**A Level English Literature Assessed Transition Task**

Answer the following question:

By exploring the methods the writer uses, explain how the extract below presents the theme of power and morality.

*(25 marks)*

You will be marked on the following assessment objectives:

* AO1-Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)
* AO2-Analyse ways in which meanings are shaped in literary texts. (24%)
* AO3-Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
* AO4-Explore connections across literary texts. (12%) AO5 Explore literary texts informed by different interpretations. (12%)

**“Jane Eyre”by Charlotte Bronte (1847)**

***Jane Eyre* was published under the pen name "Currer Bell". *Jane Eyre* follows the experiences of its eponymous heroine, including her growth to adulthood. The novel revolutionised prose fiction by being the first to focus on its protagonist's moral and spiritual development through an intimate first-person narrative, where actions and events are coloured by a psychological intensity Charlotte Brontë has been called the "first historian of the private consciousness”. The book contains elements of social criticism, with a strong sense of Christian morality at its core (at least according to Bronte). It is considered by many to be ahead of its time because of Jane's individualistic character and how the novel approaches the topics of class, sexuality, religion and feminism.**

**In this extract, young Jayne has been sent to Lowood boarding school. On her first day, she witnesses the administering of a punishment.**

At first, being little accustomed to learn by heart, the lessons appeared to me both long and difficult; the frequent change from task to task, too, bewildered me; and I was glad when, about three o’clock in the afternoon, Miss Smith put into my hands a border of muslin two yards long, together with needle, thimble, &c., and sent me to sit in a quiet corner of the schoolroom, with directions to hem the same. At that hour most of the others were sewing likewise; but one class still stood round Miss Scatcherd’s chair reading, and as all was quiet, the subject of their lessons could be heard, together with the manner in which each girl acquitted herself, and the animadversions or commendations of Miss Scatcherd on the performance. It was English history: among the readers I observed my acquaintance of the verandah: at the commencement of the lesson, her place had been at the top of the class, but for some error of pronunciation, or some inattention to stops, she was suddenly sent to the very bottom. Even in that obscure position, Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following:—

“Burns” (such it seems was her name: the girls here were all called by their surnames, as boys are elsewhere), “Burns, you are standing on the side of your shoe; turn your toes out immediately.” “Burns, you poke your chin most unpleasantly; draw it in.” “Burns, I insist on your holding your head up; I will not have you before me in that attitude,” &c. &c.

A chapter having been read through twice, the books were closed and the girls examined. The lesson had comprised part of the reign of Charles I., and there were sundry questions about tonnage and poundage and ship-money, which most of them appeared unable to answer; still, every little difficulty was solved instantly when it reached Burns: her memory seemed to have retained the substance of the whole lesson, and she was ready with answers on every point. I kept expecting that Miss Scatcherd would praise her attention; but, instead of that, she suddenly cried out—

“You dirty, disagreeable girl! you have never cleaned your nails this morning!”

Burns made no answer: I wondered at her silence. “Why,” thought I, “does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?”

My attention was now called off by Miss Smith desiring me to hold a skein of thread: while she was winding it, she talked to me from time to time, asking whether I had ever been at school before, whether I could mark, stitch, knit, &c.; till she dismissed me, I could not pursue my observations on Miss Scatcherd’s movements. When I returned to my seat, that lady was just delivering an order of which I did not catch the import; but Burns immediately left the class, and going into the small inner room where the books were kept, returned in half a minute, carrying in her hand a bundle of twigs tied together at one end. This ominous tool she presented to Miss Scatcherd with a respectful curtsey; then she quietly, and without being told, unloosed her pinafore, and the teacher instantly and sharply inflicted on her neck a dozen strokes with the bunch of twigs. Not a tear rose to Burns’ eye; and, while I paused from my sewing, because my fingers quivered at this spectacle with a sentiment of unavailing and impotent anger, not a feature of her pensive face altered its ordinary expression.

“Hardened girl!” exclaimed Miss Scatcherd; “nothing can correct you of your slatternly habits: carry the rod away.”

Burns obeyed: I looked at her narrowly as she emerged from the book-closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek.

**Glossary: Collect:** a prayer. **Indefatigable:** never tiring. **Inanition:** exhaustion caused by lack of food.



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| **Mark Scheme.** | **Assessment Objective 1**  Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. | **Assessment Objective 2**  Analyse ways in which meanings are shaped in literary texts. | **Assessment Objective 3**  Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. | **Assessment Objective 4**  Explore connections across literary texts. | **Assessment Objective 5**  Explore literary texts informed by different interpretations. |
| Band 1:  Largely irrelevant/largely misunderstood/largely inaccurate  1–5 marks | * some vague points in relation to the task and some ideas about task and text(s) * the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant * little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of comparative study; little sense of an argument in relation to the task | | | | |
| Band 2:  Simple/generalised  6–10 marks | * a simple structure to the argument which may not be consistent but which does relate to the task * generalised use of literary critical concepts and terminology; simple expression | * simple understanding of authorial methods in relation to the task * generalised engagement with how meanings are shaped by the methods used | * simple understanding of the significance of relevant contexts in relation to the task * generalised connections between those contexts and the comparative texts studied | * simple exploration of connections across literary texts arising out of comparative study | * simple and generalised response to interpretations, including over time |
| Band 3: Straightforward/relevant 11–15 marks | * sensibly ordered ideas in a relevant argument in relation to the task * some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression | * straightforward understanding of authorial methods in relation to the task * relevant engagement with how meanings are shaped by the methods used | * straightforward understanding of the significance of relevant contexts in relation to the task * relevant connections between those contexts and the comparative texts studied | * explores connections across literary texts arising out of comparative study in a straightforward way | * straightforward engagement with interpretations, including over time |
| Band 4:  Coherent/ thorough  16–20 marks | * logical, thorough and coherent argument in relation to the task where ideas are debated in depth * appropriate use of literary critical concepts and terminology; precise and accurate expression | * thorough understanding of authorial methods in relation to the task * thorough engagement with how meanings are shaped by the methods used | * thorough understanding of the significance of relevant contexts in relation to the task * coherence in the connection between those contexts and the comparative texts studied | * logical and consistent exploration of connections across literary texts arising out of comparative study | * thorough engagement with interpretations, including over time |
| Band 5:  Perceptive/assured  21–25 marks | * perceptive, assured and sophisticated argument in relation to the task * assured use of literary critical concepts and terminology; mature and impressive expression | * perceptive understanding of authorial methods in relation to the task * assured engagement with how meanings are shaped by the methods used | * perceptive understanding of the significance of relevant contexts in relation to the task * assuredness in the connection between those contexts and the comparative texts studied | * perceptive exploration of connections across literary texts arising out of comparative study | * perceptive and confident engagement with interpretations, including over time |