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Western Cape Government
Education

Grade 12 Literature Setwork

NSC and SC Examination Question Papers and Memoranda
(Marking Guidelines)

English Home Language: Poetry

Title	Author	Page
Remember	C. Rossetti	2
First Day after the war	K. Mazisi	6
The Zulu Girl	R. Campbell	8
Motho ke motho ka batho babang	J. Cronin	14
A Hard Frost	CD Lewis	16
An African thunderstorm	D. Rubadiri	20
An African Elegy	Ben Okri	22
Somewhere I have never travelled	ee cummings	26
The garden of Love	W. Blake	28
Felix Randal	GM Hopkins	30
Vultures	Chinua Achebe	32

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

REMEMBER – Christina Rossetti

1 Remember me when I am gone away,
2 Gone far away into the silent land;
3 When you can no more hold me by the hand,
4 Nor I half turn to go yet turning stay.
5 Remember me when no more day by day
6 You tell me of our future that you plann'd:
7 Only remember me; you understand
8 It will be late to counsel then or pray.
9 Yet if you should forget me for a while
10 And afterwards remember, do not grieve:
11 For if the darkness and corruption leave
12 A vestige of the thoughts that once I had,
13 Better by far you should forget and smile
14 Than that you should remember and be sad.

2.1 Account for the repetition of the word, 'remember' throughout the poem. (2)

2.2 Refer to lines 5–8: 'Remember me when … then or pray.'

Explain what these lines suggest about the speaker's relationship with her loved one. (2)

2.3 Comment on the significance of the reference to 'the darkness and corruption' (line 11) in the context of the poem. (3)

2.4 Refer to lines 13–14: 'Better by far … and be sad.'

Critically comment on how the speaker's tone in these lines reinforces the central idea of the poem. (3)
[10]

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

'REMEMBER' – Christina Rossetti

2.1 The repetition highlights the speaker's desire to be remembered after her death as she fears being forgotten. Initially, she wants to be in her loved one's memory constantly. Later, she wants to be remembered only if it does not cause her loved one pain.

Candidates might refer to the repetition as reflecting the imperative tone to create a forceful and urgent appeal. They might also comment on how the repetition emphasises the depth of love the speaker feels for her loved one.

[Award 2 marks for any two relevant and distinct points.] (2)

2.2 The lines suggest a close, intimate relationship where plans are made for a shared future. The lines also allude to the active role the loved one plays in the plans; this possibly suggests his significant role in the relationship. The speaker's reminder to her loved one that a time will come when he will not be able to 'counsel' or 'pray' for her suggests that he offers her guidance, support, advice and comfort.

[Award 2 marks for any two relevant and distinct points.] (2)

2.3 Darkness suggests death and the unknown. It conveys her fear of death and a sense of foreboding of the desolation/despair that her passing might bring. The word, 'corruption' refers to the dreadful physical effects of illness which may alter the body; it also refers to the decay of the body after death. The speaker is concerned that witnessing the harsh physical manifestations of the illness will leave a sad memory of what she used to be. This might lead to a distorted image of her that would bring pain to her loved one. It is for this reason that she would rather he forget her.

[Award 3 marks only if 'darkness' and 'corruption' are discussed.] (3)

2.4 A reconciliatory, consoling and comforting tone is used. The speaker is at peace with her impending death and separation from the physical world. The two contrasting ideas, 'forget and smile' and 'remember and be sad', help to reinforce the tone of acceptance. The speaker wants her lover to be happy and continue to live a fulfilled life and not be melancholic when he remembers her.

[Award 3 marks only if the tone and central idea are fully discussed.] (3)
[10]

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

REMEMBER – Christina Rossetti

1 Remember me when I am gone away,
2 Gone far away into the silent land;
3 When you can no more hold me by the hand,
4 Nor I half turn to go yet turning stay.
5 Remember me when no more day by day
6 You tell me of our future that you plann'd:
7 Only remember me; you understand
8 It will be late to counsel then or pray.
9 Yet if you should forget me for a while
10 And afterwards remember, do not grieve:
11 For if the darkness and corruption leave
12 A vestige of the thoughts that once I had,
13 Better by far you should forget and smile
14 Than that you should remember and be sad.

2.1 Refer to lines 1–2: 'gone away,/Gone far away'.

How do these words set the initial mood of the poem? (2)

2.2 Explain what the use of the phrase, 'the silent land' (line 2) conveys about the speaker's state of mind. (2)

2.3 Refer to line 4: 'Nor I half turn to go yet turning stay.'

Discuss the significance of this description in the context of the poem. (3)

2.4 The speaker of this poem is self-centred.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)
[10]

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

'REMEMBER' – Christina Rossetti

2.1 The speaker's impending death, anticipated by these words, creates a melancholic/sombre/sad/sorrowful mood./This mood creates a sense of loss and finality.

Candidates might refer to the repetition and use of long vowel sounds that create a sad mood.

[Award 2 marks only if mood is discussed.] (2)

2.2 'the silent land' is used euphemistically for death/the afterlife. She might be fearful/apprehensive of the unknown and the isolation she might experience./She might be fearful of being alone and forgotten. The speaker might also see death as mysterious and eerie. Alternatively, she might see it as a peaceful escape from her pain.

[Award 2 marks for two relevant and distinct points.] (2)

2.3 This image signifies the speaker's suspended state/state of limbo. She knows that she is going to die yet tries to prolong her life for as long as possible. For her, death is merely a 'half turn' away. However, her innate strength/determination enables her to turn toward life in order to remain with her beloved for as long as she can.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)

2.4 [Candidates should recognise that a mixed response is the most appropriate response as the speaker's feelings undergo a change in the course of the poem.]

The speaker's concern with self is evident when she commands her beloved to remember her after she dies ('Remember me when I am gone away'). She implores him to remember her when he can no longer discuss their planned future together ('Remember me ... you planned'). The use of the 'I' pronoun indicates her self-absorption.

However, in the sestet, her focus shifts from her selfish need to be remembered to a concern for her beloved's happiness ('Better by far ... be sad'). The use of 'you' and the transitional 'Yet' reflects this change in attitude.

[A cogent 'Agree' or 'Disagree' response is unlikely; however, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.] (3)
[10]

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

FIRST DAY AFTER THE WAR – Mazisi Kunene

We heard the songs of a wedding party.
We saw a soft light
Coiling round the young blades of grass
At first we hesitated, then we saw her footprints,
Her face emerged, then her eyes of freedom!
She woke us up with a smile saying,
'What day is this that comes suddenly?'
We said, 'It is the first day after the war'.
Then without waiting we ran to the open space
Ululating to the mountains and the pathways
Calling people from all the circles of the earth.
We shook up the old man demanding a festival
We asked for all the first fruits of the season.
We held hands with a stranger
We shouted across the waterfalls
People came from all lands
It was the first day of peace.
We saw our Ancestors travelling tall on the horizon.

In 'First Day after the War', the speaker focuses on the celebration of new beginnings.

With close reference to **diction**, **imagery** and **tone**, critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

'FIRST DAY AFTER THE WAR' – Mazisi Kunene

- Use the following points, among others, as a guideline to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 24 for the rubric to assess this question.

The poem is a celebration of the end of apartheid and of new beginnings.

- The poem deals with excitement and the desire to tell people about the dawn of a new era, which suggests a fresh start and is a symbol of hope and change.
- The wedding metaphor symbolises celebration. It is the beginning of a new life and a time of peace and harmony. The reference to the 'songs' at the 'wedding party' conveys joyous celebration.
- The allusion to freedom illustrates the lifting of the restrictions and oppression of the apartheid era. This is cause for jubilation.
- 'Then without waiting we ran to the open space' conveys the people's excitement. Their joy is spontaneous, unrestrained and boundless. They erupt in celebration.
- The word, 'suddenly' suggests that the ending of oppression and subsequent unification are unexpected pleasures to be celebrated.
- The end of the war, together with the eradication of suffering, is met with great festivity and jubilation.
- Words like 'calling', 'shook', 'demanding' and 'shouted' are forceful. They convey the people's enthusiasm and determination to enjoy the occasion. They are unable to contain their joy, which is expressed in wild actions.
- The use of the onomatopoeic word, 'ululating' conveys the sound of the people's spontaneity and expression of ecstasy and elation. The word is associated with traditional forms of African celebration.
- The repetition of 'we' emphasises the coming together of people who were previously divided. This is reinforced by their holding hands – a gesture of intimacy and comfort. There is a sense of harmony, ubuntu and accord. A common humanity is celebrated.
- Because of the celebratory mood, people demand the 'first fruits of the season'. The occasion is so great that only the best will do. It is also an expression of gratitude for blessings bestowed.
- The announcement of the advent of democracy is shared with all. The spirit is so infectious that people 'came from all the lands' to join the unification.
- Even the ancestors join the celebration. They are proud and 'travelling tall'.
- The tone initially is one of disbelief that oppression has come to an end, then restrained joy, followed by ecstatic celebration, jubilance and pride. The tone might also be celebratory/enthusiastic/excited.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Credit valid alternative responses.] **[10]**

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

THE ZULU GIRL – Roy Campbell

When in the sun the hot red acres smoulder,
Down where the sweating gang its labour plies,
A girl flings down her hoe, and from her shoulder
Unslings her child tormented by the flies.

She takes him to a ring of shadow pooled
By thorn-trees: purpled with the blood of ticks,
While her sharp nails, in slow caresses ruled,
Prowl through his hair with sharp electric clicks.

His sleepy mouth plugged by the heavy nipple,
Tugs like a puppy, grunting as he feeds:
Through his frail nerves her own deep languors ripple
Like a broad river sighing through its reeds.

Yet in that drowsy stream his flesh imbibes
An old unquenched unsmotherable heat –
The curbed ferocity of beaten tribes,
The sullen dignity of their defeat.

Her body looms above him like a hill
Within whose shade a village lies at rest,
Or the first cloud so terrible and still
That bears the coming harvest in its breast.

With close reference to the **diction**, **imagery** and **tone** used in this poem, discuss how the speaker explores issues of endurance and hope for the future.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

'THE ZULU GIRL'– Roy Campbell

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 23 for the rubric to assess this question.

Despite the oppression and hardship experienced by the tribe, there is a sense of optimism for a better life in the future.

- The image, 'the hot red acres smoulder' indicates the harsh conditions under which the workers labour. The sun is so intense that the landscape appears ready to burst into flames. The reference to the' gang' suggests that its members have no identity/individuality and work under compulsion. 'Sweating' further communicates their discomfort and the intensity of the heat.
- 'Flings' describes the frustration/exasperation experienced by the girl as well as her defiance of the system under which she labours.
- Her child's being 'tormented by flies' reinforces the impression of unhygienic and unbearable working conditions.
- In stanza 2, the harshness of the environment is intensified: there is little shade offered by the thorn-trees; the area is smeared with the blood of ticks –'ring of shadow … ticks'. The girl searches the child's hair for ticks, emphasising the unpleasant conditions under which she lives.
- The intimate bond between mother and child allows the latter to imbibe not only nourishment but also her thoughts and feelings. While he 'grunts' in satisfaction, the mother's emotions 'ripple' through his 'frail nerves'. Her 'languors …sighing' might imply her partial acceptance of her current state.
- The mother is proud of the heritage which she imparts to her son - 'old unquenched unsmotherable heat'. Although her tribe has been 'curbed' and beaten, they retain their 'dignity'. They are a fierce warrior nation that will not be quelled.
- The comparison of the mother to a hill suggests her shielding and protecting her child and, by implication, her tribe. 'The first cloud...in its breast' foreshadows the uprising of the people against their oppressors. The girl and her son represent the potential of her nation to liberate itself.
- 'The coming harvest' indicates the ultimate victory of the people when they reap the fruit of their uprising and overthrow their oppressors.
- Initially, the tone is sympathetic to the plight of the girl. It changes to awe at the immense strength and endurance of a downtrodden nation. There is a tone of optimism for a better future. **[10]**

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

THE ZULU GIRL – Roy Campbell

1 When in the sun the hot red acres smoulder,
2 Down where the sweating gang its labour plies,
3 A girl flings down her hoe, and from her shoulder
4 Unslings her child tormented by the flies.

5 She takes him to a ring of shadow pooled
6 By thorn-trees: purpled with the blood of ticks,
7 While her sharp nails, in slow caresses ruled,
8 Prowl through his hair with sharp electric clicks.

9 His sleepy mouth plugged by the heavy nipple,
10 Tugs like a puppy, grunting as he feeds:
11 Through his frail nerves her own deep languors ripple
12 Like a broad river sighing through its reeds.

13 Yet in that drowsy stream his flesh imbibes
14 An old unquenched unsmotherable heat –
15 The curbed ferocity of beaten tribes,
16 The sullen dignity of their defeat.

17 Her body looms above him like a hill
18 Within whose shade a village lies at rest,
19 Or the first cloud so terrible and still
20 That bears the coming harvest in its breast.

3.1 Refer to line 1: 'When in the sun the hot red acres smoulder'.

How does this line set the initial mood of the poem? (2)

3.2 Explain what the word, 'flings' (line 3) suggests about the girl's state of mind. (2)

3.3 Refer to line 11: 'Through his frail nerves her own deep languors ripple'.

Discuss the significance of this description in the context of the poem. (3)

3.4 The concluding stanza offers visions of the future.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)
[10]

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

'THE ZULU GIRL' – Roy Campbell

3.1 The mood is oppressive/unforgiving/foreboding/unbearable/stifling because of the extreme heat and discomfort experienced by the girl and the labourers.

[Award 2 marks only if mood is discussed.] (2)

3.2 The girl is part of a gang of labourers working under extreme conditions, and this action can be viewed as exasperated and an act of defiance against authority. The girl is exhausted by her physical activity and her exhaustion is compounded by having to carry her child while she works.

[Award 2 marks for two relevant and distinct points.] (2)

3.3 The act of breast feeding not only provides nourishment for the child but also transmits to him the mother's feelings and attitude. The word, 'languors' suggests that the mother is weary and despairing of the situation in which she finds herself. It might suggest that the mother transmits her strength to the child so that one day he will free his people from oppression.

Alternatively, it might be suggested that there is a sense of calmness/tenderness, at least for the present. Her innermost emotions are conveyed during this time of intimacy.

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

3.4 YES.
The mother represents the two visions the oppressed people of South Africa have. As the 'hill', she 'looms' over them, protecting her people who are 'a village ... at rest', implying that they will remain quietly accepting of their position. Alternatively, she is 'the cloud', bringing a 'terrible' storm which will result in a 'coming harvest'. This implies the rising up of the people against their oppressors.

OR

NO.
[A 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.] (3)
[10]

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QUESTION 7: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

FUNERAL BLUES – WH Auden

1 Stop all the clocks, cut off the telephone,
2 Prevent the dog from barking with a juicy bone,
3 Silence the pianos and with muffled drum
4 Bring out the coffin, let the mourners come.

5 Let aeroplanes circle moaning overhead
6 Scribbling on the sky the message He Is Dead,
7 Put crêpe bows round the white necks of the public doves,
8 Let the traffic policemen wear black cotton gloves.

9 He was my North, my South, my East and West,
10 My working week and my Sunday rest,
11 My noon, my midnight, my talk, my song;
12 I thought that love would last forever: I was wrong.

13 The stars are not wanted now; put out every one;
14 Pack up the moon and dismantle the sun;
15 Pour away the ocean and sweep up the wood;
16 For nothing now can ever come to any good.

7.1 Account for the speaker's desire to 'Stop all the clocks' (line 1). (2)

7.2 Suggest a reason for the use of capital letters in 'He Is Dead' (line 6). (2)

7.3 Refer to line 9: 'He was my North, my South, my East and West'.

Discuss the effectiveness of this image in the context of the poem. (3)

7.4 Critically comment on how the images in the final stanza convey the speaker's attitude toward the death of his loved one. (3)
[10]

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QUESTION 7: POETRY – CONTEXTUAL QUESTION

'FUNERAL BLUES' – WH Auden

7.1 The clocks indicate normality and the passing of time. By stopping the clocks, he wants other people's normality to cease so that they can relate to his situation. The death of his loved one is so momentous that he feels the world cannot continue.

It was tradition to stop the clocks from ticking when someone in the house had died. The speaker wants the world to acknowledge the death of his loved one.

[Award 2 marks for any one idea well discussed OR any two relevant and distinct points.] (2)

7.2 The capital letters indicate the importance of the loved one in the speaker's life and emphasise the intensity of the grief he is experiencing./It creates the impression that the person who has died is a person of significance within society and thus deserving of outpourings of public grief./Capital letters draw the reader's attention to the stark finality of death.

[Award 2 marks for any one idea well discussed OR any two relevant and distinct points.] (2)

7.3 The deceased was like the points on a compass to the speaker. He provided him with guidance and played a significant role in the speaker's life. The image is effective because, like a compass, the deceased was dependable and one on whom the speaker could always rely. Now that he is dead, the speaker feels lost and without direction. The four compass points emphasise that the deceased was an important part of every aspect of the speaker's life.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

7.4 The speaker is devastated/distraught/despondent because he sees no future. He wants the entire universe to come to an end. All sources of light need to be extinguished because to him, everything is now dark and depressing. He wants all of nature to disappear as it is now inconsequential to him. The hyperbolic statements emphasise the intensity of his pain at the death of his loved one.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

[10]

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QUESTION 8: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin

(A Person is a Person Because of Other People)

1 By holding my mirror out of the window I see
2 Clear to the end of the passage.
3 There's a person down there.
4 A prisoner polishing a doorhandle.
5 In the mirror I see him see
6 My face in the mirror,
7 I see the fingertips of his free hand
8 Bunch together, as if to make
9 An object the size of a badge
10 Which travels up to his forehead
11 The place of an imaginary cap.
12 (This means: *A warder*.)
13 Two fingers are extended in a vee
14 And wiggle like two antennae.
15 (He's being watched.)
16 A finger of his free hand makes a watch-hand's arc
17 On the wrist of his polishing arm without
18 Disrupting the slow-slow rhythm of his work.
19 (*Later*. Maybe later we can speak.)
20 *Hey! Wat maak jy daar*?
21 – a voice from around the corner.
22 *No. Just polishing baas.*
23 He turns back to me, now watch
24 His free hand, the talkative one,
25 Slips quietly behind
25 – *Strength brother*, it says,
26 In my mirror,
27 A black fist.

8.1 Explain the significance of the 'mirror' to the prisoners. (2)

8.2 Suggest a reason for the reference to 'person' (line 3) and then 'prisoner' (line 4). (2)

8.3 Refer to lines 13–14: 'Two fingers are … like two antennae.'

Discuss the effectiveness of this image in the context of the poem. (3)

8.4 Refer to line 28: 'A black fist.'

In your view, is this line an appropriate conclusion to the poem? Justify your response. (3)
[10]

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QUESTION 8: POETRY – CONTEXTUAL QUESTION

'MOTHO KE MOTHO KA BATHO BABANG' – Jeremy Cronin

8.1 The mirror is used as a means of communication and allows the prisoners to bond with one another./The mirror is a reminder that there is no direct contact between the prisoners, and reinforces their isolation and deprivation.

[Award 2 marks for any one idea well discussed OR any two relevant and distinct points.] (2)

8.2 In 'person', the speaker acknowledges the humanity of the man before referring to his institutionalised state. However, in 'prisoner', the authorities merely view him as a criminal who has no worth. The prisoner is dehumanised by the authorities.

[Award 2 marks for two relevant and distinct points.] (2)

8.3 The 'antennae' are the two fingers used for communication. The description is effective because the wiggling fingers are like moving feelers. Just as insects move their antennae, using them as a sensory organ, the prisoner wiggles his fingers to show he is being watched.

Candidates might refer to the 'antennae' being compared to radio/TV antennae that are necessary for the reception of communication signals.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

8.4 YES
The poem is about togetherness/ubuntu/solidarity/power in spite of the oppression caused by apartheid policies. The black fist is a symbol of freedom, human rights and solidarity. It is an appropriate conclusion to the poem because the prisoners have been incarcerated as a result of their political activity to champion human rights. The fist is a reminder that the people's human rights have been violated but the people will not give up the fight against oppression. The solidarity of the prisoners is conveyed by the fist.

[A cogent 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)
[10]

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QUESTION 5: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

A HARD FROST – Cecil Day Lewis

A frost came in the night and stole my world
And left this changeling for it – a precocious
Image of spring, too brilliant to be true:
White lilac on the windowpane, each grass-blade
Furred like a catkin, maydrift loading the hedge.
The elms behind the house are elms no longer
But blossomers in crystal, stems of the mist
That hangs yet in the valley below, amorphous
As the blind tissue whence creation formed.

The sun looks out, and the fields blaze with diamonds.
Mockery spring, to lend this bridal gear
For a few hours to a raw country maid,
Then leave her all disconsolate with old fairings
Of aconite and snowdrop! No, not here
Amid this flounce and filigree of death
Is the real transformation scene in progress
But deep below where frost
Worrying the stiff clods unclenches their
Grip on the seed and lets our future breathe.

The poem describes how frost plays a role in the transformation of the landscape.

By close reference to DICTION, IMAGERY and TONE, critically discuss the validity of this statement.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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QUESTION 5: POETRY – ESSAY QUESTION

'A HARD FROST' – Cecil Day Lewis

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 36 for the rubric to assess this question.

VALID

The speaker depicts a winter's morning that has been transformed into an image of spring by the harsh winter frost. Despite spring's early arrival being an illusion, the frost plays a powerful transformative role in nourishing new life below the surface of the ground.

- The appearance of the landscape is altered by the arrival of the frost. The word, 'changeling' suggests that a secret, magical exchange has apparently occurred overnight. 'Stole' conveys the speaker's surprise when he views the unexpected transformation.
- The patterns created by the frost are compared to spring flowers. This gives the false illusion that spring has arrived.
- The frost glistens like diamonds and crystal in the sun, but this brilliance will not last as the dreariness of the winter will soon return. This is simply a temporary transformation of the landscape. The reference to 'Mockery spring' reinforces the superficiality of the scene by suggesting the deceptiveness of the frost.
- The white frost coating the countryside is compared to a 'raw country maid' wearing a beautiful bridal outfit. The rural environment temporarily exhibits a beautiful, refined appearance, but once the frost has melted, the winter scene will once again be revealed. The superficiality ('bridal gear') will return to the reality of average-looking ('old fairings').
- The current landscape is one of 'flounce' and 'filigree': it is overly ornamented. Once the frost melts, it will prove to have been unnatural and overdone/excessive.
- While the surface appears fairylike, the real transformation is happening below the surface. Although the frost seems to have a frozen hold over the clods of earth, its grasp is slowly being released and the seeds of the true flowers will be set free. The personification effectively conveys the grip the frost has over the soil: it is like a clenched fist which is slowly opening.
- The frost has produced an image of the beauty of a spring morning. However, the beauty of 'the real transformation' is in progress 'deep below', not above the surface. The advent of spring is already underway, even though it is still winter. Once spring arrives, it will result in a 'permanent' transformation of the landscape.
- Initially, the speaker's tone is one of admiration and amazement because the scene he views is so surprising. However, his tone might be disapproving when he describes the temporary nature of the 'bridal gear' and the frost as mocking people with the illusion of spring's arrival. He condescendingly refers to the 'filigree' and 'flounce' of the scene.
- Finally, the speaker's tone reveals his awe of and respect for the power of nature and spring in the last three lines of the poem.

[A cogent 'Invalid' response is unlikely. However, treat all responses on their merits.]

[Accept valid alternative responses.] **[10]**

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

A HARD FROST – Cecil Day Lewis

A frost came in the night and stole my world
And left this changeling for it – a precocious
Image of spring, too brilliant to be true:
White lilac on the windowpane, each grass-blade
Furred like a catkin, maydrift loading the hedge.
The elms behind the house are elms no longer
But blossomers in crystal, stems of the mist
That hangs yet in the valley below, amorphous
As the blind tissue whence creation formed.

The sun looks out, and the fields blaze with diamonds.
Mockery spring, to lend this bridal gear
For a few hours to a raw country maid,
Then leave her all disconsolate with old fairings
Of aconite and snowdrop! No, not here
Amid this flounce and filigree of death
Is the real transformation scene in progress
But deep below where frost
Worrying the stiff clods unclenches their
Grip on the seed and lets our future breathe.

3.1 Refer to line 1: 'A frost came in the night and stole my world'.

What impression of the frost is created in this line? (2)

3.2 Refer to line 3: 'Image of spring, too brilliant to be true'.

How do these words contribute to your understanding of the speaker's feelings? (2)

3.3 Refer to lines 11–14: 'Mockery spring …'/'aconite and snowdrop!'

Discuss how the imagery in these lines conveys the speaker's tone. (3)

3.4 Refer to lines 17–19: 'But deep below …'/'our future breathe.'

Comment on how these lines capture the central idea of the poem. (3)
[10]

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

'A HARD FROST'– Cecil Day Lewis

3.1 The personification/comparison of the frost to a thief is disturbing: it suggests that the frost works silently and stealthily, taking that which does not belong to it.

[Award 2 marks for one idea well discussed.] (2)

3.2 While the speaker is delighted at the transformation of his world from the bleak harsh landscape of winter, he is equally pensive in that he knows that this transformation is temporary/effectively illusory.

[Award 2 marks for two relevant and distinct points.] (2)

3.3 The winter landscape is metaphorically compared to a plain/an unattractive country maid who is transformed on her wedding day by her bright and beautiful bridal outfit. Her beauty is short-lived since after her wedding she will return to her old self, as will the landscape after the frost has melted. The speaker's tone is of disappointment that this beauty is short-lived, and perhaps, he is disparaging of the frost's trickery.

[Award 3 marks only if tone is discussed.] (3)

3.4 The speaker looks forward to the new cycle of life as the frost nudges the earth to release the seeds that will sprout in Spring, which will signify an end to the hardships of winter. The transformation in nature might possibly be equated to transformation in the life of people who experience hardship but can still look forward to a future that has the potential for a better life.

[Award 3 marks for two ideas/interpretations well discussed.] (3)
[10]

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
2 Clouds come hurrying with the wind
3 Turning
4 Sharply
5 Here and there
6 Like a plague of locusts
7 Whirling
8 Tossing up things on its tail
9 Like a madman chasing nothing.

10 Pregnant clouds
11 Ride stately on its back
12 Gathering to perch on hills
13 Like dark sinister wings;
14 The Wind whistles by
15 And trees bend to let it pass.

16 In the village
17 Screams of delighted children
18 Toss and turn
19 In the din of whirling wind,
20 Women –
21 Babies clinging on their backs –
22 Dart about
23 In and out
24 Madly
25 The Wind whistles by
26 Whilst trees bend to let it pass.
27 Clothes wave like tattered flags
28 Flying off
29 To expose dangling breasts
30 As jaggered blinding flashes
31 Rumble, tremble, and crack
32 Amidst the smell of fired smoke
33 and the pelting march of the storm.

4.1 Refer to line 9: 'Like a madman chasing nothing.'

What impression of the wind is conveyed by this description? (2)

4.2 Suggest how the word, 'sinister' (line 13) contributes to the mood of the poem. (2)

4.3 Refer to lines 20–24: 'Women – /Babies clinging … In and out/Madly'.

Discuss how these lines convey the attitude of the women towards the storm. (3)

4.4 Refer to lines 30–33: 'As jaggered blinding …'/'of the storm.'

Comment on whether these lines are an appropriate conclusion to the poem. (3)

[10]

AND

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN THUNDERSTORM' – David Rubadiri

4.1 The impression is that the wind is unpredictable/out of control and dangerous, bringing with it chaos and disruption.

[Award 2 marks for one idea well discussed.] (2)

4.2 'Sinister' has connotations of something that is evil, frightening and destructive. The mood is oppressive, ominous and foreboding.

[Award 2 marks only if mood is discussed.] (2)

4.3 The women's panicked state and anxiety reflect their fearful attitude toward the storm. Their rushing about gathering their possessions and their children creates a sense of urgency. The children's having to cling to their mothers' backs intensifies the agitation of the mothers and their determination to protect their children. They dread the havoc that the storm might cause.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)

4.4 The conclusion is **appropriate** because the title creates the expectation that the poem is about a thunderstorm. The poem's focus is on the build-up to the storm. By focusing on the elements of the wind and the clouds, the speaker gives them a significance and power of their own. They are the harbingers alerting people to the approach of the storm. The lightning flash and the rumbling thunder create tension as the reader anticipates the final eruption of the storm.

Candidates might see the thunderstorm as an extended metaphor for the destructive effects of colonialism. Credit such responses on their merits.

Candidates might suggest that the conclusion is **not appropriate** since the storm does not actually break, despite its build-up having been described throughout the poem. It ends anti-climactically.

[Award 3 marks for two ideas well discussed OR three ideas.] (3)
[10]

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
2 To taste the bitter fruit of Time.
3 We are precious.
4 And one day our suffering
5 Will turn into the wonders of the earth.

6 There are things that burn me now
7 Which turn golden when I am happy.
8 Do you see the mystery of our pain?
9 That we bear poverty
10 And are able to sing and dream sweet things

11 And that we never curse the air when it is warm
12 Or the fruit when it tastes so good
13 Or the lights that bounce gently on the waters?
14 We bless things even in our pain.
15 We bless them in silence.

16 That is why our music is so sweet.
17 It makes the air remember.
18 There are secret miracles at work
19 That only Time will bring forth.
20 I too have heard the dead singing.

21 And they tell me that
22 This life is good
23 They tell me to live it gently
24 With fire, and always with hope.
25 There is wonder here

26 And there is surprise
27 In everything the unseen moves.
28 The ocean is full of songs.
29 The sky is not an enemy.
30 Destiny is our friend.

4.1 Refer to line 8: 'Do you see the mystery of our pain?'

Suggest a reason for the inclusion of the rhetorical question. (2)

4.2 Refer to line 9: 'That we bear poverty'.

Explain what the word, 'bear' implies about the local people. (2)

4.3 Refer to lines 16–17: 'That is why … the air remember.'

Comment on the significance of the music's being 'so sweet' that it 'makes the air remember'. (3)

4.4 Refer to the final stanza.

Critically comment on how the speaker's tone conveys the central idea of the poem. (3)
[10]

AND

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN ELEGY' – Ben Okri

4.1 The rhetorical question emphasises the inexplicable nature of the people's reaction to their suffering. The mystery lies in their ability to 'sing and dream sweet things' despite their hardship. The speaker is puzzled by their magnanimous reaction.

Candidates might refer to the reaction of the people's being paradoxical as they are able to express joy despite their pain.

[Award 2 marks for any one point well discussed.] (2)

4.2 The local people's problems are a burden which they put up with without anger. They endure and tolerate their hardship without distress or annoyance. They are accepting of their suffering and are prepared to live with it. The word conveys the extent and relentlessness of their suffering.

[Award 2 marks for any two relevant and distinct points.] (2)

4.3 The music is gratifying/rewarding/pleasurable/harmonious. It is significant because it is an expression of the people's optimistic attitude to life. The air 'remembers' because people are aware of the music even after it has ended. Its impact on the surroundings resonates and the feeling of upliftment endures.

Candidates might refer to the sounds carried by the air as being a reminder of the close spiritual connection between nature and the ancestors.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

4.4 The tone is optimistic/contemplative/meditative/thoughtful. The speaker is in awe of the magical quality of nature and life. He focuses on the promise of a better life and the need to be in harmony with our world. The speaker's tone reflects his amazement at the people's faith and endurance. The message of the poem is that Africans are eternally hopeful in spite of hardship. They are able to find positives even in difficult situations.

[Award 3 marks only if the tone and central idea are fully discussed.] (3)
[10]

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QUESTION 6: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

AN AFRICAN ELEGY – Ben Okri

We are the miracles that God made
To taste the bitter fruit of Time.
We are precious.
And one day our suffering
Will turn into the wonders of the earth.

There are things that burn me now
Which turn golden when I am happy.
Do you see the mystery of our pain?
That we bear poverty
And are able to sing and dream sweet things

And that we never curse the air when it is warm
Or the fruit when it tastes so good
Or the lights that bounce gently on the waters?
We bless things even in our pain.
We bless them in silence.

That is why our music is so sweet.
It makes the air remember.
There are secret miracles at work
That only Time will bring forth.
I too have heard the dead singing.

And they tell me that
This life is good
They tell me to live it gently
With fire, and always with hope.
There is wonder here

And there is surprise
In everything the unseen moves.
The ocean is full of songs.
The sky is not an enemy.
Destiny is our friend.

6.1 Refer to line 3: 'We are precious.'

Account for the use of the word, 'precious' in the context of the first stanza. (2)

6.2 Suggest a reason for the repetition of the word, 'And' throughout the poem. (2)

6.3 Refer to line 13: 'Or the lights that bounce gently on the waters?'

Discuss the effectiveness of this image in the context of the poem. (3)

6.4 Refer to lines 22–24: 'This life is good …gently/With fire'.

Critically comment on the contradictory advice given to the speaker by the ancestors. (3)

[10]

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QUESTION 6: POETRY – CONTEXTUAL QUESTION

'AN AFRICAN ELEGY' – Ben Okri

6.1 The word conveys how valuable, special and unique the African people are./ They endure hardship without complaint and remain hopeful. The speaker praises and motivates the people to remain optimistic.

[Award 2 marks for one idea well discussed OR any two relevant and distinct points.] (2)

6.2 The word, 'and' conveys the never-ending suffering. One problem is compounded and followed by another. There is no respite for the people. The repetition also conveys the people's resilience. They remain optimistic and never become despondent. The word also suggests that when the people are released from their suffering, there will be multiple rewards.

[Award 2 marks for any two relevant and distinct points.] (2)

6.3 The lights and gentleness of the image convey the people's sense of hope, optimism and forgiveness. In spite of their hardships, the people see and appreciate the beauty around them. They remain tolerant and are not bitter. The word, 'bounce' conveys lightness. The people are able to set their burdens and suffering aside and appreciate nature and the goodness in their lives.

(3)

[Award 3 marks for any two ideas well discussed OR three ideas.]

6.4 The speaker is advised to live life 'gently'. He should be kind, have compassion and show sensitivity and understanding. However, he is also urged to live life with 'fire'. He should be spirited/passionate, never surrender and stand up to oppression. This advice is uplifting and inspiring because it encourages people to live life to the full while not allowing their animosities to overpower their humanity.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

[10]

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

somewhere i have never travelled,gladly beyond – ee cummings

1 somewhere i have never travelled,gladly beyond
2 any experience,your eyes have their silence:
3 in your most frail gesture are things which enclose me,
4 or which i cannot touch because they are too near

5 your slightest look easily will unclose me
6 though i have closed myself as fingers,
7 you open always petal by petal myself as Spring opens
8 (touching skilfully,mysteriously)her first rose

9 or if your wish be to close me,i and
10 my life will shut very beautifully,suddenly,
11 as when the heart of this flower imagines
12 the snow carefully everywhere descending;

13 nothing which we are to perceive in this world equals
14 the power of your intense fragility:whose texture
15 compels me with the colour of its countries,
16 rendering death and forever with each breathing

17 (i do not know what it is about you that closes
18 and opens;only something in me understands
19 the voice of your eyes is deeper than all roses)
20 nobody,not even the rain,has such small hands

3.1 Refer to lines 1–2: 'somewhere i have never travelled,gladly beyond/any experience'.

What impression of the speaker is created by the use of 'gladly' (line 1)? (2)

3.2 'Spring' (line 7) is the only word that is capitalised in the poem.

Explain the effect of this capitalisation in context. (2)

3.3 Refer to line 4: 'or which i cannot touch because they are too near'.

Discuss the significance of the paradox in this line. (3)

3.4 Refer to lines 17–19: '(i do not … than all roses)'.

Critically comment on how the speaker's tone in these lines reinforces the central idea of the poem. (3)
[10]

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QUESTION 3: POETRY – CONTEXTUAL QUESTION

'somewhere i have never travelled, gladly beyond' – ee cummings

3.1 The speaker is enthusiastic about, and open to, the new possibilities in his life. Although it is the unknown, the anticipation fills him with excitement. He welcomes the thought of the adventure and looks forward to the experience.

[Award 2 marks for any two relevant and distinct points.] (2)

3.2 By capitalising the word, the importance and power of Spring is recognised. Spring is the giver of life and transforms the winter landscape into something of beauty. Like Spring, his beloved has transformed him by bringing love into his life.

[Award 2 marks for any two relevant and distinct points.] (2)

3.3 The speaker's inability to touch something despite its nearness is contradictory. His feelings for his beloved are 'too near' to his heart/an intimate part of him and he is reluctant to expose himself as he is afraid that his love makes him vulnerable/defenceless to potential heartbreak and pain.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

3.4 The speaker's tone is of admiration/awe/wonder/reverence. He finds it amazing that her mere presence can overwhelm his senses, thoughts and emotions. The expression in her eyes conveys the intensity of her love for him. The unusual connection the speaker makes between the senses suggests that even without words, there is communication and understanding between the lovers. The description conveys the idea of love's being inexplicable, mysterious and spiritual. There is no logic to explain why his beloved is able to exert absolute power over him yet instinctively he is willing to accede to her.

[Award 3 marks only if the tone and central idea are discussed.] (3)
[10]

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

THE GARDEN OF LOVE – William Blake

1 I went to the Garden of Love,
2 And saw what I never had seen:
3 A Chapel was built in the midst,
4 Where I used to play on the green.

5 And the gates of this Chapel were shut,
6 And 'Thou shalt not' writ over the door;
7 So I turn'd to the Garden of Love
8 That so many sweet flowers bore;

9 And I saw it was filled with graves,
10 And tomb-stones where flowers should be;
11 And Priests in black gowns were walking their rounds,
12 And binding with briars my joys and desires.

2.1 Refer to line 1: 'I went to the Garden of Love'.

How does the word, 'Garden' create an expectation in the mind of the reader? (2)

2.2 Refer to lines 3–4: 'A Chapel was …'/'on the green.'

Explain the significance of these lines in the context of the poem. (2)

2.3 Refer to lines 5–6: 'And the gates …'/'over the door'.

Discuss how the diction in these lines contributes to the speaker's tone. (3)

2.4 Refer to the final stanza: 'And I saw ...'/'joys and desires.'

Comment on how these lines convey the central idea of the poem. (3)
[10]

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QUESTION 2: POETRY – CONTEXTUAL QUESTION

'THE GARDEN OF LOVE' – William Blake

2.1 The reader will expect the speaker to enter an area/state of being that is open, free and beautiful. It is a place of peace and tranquillity./The allusion to the Biblical Garden of Eden creates the expectation of spiritual perfection and natural beauty.

[Award 2 marks for one idea well discussed.] (2)

2.2 The Chapel should have offered a joyful experience. However, the speaker is indicating how the Chapel and, by implication, organised religion has intruded on his pleasant, carefree childhood memories. The line indicates Blake's disapproval of the invasive and destructive nature of authoritarian religion.

[Award 2 marks for two relevant and distinct points.] (2)

2.3 The words, 'gates' and 'shut' have connotations of restriction and loss of free will. In addition, they suggest a lack of welcome. The admonition, 'Thou shalt not' alludes to the Old Testament/Ten Commandments which forbade certain behaviours and reinforces the sense of restriction. This accounts for the speaker's indignant/angry/disappointed/dismayed tone.

[Award 3 marks only if tone is discussed.] (3)

2.4 Instead of life flourishing ('flowers'), the garden is now associated with death as it is filled with 'graves' and 'tomb-stones'. The priests in black gowns are like sinister figures on patrol. These lines reflect the speaker's criticism of authoritarian religion's depriving one of joy. He sees such religion as cruelly restrictive ('binding with briars my joys and desires') of individual freedom and fulfilment.

[Award 3 marks for two ideas/interpretations well discussed.] (3)
[10]

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SECTION A: POETRY

PRESCRIBED POETRY

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

Read the poem below and then answer the question that follows.

FELIX RANDAL – Gerard Manley Hopkins

1 Felix Randal the farrier, O he is dead then? my duty all ended,
2 Who have watched his mould of man, big-boned and hardy-handsome
3 Pining, pining, till time when reason rambled in it and some
4 Fatal four disorders, fleshed there, all contended?

5 Sickness broke him. Impatient he cursed at first, but mended
6 Being anointed and all; though a heavenlier heart began some
7 Months earlier, since I had our sweet reprieve and ransom
8 Tendered to him. Ah well, God rest him all road ever he offended!

9 This seeing the sick endears them to us, us too it endears.
10 My tongue had taught thee comfort, touch had quenched thy tears,
11 Thy tears that touched my heart, child, Felix, poor Felix Randal;

12 How far from then forethought of, all thy more boisterous years,
13 When thou at the random grim forge, powerful amidst peers,
14 Didst fettle for the great grey drayhorse his bright and battering sandal!

In 'Felix Randal', the speaker contemplates what he sees as significant aspects of the life and death of the farrier.

With close reference to **diction**, **imagery** and **tone**, discuss how the above statement is reflected in the poem.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page). **[10]**

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SECTION A: POETRY

PRESCRIBED POETRY

QUESTION 1: POETRY – ESSAY QUESTION

'FELIX RANDAL' – Gerard Manley Hopkins

- Use the following, among other points, as a guide to marking this question. Responses might differ, depending on the candidate's sensitivity to and understanding of the poem.
- Refer to page 24 for the rubric to assess this question.

- The speaker expresses admiration for the manner in which the farrier lived. He was a 'big-boned' and 'hardy-handsome' man who required brute strength to perform his job. He worked with great force at his 'random grim forge' as he hammered the horseshoe into place. The speaker imagines him standing powerful and grim at the fire as he prepared the drayhorse's 'sandal'.
- In life, Felix Randal was a productive individual, lively and 'boisterous'. He was respected for his work and 'powerful amidst peers'. This contrasts with his being described as a 'child' when his health is compromised by disease.
- The focus then shifts to Felix's physical decline. The speaker notes how the farrier was debilitated by illness. The 'mould' that was so strong and powerful lost its shape as the farrier faded away ('pining, pining') until his thoughts became confused ('reason rambled').
- In stanza 2, the speaker realises that his ministering to Felix had the effect of making Felix more accepting of his plight. Despite Felix's initial frustration and impatience ('impatient he cursed'), he became more tolerant ('a heavenlier heart began').
- Realising Felix's death is imminent, the speaker prepares Felix by 'tend[ing] to him' and offering him the sacrament of the Holy Communion ('sweet reprieve and ransom'), which carries the promise of forgiveness and a new life. He offers him the final rites ('Being anointed') in order to prepare his soul for its release. Through this process, the speaker forges a bond of compassion and trust with Felix. The speaker registers with melancholy/tenderness that Felix reconciled himself to his fate in a truly Christian manner.
- The speaker comes to the realisation that he has become more compassionate/empathic as a result of his association with Felix. Stanza 3 focuses on the sympathetic relationship of the two men. 'This seeing the sick endears them to us' indicates that an intimate bond developed between the two men.
- The speaker eased the pain and discomfort that Felix experienced ('My tongue had taught thee comfort'). Felix's tears touched the speaker's heart and this accounts for the latter's sense of loss and mourning at his death.
- The tone is initially detached/dispassionate/unaffected/matter-of-fact but shifts to being contemplative, grieving and compassionate.

[Credit valid alternative responses.] **[10]**

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

Read the poem below and then answer the questions that follow.

VULTURES – Chinua Achebe

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
perching high on broken
bone of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
on a stem rooted in
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked
the eyes of a swollen
corpse in a water-logged
trench and ate the
things in its bowel. Full
gorged they chose their roost
keeping the hollowed remnant
in easy range of cold
telescopic eyes ...
Strange
indeed how love in other
ways so particular
will pick a corner
in that charnel-house
tidy it and coil up there, perhaps
even fall asleep – her face
turned to the wall!
... Thus the Commandant at Belsen
Camp going home for
the day with fumes of
human roast clinging
rebelliously to his hairy
nostrils will stop
at the wayside sweet-shop
and pick up a chocolate
for his tender offspring
waiting at home for Daddy's
return ...
Praise bounteous
providence if you will
that grants even an ogre
a tiny glow-worm

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45	tenderness encapsulated
46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

4.1 Refer to lines 1–3: 'In the greyness/and drizzle of one despondent/dawn'.

How do these lines contribute to the mood of the first section? (2)

4.2 What do the words, 'cold/telescopic eyes' (lines 20–21) suggest about the nature of the vultures? (2)

4.3 Refer to lines 30–35: 'Thus the Commandant … his hairy/nostrils'.

Discuss the significance of this description in the context of the poem. (3)

4.4 The concluding lines, 'Praise bounteous/providence … perpetuity/of evil' (lines 41–51) offers options for human behaviour.

Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)
[10]

AND

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QUESTION 4: POETRY – CONTEXTUAL QUESTION

'VULTURES' – Chinua Achebe

4.1 The dark side of the vultures as described in Section One contributes to the down-hearted/dull/gloomy/hopeless mood.

[Award 2 marks only if mood is discussed.] (2)

4.2 As scavengers, the vultures keep their kill within their sights. 'Cold' might suggest that the vultures are ruthless/calculating/emotionless. 'Telescopic' suggests the mechanical/robotic nature of the vultures, giving them the advantage of long-distance vision that ensures the protection of their spoils.

[Award 2 marks only if a discussion of both 'cold' and 'telescopic' is offered.] (2)

4.3 The Commandant ends his day like any ordinary worker returning to his family after work. However, this Commandant has not had an ordinary day at work in that he has been directly involved in the atrocious sins committed against a huge number of people as indicated by the 'fumes of human roast clinging'.

Candidates might suggest that this shocking/horrifying/repulsive description signifies mankind's inhumanity toward their fellow beings; this is similar to the description of the vultures in Section One. The vultures instinctively feed their bodies to survive however, man kills in order to satisfy his selfish desires.

[Award 3 marks for two ideas well discussed OR three distinct ideas.] (3)

4.4 YES.
The Commandant, who is referred to as the 'ogre', has an element of goodness for which one needs to be grateful/hopeful – 'Praise bounteous providence'. His humanity is seen as a 'tiny glow worm' which suggests that he has the potential for love. However, the reference to the 'icy caverns of a cruel/heart' creates a sense of despair/hopelessness as it is too little to transform the evil 'lodged' within him. Thus he will continue to perpetrate/perpetuate evil.

OR

NO.
[A 'No' response is unlikely. However, treat all responses on their merits.]

[Award 3 marks only if reference is made to imagery and/or diction.]

[Award 3 marks only if candidates refer to both options.] (3)
[10]

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