhibition/race-and-prejudice-in-the-early-20th-century>
- <https://mixedmuseum.org.uk/amri-exhibition/1900-mixed-race-families-in-the-early-20th-century>

Group	Attitudes
People of colour	
Mixed-race people	
Women	
Working-class women	
Servants / household staff	

Then, discuss intersectionality between these groups and Grace's identity and how it might have affected her life.

COPYRIGHT
PROTECTED



On Pregnancy

Grace is the third character in the novel to experience an unexpected teen pregnancy. Consider the characters in the novel whose stories intertwine pregnancy with 'taboo' topics.

How is pregnancy presented throughout *Girl, Woman, Other*? Create a timeline of it, from Grace to Yazz, and for each character research and summarise the attitudes towards pregnancy in the society they grew up in had or has. As you do, consider the contexts surrounding interracial relationships, pregnancy out of wedlock, and pregnancy from rape.

Schooling

1. Write 2–3 paragraphs answering this question: Thinking about context, would you have been able to meet and marry Joseph?
2. In pairs, research and discuss the topic of women's education in Britain from the 1920s to the 2020s. How have attitudes towards it changed?
3. In groups, discuss how the education of women is presented in at least one of the novels you have studied for Women in Literature. Compare this presentation to Grace in *Girl, Woman, Other* in mind as you do.

Pregnant Context

Grace's experiences with pregnancy explore two 'taboo' topics: miscarriage and post-partum depression. Complete the following activities:

1. In pairs, choose either **1920s** or **2020s** and create a leaflet or brochure about **partum depression** using the attitudes, values, and medical knowledge of your chosen decade.
2. Compare the presentation of pregnancy, miscarriage and post-partum depression in *Girl, Woman, Other* to the presentation of such themes in at least one other novel you have read or studied.

Waves of Feminism II

Update your responses to the activity 'Waves of Feminism I' (in Penelope's section) and Morgan.

Interpreting Character II

Having now read the sections for all twelve characters in this novel, take a moment to reflect on your opinion of each of them. What do you think influences your opinion of Evaristo's design?

Revisit your answers to the activity 'Interpreting Character I' (in LaTisha's section) and all, then discuss your ideas in pairs or groups and make notes on your discussion.

Essay Practice III

Read the exam-style question below:

'In literature, a woman's value is often tied to her ability to have children.'

To what extent do you agree with this statement? Compare your set text for *Girl, Woman, Other* and write a full essay-style response to this question.

**COPYRIGHT
PROTECTED**



Many of the novel's characters come together for the opening night of *The Last A*. Roland enjoys the show and the praise it receives, and attempts to give Sylvester. He then heads outside and encounters Yazz. He attributes his success in life to h moves on to talk to other people. Carole encounters Shirley (Mrs King) and they in which Carole thanks her for her help at school and Shirley becomes emotional and has another awkward encounter with Dominique who has flown in from Am catch up, reminisce, and have a debate about minimalism like in the good old days.

Roland is the novel's first and only section from the perspective of a male character. How is his characterization similar or different from the other points of view in the novel?

In literature, there is often much discussion about ‘writing what you know’. When it comes to literature, it might be assumed that only women can write about their experiences. However, there are many novels written by men included under the umbrella – for example, *The Great Gatsby* is included in the OCR set text list.

1. Write a critical appreciation of the passage, exploring your ideas as they relate to the text.
2. In groups, discuss the topic of men writing about women's experiences. Then, write a paragraph about your thoughts on the topic of women writing about men's experiences. Consider Evaristo's presentation of the topic and think about how it ties into your discussions.

An Yvetot doctor whom he had lately met in Paris. It was then had somewhat humbled bedside of the patient, before the presence of his relatives. When, in the evening, Charles Emma inveighed loudly against his colleague. Charles was much touched. He saw a tear in his eye, and he was angered with shame; she felt a wild desire to strike him, but she did not. She opened the window, and she went out into the fresh air to calm herself.

Besides, she was becoming more irritated with him. As he grew older his dessert he cut the corks of the empty bottles; after eating he cleaned his teeth with soup he made a gurgling noise with every spoonful; and, as he was getting fatter, seemed to push the eyes, always small, up to the temples.

Sometimes Emma tucked the red borders of his under-vest unto his waist and threw away the dirty gloves he was going to put on; and this was not, as he thought for herself, by a diffusion of egotism, of nervous irritation. Sometimes, too, she read, such as a passage in a novel, of a new play, or an anecdote of the "upper feuilletton; for, after all, Charles was something, an ever-on an ear, and ever-read confided many a thing to her greyhound. She had done so to the logs in the pendulum of the clock.

At the bottom of her heart, however, she was waiting for something to happen. When the sailors, she turned her longing eyes upon the solitude of her life, seeking afar off of the horizon. She did not know what this chance would be, what wind would come, what would drive her, if it would be a shallop or a three-decker, laden with a cargo of goods. But each morning, as she awoke, she hoped it would come that day. She sprang up with a start, wondered that it did not come; then at sunset, always more impatient for the morrow.

<https://www.gutenberg.org/cache>

INSPECTION COPY

**COPYRIGHT
PROTECTED**




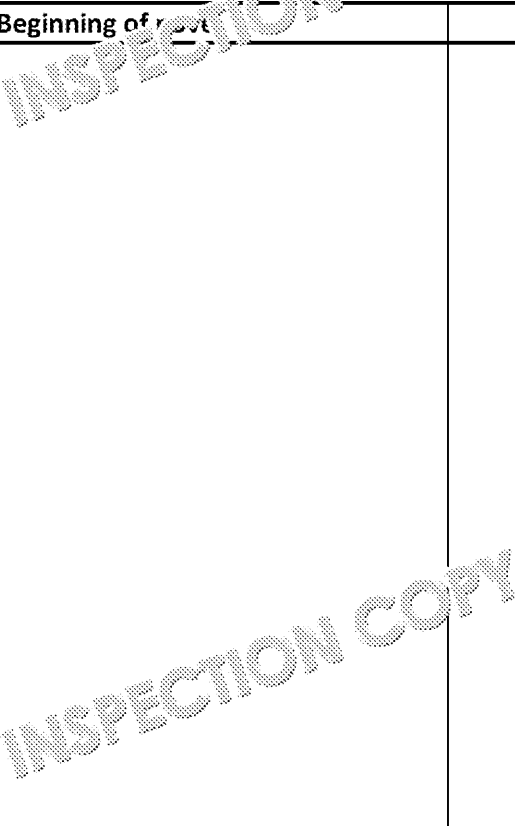
The extract from *Madame Bovary* (previous page) is a translation from French. V works, it is always worth spending a moment thinking about who is translating it. Classicist Emily Wilson has become well-known in recent years for her translation of *Odyssey* and the *Iliad*. She is the first woman to publish an English translation of about previous translations and how male classicists approach the texts differently.

Like Amma and her love life, Roland and Kelly have a non-monogamous relationship framed in comparison to Amma's various relationships with other women, and with this presentation?

'Amma and her play is the thread that ties all the other characters together, creating this novel.' Do you agree with this statement? In groups, discuss the following questions:

- The opening night of *The Last Amazon of Dahomey* is the event the whole novel is about. How do you feel about this resolution to the story and how the characters' various stories are resolved? Is it satisfying? In pairs, discuss your ideas and interpretations.

Compare Amma and Dominique's conversation at the end of this section to their beginning of the novel in Amma's section. Using quotation, examine how they the course of the novel.

Beginning of route	End of route
 	

Epilogue

After her daughter convinces her to take a DNA test to trace her ancestry, Penelope Hattie was made to give up at fourteen. Penelope, now in a comfortable relationship, travels to Hattie's farm, where she is finally reunited with her birth mother. She explores her African roots, and she finally lets go of some of her prejudices as she thinks about togetherness, family, and human connection.

Blood and Water

'Penelope's story applies the idea that black women will always have a deeper connection to their chosen family.' Do you agree with this statement? Why or why not? Discuss your answer.

Changing Views

Write 1–2 paragraphs answering each of the following questions:

1. How do you feel about Penelope and the changes in her perspectives at the end of the novel?
2. Why do you think Evaristo chose to end her novel in this way?
3. What messages is Evaristo trying to convey in this ending?

Identity

How is the theme of identity presented through Penelope's character (in this section and Chapter 3), and how does this tie into the wider themes and ideas of *Women in Africa*?

The End

Have a whole-class discussion about the epilogue and your feelings about the novel after reading it. You might think about:

- The impact of the epilogue
- Your own personal response to the ending and wider novel
- How form and structure are used
- How language is used
- Your ideas about what happens to the characters after this
- Your opinions about the themes and their presentation

Last Lines

Read the final paragraph of *Girl, Woman, Other*, from 'the farmhouse door opens' (p. 30) to the ending of the novel to the ending of *Mrs Dalloway* by Virginia Woolf or *Sense and Sensibility* by Jane Austen, depending on which is your set text, and both of which can be found on Project Gutenberg.

- Form and structure
- What it tells us about character and setting
- How it creates tone or atmosphere
- Use of language or literary devices
- How it closes the novel

Then, discuss your ideas in pairs, groups or as a class.

Summarising

In your own words, write three summaries of *Girl, Woman, Other*:

- One that is 10–15 words
- One that is 30–50 words
- One that is 75–100 words

Essay Practice

Read the example question below.

'The lives of female characters must always take their mothers and their mothers' lives into account.'

To what extent do you agree with this statement? Compare your set text for *Women in Africa* with *Girl, Woman, Other* and write a full essay-style response to this question.

**COPYRIGHT
PROTECTED**



Whole-text Activities

Context

Black and British

In groups, create a shared document in Google Docs or another program. Then, experience' and what it is like to be black and British in the modern day. Add your document, keeping track of your sources.

Here are some links to get you started:

- <https://www.bustle.com/entertainment/articles-to-read-for-self-education/black-british-experience>
- <https://www.britishmuseum.com/>
- <https://nationalarchives.gov.uk/black-history/>

Then, discuss your research in your groups and think about how each of the relevant approaches being black and British and the context that informs this.

Diaspora

1. Research and write a short definition of the term 'the African diaspora'.
2. Take a look through English Heritage's collection on black history in Britain, via <https://www.english-heritage.org.uk/learn/histories/black-history/>
3. As a class, discuss how you think the characters in *Girl*, *Woman*, *Other* represent the African diaspora, and how this ties into their black British identities.

British Attitudes

Split the class into six groups and assign two groups each to the following time periods:

- 1900–1940
- 1940–1980
- 1980–2020

In your groups, research British attitudes towards the concepts in the table below:

Concept	Influence
Immigration	
Colonialism	
Racism	
Attitudes towards men and women	
Attitudes towards the LGBTQ+ community	

Then, scramble the class and form six new groups, making sure all three time periods are represented in each group. Share your research and discuss how British attitudes have (or haven't) changed over time.

Here are some links to get you started:

- <https://www.nationalarchives.gov.uk/education/resources/the-history-of-immigration-in-the-uk/>
- <https://static1.squarespace.com/static/5748678dcf80a1ffcaf26975/t/5b240490557/Immigration+Timeline.pdf>
- <https://www.nature.com/articles/d41586-022-03253-y>

INSPECTION COPY

COPYRIGHT
PROTECTED



Authorial Intent

Assign everyone in your class a number between 1 and 3. Read the interview with Evaristo that corresponds to your number:

1. <https://www.newstatesman.com/culture/2019/10/we-are-pretty-invisible-on-power-racism-and-her-wild-eighties-days>
2. <https://www.vanityfair.com/style/2019/12/bernardine-evaristo-girl-woman>
3. <https://www.penguin.co.uk/articles/2019/04/bernardine-evaristo-on-writing-interview>

Then, as a group (forming three groups), discuss the ideas and intentions Evaristo read and decide whether or not she achieved her goals effectively. Once you're back your ideas to the rest of the class.

Considering Context

In the activity 'First Lines II' in Chapter 1, Amma's section, you compared the opening of *Mrs Dalloway* to *Girl, Woman, Other*. Reread the first two pages of *Girl, Woman, Other* and explore the context. Write 2–3 paragraphs exploring your ideas.

Write 2–3 paragraphs exploring your ideas.

COPYRIGHT
PROTECTED



Genre

Mind Mapping

In pairs or groups, discuss the elements and genre conventions you think create an umbrella, e.g. explorations of motherhood or 'coming of age' narrative arcs. Then list the Women in Literature elements you feel are in *Girl, Woman, Other*.



coming of age

Girl, Woman, Other

EXTENSION I

For each of the points plotted on your mind map, identify which of the characters in *Girl, Woman, Other* this element / theme / genre convention and choose a quotation that demonstrates it.

Womanly Conventions

In groups, choose one of the conventions from your mind map in the previous activity and create a presentation (e.g. using PowerPoint or Prezi) on how it is represented in *Girl, Woman, Other*. Use examples from the text to support your ideas.

Literature

In the Before and After activity 'Definitions' you wrote short definitions for *postmodern literature*. Use these definitions and refresh your understanding of these literary genres.

Split the class in half and assign each half either *postmodern* or *postcolonial* literature. Having each person in your group make a point about how *Girl, Woman, Other* conforms to the conventions of your assigned genre.

Conforms to	Breaks from
<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Then, feed back your ideas to the other half of the class so that you have notes on how *Girl, Woman, Other* conforms to them.

CREATIVE ACTIVITY

If you were writing a novel in the style of *Girl, Woman, Other*, which explored women's lives in modern day Britain, what characters and issues would you choose to write about?

Create five characters and write a short paragraph introducing them and the ideas they represent.

COPYRIGHT
PROTECTED



Characterisation

In Summary...

While reading the novel, you may have noticed the symbols at the beginning of each chapter. These are Adinkra symbols, which originate in Ghana, and are visual representations of concepts. Find out more about them here:

- <https://symbolikon.com/meanings/adinkra-symbols-meanings/>
- <https://ayeeko.africa/blogs/blog/adinkra-symbols-meaning>

Fill out the table below. For each of the novel's characters of the novel, research what an Adinkra symbol means, write a short definition, then find a quotation from the novel that demonstrates the character's personality.

Character	Symbol	Symbol meaning	
Amma			
Yazz			
Dominique			
Carole			
Bummi			
LaTisha			
Shirley			
Winsome			
Penelope			
Morgan			
Hattie			
Grace			

Intersectionality

In previous activities ('Intersections I' and 'Intersections II') you explored the concept of intersectionality. How did it come to Carole and Bummi's lives and identities.

Now, in pairs, choose one of the novel's other characters and explore how intersectionality applies to them. Some elements of their identity you might think about include: race, gender, sexual orientation, physical ability (disabled or have disabilities), class, or nationality.

Then, feed back your ideas to the whole class.

Discussing Experiences

Form pairs. In each pair, choose a second novel you have read or studied for your English course. One person will be the protagonist of that story meeting one of the characters from *Girl, Woman, Other*. They sit down and have a conversation about their lives and their experiences as they relate to the character. Think about elements such as context, character and intersectionality.

**COPYRIGHT
PROTECTED**



Prejudice

For each of the characters of the novel, decide if you would label them as 'likeable' or 'unlikeable'.

Character	Likeable	Unlikeable
Amma	X	X
Yazz		
Dominique		
Grace		
Bummi		
LaTisha		
Shirley		
Winsome		
Penelope		
Megan/Morgan		
Hattie		
Grace		

As a class, share your answers and tally them up to see which characters are voted 'likeable' or 'unlikeable'. Then, using evidence from the text, have a whole class discussion on what makes characters likeable or unlikeable and whether you feel this is a justified decision by Evaristo.

EXTENSION !!

Write 1–2 paragraphs answering the following questions: Do characters need to be likeable or does having flaws make them more relatable? How might ideas of likeability or dislikeability change in Literature?

Teen Thought

Yazz is the youngest character in the novel, who has grown up in the 2000s–2010s. Answer each of the following questions:

1. Do you feel that Evaristo accurately captured the voice of a modern-day teenage girl?
2. Compare Yazz's narration to the narration of a teenage character in another novel for Women in Literature (e.g. Elinor or Marianne in *Sense and Sensibility*).

Voice

How are the characters in *Girl, Woman, Other* distinguished from one another in their voices? For each character, write a short summary of the elements of their voice that make them unique and how they share to other characters. You might think about elements such as:

- Language choice
- Literary devices
- Accents/dialect
- Slang/colloquialisms

INSPECTION COPY

COPYRIGHT
PROTECTED



Human Desire

Read the following quotations from some less positive reviews of *Girl, Woman, Other*:

- 'If there's one thing one must take away from Evaristo's novel, it's that all a relationship. All of these characters are so preoccupied with their relationships that they're ridiculous. Like, I'm so confused??? Why do you write 12 different characters and focus on the sexual side of things, like, that's so boring??? Why even cares???' (Leynes, 2020, <https://www.goodreads.com/review/show/3211418888>)
- 'how do you manage to write a book with TWELVE different characters and be super annoying and only care about relationships and sex??' (bea C, 2024, <https://www.goodreads.com/review/show/5385095967>)
- '8 out of 10 are straight women and all of them no matter how old they are, professional or education they have, the only thing that they really, really want is sex. Seriously?! Why to write 12 different characters and then mostly focus on sex?' (Jolanta, 2020, <https://www.goodreads.com/review/show/3547761029>)

In groups, discuss the following questions:

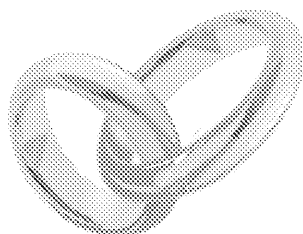
1. Do you agree or disagree with these reviewers' opinions?
2. How do you feel Evaristo portrays sex and romantic relationships in *Girl, Woman, Other* to the detriment of the novel's other themes or messages?

Essay Practice 1

Read the exam-style question below:

'When it comes to Women in Literature, the main goal of female characters is to get married.'

To what extent do you agree with this statement? Compare your set text for *Women in Literature* with *Girl, Woman, Other* and write a full essay-style response to this question.



**COPYRIGHT
PROTECTED**



Setting

Revisiting

For each of the sections in *Girl, Woman, Other*, write down the settings that are mentioned. You might discuss your ideas in pairs or groups to see if there are any settings or

London Living

London is a focal point in the novel, with many of the characters living or moving there – which culminates at the National Theatre.

1. How is the setting of London presented throughout the novel? Have a whole class discussion and make at least one point.
2. Think of another text you have read or studied for Women in Literature. How is this text's setting (which could be a building, a town, or a country) and compare its presentation in *Girl, Woman, Other*.

Heading Abroad

Various characters in the novel travel to or from Britain, often from other places.

How are other countries (or cities in other countries) presented compared to London? Write 2–3 paragraphs exploring your response to this question.

Home

In *Girl, Woman, Other*, characters' homes play a role in defining, informing and revealing their characters. Split the class into twelve groups and assign each group one of the twelve characters from the novel. Then, in your groups:

1. Create a house listing for your character's home, as if a real estate agent is selling it.
2. Write an opinion piece, as if from a magazine, about the house, exploring how the house reflects and reveals information about your character.

Essay Practice II

Read the essay-style question below:

Family homes and the domestic sphere are the places female characters

To what extent do you agree with this statement? Compare your set text for *Women in Literature* with *Girl, Woman, Other* and write a full essay-style response to this question.



**COPYRIGHT
PROTECTED**



Themes

Introducing Theme

As a class, place the following list of themes in a hat:

- Diaspora
- Community
- Culture
- Identity
- Immigration
- Feminism
- Gender identity
- Sexuality
- Women and sex
- Desire
- Love
- Motherhood
- Pregnancy
- Childbirth
- Adoption
- Family
- Home
- Race
- Class

Everyone in the class stands up, then takes turns drawing a theme from the hat, and how it is presented in *Girl, Woman, Other* for 30 seconds. If you are sitting down. This continues until everyone in the class is sitting down. If the theme you talked about, you should try not to repeat any points other students have made.

Presenting Theme

In pairs, choose one of the themes from the list in the previous activity. Create a presentation of how the theme is presented in *Girl, Woman, Other*, using 3–4 scenes from the novel. Use PowerPoint to create your presentation, then present it to your class. You should take notes on the presentation.

Diving Deeper

As you can see, there are many themes covered in *Girl, Woman, Other*. The following are some of them, and you may have come across even more while reading the novel in your previous activities. Work through the questions and activities below.

Motherhood

1. Choose one of the point-of-view characters of the novel. Write a comment (Twitter) from the perspective of your chosen character in which they discuss motherhood.
2. Choose one of the mothers in the novel and compare them to a mother in another novel.

Women and sex/desire

3. Even in the novel, women's sexuality and sexual desire are often frowned upon. How does Evaristo's presentation of women's sexuality tie into our understanding of the novel? Write a paragraph exploring your response to this question.
4. In *Girl, Woman, Other*, women's sexual desire is presented as a character flaw. Do you agree or disagree with this statement, using evidence from the text to justify your answer.

Taboo

5. *Girl, Woman, Other* explores various heavy and taboo topics, such as rape, abortion, and infidelity. Do you feel that Evaristo presents and discusses these topics successfully? Write a paragraph expressing your opinion, using evidence from the text to support your ideas.

Identity

6. Motherhood is an intrinsic facet of identity for female characters. Do you agree or disagree with this statement in relation to *Girl, Woman, Other*? In pairs, create a video, e.g. in iMovie, arguing your response to this statement.
7. Many of the novel's characters are first- or second-generation immigrants. How does this affect their characters/behaviours/beliefs? In groups, choose one of the novel's characters and write a script for this interview.

Focusing Theme

Depending on your approach to *Girl, Woman, Other*, or the lens through which you read the novel, your analysis might change. Research one of the following types of critical approach, and write a paragraph explaining which theme in *Girl, Woman, Other* would be important to that critical approach.

- New criticism
- Post-structuralist

Here are some links to get you started on your research:

- <https://www.britannica.com/art/literary-criticism>
- <https://www.masterclass.com/articles/literary-criticism>

**COPYRIGHT
PROTECTED**



Attitudes and Values

The Black Community

How is race, and attitudes toward race, presented in *Girl, Woman, Other*? Write of the questions below:

1. How do the characters in the novel present their identities as black or mixed?
2. How do race and gender intersect throughout the novel?
3. How do the characters in the novel reflect modern British attitudes and the black community?

Protest and Counterprotest

In July and August of 2020, riots broke out across the UK in the worst case of civil motivated by right and anti-immigration ideologies and, in response, numerous counterprotests also took place. As noted in Bummi's section in the During-read, immigration is a contentious subject in the UK and has been for a very long time.

Choose one of the novel's characters and write a response to the protests, and counterprotests, from their perspective.

Non-binary

There have been many discussions, during the modern-day pushes for inclusive language, about different gender identities, about the position of non-binary identities. A talking point is that non-binary people (particularly AFAB or femme people) will often be lumped together with 'women and non-binary people'.

Some reviewers feel that Evaristo does this with Morgan's character in *Girl, Woman, Other*. Using other research, decide whether you agree with this interpretation.

Complexities

'All of these characters are being asked to speak to these subjects, it felt so forced' (Batool, 2021) <https://www.goodreads.com/review/show/3010992431>

This quote comes from a two-star review of *Girl, Woman, Other* on Goodreads. Do you agree with this statement?

Split the class into twelve groups and assign each group one of the point-of-view characters from the novel. In your groups, discuss what issues and talking points you think are explored in your character's section and decide whether you agree with the statement above. Then, feed back your assessment to the rest of the class.

**COPYRIGHT
PROTECTED**



Writer's Use of Language

Style I

Read the following quotations from reviews of *Girl, Woman, Other*:

- 'I seriously struggled with the execution of this. First, any individual story read like "The Guardian". It is sketchy, aspirational, it might be a good journalism. But as literature.' <https://www.goodreads.com/review/show/2917211881>
- 'Initially, I was a little dubious about the absence of punctuation as if it was soon the expanses of white space on every page began to seem like open wounds.' <https://www.goodreads.com/review/show/3703481031>
- 'Life is too short for this sort of thing. No story, no structure, not even commas. Certainly, god forbid for being so straight-laced, no capital letters in sentences.' <https://www.goodreads.com/review/show/3021399232>
- 'Evaristo's writing style surprised me as I wasn't expecting it but it was really about punctuation or full stops which at first, I thought would be a bit confusing but it was not.' <https://www.goodreads.com/review/show/2932924947>
- 'It took me a while to get into this book, mostly because of the lack of punctuation. It felt gimmicky, but I was able to finally get into it.' <https://www.goodreads.com/review/show/3549607299>

Now, write a paragraph answering each of these questions:

1. What did you think of the novel's style and Evaristo's use of, or lack thereof, punctuation?
2. Did you find it effective?
3. Why do you think Evaristo chose to use this style?

Style II

Split the class into groups of three or four. Each group roll a six-sided die to determine which of the following topics you focus on:

- 1–2: Punctuation
- 3–4: Dialogue
- 5–6: Literary devices

Once your group has its number, create a presentation or video (e.g. in the style of a TED talk) to discuss how Evaristo uses either punctuation, dialogue, or literary devices in *Girl, Woman, Other*.

Distinguishing Character

Some readers and reviewers of the novel have found it hard to keep track of the voices. In pairs or groups, discuss and answer these questions:

1. How does Evaristo distinguish between the novel's characters?
2. Do you feel she does this effectively?
3. Do you think any blurring between characters could be intentional by Evaristo?

Symbolism

A way in which the language in *Girl, Woman, Other* might be described is 'pared down' – a tone and limited use of imagery such as simile, metaphor and symbolism.

Do you agree with this assessment? Write a short response in the style of an art critic, discussing Evaristo's use of, or lack thereof, of imagery in *Girl, Woman, Other*.

**COPYRIGHT
PROTECTED**



Form and Structure

Exploring Form

The form of *Girl, Woman, Other* has been described as:

- Stream of consciousness
- A polyphonic novel
- Fusion fiction

Choose one of the bullet points and create a leaflet or brochure about this form of literature and how it is used in *Girl, Woman, Other*. Then, share your leaflet with your classmates.



Playing with Form

As a class, discuss the following question, going around the room until everyone has had a chance to speak.

‘How does Evaristo play with, break from, and use form in *Girl, Woman, Other*?’

Recontextualisation

As has been discussed in previous activities, *Girl, Woman, Other* follows a structure where characters are introduced, either in passing or in a secondary role, in a section of the novel, only to be reintroduced as the main narrator for a later section of the novel. Likewise, characters who have already been introduced as a supporting character will be shown in a different way from other characters’ perspective.

Complete the following activities:

1. How do the chapters and their sections build on each other to reframe our understanding of the novel’s twelve main characters? Write 2–3 paragraphs answering this question.
2. Write a short definition of the term ‘dramatic irony’. Then, in pairs or groups, identify instances of dramatic irony in the different characters and sections of *Girl, Woman, Other*.

Conversation

Girl, Woman, Other is written in the close third-person limited perspective. This is a perspective where the narrator is not a character in the story, but is often described, and is a perspective that shares similar characteristics to the first-person perspective. Write 2–3 paragraphs answering this question:

‘What similarities and differences does close third-person limited have to first-person perspective in *Girl, Woman, Other*?’

**COPYRIGHT
PROTECTED**



Critical Reception

A Modern Audience

Label two sides of your classroom as 'Agree' and 'Disagree'. For each of the quotes, agree or disagree with the reviewers and move to that side of the classroom. Be ready to explain your choice and debate with your classmates.

- 'Evaristo weaves these struggles into dialogue without reducing her speaker debate. Some of her conversations feel naïve (to the "most" privileged, anyway?), but they are nonetheless conversations that many of us have had. Character creates a trans-expressive festival – but they're tackled sensitively.' <https://www.theguardian.com/books/2019/may/08/girl-woman-other-by-evaristo>
- 'A vibrant depiction of a contemporary Britain that is not often found in the Other. A powerful feminist narrative with a disregard for the normal code of deeply rhythmical prose. The characters are broad and beautifully flawed.' <https://thelitedit.com/girl-woman-other-book-review/>
- 'Shouldn't a book in homage to Black British women be spent deeply recognizing complexities of their lives. Is picking hot issues of abortion, rape, domestic violence about Black women? (But not even because these stories were surface level add generalizations and stereotypes, everyone feels like a caricature.' <https://www.goodreads.com/review/show/3211418888>

Reviewer Bias

Choose one of the quotes from the previous activity and read the full review it comes from. What biases the writer of your chosen review might have had at the time of writing; what they disliked, agreed or disagreed with, or what parts of the story they chose to focus on – have been – when was the review written? *Who* wrote it? *Why* did they write it?

How do the writers' biases come across in their reviews? How might your own bias about *Girl, Woman, Other*? Write 1–2 paragraphs exploring these questions.

CREATIVE ACTIVITY

Have a go at writing your own review of *Girl, Woman, Other*. For an extra challenge, write it in the style of a blog post or a newspaper article) or a publication (e.g. *The Guardian* or *The Bookseller*) in the same style as theirs.

Critical Interpretations

Roll a six-sided dice. The number you roll is the kind of literary analysis you will be using.

- | | |
|---------------------|--------------------|
| 1. Feminist | 4. Postcolonial |
| 2. Cultural studies | 5. Reader-response |
| 3. Formalist | 6. Queer theory |

Once you have your number and type of literary analysis, work through the activity below.

1. Research your type of literary analysis.
2. Form a critical analysis of *Girl, Woman, Other* through the lens of your branch. Find any existing articles or discussions of it and use these to help you form your analysis.
3. As a class, take turns spending 2 minutes explaining your critical analysis of *Girl, Woman, Other*. Make sure everyone has a turn by the end.

EXTENSION

There are many other types of literary analysis and lenses through which to look at *Girl, Woman, Other*. Choose a second type of literary analysis and write 1–2 paragraphs explaining why *Girl, Woman, Other* might look like through this lens.

**COPYRIGHT
PROTECTED**



Essay Practice

You have read *Girl, Woman, Other* for the 'Women in Literature' section of Component 1 of the English Literature. For this component, you need to complete a close reading of a text as well as a comparative study of two (or more) texts. You will need to demonstrate your understanding of literature as well as interrogate the concept given in the question you choose for the essay.

To do this, you will need to work according to assessment objectives (AOs), so keep these in mind as you complete the exam tasks. These AOs are:

- AO1: Articulate informed, personal and creative responses to literary texts, using relevant terminology and consistent, accurate written expression.
- AO2: Analyse ways in which meanings are shaped in literary texts.
- AO3: Demonstrate understanding of the significance and influence of the context in which texts are written and received.
- AO4: Explore connections across literary texts.
- AO5: Explore literary texts informed by different interpretations.

In Task 1, the close reading, you will be assessed against AO1, AO2 and AO3. In Task 2, the comparative essay, you will be assessed against AO1, AO3, AO4 and AO5.

In the comparative essay, which the questions in this section will help you practice, the questions are weighted as such:

- AO3: 50%
- AO4: 25%
- AO1: 12.5%
- AO5: 12.5%

INSPECTION COPY

COPYRIGHT
PROTECTED



Practice Questions

Below, there is a selection of questions and statements for you to approach as you write the comparative essay. Use the knowledge you've built through previous activities to practice elsewhere in your studies to answer these questions. You might practise writing style paragraphs, or writing full essays. If writing full essays, you should set yourself **15 minutes** to complete each one. This is the amount of time you'll have in your 2 hours and 30 minutes, evenly between the two tasks.

1. 'Community is a key part of the female experience in literature.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
2. 'Shame and the threat of shame often drive the decisions of female characters.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
3. 'Marriage is often portrayed as the only way for female characters to live comfortably.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
4. 'The expectation to have children is a defining feature of literature about females.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
5. 'Female characters in literature are often defined by the loss of a parent.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
6. 'Female characters in literature are often framed through their sexuality and desire.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
7. 'Literature by and about women rarely places emphasis on the relationship between women.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
8. 'In literature by and about female characters, a woman's platonic relationships are often more important than her romantic ones.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
9. 'If a female character has a negative attitude towards pregnancy or children, she is often portrayed as a villain.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.
10. 'When it comes to expressing themselves, female characters are often punished for breaking gender roles and expectations.'
To what extent do you agree with this statement / how far have you found this to be true?
Compare your set text for Women in Literature with *Girl, Woman, Other*.

**COPYRIGHT
PROTECTED**



Before-reading Activities

Bernardine Evaristo

Building a Biography

1. 28th May 1959
2. South-East London (Eltham)
3. Jacquelin M Brinkworth, a British schoolteacher; Julius Kaddu Bayomi Evaristo, a Nigerian
4. Eltham Hill Grammar School for Girls
5. Speech and drama at Rose Fitzgerald College
6. The Brunel International African Poetry Prize, which ran from 2021–2022 and aimed to celebrate African poetry
7. Evaristo is a prolific writer and some early works students might identify include: *Is/*, *Moving Through* and *Tiger Teeth Clenched Not to Bite* (stage plays), 'Letters from London Theatre' and 'Black Women in Theatre' (essays)
8. Students do not need to list all of Evaristo's works; they may focus on recent or popular mediums, e.g. stage plays, essays, or books – or a variety
9. Students may identify various themes, but some prominent ones include: the African black women), identity, family life and relationships, and community
10. Two of her works (*The Emperor's Babe*, *Hello Mum*) have been adapted into radio plays. The novel *Mr Loverman* aired on BBC One.

Background

Literary Prizes

Student responses will vary depending on the prize they choose to research. They should present their findings in a clear and concise manner and should aim to use reliable and trustworthy sources in their research.

The Joint Prize

This activity asks students to form a personal opinion; as such, responses will vary. Students should be encouraged to share their ideas – respectfully if there are disagreements – to further develop their interpretation.

A Person's Politics

Student responses will vary depending on where their research takes them and the elements they choose to focus on. However, an example response might look like:

Concept	Politics
Race	<ul style="list-style-type: none"> Wants to increase representation and diversity in British media, with a focus on black voices (as she herself is one) Uses her work and voice to engage with and push back against systemic racism, to acknowledge racism in Britain's past and present Believes the publishing industry is lagging behind and black voices are underrepresented, particularly fiction, where far fewer books by authors of colour are published

Writerly Contexts

On Brexit

Student responses will vary depending on the party they are given to research, as well as the context they choose to focus on. They should make – though all students should end up with notes about all parties by the end of the activity. They should make sure to use reliable and trustworthy sources and should take bias and perspective into account.

The Dahomey Amazons

1. Student responses may vary depending on their research and what elements they choose to present in their research. Sources used should be reliable and varied.
2. This is a creative task designed to get students thinking about adapting and interpreting historical events to their own approach to different ideas.

INSPECTION COPY

COPYRIGHT
PROTECTED



Considering Genre

Definitions

Student responses may vary, but a basic definition of each genre might look like:

Genre	Definition
Postmodern	An experimental form of literature that often breaks from convention and truth, with a focus on historical and political issues.
Postcolonial	Literature written by people from formerly colonised countries that explores as well as the challenges and progress that arise from decolonisation, in cultural and political areas.
Feminist	Literature that engages with and supports feminist goals, primarily revolution (which includes political, civil, and economic rights, among others).
LGBTQ+	(May also be called gay or queer literature) Literature that engages with the LGBTQ+ community and its issues, often revolving around activism and the rights of the community.
Literary	An umbrella term for books that do not necessarily fit into a genre, and often focus on character-driven stories over plot-driven ones, as well as elements of social or political commentary.
Contemporary	An umbrella term for books set in the modern day (generally considered to be after WWII and later), and which often focus on real-life issues and identity.

Women in Literature

Student responses will vary according to their research and the elements they choose to explore.

Extension

Student responses will vary depending on the research they have done, any books they have read, and the conventions. However, some ideas they might list during discussions include:

- Motherhood
- Sisterhood
- Romance
- Familial relationships
- Familial responsibilities
- Gender norms (subverted or conforming to)
- Relationships between men and women
- Exploration of gender identity
- Societal norms and expectations
- Survival
- Assault or abuse
- Marriage
- Rebellion
- Mental health
- Women's rights
- Puberty and womanhood

Text Expectations

Influence

Other elements students might consider include:

- Characters
- Character motivations
- Character conflict
- Themes
- Motifs
- Symbolism
- Feminist elements
- Discussions of gender
- Discussions of womanhood
- Speculative elements
- Atmosphere
- Aesthetics
- Criticisms of society

What to Expect

This activity asks for a personal response from students, which will vary depending on ideas and research.

**COPYRIGHT
PROTECTED**



During-reading Activities

Chapter 1

Amma

First Lines I

Students might think about ideas such as:

- Form and structure – the lack of full stops and capitalisation and how it creates a sense of flow
- Character – we learn Amma is a playwright, an early riser (like to bed), living in London
- Setting – beginning the novel by a waterway highlights the themes of the novel, as well as with community, as ‘all rivers lead to the sea’, which ties into the interconnectedness of the world
- Tone and atmosphere – words and phrases like ‘breezy’ and ‘suitably uplifting’ (p. 1) create a sense of anticipation
- Language – the use of ‘river city’ (p. 1) intertwines setting and character and suggests a sense of place

First Lines II

Students might consider ideas such as:

Mrs Dalloway

- Limited third person and past tense
- It begins with the name of the protagonist, like *Girl, Woman, Other* (Mrs Dalloway and *Girl, Woman, Other*)
- Opens in the build-up to an event, like the opening of Amma’s play – starting in media res
- Follows stream of consciousness conventions like in *Girl, Woman, Other*
- Is more formally/conventionally structured

Sense and Sensibility

- Omniscient third person and past tense
- Opens with an introduction to the Dashwood family and past events, rather than starting in media res
- Is structured using extended, run-on sentences
- Omniscient narrator is more formal and removed from characters’ thoughts or emotions
- Is more formally/conventionally structured

Creative Activity I

Student responses will vary. As this is a creative task, there is no set indicative content. Students might experiment with the form and structure, challenging their understanding of the choices authors make.

Amma

Student responses will vary depending on the groups they are assigned, their interpretation of the text and the choices they choose.

Protest

An example response might look like:

What Amma protests	Why she protests it
Racism	As a black woman, she is directly affected by it in all aspects of her life, including her work in theatre where her identity is reduced to offensive stereotypes: ‘slave, servant, prostitute, nanny or crim’ (p. 6), which Amma protests back against by heckling directors and artists.

Connections

Student responses will vary depending on how they choose to represent their charts/graphs and how they explore relationships. An example exploration might look like:

Dominique (old friend, best friend): Amma’s relationship with Dominique explores the complexities of female friendship and the pursuit of better presentation in the performing arts; the bonds of female friendship are developed throughout the novel, showing both times of conflict and unity between the two women, with Amma being polyamorous and femme while Dominique is more reserved and straight.

First Impressions

This activity asks for a personal response from students.

**COPYRIGHT
PROTECTED**



Yazz

Introductions

Students might consider ideas such as:

- Structure and form – both feature the same stream of consciousness style
- Amma's focuses on movement / the approach of opening night; Yazz's focuses on start; this could reflect their characters
- Yazz focuses on character (herself, e.g. 'amazingly wild, strong, energetic and voluminous'), Amma focuses on setting and atmosphere (e.g. 'she feels the sun begins to rise, the air still and the stars are visible')
- The tone of the narration is similar, with both characters having a similar attitude, e.g. 'I'm not going to let anyone tell me how to live' (p. 41)
- Yazz's introduces other characters and her squad, whereas Amma's focuses on a train journey

Setting

Student responses will vary depending on the setting they choose to explore and their interpretation. They might think about ideas such as language choice and literary devices, and how these reflect a particular world view, as well as ideas such as how the setting ties into themes, symbolism, or other aspects of the text.

Regarding Men

1. Responses may vary depending on personal interpretations, but students might consider:
 - The male characters focused on, e.g. Roland, Sylvester and Steve, Yazz's current boyfriend
 - The relative time they are given, e.g. Roland, as Yazz's father, plays a large role in a significant portion, whereas Steve (the booty call) gets very few lines
 - Yazz's attitude towards men and the generalisations she makes about them, e.g. 'until she visualises the nose hair, wrinkly cock and pot belly scenario' (p. 53)
 - Her comparative attitude towards women, especially in relation to romance and relationships, e.g. 'collagen pouts and their bloated silicone tits out' (p. 53)
2. This question asks for a personal response from students.

The Squad

Student responses will vary depending on their interpretations of characters as well as the setting. They should use the guidance given to help develop their response.

Presentations

1. Student responses may vary depending on their ideas from previous activities, but a personal response about Yazz's presentation of herself might include:
 - Internalised misogyny and Yazz's attitudes towards other girls and women in the text, e.g. dating, her presentation of other women's bodies (e.g. Courtney), or her behaviour towards something she disapproves of (e.g. Nenet cheating)
 - Feminism, e.g. Yazz growing up in the noughties and 2010s (fourth-wave feminism) and how values around feminism are displayed in her narration
 - Racism and how Yazz, as a black woman, is affected by it (e.g. fetishisation by men)
 - Discourse and debate, e.g. how Yazz talks with and learns from the other 'Unfuckables' and their viewpoints or lived experiences
2. This question asks students to form a personal response and justify it.

Creative Activity II

As a creative activity, this task has no set indicative content.

Generational Divide

Students might consider ideas such as:

- Polyamory vs monogamy, e.g. Yazz is sleeping with someone who has a girlfriend
- Consumerism and materialism, e.g. Yazz's presentation of her body
- Feminism, e.g. Amma grew up in the third wave, Yazz in the fourth
- Racism and internalised racism (e.g. Yazz's presentation of her hair in the opening poem)
- Their use of style to display identity, culture and ideology (and how they are influenced by it)

Nineteen

This activity asks students to form a personal interpretation of the text and justify it.

**COPYRIGHT
PROTECTED**



Parent and Child

An example response might look like:

Amma: ‘she’s Mum’s emotional caregiver always has been, always will be’ (p. 50), with a dependent relationship, with Yazz taking a position of responsibility despite being the one who ‘will be’ creates a sense of inevitability, as if this is a burden to Yazz, but also suggests she foresees herself looking after Amma forever.

Roland: ‘you can call me Roland, no, you’re my dad, *Dad*’ (p. 51), which suggests a level of closeness that Yazz rejects, creating a much closer and more unusual element to their relationship. It also highlights Roland’s headstrong attitude and her rejection of her mother’s influence.

Dominique

Creative Activity

As a creative activity, this task has no set indicative content. Students should aim to emulate the choices authors make when constructing texts.

Nzinga

Student responses may vary depending on the quotations they use and the events they choose to focus on.

Violence

- Students might consider ideas such as:
 - Dominique’s denial
 - Her justifications of Nzinga’s behaviour
 - Amma’s response to their relationship
 - Context such as the time period (somewhere around the 1970s–1980s) and attitudes towards black women, and the concept of women being capable of being abusers
 - Concepts around gender roles and gender presentation in relationships and how Nzinga and Dominique are both butch, but Dominique ‘feels quite femme’ (p. 96)
- This question asks students to form and discuss their own interpretation of the text.

Abuse

- An example response might look like:

Element of relationship	Presentation
Controlling behaviour	Presented as a slow escalation with Nzinga initially only influencing Dominique’s choices and lifestyle, but coming to control all of Dominique’s decisions, including her move to a foreign country (‘unable to make such a big decision when she was so young’ (p. 104)). Evaristo’s presentation of Nzinga as a physically imposing butch woman and how it ties into gendered violence (e.g. ‘she wedged one damp, muscular arm between my shoulder blades’ (p. 104)).

While completing the table, students might consider how the different elements of the relationship are presented.

- This question asks for students to form and justify their own interpretations of the text.

Interjection

Students are asked to form their own opinion, but might consider ideas such as:

- Offering an outside perspective to make it clear that Evaristo is portraying an unhealthy relationship.
- An alternative perspective on Nzinga, which may or may not be valid (and is proved wrong by the text).
- To show the depth of Amma and Dominique’s friendship.
- Reader opinions may vary, e.g. they may appreciate Nzinga’s character being as complex as Amma’s, or feel Amma’s interjection is a heavy-handed way of telling Nzinga to back off.

Extension 1

Students might think about the following:

- Context, such as the fact that Amma is British and Nzinga being American, with each culture having different attitudes towards race and black racism (e.g. America’s deep-rooted history with chattel slavery).
- Context, such as each character’s history, such as Amma’s stable childhood vs Nzinga’s unstable childhood.
- Thus far, all of the novel’s characters have been outspoken and vocal about their opinions, leading them to clash and voice their ideas in a way that feels natural and true to their characters.
- Having characters clash allows Evaristo to present different opinions on a topic.
 - Students might consider the presentation of characters and how that affects reader opinion. For example, Nzinga makes a valid point about racism, does the reader feel her opinion is invalid?

**COPYRIGHT
PROTECTED**



Womyn's Land

1. Student responses will vary depending on where their research takes them. They should be encouraged to find reliable and trustworthy sources.
2. This is a creative activity and student responses will vary.

Communal Politics

Students might consider ideas such as:

Presentation

- Separate but not totally isolated from the outside world, e.g. Dominique goes shopping
- Self-sufficiency vs Nzinga's total control of Dominique's life
- Its 'no men' policy vs Nzinga's misogynist views
- Context, e.g. the presence of Womyn's Land in the 1970s and the attitudes surrounding LGBTQ+ in this time period
- Rural setting in London as a setting

Purpose

- Both a means to isolate Dominique and trap her with Nzinga and also the avenue by which she escapes her abusive relationship
- Its opposition to Nzinga's views
- The use of rural vs urban settings and how they tie into characters and events

Chapter 2

Carole

Using Structure

Students might consider ideas such as:

- Short sentences to create a faster pace
- Use of paragraph breaks / one-line or one-word paragraphs to create tension and a sense of urgency
- Use of fragmented structure to represent the traumatic events and Carole's inability to process them
- Breaking structure and form to represent Carole's disorientation

Mentor/Mentee

Students might consider ideas such as:

1.
 - The 'old bat' epithet gives her and their connotations, e.g. 'old bat, Fuck Face' (p. 129)
 - The generational divide between Carole and Mrs King and the context of their relationship
 - Presented as transactional – Carole gets good grades / achieves success with Mrs King in exchange for prestige from Carole's accomplishments
 - Readers may have differing interpretations of the intent behind Mrs King's actions, e.g. being 'surprised to be obliged on all counts' (p. 129) or 'four years' (p. 130)
2. This question asks for a personal response from students, who might consider how Carole is portrayed and reframed in earlier parts of the novel, as well as considering how Mrs King's perspective (close third-person limited) is presented.
3. Student responses will vary depending on their personal opinion about the question and the context they choose to explore. They may, for example, consider Elizabeth Dalloway's mentor Mrs Dalloway.

Community

Student responses may vary, but an example of ideas they might think about in a response is:

Secondary school

- Carole is part of the group, invited to the party and seems closest with LaTisha
- The party is the only time where she connects with her classmates or teen culture of the time
- Withdraws from her friends after being assaulted, expecting no support from them
- Is kept from her friends by Mrs King and seemingly never makes any new connections
- Her focus is on her academic achievement and escape

**COPYRIGHT
PROTECTED**



Intersections I

Students might consider ideas such as:

- Carole's working-class upbringing and her current wealth and success
- Her 'rough' secondary school (e.g. 'class sizes of a *surely unlawful* three score and five')
- Her identity as a black woman, such as facing racism and sexism (the intersection of the business world, e.g. 'he'd better not look at her as if she should be attached to a')
- Her position as a second-generation immigrant, where her mother is as academically as Carole, but Carole is the one with opportunities and a high-paying job after university
- Her British-Nigerian heritage and how she clashes with her mother over it

Aftermath

Students might think about ideas such as:

- Context, e.g. Thomas Hardy was male, white, British, and published *Tess* in 1891; Bernice Rea, British, published *Girl, Woman, Other* in 2019
- Context, e.g. the Durbeyfields are a working-class family living in the countryside in *Tess*; Bummi are an immigrant family living in London in the late 1900s
- Character and relationships, e.g. both feature mother–daughter relationships; Mrs Durbeyfield's family status and image ('ready to burst into tears of vexation') while Carole fears Bummi (p. 127) if she tells her about the assault
- Structure and form, e.g. *Girl, Woman, Other* has a non-traditional, stream of consciousness; *d'Urbervilles* follows a traditional structure with an omniscient narrator; both are in

Bummi

Structure

Students might consider ideas such as:

- How a character is introduced and then reframed, e.g. with Amma and Yazz we meet Bummi as a daughter, whereas with Carole and Bummi it is the other way around, which frames Bummi as a mother
- We meet Bummi as a working-class mother, but in her section we learn that she attends university and studies mathematics, just like Carole
- It expands our understanding of a character's opinions and politics separate from and apart from them, allowing more depth, e.g. when introduced, characters will be assigned a role through seeing their past; we see more of them; for example, Bummi becomes a businesswoman and starts her own company, which are details Carole's section does not include; Bummi's past (beyond small references)

Immigration

Student responses will vary depending on which generation they are assigned and where they live. Students should be reminded to use reliable and varied sources.

Self-made Woman

This is a creative activity that will vary depending on the choices students make about details of the story and character and how they choose to present this information.

Heritage

Students might consider ideas such as:

1.
 - We learn about her past and the culture she grew up with
 - Her identity shifts from 'Carole's working-class mother from Nigeria' to a woman who is successful and started and runs her own business
 - We learn about the losses and hardships she endured that shape her identity just as much as her successes; e.g. the relationship between them and their experiences with sexuality and assault (e.g. the attack on Carole with the pastor)
 - We learn about Bummi's relationship with religion, sexuality and heritage
2. Students' responses will vary depending on the quotations they use to explore Bummi's

Intersections II

Student discussions may vary depending on their individual interpretations and ideas about the text.

A Woman's Touch

Students might consider ideas such as:

**COPYRIGHT
PROTECTED**



Omofo

- Through the lens of Bummi's religious beliefs and community, her relationship with taboo, as in other sections of the novel
- It ties into the wider themes of women loving women and the different ways these
- Bummi's relationship with Omofo is a time of exploration and changing identities

Kofi

- Bummi is the first of the novel's characters to have committed and long-term relationships
- Kofi presents a different area for relationships to clash – e.g. cultural differences in insular communities such as Bummi's church
- This relationship explores the intersection of love and romance, as they find each other healthy and committed relationship (where cultural ideas and modern attitudes may be unlikely or that should not be pursued)

Sacrifice

Some ideas students might consider include:

- The sacrifices her mother made, e.g. travelling with Bummi to the city, taking on hard work in the pursuit of providing for Bummi
- Bummi accepting her servant-like life with her aunt in exchange for an education
- Sacrificing her life and education in Nigeria when moving to Britain, where her academic achievements are considered worthwhile
- Using her body to earn a loan to start her business
- Accepting the 'loss' of family history and culture through Carole's relationship with Freddy

Mother and Daughter

Students might consider ideas such as:

- Carole and Bummi's relationship is more strained
 - Yazz is positioned in a supportive role, providing Amma with emotional support in a supportive role as Carole's mother
 - Carole and Yazz both leave to attend university, leaving their mothers experiencing loss
 - Carole is older than Yazz and grew up in a different era with different attitudes
 - Bummi and Amma grew up in different cultures with different attitudes towards women
- While Bummi and Mrs Comstock are both positioned as strict mothers, Mrs Comstock is more strict while Bummi is more lenient, wanting success for Carole
 - Bummi is from a poorer and working class background
 - Elmo has an attitude towards her mother, e.g. 'Well, mother mine', while Carole is more respectful
 - When Bummi and Carole argue over Carole's relationship with Freddy, Bummi is angry and punish Carole; in this extract, Mrs Comstock has conspired to humiliate her daughter
 - Bummi loves Carole wholeheartedly and doesn't 'want her child to fear her' (p. 100)

LaTisha

Family

1. An example of ideas students might consider could be:

Siblings

- Of the characters introduced so far, only Amma and LaTisha have siblings
 - Amma has brothers who are mentioned in passing but hardly focused on, presenting brothers and sisters as an uninteresting or unimportant detail in Amma's life, presenting a distant relationship with her father
 - LaTisha and Jayla are sisters and have a much closer relationship, cohabiting as a family
 - LaTisha's relationship with Jayla is affected by their father's abandonment and different fathers, as their lives are disrupted and changed by these events
2. Student responses will vary depending on the secondary text they choose for their comparison. They might use Toni Morrison's *The Bluest Eye* for discussions of rape.

Taboo

Student responses will vary depending on the bullet point they choose as well as the secondary text they choose for their comparisons.

**COPYRIGHT
PROTECTED**



Considering Stereotypes

Student responses during discussions will vary depending on their personal opinions and about authorial intent and any knowledge they have of Evaristo's writing process for the novel about literature and stereotypes, and they might consider specific stereotypes characters LaTisha and teen pregnancy, and how these elements are presented.

Bonds

Student responses may vary depending on their personal interpretations, but they might:

- To explore the different ways the lives of girls in Carole and LaTisha's situations or choices
- To explore different situations and experiences of motherhood and the familial relationships
- Exploring cycles of behaviour in broken families and how these might be broken or changed

Generation

Student responses will vary depending on their personal interpretations. The dates of when they grew into adulthood are vague, but might be summarised as:

- Bummi: 1960s (and in Nigeria)
- Carole and LaTisha: 1970s–1980s
- Amma and Dominique: 1970s–1980s
- Yazz: 2000s–2010s

Interpreting Character I

This activity asks for students to form and justify a personal response. When thinking about:

- Character attitudes, especially towards hot button issues, e.g. Yazz's general dismissal towards men; Amma's attitude towards monogamy; Carole's response to and recovery from her experience
- Life events, e.g. characters who go through trauma becoming more sympathetic or as less sympathetic (especially in comparison with one another)
- Character voice, e.g. some readers might find Yazz's use of modern slang annoying or endearing
- Choices, e.g. LaTisha becoming a young mother of three, Carole and Yazz attending university
- Personal biases and internalised ideas, e.g. internalised misogyny, racism, sexism, xenophobia

Essay Practice I

Students could use the PEE framework to write their essay-style paragraph. They should choose each from *Girl, Woman, Other* and a second novel as evidence to support their answer, but they should be encouraged to analyse and justify their explanation. Students shouldn't be penalised for not using Chapters 1 and 2, which is where the activities currently run to.

Chapter 3

Shirley

Mrs King

This activity asks students to form and justify a personal opinion and interpretation.

Women's Work

Student responses will vary depending on the decade they are assigned and where their research takes them. They should be reminded to use trustworthy, reliable and varied sources in their research.

Thatcher

Student responses will vary depending on where their research takes them; for example, the 1988 Education Reform Act. They should be reminded to use reliable and varied sources, and to consider the context of the time.

Bitter Old Age

1. Student graphs may vary but should focus on Shirley's journey throughout her entire job. They should include information about her 'bitter' side of her section, e.g. Amma's meeting with her.
2. Students should consider issues such as:
 - Her positive attitude early in her career
 - Her negative attitude later in her career
 - Her programme and selecting individual children with 'potential' and how this affects the inspiring whole classes
 - Her negative opinion of her students later in her career
 - Context such as class and race and how this affects the culture of caregiving and education

**COPYRIGHT
PROTECTED**



Balance

Student ideas and responses may vary depending on their interpretations of text and characters. Consider ideas such as:

- His relationship with Shirley and its purpose, e.g. to humanise her (particularly in her bitter about her job) or to present and explore a different element of her life and identity
- How his relationship with Shirley is established so that it can be reframed in later sections
- His position as an older black man in the novel and how he contrasts with or parallels (either his age, older, or younger)
- To demonstrate a seemingly healthy, monogamous and heterosexual relationship in contrast to other relationships in the novel

Systems

1. Students' responses will vary depending on their research, prior knowledge, and ideas. They should be reminded to use reliable and varied sources, and to consider the context.
2. Students might think about ideas such as:
 - Stereotyping, e.g. black men as aggressive, or stereotypes of the 'Mammy' or 'Matriarchy'
 - Police brutality
 - School systems, e.g. higher education and proportions of students who are black
 - Work, e.g. hiring practices or wage gaps

Workplace Relationships

An example response might look like:

Male colleagues: *John Clayton (Maths)* (p. 224)

They are positioned 'opposite' (p. 224) one another which would suggest they are, therefore, different. John's initial description, which presents John as potentially dirty, unwashed and unpleasant. However, Shirley likes him. They are initially presented as sharing similarities in the way they might be perceived, which creates a sense of camaraderie between teachers, regardless of race or gender. However, John changes this and places a wedge between them due to Shirley's feelings of shame and her attitude towards black youth during that time period.

Winsome

Matriarchy

1. Students' responses will vary depending on the secondary novel they choose to explore.
2. A definition might look like: *A respected woman in a position of power in a family or community.*
3. Students' responses will vary depending on the secondary novel they choose to explore.
 - She owns the house the family are visiting
 - Her family comes to her to talk and for advice
 - She's in charge of preparations
 - She took a position of power in convincing Clovis to return to London and stop his travels

From City to Coast

Some ideas students might consider include:

- Natural vs urban setting and the themes these represent, e.g. nature representing peace and stability, city representing chaos and infidelity
- How settings are represented through Shirley, who is stressed and overworked in London
- Both settings are presented as *home* to different characters, e.g. Amma is at home in London whereas Winsome's home is Barbados, which she left London to return to
- The busyness of London vs the tranquillity of Winsome's home in Barbados
- How characters find community, or lack it, in the different settings

Husband and Wife

Student responses will vary depending on the secondary novel they choose to explore, but they might think about:

- Other heterosexual, monogamous relationships, i.e. Bummi and Kofi or Carole and Frank
- Other non-heterosexual or non-monogamous relationships, i.e. Amma's current relationship with Nzinga and Laverne
- Of the relationships introduced thus far, Winsome and Clovis' is the longest-lasting
- The themes of infidelity and secrecy, and how these relate to other relationships, e.g. Shirley's relationship with Omofe or the ideas of infidelity around Amma's many encounters

**COPYRIGHT
PROTECTED**



Creative Activity IV

This is a creative activity and student responses will vary.

Adultery

These questions ask students to form and justify a personal interpretation.

Forbidden Desire

Students might consider ideas such as:

- Discussions around sexuality and attitudes towards lesbianism / other LGBTQ+ relationships considered taboo, and how these have affected other characters (e.g. Amma, Dominic)
- Carole and Freddy's relationship and discussions around interracial relationships
- Amma's relationship with Joe Ramory
- Discussing how some relationships are viewed as taboo and how the above relationships are viewed as the taboo of adultery

Critical Appreciation I

When writing their critical appreciation, students might consider:

- Context, e.g. written by a Caribbean (Trinidadian) author and published in 2022; the relationship through the lens of modern Caribbean values and attitudes
- Structure, e.g. written in first person; written in present tense
- Presentation of characters, e.g. the use of simple and blunt statements such as 'If he portray Althea's defiant attitude; how she is framed as a forty-year-old woman, when potential 'depreciation' (p. 7) demonstrates her personal and societal expectations and value
- Sentence structure follows conventions of Trinidadian creole, where the use of dialect (p. 7) or 'Is not that I vain' (p. 8) helps bring the reader into the character's head and presented through her language and observations
 - For readers familiar with this structure, it might create a sense of camaraderie; if unfamiliar, it might create a sense of uncertainty or displacement from the narrative
- Language, e.g. use of dialect and sentence structure, as 'every morning and night a sense of Althea's culture and faith and how they intertwine; physical descriptions of presentation of Leo's abuse which creates a chilling juxtaposition between the violence and green' (p. 7) and the beauty of it from Althea's point of view; description of character 'one tap gushing cold water' and 'one tap gushing cold water' creating a sense of intimacy
- The issues raised around women's lives and experiences, e.g. abusive relationships, gender inequality
- Links to other texts, e.g. explorations of abusive relationships as in *The Bluest Eye* or women such as *Mrs Dalloway* and *Their Eyes Were Watching God*

Essay Practice II

Students should use the framework given in previous activities and their knowledge of essays. They should select a range of quotations as evidence to support their ideas, and aim to have them throughout the plan. Likewise, they should be able to choose relevant quotations from a

Penelope

Adoption

Students might consider ideas such as:

- Distant or strained relationships with parental figures
 - Both characters suffer from emotional neglect
 - Penelope was actively adopted, whereas Jane is a ward of her aunt
 - Both characters must learn to maintain their family images
 - Neither has siblings, but Jane has two cousins to contend with
- Penelope's parents are framed as emotionally neglectful, and this is suggested by the narrative
 - Although, Penelope views the distance between herself and her parents as blood relatives, and this comes across in the narration as we are in her perspective
 - Students might compare Penelope's relationship with her parents to other parents, e.g. Amma and Yazz, Bummi and Carole, or Winsome and Shirley (and Winsome's children which are blood relatives)
 - Amma also had Yazz through non-traditional means, though she still went through

INSPECTION COPY

COPYRIGHT
PROTECTED



In Conflict

Student responses will vary depending on the quotations they select and their interpretation of the relationship. They might refer back to Intersections I and II when exploring influences on the characters.

Facets of Identity

Student responses will vary depending on the quotations they select and their personal interpretation of the relationship.

Waves of Feminism I

- Students should use trustworthy, reliable and varied sources in their research, and should understand the four waves of feminism.
- The timeline of the novel is vague, but responses might look like:

First	1848–1945	Penelope, Shirley, Bummi, Amma, Dominique
Second	1945–1965	Carole, LaTisha, Yazz
Third	1965–2010	Yazz
Fourth	Present day	

Students might note the gap between the first and second waves, which is the period when the characters are growing up.

- Student responses will vary depending on their research and their interpretation of the relationship. They might divide between characters within the same wave, e.g. Penelope and Shirley would be first-wave feminism, while it is likely that Amma and Dominique grew up in the turnover between waves. Students might also consider feminism across different cultures, e.g. Winsor in America, Bummi in Nigeria.

Extension II

Students might consider ideas such as:

- Pushback against feminism in that time period (second-wave feminism)
- The rights women gained and campaigned for, e.g. around marital abuse and divorce
- Shifting expectations for women, e.g. from housewives to working women, and how this affected families and households
- Shifting expectations for men and how they treated women

Reimagining

This activity asks students to select a quote and justify a personal interpretation of the character.

Past, Present

Students might consider:

- Voice, e.g. the use of slang or dialects to emphasise character
- Close third-person limited, which allows readers a direct insight into each character
- The events Evaristo chooses to focus on in each character's life and how they are presented
- Explore Carole's trauma compared to Bummi's straightforward account of her difficulties
- Characters all have flaws and quirks which make them feel more real – and influence Yazz's judgemental attitude
- How characters are reframed in their sections and how their pasts are explored to show how they are in the present, e.g. Penelope's difficulties with familial relationships

Chapter 4**Megan/Morgan****Exploring Gender**

Student responses to this activity will vary depending on the quotations they select and their interpretation of the relationship.

Drug Use/Abuse

- This question asks students to form a personal interpretation and justify it.
- This question also asks students for their interpretation but they might think about:
 - Taboo (societal or personal)
 - Themes of control or lack/loss of control
 - Personal choice
 - Self-discovery
 - Addiction vs recreational use
 - Societal expectations and gender roles

**COPYRIGHT
PROTECTED**



Safe Space

Students might consider ideas such as:

- Within the text, one actually exists and the other is an ideal / a goal
- Spirit Moon is presented as both a place of community but also one of isolation; Morgan and Jess are not allowed on the farm

Lectures

Student responses will vary depending on the bullet point they choose and their personal text/characters, which they should be able to justify and support using evidence from the text.

Reader Response

This activity encourages students to form a personal response and discuss it.

Comparisons

1. When writing their critical appreciation, students might consider:
 - Context, e.g. written by an American author; written by a butch lesbian (who produces an autobiographical novel; published in 1993)
 - Presentation of characters, e.g. how Jess portrays herself and the gender dysphoria she changes her appearance; for example, the sound she makes 'sort of like a pig' as a surprise at finally seeing herself as how she is and how this contrasts with the sound she wears at the end as reality sets in and she has doubts
 - Ideas around how gender roles and expectations of the time period are discussed, e.g. men and women in the catalogues Jess reads, where everyone always 'looked the part' in position on the outside looking in, not fitting with either; or her father's neat, conservative suits, which represent the rigid rules for masculinity he, and other men at that time, followed
 - Structure, e.g. written in first-person and past tense; follows a conventional/traditional structure to create rhythm and a matter-of-fact tone
 - Language, e.g. a straightforward style without complex metaphors or language or imagery, e.g. 'figure on the ring, neither a woman nor a man', and how this relates to Jess and her presentation; or phrases such as 'I almost surprised me' (p. 15) and 'now I know' demonstrate how Jess still has a growing, changing, and discovery about herself, whether it's either a suit or a man
 - Themes, e.g. ideas around women's lives and experiences, e.g. beauty standards, or relationships
 - Links to other texts, e.g. texts that explore gender and sexuality such as *Orange Is the New Black* or explore family dynamics such as *Women in Love* and *Sense and Sensibility*
2. Students might consider:
 - Authorial context, e.g. their gender identities and sexuality, which will change over time
 - Fictional vs autobiographical elements
 - First-person allows us to access Jess's thoughts more easily than Morgan's (third-person)
 - Jess and Morgan both question their gender and presentation from a young age
 - Jess's account is more granular and detailed than Morgan's, which takes a more general early life

Hattie

Old Age

Student responses will vary depending on the secondary parts and characters they choose from *Mrs Dalloway*.

Family Gathering

Some ideas students might consider include:

- Winsome's positive attitude towards her descendants compared to Hattie's negative attitude towards Hattie's descendants
- The family structure, e.g. Winsome still plays an active role in her grandchildren's lives, while Hattie's relationship with hers (with the exception of Morgan)
- The size of each family, with Winsome's being smaller and less extended than Hattie's
- Setting and context, e.g. a family gathering at Christmas can be a stressful affair, which might be more relaxed, affecting how characters respond to one another

**COPYRIGHT
PROTECTED**



Parent and Child

This is a creative activity that asks students to explore different perspectives.

Generational Divide

This activity asks for students to form and discuss a personal opinion. They should use evidence from the text and their own ideas and may use any prior knowledge or research they've conducted into LGBTQ+ issues or the historical context such as age, upbringing or culture, as well as ideas about Furber's intentions with the text.

Family Secrets

- Students might consider ideas such as:
 - Hattie's underage pregnancy
 - The context around underage pregnancy and both modern attitudes and attitudes from the past
 - Hattie's safe and the origin of the family fortune
 - Slim's reasoning for telling their children about his brother who was lynched
 - The reasoning behind keeping secrets, e.g. shame of the family history or the reputation being ruined by her pregnancy
- Student responses will vary depending on the secondary text(s) they choose to examine.

Critical Appreciation II

- Students might think about:
 - Context, e.g. time period
 - Context, e.g. family and community
 - Hattie having her mother's support while LaTisha's mother (initially) kicks her out
 - LaTisha keeps her children while Hattie's daughter is taken away from her
- When writing their critical appreciation, students might consider:
 - Context, e.g. written by a female author; published in 1917; written by an American
 - Unexpected or unwanted pregnancy, abortion, and having children out of wedlock
 - Presentation of characters, e.g. the description of Dr Merkle as predatory and Dr Merkle's offer and her own physical state
 - Structure, e.g. written in third person or in past tense (close third-person limited traditional/conventional structure)
 - Language, e.g. the use of words such as 'murderous' or describing Dr Merkle as 'murderous'; how language is used to discuss pregnancy and abortion without discussing it outright, and how this relates to other texts, e.g. texts that discuss unwanted pregnancies such as *The Bluest Eye*
- Students might consider:
 - Neither Hattie nor LaTisha considers the possibility of abortion, whereas it is suggested by Charity
 - LaTisha has multiple children, and Hattie later goes on to have children with Slim after her first pregnancy out of wedlock (which all three have in common)
 - Context of time period, with Charity's story taking place (presumably) a few decades after the events of the first novel, taking place in around the 2000s to modern day

Grace

Cycles

Students might consider ideas such as:

- Grace's mother is given an ultimatum (give up her child or be disowned) while Charity's mother is not
 - Neither of the children's fathers is involved or gives more than a passing mention
 - Both have daughters
- Amma and Yazz both have adulterous relationships
 - Bummi and Carole both have sexual trauma
 - LaTisha and her mother both have absent fathers

Early 1900s

Student responses will vary depending on their research. They should use the examples of research provided as a starting point and find trustworthy and varied sources in their research.

On Pregnancy

Student responses will vary depending on the layout of their timeline and the research they find about context and character.

INSPECTION COPY

COPYRIGHT
PROTECTED



Schooling

1. This question asks students to consider context and to form their own interpretation.
2. Student responses will vary depending on their research and what they choose to focus on. They should use reliable, trustworthy and varied sources in their research.
Some sources to start them off might include:
 - <https://www.oxford-royale.com/articles/history-womens-education-uk/>
 - <https://www.oof.co.uk/blog/womens-education-in-britain-a-brief-history/>
3. Student responses will vary depending on the secondary text(s) they choose to explore. Their discussion might include: time period; class; race or cultural intent. *Sense and Sensibility* is a good focus for discussion of women's education.

Pregnant Context

1. Student responses will vary depending on the options they choose as well as any research they do.
2. Student responses will vary depending on the secondary text(s) they choose to explore.

Waves of Feminism II

Students should return to their previous response and, using the framework of the previous activity, discuss the text in relation to the waves of feminism.

Interpreting Character II

This activity asks for students to form and justify a personal response. When thinking about the character, students should consider the following factors:

- Race
- Sexuality and gender identity
- Class
- Attitude
- Use of dialect or slang
- Circumstance
- Age
- Time period
- Interactions with and influence on other characters
- How they voice and form their opinions

Essay Practice III

Students should use the framework given in previous activities and their knowledge of essay writing to write an essay. They should select a range of quotations as evidence to support their ideas, and aim to have a clear argument throughout the plan. Likewise, they should be able to find relevant quotations from a range of sources.

Chapter 5

The After- Roland

Students might think about:

- It is in close third-person limited like the other sections of the novel
- Similarities in tone and structure
- The use of extended paragraphs for his discussions and opinions
- The reframing of his relationships with Amma and Yazz from his perspective

Critical Appreciation III

1. When writing their critical appreciation, students might consider:
 - Context, e.g. written by a male author; published in 1857; written by a French author
 - Presentation of characters, e.g. Emma's frustration about Charles's sensitivity at the time period, and how these are or aren't reflected in the characters; Emma's role in her life, which could be interpreted as selfish or as indicative of women's choices
 - Structure, e.g. written in third person and past tense (close third-person); uses a range of sentence structures
 - Language, e.g. use of more dense language, such as 'inveighed' and 'effusion'; use of metaphors, e.g. 'like shipwrecked sailors' to help illustrate just how trapped Emma feels in her situation
 - Links to other texts, e.g. other texts written by male authors such as *Tess of the D'Urbervilles* or other texts exploring women's marriages and societal status such as *Sense and Sensibility*
2. Student responses will vary, but they should form their own personal opinions and interpretations, but might consider:
 - Roland's character is written very similarly to the other characters in the novel, through voice and perspective
 - In this section and other parts of the novel, there are discussions on how issues affect women differently (e.g. Shirley and Lennox discussing how police searches disproportionately affect black women)
 - Students might consider Evaristo's motivations for including a singular male perspective and the intentions of increasing representation for black women through her work
 - Students might consider how patriarchal systems often frame male perspectives and how this changes the politics around men writing about women vs women writing about men

**COPYRIGHT
PROTECTED**



Open Relationship

Students might think about ideas such as:

- Attitudes towards LGBTQ+ relationships, in particular the stereotypes and modern vs. traditional relationships vs gay relationships
- Attitudes around gender roles and gender norms, and how men and women are expected to behave in modern society (e.g. promiscuity in men is encouraged while being frowned upon in women)
- Both Amma and Roland are in committed relationships, but Amma's is polyamorous and Roland's is monogamous, so different relationship dynamics

Connective Tissue

1. Students might consider ideas such as:
 - Almost all of the characters are on their way to watch *The Last Amazon of Dahomey*, so the novel has to be included in the novel
 - Characters tend to follow the same structure of going back in time through the gaps between characters, especially those not attending Amma's play
 - Structure and form are broken or played with to represent different emotional states
2. This question asks for students' opinions, which they should be able to justify, using evidence from the text.

Closure

This activity asks for a personal response from students.

Across Time

An example of elements students might discuss might be:

Beginning of novel	End of novel
Their pursuit of activism and representation	Amma is classed as a sell-out by some of her peers and friends at the festival as 'very capitalist' (p. 430); both are providing opportunities that didn't exist when they were younger and starting their careers

Epilogue

Blood and Water

This activity asks for a personal response. Students should be able to justify their opinion with evidence from the text.

Changing Views

These questions ask students to form their own personal opinions, which they should be able to justify with evidence from the text. When thinking about messaging (question 3), students might consider ideas such as:

- The power of community and humanity as one big community
- The importance of family bonds (particularly those of blood relatives)
- How connection can heal people and remove their prejudices
- The importance and changing nature of identity

Identity

Students might think about:

- Penelope's personal ideas about her identity are shaken by discovering her varied ancestry and the groups she is prejudiced against
- Her identity is solidified by finally finding her birth mother and meeting her
- Her identity as a mother and grandmother remains the same throughout; her identity develops with the revelations in this section
- The idea of identity as being malleable and changing
- The idea of identity being shaped largely by the past and parents/ancestors/heritage
- How women's identities often revolve around the themes of motherhood and children

The End

This activity asks students to form and justify a personal response.

Last Lines

Student responses will vary depending on their set text and their ideas for comparison. They might consider wider elements such as: the themes, narrative arcs, or characters presented/resolved by the end of each text; how voice or narrator affects the tone of the text; or students' personal responses to each of the endings.

**COPYRIGHT
PROTECTED**



Summarising

This activity asks students to summarise the events of the novel. Responses will vary depending on their understanding of the text and their feelings about it, but they should aim to accurately summarise, reading back to check.

Essay Practice IV

Students should use the framework given in previous activities and their knowledge of essays to plan an essay. They should select a range of quotations as evidence to support their ideas, and aim to have a clear plan throughout the plan. Likewise, they should be able to choose relevant quotations from a text.

Whole-text Activities

Context

Black and British

Student responses will vary depending on their research and their interpretations of characters. They should be able to justify their ideas and should be reminded to use reliable, trustworthy and varied sources. They should also be reminded that students may benefit from thinking about the biases of sources' authors as well as their own.

Diaspora

1. A short definition might look like: *The collection of worldwide communities that are the result of the voluntary and involuntary dispersal of African peoples to other countries and continents, particularly in the Americas.*
2. This activity asks students to engage with research and explore the elements that influence the diaspora.
3. This activity asks students to form and discuss personal interpretations.

British Attitudes

Student responses will vary depending on the time period they are given and where they are given. They should be reminded to use reliable, trustworthy and varied sources, and to consider any possible biases of the sources they choose.

Authorial Intent

This activity asks students to form their own opinion and discuss/justify it.

Considering

Student responses will vary depending on the core text they are studying, but some ideas they might consider include:

- Time period, i.e. 1811 / 1925 / 2019
- Author's circumstances, e.g. women writing under pen names in Jane Austen's time
- Author's circumstances, e.g. race, class, family situation
- Writing conventions at time of writing, e.g. Evaristo's post-structuralist form
- Societal attitudes and values and how they influence the content of a novel, e.g. women's lives in *Sense and Sensibility*

Genre

Mind Mapping

Student responses will vary, but some ideas they might consider include:

- Family histories / family sagas
- Relationships between women and men (romantic, platonic, etc.)
- Relationships between women and their families (mothers, daughters, etc.)
- Sexuality and desire
- Marriage and divorce
- Pregnancy and childbirth
- Loss of children and postpartum depression
- Women's lives and identity
- Relationships between women (romantic, platonic, etc.)
- Gender roles, gender norms, gender presentation (rejecting or accepting them)

Extension I

Student responses will vary depending on the ideas included in their mind map and their own interpretations of the text as their choice of quotations.

**COPYRIGHT
PROTECTED**



Womanly Conventions

Student responses will vary depending on the element they choose to explore. They should make presentations, with each point being supported by evidence and students able to justify their choices.

Literature

Student responses will vary depending on the points they make. Some ideas they might make are:

- The novel's sections are all interconnected, which is a key feature of postmodernist writing
- The twelve characters, who though linked have little in common, tie into postmodernist fragmentation
- The lack of significant plot (each section is more like a character study) also ties into postmodernist writing

Postcolonial

- The characters originate from various places in the African diaspora
- Bu and Winsome's sections tie into ideas of migration
- Several of the characters discuss race and the impacts of systemic racism in Britain
- Overarching discussions of identity, culture and belonging

Creative Activity I

This is a creative activity designed to get students to engage with ideas of authorial choice in *Girl, Woman, Other*. Students should make presentations about Women in Literature.

Characterisation

In Summary...

Students' choices of quotations will vary, but when researching Adinkra symbols and their meanings, they should look like:

Character	Symbol	Symbol meaning
Amma	Okodee Mmowere	Strength, bravery, power (eagle talons)
Yazz	Duafe	Feminine qualities (patience, love, care) (vase)
Dominique	Ese ne Tekrema	Improvement, advancement, growth (teeth)
Carole	Akoban	Warrior action, readiness, voluntarism (war horn #1)
Bummi	Denkyem	Adaptability, cleverness (crocodile)
LaTisha	Ahoben	Energy, vitality, strength (helix)
Shirley	Wawa Abo	Hardiness, toughness, perseverance (seed)
Winsome	Kete Pa	Good/successful marriage, good care (goat)
Penelope	Akoban	Readiness for battle (war horn #2)
Megan/Morgan	Sesa Wo Suban	Life transformation / transform your character
Hattie	Dwennimmen	Humility, strength (ram's horns)
Grace	Osram ne Nsoromma	Faithfulness, harmony, love, loyalty, benevolence

Intersectionality

Student responses will vary depending on their choice of character, their interpretations of intersectionality and their own views about intersectionality.

Discussing Experience

Student responses will vary depending on their choice of secondary novel. This is also a chance for students to engage with characters and the context surrounding them but can take creative liberties to justify their choices.

Prejudice

This activity asks students to form and discuss personal interpretations.

Extension II

This activity asks students to form and discuss personal interpretations.

Teen Thought

1. This question asks for a personal response from students.
2. Student responses will vary depending on the secondary text they choose to explore while making their comparisons, thinking about the time period of each text and the experiences of young women in that time period.

**COPYRIGHT
PROTECTED**



Voice

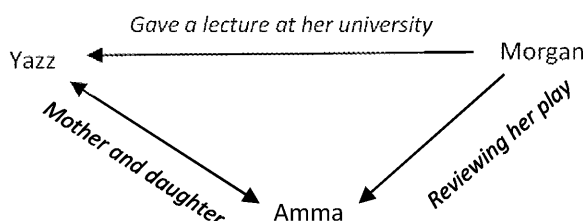
Student responses will vary. They should use the examples given as well as their own ideas.

- Bummi and Winsome's use of dialect
- LaTisha and Yazz's use of slang
- Similarities or differences in characters from the same age range (e.g. LaTisha and Carole)
- How characters express themselves internally (in the narration) vs externally (in dialogue)

Relationships

Creating Connections

Student diagrams may vary in shape or structure, and their choice of quotations will vary. They should include at least one relationship between two characters. An example structure might look like:



The Tie That Binds

1. Student responses may vary depending on their interpretation of events and characters.
2. This question asks students to form a personal response. However, they might think about:
 - Structure/form; while Evaristo plays with form, and character studies tend to follow a linear path, it benefits the reader to have some structure to follow, i.e. an event that all the characters are involved in.
 - It reflects Evaristo's own experiences as a black woman in theatre / arts spaces.
 - It becomes a jumping off point for Evaristo to discuss the ideas and issues she is exploring in the novel.

Dominoes

This activity asks students to form an interpretation and discuss/justify it. Their responses should explore the relationships between characters they choose to explore, and they should use evidence from the text to support their ideas.

Key Relationships

Student responses will vary depending on the type of relationship they explore and their choice of quotations. They should use evidence from the text to support their ideas and develop their individual and group interpretations.

Extension II

Student responses will vary depending on the secondary text they choose to explore. For example, they might explore the relationship between Rezia Smith in *Mrs Dalloway* and one of the characters in *Girl, Woman, Other*.

Human Desire

These questions ask students to form and justify their own interpretations of the text.

Essay Practice I

Students should use the framework given in previous activities and their knowledge of essay writing to form their responses. They should select a range of quotations as evidence to support their ideas, and aim to have a clear argument throughout the plan. Likewise, they should be able to choose relevant quotations from a range of texts.

Setting

Revisiting

Students might think about the following:

- Countries, e.g. Barbados, Nigeria
- Character's homes, e.g. Yazz's university accommodation, Amma's townhouse, Winsome's flat
- Places of work, e.g. Carole's office, Shirley's school, LaTisha's supermarket
- Other, e.g. Spirit Moon, the National Theatre

**COPYRIGHT
PROTECTED**



London Living

- Students might consider ideas such as:
 - How presentation differs between characters, e.g. Morgan, who is from elsewhere
 - Where in London characters come from, e.g. different boroughs, or working-/middle-class
 - The attitudes of characters who have lived there all their lives
 - The attitudes of characters who move there, e.g. from different countries
 - Language and literary devices used to form and describe London as a setting
- Student responses will vary depending on the secondary text they choose, but in the elements such as: context, time period, character and character perspective, themes and literary devices used to describe a setting.

Heading Abroad

Students might consider ideas such as:

- Home, and Winsome's relationship with Barbados, which she returns to after moving to England
- Places of community, e.g. Winsome's reading group and fellow returnees vs her struggles moving to England
- Places of strife and poverty, e.g. Bummi's experiences in early life and her family's struggles
- Places of more and less opportunity, e.g. Bummi's university degree is 'worth less' in England
- Themes such as belonging, identity, culture, sacrifice, home or family

Home

Student responses will vary depending on the character they are given to explore. These characters engage them with the novel's characters and setting.

Essay Practice II

Students should use the framework given in previous activities and their knowledge of essays. They should select a range of quotations as evidence to support their ideas, and aim to have a plan throughout the plan. Likewise, they should be able to choose relevant quotations from a text.

Themes

Introducing Theme

Students should speak for 30 seconds on their chosen theme, and their response will vary. With the limited time, they will need to use quotations or specific evidence from the text to demonstrate their understanding of how the theme relates to *Girl, Woman, Other*, e.g. the events in the novel, or any memorable moments that demonstrate the theme.

Presenting Theme

Student responses will vary depending on the theme they choose to explore. However, they should select from the novel that demonstrate their theme, choosing relevant quotations that they can benefit from including any research or analyses they have read elsewhere to support or explain their theme.

Diving Deeper

This activity covers a variety of tasks and questions, so guidance and responses will vary. The questions students might approach each one, but are not the be-all and end-all of ideas students might explore.

Motherhood

- This is a creative activity and student responses will vary depending on the character they choose to explore.
- Student responses will vary depending on their choice of characters, but they might consider:
 - Context, e.g. class, race, time period of publication
 - Relationships, e.g. between mothers and daughters, mothers and their siblings
 - Language choice and literary devices used regarding the chosen characters and themes
 - Character archetypes
 - Themes and messages surrounding the chosen mothers

Women and Sexuality

- Students might consider:
 - Each of the characters engages in romantic and sexual relationships
 - Discussions and portrayals of the characters' sexuality are only rarely explicit, e.g. through dialogue
 - Characters are open about their sexuality and relationships
 - Several of the characters engage in 'taboo' relationships, with Amma, Yazz and others
 - Characters are shown to engage in sexual relations from a young age (though Cyprian is the only one)
- This question asks for a personal response from students.

**COPYRIGHT
PROTECTED**



Taboo

5. This question asks for a personal response from students.

Identity

6. This activity asks students to form their own interpretation and justify it.

7. This is a creative activity and student responses will vary depending on the character

Focusing Theme

Student responses will vary depending on the critical approach they choose. They should research resources and work to ensure the ones they use are reliable / trustworthy.

Attitudes and Values

The Black Community

Students might consider ideas such as:

- Generational differences, e.g. Yazz wearing her hair naturally vs Shirley straightening her hair
 - How characters present themselves, e.g. Amma and Dominique refusing jobs, moving into stereotypes
 - Any differences or overlap between black and mixed-race identities, e.g. Penelope discovering she isn't shifts her whole concept of her identity
- In-text discussions, e.g. Shirley and Lennox's discussions about how stop and search affects black boys and men
 - Attitudes in professional spheres, e.g. Carole and Roland's experiences in business
 - Attitudes towards romance/sex, e.g. Yazz's jealousy of Courtney or Bummi's respect for Courtney
 - Presentations of mothers vs fathers, e.g. fathers being largely absent from the novel and LaTisha's father (who was absent for a large portion of her life)
- Student responses may vary depending on their understanding of and experiences with race, and they should be encouraged to research as necessary, remembering to use reliable sources. They might consider ideas such as:
 - Racism, e.g. lack of job opportunities for many of the black characters
 - Fetishisation, e.g. Yazz's experiences with men's attitudes towards her
 - Acceptance, e.g. characters' various friendships with groups made up of varied individuals
 - Younger characters' experiences with the society vs the older characters'
 - Visibility, e.g. Evarist's connection with the novel, exploring the lives of twelve visible black people

Protest and Resistance

This is a creative activity and student responses will vary.

Non-binary

This activity asks students to research and form their own interpretation of the text.

Complexities

Student responses will vary depending on the character they explore, as well as their disc

Writer's Use of Language

Style I

Student responses to these questions will vary depending on their personal opinions of the

Style II

Responses will vary depending on the topic chosen. Presentation slides should be 3–5 slides long

Distinguishing Character

Students are asked to form personal opinions in response to these questions, but when comparing and distinguishing between characters (question 1), students might consider ideas such as:

- Use of language
- Use of symbols
- How characters approach situations
- Character backstories and how these affect their present behaviour
- Use of language and literary devices and whether these are distinct between characters (what a character uses)
- What characters focus on, e.g. elements of setting such as lighting, sounds or smells

**COPYRIGHT
PROTECTED**



Symbolism

Students are asked to form and justify a personal interpretation of the text. They might consider:

- Examples of symbolism from the novel, e.g. the use of Adinkra symbols, recurring motifs and allegories such as Amma's play
- Examples of simile or metaphor from the text
- How Evaristo creates imagery or meaning without the use of simile and metaphor, e.g. how this relates to characters and their surroundings, such as 'they get stuck into the dish of stew, jerk chicken, Greek salad, lentil curry, roasted vegetables, Moroccan lamb, saffron jollof quinoa and gluten-free pasta for the really fit, fit, fussy fussy' (p. 4)

For an extra challenge, they might consider in what kind of magazine they imagine writing this style, and writing conventionally.

Form and Structure

Exploring Form

Student responses will vary depending on the form they choose to explore. When conducting research, they should consider reliable and varied sources, and when examining the use of form in *Girl, Woman, Other*, they should use the text to support their ideas. They might use examples of other literature that uses the same form, or in *Woman, Other*, discuss the origins of their chosen form, or examine how it ties into elements of the text.

Playing with Form

Students might think about ideas such as:

- Playing, e.g. the overall structure of the novel and its lack of punctuation and capitalisation; the chronological presentation of characters' stories and backgrounds; lack of dialogue; how information is presented instead
- Breaking, e.g. the presentation of Carole's trauma; Amma's interlude in Dominique's section; Chapter 5; jumping between perspectives in 'The After-party'
- Using, e.g. variations in sentence length; use of short paragraphs; grammar and punctuation; how these about and similarities/differences in these between characters; cycles within characters

Recontextualisation

1. Students might consider ideas such as:
 - How relationships are presented, e.g. the structure of mothers and daughters in Shirley's section vs in her own point-of-view section, which reframes our understanding of their relationship and the novel's themes
 - Background characters in one section being expanded on and recontextualised in another, e.g. Shirley's friend of Amma's, and is later reframed and explored in greater depth in Shirley's section
 - The use of secrets and truth, such as where a character is introduced in one way in one perspective, then reframed through another's or through their own perspective, e.g. Shirley's section vs in her own point-of-view section
2. A short definition of dramatic irony might look like: *When the audience (e.g. of a play or book) knows something characters in a play or book don't, which has been introduced elsewhere.* When thinking about its application to the text, students might think about:
 - Knowledge of characters' secrets, e.g. Winsome's affair or Shirley's homophobia
 - Characters' true opinions of one another
 - Current-day readers have knowledge of the background events such as Brexit at the time of the novel's publication

Conversation

Students might consider ideas such as:

- Readers only have knowledge of one character at a time, and often don't see differing perspectives; the novel follows this convention but also breaks it where character stories overlap, e.g. in 'The After-party'
- First-person is directly in a character's head, making them the true narrator, while close third-person is at a certain distance; students might think about the previous activity and consider this in relation to characters' perspectives, as close third-person is still narrated by an outside voice, even if it's each of the characters.
- First-person and close third-person both centre the focal character's opinions and ideas, which means they can contain in-text bias and unreliable narration; in *Girl, Woman, Other*, this is used to explore personal and societal ideologies.
- Verisimilitude and how Evaristo portrays character voices in close third-person, where the narrator is totally saturated in a character's voice. (Students might return to previous activities to explore this in this way, e.g. *The Bread the Devil Knead*.)

**COPYRIGHT
PROTECTED**



Critical Reception

A Modern Audience

This activity requires personal responses from students, so responses will vary. However, students should be able to provide evidence from the text to support their ideas. Where students have conflicting opinions, they should be able to discuss or debate them in order to expand their understanding.

Reviewer Bias

When thinking about bias in reviews, students might consider factors such as:

- The place the review is found, i.e. a person's blog is likely to have a different audience to a newspaper review
- The time in which the review was written
- Elements such as gender or race that will affect how a person approaches a text
- Whether the review is positive or negative
- Audience expectations, e.g. a review in a newspaper might be expected to be more objective than a review on a website
- What the purpose of the review is, e.g. the ideas it wants to support or challenge

Creative Activity II

As a creative task, there is no right or wrong way to respond to the prompt. Students should be encouraged to use the style guide, but more importantly they should focus on forming their opinions and conveying them.

Critical Interpretations

Student responses will vary depending on the text they use and the criticism they want to make. They should be able to provide a personal response to their chosen text, but they should be able to support their ideas with evidence from the text.

Extension IV

Student responses will vary depending on the secondary type of literary analysis they choose to use, e.g. postcolonial, deconstructionist, or critical race theory. They should aim to use reliable and varied sources to support their ideas, and read the text if it's available.

Essay Practice

For these questions, student responses will vary greatly depending on the secondary text they choose to use. These questions are designed to get them thinking about the relationship between the *Other* in general and the *Other* in the text, rather than necessarily being one-to-one exam practice, though the questions in the text are. When exploring these questions, students should keep in mind that the *Other* is not always the same, and are weighted equally during marking.

**COPYRIGHT
PROTECTED**

