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13	Have you forgotten?
14	Sweet Death
16	Remember
27	From the Antique
30	Echo
47	A Triad
50	'Whatsoever is right, that shall ye receive'
53	An Apple-Gathering
58	Up-Hill
67	Goblin Market
83	'No, Thank You, John'
84	'Out of the Deep'
85	The Queen of Hearts
89	Twice
112	Memory
114	Amor Mundi
131	A Daughter of Eve
131	A Smile and a Sigh
132	Autumn Violets
132	'They Desire a Better Country'
142	Confluents
152	The Key-Note
153	De Profundis
157	The Thread of Life
179	A Castle-Builders World
187	The Greatest of these is Charity
192	'Standing afar off for the fear of her torment'
192	Vigil of St Bartholomew
193	'Who hath despised the day of small things?'
193	Tune me, O Lord, into one harmony

Question 1:

1. Read the poem 2 or 3 times to understand the depth of meaning.
2. Write a two-sentence summary of what the poem is about in regards to the question, the deeper meaning and the tone.
3. Annotate everything with techniques linked the question and meaning.
4. 1 sentence intro that presents meaning, deeper meaning and tone in relation to the question.
5. Write $\frac{2}{3}$ paragraphs linking back to meaning every time. Just AO1 and AO2.

Question 2:

1. AO1, AO2, AO3, AO5
2. Engage with every keyword from the quote and use in intro, in every (POINT) and LINK back in every paragraph.
3. 2 sentence intro that engages with every keyword in the question.
4. Critics, context, 3-4 quotes in every paragraph.
5. Compare across 3-5 poems.

A Level English Literature: Qualification framework from 2014 (IPSE) 40 00 00

Assessment Grid for Component 1 Section A part (ii)

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 10 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 10 marks
5	9-10 marks - sophisticated, creative and individual response to poems; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	9-10 marks - perceptive, sophisticated analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	9-10 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of connections between texts and contexts	9-10 marks - mature and confident discussion of other relevant interpretations of set text poems - autonomous, independent reader.

Model paragraph

Examine the view that “as a devoted Christian, Rossetti’s primary intention in her poetry is to instruct or persuade her readers”. (40 marks)

Intro: In many ways, Rossetti’s poetry was intended as a moral guide for readers, often prescribing her religious beliefs as instructions such as the binary view of life in ‘Amor Mundi’. But, Rossetti also conveys, as a devoted Christian who rejected men based on their religion, that the primary intention of her poetry is to remain personally close to God, not to persuade others of victims. Rossetti gives the reader both a sense of moral persuasion, but also that being close to God is the primary intention of her works.

Main paragraph: One way Rossetti seemingly tries to instruct the reader is in ‘Amor Mundi’ where there is a clear use of right and wrong in life. This is portrayed through the extended metaphor of the ‘downhill path’ as ‘easy’, conveying that there are two paths in life: one goes to hell and one to God. The ‘downhill path’, whilst first described with positive natural imagery in ‘honey-breathing heather’, the personified heather showing the downhill path as bright and easy, Rossetti also portrays this path as leading to hell, contrasting the positive imagery with death and evil through ‘a thin dead body’. This shows how the downhill path, at first the easy route, leads to death and no reward, shown through the progression of the poem, following the path to its inevitable end: hell. The metaphor of the path and the dead body as hell at the end is complemented by the idea of ‘no turning back’, which prescribes a clear ideology and instruction on Rossetti’s behalf. The binary choice of the up or downhill path, to which there is ‘no turning back’ confirms the statement that Rossetti instructs the readers to choose the right path, as it is the only way Rossetti has very strong moral views, seeing the idea for struggle in life so necessary to go to heaven. Roe states that Rossetti explores the ‘dangers of temptation’ which is certainly visible in ‘Amor Mundi’ yet Rossetti goes further than this. There is not just a ‘danger’ for taking the downhill path, but a certain doom, adding the persuasive nature of the poem.

Key context

1. **Strong Religious Faith and Tractarianism/Anglo-Catholicism:** Rossetti was a profoundly devout Anglo-Catholic, a branch of the Church of England heavily influenced by the Oxford Movement (also known as Tractarianism). This faith permeated her life and work.
2. **Victorian Era Gender Roles and the "Woman Question":** Rossetti lived in a patriarchal society with rigid expectations for women. Her poetry often reflects, and sometimes subtly critiques, these norms.
3. **The Pre-Raphaelite Brotherhood (PRB):** While not a formal member, Christina Rossetti was deeply embedded within the PRB, as her brothers Dante Gabriel Rossetti and William Michael Rossetti were founding members. This artistic and literary movement sought to challenge the academic conventions of the time.
4. **Personal Struggles and Illnesses:** Rossetti suffered from various physical and mental health issues throughout her life, including periods of depression and what some contemporary doctors labelled "religious mania."
5. **Family and Intellectual Environment:** Rossetti grew up in a highly intellectual and artistic household, which fostered her literary talents from a young age.

Critical theories - topics

1. **Feminist/Proto-Feminist Readings:** This is a dominant area of Rossetti criticism, exploring how her work engages with Victorian gender roles, female agency, and the "Woman Question."
2. **Religious/Devotional Interpretations:** Given Rossetti's profound faith, many critics focus on the theological and spiritual dimensions of her poetry.
3. **Biographical Criticism (often intertwined with other approaches):** While not a singular critical school, the details of Rossetti's life, her illnesses, and her choices heavily influence how critics interpret her work.
4. **Pre-Raphaelite Connections:** Critics examine the influence of the Pre-Raphaelite Brotherhood on Rossetti's style and themes, even though she wasn't a formal member.
5. **Formalist and Stylistic Analysis:** These critics focus on Rossetti's poetic craft, language, imagery, and structural choices.