

English Language & Literature – Summer Independent Learning Y12 - Y13

Compulsory Content

Part 1: NEA

Make sure you have completed the following tasks:

1. All reading and research for your fiction and non-fiction pieces
2. Annotation of a relevant style models for the non-fiction genre you wish to produce e.g. a Guardian Article if you are creating an opinion article for your non-fiction piece.
3. A **first draft of your fiction text**. You should ensure that you have comfortably met the word count limit (1000-1200 words) and have thoroughly edited your writing for spelling and grammar issues.
4. A **first draft of your non-fiction text**, ensuring to met the word count of 800-1000 words, and have thoroughly edited your writing for spelling and grammar issues.

Highly Recommended Task:

5. Annotate **BOTH** texts you produce that identify the methods you have used across the frameworks including but limited to: grammar, lexis, semantics and discourse structure along with any literary techniques you have consciously used.

Remember the importance of your stimulus texts to your original writing and your overarching topic.

Submit your completed drafts of your work digitally AND as a printed copy to your teacher on your first lesson back in September.

Part 2: Progression Feed Forward:

You should complete your chosen tasks following the feedback given on the Progression exams. Please remember that you should complete tasks on both sections of the paper – Anthology and Streetcar.

Your first assessment in September will be focussed on Paper 1, and it is expected that you demonstrate evidence of reflection and progress towards your targets based on the feedback given from the progression exams.

NB – If you were 2 grade or more below MTG, you should complete a full re-write of your responses and provide annotation of where you have consciously tried to improve following feedback given.

Part 3: Wuthering Heights and Romantic Poetry

Make sure you have completed the following tasks:

Task 1: Romantic Poet – Samuel Taylor Coleridge

1. Begin your research on Samuel Taylor Coleridge covering at least 3 of the following concepts:
 - a. First Wave Romanticism
 - b. Confessional Poet
 - c. Pantheism
 - d. Collaboration with Wordsworth and creation of Lyrical Ballads
 - e. Rime of the Ancient Mariner context

2. Listen and read along to Rime of the Ancient Mariner via this link- summarising the story as you go along by annotating your copy/ making a separate set of notes.

<https://www.youtube.com/watch?v=1raSUyAr0s0>

NB – your copy of this poem is in your Romantic poetry Anthology and you can use the summary attached to support your understanding.

Task 2: Reverse Planning – Essay Writing Skill

1. Attached is a Level 4 answer which scored 21 marks out of 30 for Paper 2 Section B. Use this along with your own notes to retrieve the knowledge and skill needed to be able to write effectively about WH and Romantic poetry. You should complete the reverse planning sheet attached to create your notes.

Strongly Recommended Content:

We will be coming back to P2SB in September. It is therefore strongly advised that you read the second volume of Wuthering Heights and retrieve some of the key ideas and concepts studied in Volume 1 and the poetry covered across Y12.

The Ancient Mariner // Summary

Parts I - IV

Three young men are walking together to a wedding, when one of them is detained by a grizzled old sailor. The young Wedding-Guest angrily demands that the Mariner let go of him, and the Mariner obeys. But the young man is transfixed by the ancient Mariner's "glittering eye" and can do nothing but sit on a stone and listen to his strange tale. The Mariner says that he sailed on a ship out of his native harbor—"below the kirk, below the hill, / Below the lighthouse top"—and into a sunny and cheerful sea. Hearing bassoon music drifting from the direction of the wedding, the Wedding-Guest imagines that the bride has entered the hall, but he is still helpless to tear himself from the Mariner's story. The Mariner recalls that the voyage quickly darkened, as a giant storm rose up in the sea and chased the ship southward. Quickly, the ship came to a frigid land "of mist and snow," where "ice, mast-high, came floating by"; the ship was hemmed inside this maze of ice. But then the sailors encountered an Albatross, a great sea bird. As it flew around the ship, the ice cracked and split, and a wind from the south propelled the ship out of the frigid regions, into a foggy stretch of water. The Albatross followed behind it, a symbol of good luck to the sailors. A pained look crosses the Mariner's face, and the Wedding-Guest asks him, "Why look'st thou so?" The Mariner confesses that he shot and killed the Albatross with his crossbow.

At first, the other sailors were furious with the Mariner for having killed the bird that made the breezes blow. But when the fog lifted soon afterward, the sailors decided that the bird had actually brought not the breezes but the fog; they now congratulated the Mariner on his deed. The wind pushed the ship into a silent sea where the sailors were quickly stranded; the winds died down, and the ship was "As idle as a painted ship / Upon a painted ocean." The ocean thickened, and the men had no water to drink; as if the sea were rotting, slimy creatures crawled out of it and walked across the surface. At night, the water burned green, blue, and white with death fire. Some of the sailors dreamed that a spirit, nine fathoms deep, followed them beneath the ship from the land of mist and snow. The sailors blamed the Mariner for their plight and hung the corpse of the Albatross around his neck like a cross.

A weary time passed; the sailors became so parched, their mouths so dry, that they were unable to speak. But one day, gazing westward, the Mariner saw a tiny speck on the horizon. It resolved into a ship, moving toward them. Too dry-mouthed to speak out and inform the other sailors, the Mariner bit down on his arm; sucking the blood, he was able to moisten his tongue enough to cry out, "A sail! a sail!" The sailors smiled, believing they were saved. But as the ship neared, they saw that it was a ghostly, skeletal hull of a ship and that its crew included two figures: Death and the Night-mare Life-in-Death, who takes the form of a pale woman with golden locks and red lips, and "thicks man's blood with cold." Death and Life-in-Death began to throw dice, and the woman won, whereupon she whistled three times, causing the sun to sink to the horizon, the stars to instantly emerge. As the moon rose, chased by a single star, the sailors dropped dead one by one—all except the Mariner, whom each sailor cursed "with his eye" before dying. The souls of the dead men leapt from their bodies and rushed by the Mariner.

The Wedding-Guest declares that he fears the Mariner, with his glittering eye and his skinny hand. The Mariner reassures the Wedding-Guest that there is no need for dread; he was not among the men who died, and he is a living man, not a ghost. Alone on the ship, surrounded by two hundred corpses, the Mariner was surrounded by the slimy sea and the slimy creatures that crawled across its surface. He tried to pray but was deterred by a "wicked whisper" that made his heart "as dry as dust." He closed his eyes, unable to bear the sight of the dead men, each of who glared at him with the malice of their final curse. For seven days and seven nights the Mariner endured the sight, and yet he was unable to die. At last the moon rose, casting the great shadow of the ship across the waters; where the ship's shadow touched the waters, they burned red. The great water snakes

moved through the silvery moonlight, glittering; blue, green, and black, the snakes coiled and swam and became beautiful in the Mariner's eyes. He blessed the beautiful creatures in his heart; at that moment, he found himself able to pray, and the corpse of the Albatross fell from his neck, sinking "like lead into the sea."

Parts V – VIII

The Mariner continues telling his story to the Wedding-Guest. Free of the curse of the Albatross, the Mariner was able to sleep, and as he did so, the rains came, drenching him. The moon broke through the clouds, and a host of spirits entered the dead men's bodies, which began to move about and perform their old sailors' tasks. The ship was propelled forward as the Mariner joined in the work. The Wedding-Guest declares again that he is afraid of the Mariner, but the Mariner tells him that the men's bodies were inhabited by blessed spirits, not cursed souls. At dawn, the bodies clustered around the mast, and sweet sounds rose up from their mouths—the sounds of the spirits leaving their bodies. The spirits flew around the ship, singing. The ship continued to surge forward until noon, driven by the spirit from the land of mist and snow, nine fathoms deep in the sea. At noon, however, the ship stopped, then began to move backward and forward as if it were trapped in a tug of war. Finally, it broke free, and the Mariner fell to the deck with the jolt of sudden acceleration. He heard two disembodied voices in the air; one asked if he was the man who had killed the Albatross, and the other declared softly that he had done penance for his crime and would do more penance before all was rectified.

In dialogue, the two voices discussed the situation. The moon overpowered the sea, they said, and enabled the ship to move; an angelic power moved the ship northward at an astonishingly rapid pace. When the Mariner awoke from his trance, he saw the dead men standing together, looking at him. But a breeze rose up and propelled the ship back to its native country, back to the Mariner's home; he recognized the kirk, the hill, and the lighthouse. As they neared the bay, seraphs—figures made of pure light—stepped out of the corpses of the sailors, which fell to the deck. Each seraph waved at the Mariner, who was powerfully moved. Soon, he heard the sound of oars; the Pilot, the Pilot's son, and the holy Hermit were rowing out toward him. The Mariner hoped that the Hermit could shrive (absolve) him of his sin, washing the blood of the Albatross off his soul.

The Hermit, a holy man who lived in the woods and loved to talk to mariners from strange lands, had encouraged the Pilot and his son not to be afraid and to row out to the ship. But as they reached the Mariner's ship, it sank in a sudden whirlpool, leaving the Mariner afloat and the Pilot's rowboat spinning in the wake. The Mariner was loaded aboard the Pilot's ship, and the Pilot's boy, mad with terror, laughed hysterically and declared that the devil knows how to row. On land, the Mariner begged the Hermit to shrive him, and the Hermit bade the Mariner tell his tale. Once it was told, the Mariner was free from the agony of his guilt. However, the guilt returned over time and persisted until the Mariner traveled to a new place and told his tale again. The moment he comes upon the man to whom he is destined to tell his tale, he knows it, and he has no choice but to relate the story then and there to his appointed audience; the Wedding-Guest is one such person.

The church doors burst open, and the wedding party streams outside. The Mariner declares to the Wedding-Guest that he who loves all God's creatures leads a happier, better life; he then takes his leave. The Wedding-Guest walks away from the party, stunned, and awakes the next morning "a sadder and a wiser man."

7 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present encounters in which the status of the participants proves significant.

In your answer you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors. *Finished!*

Finished by 2.33

(Total for Question 7 = 30 marks)

Start: 1.18.
 P1: 1.33
 P2: 1.53
 P3: 2.

OR

(Total for Question 7 = 30 marks)

a) *Phoenician*
 b) *Carthage*
 c) *secondary*
 d) *life*
 e) *ancient*
 f) *dead*
 g) *alive*
 h) *young, poor*
 i) *street*
 j) *chimney*
 k) *sweeper*
 l) *Blue*
 m) *ch. 1*
 n) *ch. 70*
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Please write the name of your two studied texts below:

Text 1: Wuthering Heights

Text 2: The New Penguin Book of Romantic poetry.

~~Written~~ Published in 1847, both Brontë and the Romantic poets were status of participants to ~~show~~^{present} a critical judgement of society, from a Romantic perspective. Published in 1847, but set in 1801 and earlier, Brontë uses the role of women as second class citizens to present the control the patriarchy had over society, and how this would drive women to freedom in death. This is similar to Lines of Life by Letitia Landon, who writes from the perspective of a female poet and acknowledges that women can only rely on hope for the future to be free from constraints in society. Furthermore, Brontë also uses the role of Heathcliff and Victorian fear of the 'Other' to present lower members of the lower class' abilities to transcend social barriers. In contrast, William Blake uses the two Chimney Sweeper poems (in Songs of Innocence 1789 and Songs of Experience 1794) to highlight how the social status in which one is born cannot be altered, and the upper class should

be blamed for it. The "status" of someone could refer to their 'social' status, and ~~how~~ how this prohibits them. However, "status" could also refer to both life and death. Both Brontë and Charlotte Smith (in Sonnet II) use the status of being alive to present powerful emotions of grief and passion in regards to the dead.

In both Landen's "Lines of Life" and Brontë's "Wuthering Heights", the second-class status of women in society present the strong reliance on death and the pursuit for freedom. Upon publication, Brontë used the pseudonym, Ellis Bell, with the knowledge that publication under a male name would mean her would less likely be dismissed by contemporary readers, and further shows modern audiences the oppression of women in 1800s society. In chapter 13, a letter from Isabella arrives at Thrushcross Grange. The tragic construction of "I do hate him - I am wretched - I have been a fool." displays the abuse she has been a victim of under the marriage, highlighting to both modern and contemporary audiences the impact of being trapped in a violent, loveless marriage. In this age, divorce would have been a taboo subject and such Isabella would remain a victim until her death, provoking

sympathy. ~~Furthermore~~ Her The ~~repercussions~~ extent of her suffering as a woman is reinforced in, "promising I should be ~~your~~ proxy in suffering", highlighting that Isabella - a woman - is to ~~perhaps~~ be a victim within an altercation between the men. Structurally, her character is also trapped. Using a framed narrative, Brontë never reveals to readers the whole truth, keeping it wrapped behind narration. Lockwood, a man, is the extradiegetic narrator, talking on the perspective of an outsider, of upper-class contemporary reader. Nelly and Isabella, both women, are the intradiegetic and metadiegetic narrators, at the heart of the story-telling. By doing this, Brontë ensures a semantic field of entrapment, reinforced by Catherine's exclamation that her body is a "shattered prison"; ~~for~~ for all women within the story, in which death is their only freedom. Landen uses a similar rhetoric in "Lines of Life". The structure of the poem ~~a~~ begins in a three line stanza using iambic pentameter, before the rest of the stanzas amend to four lines using an 8-6-8-6 syllabic scheme. Immediately, readers are entrapped in a specific poetic structure, disrupting the melodic rhythms of the first stanza, in which Landen describes her "first year". It matches the notion of societal control women face as they age and,

much like Catherine is forced to make a vital decision on her marriage in chapter 9, Landon also entraps her reader. The alliteration "strictly schooled" adds to the semantic field of entrapment and control, with the harsh, plosive sounds of "t" and "d" contributing to this. This imbalance, however, throws this off, adding an element of freedom and fluidity, though could suggest the ease in which society forces this control on women. Upon Landon's death, there was much conspiracy, with suggestion she took her own life, further reinforcing that the only future for women was in death. ~~The~~ ~~Both~~ Both Brontë and Landon take advantage of todesrieb - the death drive - highlighting to readers the desire for death and the freedom that comes with it. ~~Landon's mention of "the future of the tomb"~~ The juxtaposition in "the future of the tomb" reinforces this. The connotations of the abstract noun "future" is one of hope and continuation, however "tomb" connotes the end and death. Landon here uses this to highlight the ~~freedom~~ ^{freedom} ~~the~~ ~~future~~ ~~and~~ ~~death~~ death can bring to women, suggesting that her only hope relies on an uncertain future. Overall, both Brontë and Landon use the second-class status of women to present ~~her~~ ^{encounter with} ~~significance~~ ~~of~~ societal

Oppression and the patriarchy

In *Wuthering Heights*, Brontë uses the lower-class status of Heathcliff ~~to highlight~~ ^{and society's} ~~known~~ and his encounter with society to display the fragility of the class system. In contrast, Blake uses lower-class status to ~~show~~ display the failures of society in its inability to allow social transgression. In chapter 4, Nelly begins her description of Heathcliff as "dark almost as if it came from the devil." The simile immediately provokes negative connotations of villainy and hellish imagery. The adjective "dark" could take on either a literal or metaphorical tone. In one reading, Brontë could be suggesting that Heathcliff's aura is dark, and Nelly senses this; ~~Alternatively,~~ ^{Alternatively,} Brontë could be referring to his skin colour, reinforcing Victorian ideologies of the 'other'. In Victorian society, anyone who did not fit the traditional stereotypes were viewed as abnormal, as 'Other', and Brontë uses this trope specifically to provoke fear in her contemporary readers, who perhaps would have felt threatened by Heathcliff's presence. In chapter 4, Nelly also alludes to Heathcliff's upbringing as "a cuckoo". This symbolic imagery suggests that Heathcliff forced his way into the Earnshaw home, usurping the standard societal

events that would have occurred had he not been present. Chapter 4 and Chapter 10 mirror one another, in that both consider Heathcliff's arrival, though one as a child and one as an adult. The symbolic imagery in "fully revealed by the fire and candlelight" continues the hellish imagery, however, "fire and candlelight" suggest an element of regality and power, suggesting that Heathcliff is taking advantage of his situation and climbing up the social ladder. For modern readers, this is less frightening, as it is expected that those who work hard should ascend. However, for contemporary readers, ~~the~~ the image of an 'Other' progressing is intended to alarm. This contradicts Blake's message in his two Chimney Sweeper poems, suggesting that society itself is a failure for punishing those who have no ~~share~~ control over their birth. As a Romantic poet, Blake would have believed in childhood innocence, contradicting the ~~idea that~~ Victorian idea that children were born evil. Furthermore, as a poet born in London, and growing up there, Blake was amidst the impact of the industrial revolution. In the 1789 "Innocence" poem, the ~~epitaph~~ epiphany and epizeuxis "'weep! weep! weep! weep!" is intended to mimic the sounds of young chimney sweepers.

A lone ~~reading~~ Reader could take this to mean "sweep", with ellision adding an element of realism. Alternatively, they could read it as "weep", suggesting the cries of young children as victims to child labour in industry. ~~the metaphor~~ ~~look~~: This is repeated in "Experience" (1794), ~~which suggests~~ suggesting ~~the fact~~ that society remains unchanged - children are still the victims. The use of a connection between "Innocence" and "Experience" appeals to the idea of tabula rasa, in which children are born as a blank slate, and can only learn from experience. Blake uses this critically, highlighting societal cruelty for taking advantage of the weak. The pre-modifying adjectives "bright... green" and the dynamic verbs "weeping, laughing..." suggest bright, jovial colour imagery, contradicting to the monochromatic atmosphere in ~~the~~ "Experience". The ~~visual~~ metaphor "clothes of death" suggests an element of finality and certainty, that the children are destined to die, forever seen as victims to society, contradicting Brontë's ~~firm~~ ~~more~~, the use of iambic pentameter in both poems suggests an element of continuity, that no change is to be had. Overall, though both Blake and Brontë were characterised by a lower-class status, Brontë ~~also~~ allows Heathcliff to transcend barriers when encountering ~~other~~

society, whereas Blake condemns his to ~~over~~
~~perpetual death~~ suffering and death.

In both "Sonnet Vänd "Whispering Heights", Brontë and Smith use character/narrator encounters to change of status, in regards to life and death. As a child, Brontë was surrounded by death; not only did her mother and sister die at a young age, ~~she was~~ her home faced a graveyard in which over 40,000 bodies had been buried, festering, leading to contaminated water in her town and even more deaths. In chapter 16, Heathcliff is forced to face the death of Catherine. Both modern and contemporary readers are granted with violent imagery as Heathcliff, "dashed his head against the knotted trunk". The dynamic verb "dashed" suggests an impulsive, volatile nature, highlighting the emotional impact of ~~this~~ Catherine's death on him, ~~and~~ adding greater emphasis to Catherine's ~~em~~ proclamation "I am Heathcliff!". This is intended to unsettle both contemporary and modern readers, perhaps suggesting Brontë's own message of the impact when society intervenes in love. The simile, "howled, not like a man, but like a savage beast" adds an element of zoomorphism.

If contemporary readers were not convinced of his otherness before, they would be now. As a Romantic writer, Brontë, like Smith, would have appealed to the "spontaneous overflow of powerful feelings" as Lake poet William Wordsworth described it. The change of status in Catherine's life has unleashed the intense, animalistic emotions in *Wuthering*.

Similarly, Charlotte Smith was surrounded by death. Sonnet V, in particular, was written after the death of her son, and this elegiac sonnet is a direct response to the grief she faced. The exclamation, "Ah! hills beloved!" is repeated twice, and the exclamation immediately provides ~~the strong~~ ~~rather~~ ~~grief-stricken~~ sympathy from reader. It mimics the sound of a cry, and "hills beloved!" appeals to Smith's Romantic connection with nature, similar to *Wuthering*'s ~~but~~ ~~rather~~ ~~animalistic~~ ~~and~~ ~~human~~ ^{sudden} animalistic nature. Furthermore, the caesura in the final ~~line~~ ^{rhyming} couplet, "There's no oblivion - but in death alone!" disrupts the rhythm of the sonnet, mimicking Smith's cries of sadness. It suggests her desire to follow her son in death, and her only relief can be for her memory to be ~~able~~ ~~obliterated~~ obliterated. The allusion to a "Leathan cup" reinforces this, referencing the River Lethe in Greek mythology, in which one

would drink to remove memories. Philippa Smith also writes from the perspective of a mother ~~who~~ whose lost her son. The exclamation "Aruna!" alludes to the River Arun in Graysland, further emphasising her connection to nature. However, the linguistic feminisation of the river by adding "a" as a suffix highlights her maternal (or) and direct appeal to mother nature. Overall, both Brontë and Smith are similar in their character/narrator's ~~exaggerating~~ emotional reaction when encountering the change of status, in regards to life and death of a loved one.

In conclusion, Landon and Brontë are similar in their presentation of ^{the} second-class status of women when encountering 1800s society, highlighting that in only death women can be free. Brontë is also similar to Smith, in their presentation of a grief-stricken emotional response when encountering the change of status of a loved one — though, not social status. However, whereas Brontë uses Heathcliff to show how social status can be overcome when encountering society, Blake presents the opposite in the two chimney sweepers poems, rather highlighting society's failures.

Reverse Planning Template
English Language and Literature

Main Focus of the Paragraph: Intro	How this links to the Essay Q:
AO3 Context of the play? Authorial intentions? Why these ideas are being discussed by our writers?	Set out the main points/ texts to be made in relation to the question?
Useful Ideas/ Phrases to Steal	Improvements to Make?

Main Focus of the Paragraph 1	Topic Sentence:
How this links to the Essay Q:	Evidence Used:
AO1 (Terminology) Applied	AO2 (Effects of Terminology) Explored
AO3 (Influences of Context) Analysed	AO4 (comparison) how is this integrated?
Useful Ideas/ Phrases to Steal	Improvements to Make?

Main Focus of the Paragraph 2	Topic Sentence:
How this links to the Essay Q:	Evidence Used:
AO1 (Terminology) Applied	AO2 (Effects of Terminology) Explored
AO3 (Influences of Context) Analysed	AO4 (comparison) how is this integrated?

Reverse Planning Template
English Language and Literature

Useful Ideas/ Phrases to Steal	Improvements to Make?

<u>Main Focus</u> of the Paragraph 3	Topic Sentence:
How this links to the Essay Q:	Evidence Used:
AO1 (Terminology) Applied	AO2 (Effects of Terminology) Explored
AO3 (Influences of Context) Analysed	AO4 (comparison) how is this integrated?
Useful Ideas/ Phrases to Steal	Improvements to Make?

<u>Main Focus</u> of the Paragraph: Conclusion	How this links to the Essay Q:
AO1 Main Points Summarised? Authorial intentions explored? Interpretations explored?	AO3 Contextual points reiterated and reinforced?
Useful Ideas/ Phrases to Steal	Improvements to Make?