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Delivery Guide

H472

ENGLISH LITERATURE

Christina Rossetti

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Introduction

This guide will focus upon the poems of Christina Rossetti listed for study in Section 2, Component 01: 'Drama and Poetry pre-1900'. For Section 2 students study one drama text and one poetry text. There will be six questions, each with a different thematic or literary focus. Candidates must choose one question worth 30 marks and base their answer on a comparative study with substantial discussion of both texts. In addition to AO1, Section 2 requires students to establish connections between their chosen texts from the genres of poetry and drama (AO4); demonstrate their appreciation of the significance of cultural and contextual influences on writers, readers and/or audiences (AO3) and read texts in a variety of ways and respond critically and creatively (AO5).

AO2 is not assessed in Section 2 of this component. Setting aside AO2 gives candidates greater opportunity to build and sustain a comparative discussion focusing upon the contexts, connections and interpretations of their chosen poetry and drama texts, without having to interrupt the continuity of their comparisons in order to 'step aside' and demonstrate AO2 in a single text. However, where learners discuss, for example, the use of symbolism or the presentation of poetic persona or character in their chosen texts, such discussion can be rewarded under AO1 ('informed' responses to literary texts), AO4 ('connections' across literary texts) or AO5 ('different interpretations'). Opportunity to satisfy AO2 is afforded by Section 1 of this component where candidates write a detailed critical analysis of an extract from their chosen Shakespeare play. In this way Section 1 ensures candidates have an opportunity to address AO2 directly.

Questions will be set from the poems listed below:

Song: When I am dead, my dearest
Remember
From the Antique ('It's a weary life, it is, she said')
Echo
Shut Out
In the Round Tower at Jhansi (Indian Mutiny)
A Birthday
Soeur Louise de la Miséricorde
Maude Clare
Up-Hill
No, Thank You, John
Good Friday (Am I a stone and not a sheep?)
Goblin Market
Twice
Winter: My Secret

Introduction

Activities	Resources
This exercise will introduce students to the range of literary terminology relevant to the set poems. Establishing a poetic vocabulary focused upon the techniques that occur in Rossetti, will help students gain confidence in close reading and analysis. It is important to avoid 'swamping' students with indiscriminate lists of terms they might struggle to understand and that will not help them discuss Rossetti's poetic strategies. A focused poetic vocabulary (please see Learner Resource 1.1) will deter students from the kind of 'commentary' that treats verse as another kind of 'narrative.' It will also avoid readings that 'spot' poetic features regardless of their effect. Activities that require students (for example) to match cards printed with selected 'poetic features' to others with their 'definitions' and then to match the 'definitions' to examples from poems, will foster an informed understanding of Rossetti's poetic practice. Teachers can utilise online resources in compiling tailor-made worksheets/card packs covering 'terms', 'definitions' and 'examples.' http://www.english.cam.ac.uk/classroom/terms.htm , http://www.poetryfoundation.org http://rpo.library.utoronto.ca/glossary	
Students find analysing poetry and drama texts as discrete entities relatively unproblematic but can struggle to make cross-genre comparisons. 'Comparison exercises' that juxtapose short extracts from poems and drama, supported by questions that guide students to the kinds of comparisons that might be drawn, can help them see how texts can be read alongside each other. Any short extract might be substituted for those used in the model activity provided (please see Learner Resource 1.2) and teachers are free to adapt the questions on the grid to suit particular 'partner' extracts or encourage more sophisticated comparisons. Extracts can be taken from set texts but using unfamiliar texts will widen students' experience of literature. The confidence students gain from comparison activities will improve their analysis across the specification as a whole.	
A good way of encouraging students to realise how they might make comparisons across the range of Rossetti poems is to provide them with a grid within which they can organise the poems according to categories such as theme, form and content (please see Learner Resource 1.3). The grid should be given to students as soon as they begin to study the poems and should be updated as their reading progresses. Students will begin to see that some poems fit more than one category. For instance, 'Goblin Market' is a poem which sits within at least three categories: it employs 'Dialogue', introduces 'Personas' and places them within a 'Dramatic Situation.' Discovering such overlaps should help students to see how the poems, far from being reducible to any unitary category or single meaning, invite complex and shifting reinterpretation. This apparently simple 'placing' activity will generate complex outcomes in terms of understanding.	

Introduction

Activities	Resources
Students need to develop an informed understanding of key contextual matters relating to the production and reception of the poems. Some of the preconceptions they bring to their study of Rossetti as a Victorian woman will be coloured by the kinds of received stereotypes that can only be dispelled by carefully focused research. To ensure that their research (whether conducted individually, in pairs or as a group enterprise) generates relevant and focused insights, students will need careful direction. The worksheet activity provided (please see Learner Resource 1.4) sets out some key areas along with accompanying questions that will guide students and direct their research so that it is sharply focused upon Rossetti and avoids any uninformed and generalised 'overview.'	
In reading and responding to Rossetti's poems, students should be aware of a range of interpretations, they should be able to comment upon and evaluate different interpretations in the light of their own readings. Interpretation begins, of course, with close-reading and class discussion. To introduce students to a wider range of possible readings, teachers can guide them to on-line resources (http://victorianweb.org , http://www.poetryfoundation.org , http://crossref-it.info) and to journal articles, critical essays and introductions in popular editions of Rossetti's poems. The activity provided (Learner Resource 1.5) is designed to help students research and provide textual evidence to support a range of suggested interpretations of 'Goblin Market.' The grid can be adapted to other poems.	

Thinking Conceptually

Approaches to teaching the content:

A useful way to begin reading the poems is to focus upon the multiple and multi-voiced personas Rossetti presents; personas whose 'characterisation' ranges from the mischievous assertiveness of 'No, Thank You, John' and 'Winter: My Secret' to the acerbic despair of 'Shut Out' and 'From the Antique'. Students must develop confidence in understanding and applying poetic terminology, a skill necessary for Section 1 analysis of Shakespeare and, potentially, for a verse drama in Section 2.

Exploring how and why Rossetti employs 'dramatising' devices will help students make connections between the poems and the drama text. Students should be encouraged to consider what distinguishes those poems which 'dramatise' persona and situation and those whose tone is lyrical in re-enacting an 'inner' drama of thought and feeling (for instance, 'Soeur Louise de la Miséricorde' and 'Good Friday'). It is important to alert students to Rossetti's manipulation of tone which is often subtle but seldom insignificant. One way to demonstrate this is to consider the ambiguity of 'haply' ('happily'? 'perhaps'?) in 'Song: When I am dead.' In addition to reinforcing the change of focus from 'thou' in the first stanza to 'I' in the second, 'haply' suggests an alteration in tone from one of seeming self-deprecating concern for the 'dearest' who mourns, to detached nonchalance as the speaker imagines observing the beloved's grief (circumscribed by strict imperatives: 'Plant thou no roses.../Nor shady cypress tree') from a distant 'dreaming' consciousness beyond an imagined death. Once the power reversal signified by this change of tone is realised, the poem's common contemporary interpretation as a comforting funeral reading, is rendered ironic: in this fantasy of post-mortem indifference, the mourner's grief actually counts for little. 'Goblin Market' should be presented as a work that generates multiple meanings: it can be read as a children's story (rehearsing warnings from folk and fairy lore), as a cautionary tale against female desire, arousal and transgression, as a religious allegory of sin and redemption, as a criticism of patriarchy and consumerism, as a celebration of sisterhood.

Students should consider how this extended narrative connects to the shorter works whilst also affording Rossetti greater scope to explore and delineate the moral struggle at its centre: a struggle set against a backdrop whose descriptions of nature invite comparison with the 'realism' of Pre-Raphaelite painting whilst being, simultaneously, heavily symbolic.

Thinking Conceptually

Common misconceptions or difficulties students might have.

- Given that the Victorian period is particularly susceptible to stereotype, students should be warned against making generalisations about men and women, their place and roles in society and the nature and content of their literary output.

- Students sometimes overlook the fact that they are required to demonstrate that they can analyse verse; they should be advised against seeing the poems merely as 'narratives' and, as a consequence, limiting their discussion to a commentary on theme, idea or 'character' and/or describing what happens.

- Rossetti's scenarios and her language can seem disarmingly straightforward (as, for instance, in 'Up-hill' and 'A Birthday'). However, read closely, they reveal themselves as richly symbolic. Alerting students to the many echoes from poets like Keats, Tennyson and Elizabeth Barrett Browning, will help them to see and read Rossetti as part of a wider literary tradition.

Conceptual links to other areas of the specification – useful ways to approach this topic to set students up for topics later in the course.

The approaches outlined above will assist students in developing the technical vocabulary and analytical skills and strategies that will enable them to formulate, test and articulate personal and creative responses to any of the texts they study as part of the A Level English Literature course. The approach to Rossetti's poems suggested, draws particular attention to their 'dramatic' qualities and the insight this affords readers to the speakers and situations presented. In analysing the poems' implicit 'theatricality' students will exercise the critical skills they will also apply to the drama text they discuss alongside Rossetti for Section 2 and to the unseen extract and Shakespeare essay question in Section 1. It is important that students are aware that, even though the focus of Component 1 is poetry and drama, the fundamental questions they will ask when they read (who is speaking, in what context, who is watching/reading, how can this be interpreted) apply universally, regardless of genre.

Thinking Conceptually

Activities	Resources
Students should familiarise themselves with a range of 'critical approaches' to Rossetti's poetry as a means of developing informed and personal critical perspectives of their own. Close reading of the poems in class and through follow-up discussion will introduce students to the different interpretations that their peers generate. They should also be directed (either individually or as a group research activity) to sites such as those listed below which discuss approaches and provide links to other useful resources. Teachers should ensure that students' research is sharply focused and has a tangible outcome: it might lead, for instance, to a group presentation or contribute to the production of a 'critical approaches' booklet to be shared with the class.	

http://victorianweb.org/authors/crossetti/harrison2/1.html#approaches

http://www.bbc.co.uk/poetryseason/poets/christina_rossetti.shtml

http://www.poetryfoundation.org/learning/

The basis of students' study of the poems in preparation for written examination must be the kind of teacher guided close reading that will allow students to test ideas and develop confidence in their ability to generate informed, personal and creative readings. Lesson plans designed to support students' reading skills can be accessed using the link below. Class discussion of the poems should be presented as a preparation to writing about them. Writing might focus, at first, upon individual poems but should be extended to incorporate discussion of context and allow connections to be made and interpretations tested.

http://crossref-it.info/files/files/Rosetti_b_Goblin_Market.pdf

Students should have knowledge of the themes that underpin the poems they are studying. The sites listed below provide a useful base from which to begin their research into Rossetti's themes and provide useful links to further resources. Encouraging students to 'capture' their research using the kind of grid structures provided under the activities for 'Content,' will help to ensure that the outcomes of their research will be clearly presented in a format that is easily assimilated.

http://cross-ref.info/textguide/christina-rosetti-selected-poems/28/0

http://victorianweb.org/authors/crossetti/moller6.html

http://www.poetryfoundation.org/bio/christina-rossetti

Thinking Conceptually

Activities	Resources
For an introduction to matters of gender in Rossetti's poems the Victorian Web is a good starting place. Students should be made aware that the implied gender relations in Rossetti's poems are not always as straightforward as they might at first appear. Though poems such as 'From the Antique' might be said to present 'a woman's lot' as despairingly inferior to that of man's, this view of gender must be considered alongside the mocking confidence revealed in 'No, Thank You, John.' The link below will provide an authoritative starting point to discuss gender, focused on individual poems. http://victorianweb.org	
Students can gain much from considering Rossetti's use of 'voice' in the poems (please see Learner Resource 1.6). This lesson plan focuses upon this aspect as it can be explored in 'Song: When I am dead, my dearest.'	

Thinking Contextually

Students might not, immediately, gain from her poems the sense that Rossetti's life spans one of the most turbulent social and political periods in history (encompassing the First and Second Reform Acts, the 1848 'year of revolutions' in Europe, the Crimea War, the campaign for the Married Women's Property Act, the Society for the Employment of Women). It would be a mistake, however, to view Rossetti as a writer oblivious to the world beyond her poems. She assisted in teaching school children, was involved in anti-vivisection and child protection campaigns. She was an Associate Sister in a home for 'fallen women' (whilst composing 'Goblin Market'). She took an interest in debates concerning women's education and suffrage. She was acquainted with leading members of the women's movement such as Mary Howitt, Barbara Bodichon and Emily Davies. It is also true that Rossetti's poems adopt a female perspective and are informed, if only implicitly, by questions of gender. However, Rossetti's 'interest' in what we might today term 'Feminist' causes did not necessarily involve an 'endorsement' of them: she refused to support university education and votes for women, going so far as to sign the women's anti-suffrage petition in 1889. Some contemporary interpretations of her work ('From the Antique', for example) argue that her work reveals a sense of gender inferiority. Nevertheless, and regardless of political idiosyncrasies and personal antipathies, it would be difficult to argue that Rossetti was not a woman acutely aware of the social and political realities of her time.

Students need to establish an informed overview of this period, within which to place Rossetti in terms of her religious affiliations, her connections to the Pre-Raphaelite Brotherhood, her social and political interests, her association with 'literary' women. This will help them consider how and why it might be that Rossetti seems to eschew the wider social and political context (about which she was well-informed) in favour of subject matter that is overwhelmingly intimate and personal.

Thinking Contextually

Activities	Resources
Students should be aware of Christina Rossetti's connection to the Pre-Raphaelite brotherhood and be able to discuss the ways that this movement influences her poems. A general introduction to Pre-Raphaelite painters can be found at: http://www.victorianweb.org/painting/prb/index.html A discussion of Christina Rossetti's connection to the Pre-Raphaelite Brotherhood can be read at: http://classiclit.about.com/library/bl-etexts/rfletcher/bl-rfletcher-history-11-rossetti.htm. A class activity to consolidate students' research into this area of context might require students to discuss the extent to which characteristic elements of Pre-Raphaelite painting (realism and symbolism, precise photographic detail, eroticism) are reflected in Christina Rossetti's poetry. A useful starting place for such consideration would be 'Goblin Market' with its lush vowel sounds, sexual connotations and sensual descriptions. Students might link their analysis of the poems to specific paintings.	
No artist works in a vacuum. Students should be able to place Rossetti's poems within their historical context and to consider her responses to contemporaneous events. As always, their research needs to be carefully focused upon events relevant to the discussion of the poems. The worksheet activity provided (Learner Resource 1.7) sets out salient historical events which students should research, date and relate to the poems. Armed with this kind of contextual knowledge, students will be better placed to consider questions about the extent to which Rossetti might be considered a 'conservative' poet resistant to the social advances of her time that point towards gender equality. The research activity should be followed up in class where knowledge of the historical context should inform discussion of the poems and/or form the basis for collaborative activities in which research is shared, extended and debated.	

Thinking Contextually

Activities	Resources
The Literary context: Given that Component 1 requires students to compare Rossetti's poems with a drama text, they should be aware that during the period she wrote, drama was far from a flourishing genre. The period was, however, a golden era for both poetry and the novel, fuelled by unprecedented growth in literacy and the availability of literature to a growing readership through inexpensive editions and circulating libraries. Rossetti's was also an era in which women writers were acquiring a wide readership. Women writers wrote knowing that there was an audience for their work. Activities can be set that involve researching: a) the period's most prominent writers, b) the female literary characters to which the period gave rise, c) the point at which the 'New Woman' emerged as literary concept and social reality.	
The research activity set out in Learner Resource 1.8 requires students to contextualise Rossetti's poems in the light of contemporaneous gender, educational, artistic and religious factors. Its purpose is to help students think about the ways that, given the social and gender movements of her time, Rossetti might be seen as a contradictory figure: one who quite clearly had sympathy for other women but who was, simultaneously, resistant to changes that readers in the 21st century would view as essential in improving women's place in society.	
The poems should be read and analysed with an awareness of the contexts in which they were composed. The lesson plan (Learner Resource 1.9) provides an activity that requires students to draw upon research they have conducted into the various contexts of Rossetti's poems and relate that research to their reading of 'From the Antique.' The format for this activity can be adapted to support discussion of other poems.	

Learner resource 1.1

apostrophe	alliteration	archaism	anaphora	antithesis
allusion	anaphora	ballad meter	couplet	conventional poetic vocabulary
caesura	dialogue	enjambment	euphemism	end stopped line
image	imperative	implicit responder/response	lyric/ lyrical	lines: alternating long and short
pentameter	pronouns	personification	quatrain	question and answer
refrain	symbol	syntax	simile	sonnet
sestet	octave	volta	declarative	hyperbaton

Learner resource 1.2 Comparison Exercise: Drama and Poetry pre 1900 (Component 01)

Read the following two extracts then complete the grid below:

Text A:

'Sailing To Byzantium'
II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless,
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

W.B.Yeats (1910)

Text B:

King Lear

(Act II, scene iv, ll. 267-78)

Lear: You heavens, give me patience, patience I need!
You see me here, you gods, a poor old man,
As full of grief as age, wretched in both.
If it be you that stirs these daughters' hearts
Against their father, fool me not so much
To bear it tamely. Touch me with noble anger,
And let not women's weapons, water drops,
Stain my man's cheeks! No, you unnatural hags,
I will have such revenges upon you both
That the world shall – I will do such things –
What they are, yet I know not, but they shall be
The terrors of the earth.

William Shakespeare

	W.B.Yeats	Shakespeare
What is the subject of the extract?		
Whose point of view does the extract present?		
What is the genre?		
What do you notice about the use of rhyme and rhythm?		
What literary or poetic devices can you identify?		
Identify similarities and differences in the language used.		
What attitudes are revealed?		
How do you think the extract would affect a reader or audience?		
Having considered the questions above, summarise the similarities/differences between the poem and drama extract.		

Learner resource 1.3

As you read them, place each of the poems within the categories below. You should be aware that some poems will fit more than one category

DIALOGUE	AFTERLIFE	DESIRE FOR DEATH	DESPAIR/RESIGNATION	'DRAMATIC' SITUATION
NATURE	PERSONAS	RELIGIOUS	JOYFUL	ASSERTIVE VOICE

Learner resource 1.4 'Goblin Market' – interpretations

	Historical Event	Which critic(s) have argued for this interpretation?	What textual evidence does the poem provide for this reading?	Evaluation: how far do you support this interpretation?
1.	'Goblin Market' is a children's story.			
2.	'Goblin Market' is a warning about the dangers of female sexual desire.			
3.	'Goblin Market' is a religious poem about sin and redemption.			
4.	'Goblin Market' is a poem about how Capitalism exploits consumers.			
5.	'Goblin Market' is a poem that celebrates sisterhood.			
6.	'Goblin Market' is about addiction.			
7.	'Goblin Market' shows how humans exploit the world's natural resources.			
8.	'Goblin Market' demonises men.			

Lesson focus: to read closely in order to discuss how Rossetti's 'Song' might be read as sending contradictory 'messages' to its reader.

The teacher should read the poem aloud to the class adopting an unexpressive voice (i.e. one that, as far as possible, reveals no emotion).

Opening discussion: in pairs/groups students should be asked to consider, and feed back their thoughts about:

- the tone of the poem and what this suggests about the speaker's status relative to 'dearest';

- what the repetition of 'forget' at the stanzas' conclusions suggests about the speaker;

- the occurrence of pronouns (I, thou) and what this suggests.

Exercise: groups should then be given time to practice and prepare a reading of the poem, each group adopting a different 'voice' (for instance, one group might shout the poem in an angry tone, another might adopt a quiet and 'submissive' voice, another might read the poem in a 'deadpan' manner).

Groups read/perform the poem in turn. After each group's reading/performance the class will consider the effect of the different voices upon how the poem is interpreted. The teacher should highlight how the 'performance' element of this exercise links to the drama text.

After groups have evaluated their 'performances' they should re-read the poem considering, in particular:

Stanza 1.

- At what point in the speaker's existence the poem is set – what does this suggest about the speaker's pre-occupations?

- What do the imperatives of lines 2 and 3 suggest about the character of the speaker and their relationship to the 'dearest'?

- What is the symbolism of: 'roses,'' cypress tree,'' green grass'?

- Does the concluding couplet make a 'generous' offer to the 'dearest' or is it 'offhand' and 'dismissive'?

Stanza 2.

- Where is the 'dearest' in this stanza? Which pronoun dominates? What effect does this create?

- Given that the speaker imagines not seeing, feeling or hearing after death, what kind of 'afterlife' does this suggest?

- Consider 'dreaming through the twilight' (line 13). What kind of 'afterlife' does this suggest?

- Think carefully about the concluding couplet (and its repetition of 'haply'). How does this couplet differ from the one that ends stanza 1? What is the tone of this final utterance (regretful, indifferent, dismissive, uncaring)?

Questions to consider:

• Does this exercise raise questions about power relations between the speaker and 'dearest'?

• Does this exercise raise questions about how Rossetti, as a Christian, presents the 'afterlife'?

• Does the speaker relish the idea of oblivion?

• Does this discussion throw light upon any other poems?

Students should support their responses to these questions with close reference to the poem.

Learner resource 1.6 Christina Rossetti (1830 – 1894) Historical contexts*

Historical Event	Date	Implications/Rossetti's views
First Reform Act in Britain.		
Accession of Queen Victoria.		
Chartist movement.		
J.H. Newman joins the Church of Rome.		
Revolutions in France, Germany, Austria, Poland and parts of Italy.		
Crimean War.		
Married Women's Property Act (1).		
Society for the Employment of Women.		
Second Reform Act.		
University and medical education open to women.		
Married Women's Property Act (2).		
Age of sexual consent raised to 16.		

*This list of historical contexts is NOT exhaustive nor is it prescriptive; your research will uncover other important events.

Learner resource 1.7 Christina Rossetti: reading 'From the Antique' in context

'From the Antique' was written in 1854.

Lesson focus: to examine the poem and consider the ideas it presents in the light of the contextual factors such as: the accession of Queen Victoria in 1832, Florence Nightingale's recruitment of women to nurse soldiers injured in the Crimean War (1854), the first Married Women's Property Act (1856), the establishment of the Society for the Employment of Women (1860).

Opening exercise: students should refer to research gathered on their 'Historical Contexts' grid and consider the following:

- In what ways was there beginning to be a recognition that women could do more than stay at home and fulfil traditional roles such as wife and mother?

- How were women being given greater rights in law?

- What were the implications of these changes in terms of female emancipation and equality of opportunity?

- What kind of an existence did Florence Nightingale have after she returned from the Crimean War?

Read 'From the Antique' and discuss the following:

- Do you think the sentiments expressed in the poem are meant to be read as applying to all women or one particular woman? Support your response by referring to the poem.

- The speaker at first claims: 'I wish I were a man' (l.3), and then states: 'Or, better than any being, were not' (l.4). What is it that the speaker seems to desire? To change gender or to embrace oblivion and be 'nothing at all in the world'? (l.5)

- What do you take the tone of the poem to be: tongue-in-cheek, despairing, angry, resigned, protesting, suicidal? Support your response by referring to the poem.

- How, in stanza 3, does the speaker give a sense that her obliteration from the world would count for nothing? Do you detect any sense of regret conveyed in the stanza?

- Look carefully at the final couplet and consider whether the speaker views 'the rest' of humanity as pessimistically as she views her own position.

Now reconsider the context:

- Do the speaker's sentiments appear in any way to be in conflict with contemporaneous advancements and legal improvements in the position of women?

- Whilst many privileged women were restricted by their social position from obtaining work, many poor women had no alternative than to work and earn. What occupations were open to poor women?

- Is there any evidence in the poem of an awareness that 'a woman's lot' (l.2) might differ according to her social position?

You should bear in mind the fact that the speaker of the poem is not necessarily Rossetti.

Learner resource 1.8 Research areas: Contexts of Christina Rossetti's poems

Research area	These guide questions will help you focus your research on an understanding of contexts that is relevant to Christina Rossetti.
Women and writers	• Did Rossetti only write poetry? • Were there other women writing during this period? Who were they? What kinds of texts did they produce? • Make a list of the most prominent literary texts published during Rossetti's life: who wrote them? Which genres were most popular? Were women free to publish using their own names? • How were women represented in the literature of Rossetti's time?
Women's matters and the Women's movement	• Find out about: The Society for the Employment of Women; the Married Women's Property Acts; the Contagious Diseases Acts; when the age of sexual consent was raised to 16. • Find out about Rossetti's connection to: Barbara Leigh Smith Bodichon; Harriet Martineau; Mary Howitt; Jean Ingelow; Augusta Webster. • Find out what connects Rossetti and Josephine Butler.
Women, education and the vote	• When was university entrance and medical education opened to women? • What were Rossetti's views on education for women? • What were Rossetti's views on votes for women?
Artistic influences	• How was Rossetti connected to the Pre-Raphaelite Brotherhood? • Find out what characters and narratives the Pre-Raphaelites represented in their paintings. • How do you think Pre-Raphaelite art influenced Rossetti's writing?
Religion	• Research the terms: 'Anglo-Catholic' and 'High Anglican'. • Find out what relevance these terms have to Rossetti.
Rossetti's 'social' work	• Find out about Rossetti's work with 'fallen women' in Highgate. • What might this work suggest about Rossetti's sympathies and sense of moral obligation? • What narrative poem was composed whilst Rossetti was working at Highgate? Is there a connection between her work and the poem?

Learner resource 1.9

Having researched the contexts within which Rossetti lived and wrote (Learner Resource 1.8) is there any sense in which we can argue that she can be seen as a contradictory figure? Write your response in the box below.

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