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Poetry example questions

1. REMEMBER

Christina Rossetti

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

1. Why does Rossetti repeat the word “remember” throughout the poem? (2)

**It is as if the narrator fears that her beloved will not heed her request.
 She repeats it to emphasise how important it is that he hold onto the memory of her after her death.**

2. What is the tone and mood of the octave? (2)

**Tone: insistent / determined / wistful / earnest
 Mood: sombre / melancholy / nostalgic**

3. What is the tone and mood of the sestet? (2)

**Tone: contemplative, empathetic, gentle, tolerant/forbearing
 Mood: peaceful, resigned**

4. Does this poem suggest anything about the passive role of women in Victorian society? Quote to support your answer. (3)

**“You tell me of our future that you planned”
 Her beloved has made plans for her future without necessarily consulting her
 Sharply defined gender roles in Victorian era (women did not have the right to vote, own property; were expected to defer to men etc)**

5. Are there any clues that the speaker feels rebellious about the role women have been given? Quote to support your answer. (2)

**“the thoughts that once I had”
 She did have a mind of her own**

6. How are the following images used in the poem?

6.1. a hand (2)

It represents the physical realm and their connection in it.

She is worried that once that connection is broken, she will be forgotten.

6.2. darkness and corruption (2)

The speaker sees death as “darkness and corruption” - lack of light/life, no longer growing but decaying.

Death will destroy all of her, including most memories of her.

6.3. silent land (2)

Death is described as a “silent land” – no communication with her beloved, no longer able to hear his voice

Evokes loneliness, isolation

7. What does the poem suggest about Rossetti's views on death? (3)

Death is separation (and vice versa)

To be forgotten might be worse than death

Death is “darkness and corruption”

Death is something which must be accepted

The idea of death is worse than death itself

8. Explain the effectiveness of the repetition “gone away”/ “gone far away”. (2)

Repetition, but intensifying repetition

The speaker becomes more urgent that the beloved must remember her as it dawns on her how “far away” into the “silent land” she will journey after death.

9. Describe the change of argument in the sestet. (4)

In the octave, the speaker is deeply concerned that her lover will forget her, and therefore keeps appealing to him to remember.

However, she suddenly uses the word “forget” in the first line of the sestet, seemingly softening her stance.

In the first two lines of the sestet, she assures him that it is alright for him to sometimes forget her.

She goes further in the last two lines of the poem, saying that (for his sake) it would be better (less painful) for him if he DID forget her altogether. This is proof of just how selfless her love for him is.

10. Discuss the turning point in the poem by looking at line 9. (2)

The first 8 lines are about remembering a loved one that passed away. Then in line 9 we see that the poet says it will be fine if he forgets about her (the one that passed away).

11. Refer to lines 1 and 2, and 13 and 14. Discuss the contrast found here. (2)

Lines 1 and 2: The person that is left behind is told to remember, now that the loved has passed away.

Lines 13 and 14: The person that passed away is almost saying it is almost encouraged to forget, because holding on will be far worse / painful than forgetting.

12. Explain how the structure has an impact on the content. (3)

There is a clear division in the poem. As it has an octave and sestet. The octave is sad and nostalgic and filled with grief. The sestet moves to a more comforting tone. The speaker urges her loved one to forget and move on.

13. Explain what the poet meant with the words “silent land” in line 2. (3)

It is a place where one can no longer have dreams. The couple will not be able to share their dreams about a future together. A silent land is a place where darkness, “death” reigns.

14. What do we usually associate the word “remember” with? (2)

It is associated with memories – usually of good or positive times.

15. How do we know that the poet addresses the loved one directly? (2)

“you” (line 3) and “our” (line 6). Intimacy is enhanced by adding “our”. They are united on love.

16. Explain how the poet establishes positive acceptance in the sestet. (3)

Despite words with negative connotations like “grieve”, “darkness”, “corruption”, he creates a mood of acceptance by changing from a negative tone in the octave to an ultimate celebration of life.

17. Discuss the repetition of the title “Remember” in the poem. (3)

The title is almost imperative – you must remember me / I want to be remembered. Remember, as the title, also focuses on specific moments in time that they had. The first part of the poem looks back on these memories while in the second part he almost tries to convince the partner to let the memories go; in other words, to separate herself from “remembering” and to move on.

18. What does the image created in line 3 (“hold me by the hand”) tell us about the relationship between the speaker and her loved one? (2)

The image creates the sense that the speaker and her loved one had a close relationship. They shared their love for one another and had a strong bond.

19. Explain the effect of the repetition of the word “remember” throughout the poem. (2)

This is the central theme of the poem. It highlights the poet’s (speaker’s) desperation for remembrance and emphasises the command, almost as if she is scared that he would forget her.

20. Refer to line 9: “Yet if you should ...”
Comment on the effect of the use of the word “yet” on the tone of the sonnet. (3)

The word ‘Yet’ indicates a change in tone. The octave has a commanding tone which changes in the sestet to become more consoling. This is in accordance with the form of a sonnet, as a change of thought or feeling is expected in the sestet.

21. Refer to lines 13 – 14: “Better by far ... remember and be sad”.
Do you agree with the speaker that it would be better for her loved one to move on with his life and be happy once she has gone? Justify your response by referring to her statements in the sestet. (3)

Learners’ own interpretation.

If Yes:

She realises that she would rather leave her loved one happy by saying that he should “not grieve”. She does not want him to be stuck in the past “darkness and corruption”. She consoles him by saying he should “forget and smile”.

A “no” response is unlikely but should be credited if well justified.

22. What is the “silent land” mentioned in line 2? (2)

Death, eternal life.

23. By referring to lines 5 and 8, show that a close relationship exists between the two people. (3)

They lived an intimate life, envisaging sharing their years ahead – “our future that you planned”.

**The speaker and the person addressed communicated constantly – “” day by day”.
Their relationship was profound – “to counsel or pray”.**

24. Where does the speaker’s outlook change later in the poem? Substantiate. (2)

Initially the speaker instructs the other person to remember her, mentioning it twice. Then, in line 9, signalled by “yet”, she turns her attention to the happiness of the other person.

25. The speaker’s genuine affection for the other person is reinforced by the last two lines. Critically discuss this statement, with close reference to the diction. (3)

(The speaker earlier instructed the companion to remember her, “Remember me” being in the imperative, but now regards it as far more necessary that her beloved’s memories of her be erased so that he experiences less grief. “Better by far” implies

that she cares for him enough to be forgotten. “smile” suggests happiness rather than grief.)

The diction is unornamented and literal in the lines, suitable for an unpretentious conversation between two people who love each other.

30. Prove by quoting two words from the poem that the poet is addressing his loved one directly. (2)

He uses the words “you” (line 3) and “our” (line 6).

31. Discuss the poet’s use of euphemism in line 1. (2)

The poet uses “gone away” – death, it shows the vast boundary between life and death – later in the poem (“gone far away”)

32. Do you agree that the speaker is giving her love permission to have a new life? Justify your response by referring to diction and imagery. (3)

Yes, she does. In line 13 she tells him to let go of the memories and his sorrow in order to “smile” and live positively after her passing. She further demonstrates the selfless depth of her love as she tells him to forget about her and do not feel guilty about anything.

2. somewhere i have never travelled, gladly beyond

ee cummings

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

your slightest look easily will unclothe me
though i have closed myself as fingers,
you open always petal by petal myself as spring opens
(touching skilfully, mysteriously)her first rose

5

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

10

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

15

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

20

1. Why are the words 'travelled' and 'gladly' placed next to each other without a space, separated only by a comma in line 1? (2)

The two words are put together to convey a singular idea. The gladness is an integral part of the travelling.

2. What does the lover need to do to 'enclose' him? Quote from the poem and explain using your own words. (2)

"Frail gesture" - Even the smallest/slightest look/glance/eye movement seems to be so powerful that it encloses/surrounds him.

3. What does the speaker compare himself to and why is this an effective comparison? (3)

A tightly closed fist/fingers closed in on themselves. It is effective because the fact that the speaker's lover has the power to unlock this fist/prize open the tightly held fingers emphasises her power over him.

4. Why is the word 'Spring' capitalised? (2)

Spring is personified. The lover takes on the power that the season of Spring holds over flowers (to open them at will).

5. How is the seasonal comparison extended into the third quatrain? (2)

The lover takes on the power of winter as it can close the flower with the coolness of the snow.

6. How does the strange syntax of line 12 contribute to our understanding of the lover's power? (4)

'Carefully' and 'everywhere' are placed before 'descending' (technically incorrect grammar) in order to emphasise that her power is something fragile/delicate/not forceful or dominant, and yet it seems to be everywhere/all powerful.

7. What figure of speech is present in line 14 and how does it contradict a conventional understanding of power and weakness? (3)

Paradox. Frailty is usually associated with weakness but here it is described as intense and powerful.

8. How does the diction of line 15 link back to the first line of the poem? (2)

The word 'countries' continues the theme of journey or 'travelling' spoken of in line 1.

9. Why do you think the poet decided to introduce a conventional rhyme pattern at this point in the poem? (3)

Open ended. Award marks for considered reasonable response backed up by the text. Possible answers could include drawing attention to this as the end (1) of the poem and the summing up of all the ideas/emphasising this as the crux of the poem, etc.

10. Does this poem describe a healthy relationship? (3)

Open ended. Award marks for considered reasonable response backed up by the text.
If yes: The speaker is clearly in love. He is not focused on conventional aspects of attraction (good looks) but rather on his lover's gaze and the meaning and depth contained therein. He does not pin his love down to some materialistic description but rather insists on it being not truly fathomable (I do not know what it is about you...)
If no: His lover appears to have too much of a hold on him. She appears to be able to control his emotions in both a positive and negative manner (opens and closes him down at will). He idolises her in an unrealistic, unsustainable way.

11. Refer to line 7.

- 11.1 Identify the figure of speech. (1)

Personification

- 11.2 Comment on the effect. (1)

She means so much to him, making her into a being instead of only a season.

12. Brackets are normally used to add information. What is the function of the brackets in line 8? (2)

He is placing emphasis on how she does it skilfully and mysteriously.

13. Refer to line 6. Offer both a literal and figurative meaning of "...I have closed myself as fingers". Explain your answer. (2)

Literal: he made a fist, closed

Figurative: he closed himself off emotionally

14. In what way does his lover opens him? (2)

She opens him up emotionally. She opens him up to the universe – she has power over him.

15. Is the poet going on a physical journey? Explain. (2)

It can be interpreted as going on an emotional journey. He travels through her eyes into her soul – "which I cannot touch because they are too nearby"

16. Explain the effect of the comparison between the power of his lover to the power of spring. (2)

It gives the speaker's lover the same unstoppable power that the turning of the season has over flowers.

17. Discuss the effect of the personification in the last line of the poem. (3)

His lover is immensely powerful.

The power is however fragile.

It emphasises that she is more powerful than nature (supernatural).

18. Quote from stanza 1 to prove that the person the speaker is addressing has tremendous power over him. (2)

“in your most frail gesture are things which enclose me”

19. Explain in your own words if this is a literal or a figurative journey that the speaker is undertaking. (3)

Figurative journey. He is going beyond “a road” and “gladly beyond any experience” as if he is putty in her hands, willingly conforming to her “most frail gesture”. He is a passive/vulnerable traveller although she is not the aggressor – “most frail gesture”, “eyes have their silence”, “intense fragility”, “small hands”. It is her innocence that makes him want to explore more of her as her “travel”.

20. Explain the progression in lines 11 – 12 in your own words. (3)

Flower simile - connection it with the closing of the speaker’s emotions.

Seasons - again “cold season” is brought back with “snow”

The allusion to seasons seems to give the lover the same unending power that the turning of the year has over flowers.

21. Identify the sound device used in line 15 and explain its effect. (3)

Alliteration. The sharp / crisp c-sound grabs the reader’s attention and emphasises the extra power it provides to the image of the power she has over her him and love being amazing and leaving him in awe.

22. In your opinion, do you agree with the poet’s idea of love? Justify. (3)

Open-ended. Learner’s own response. Must be well-substantiated to earn full marks. Yes, love is unpredictable, amazing, sometimes illogical and one cannot always understand why one feels certain things or a certain way. The poet explains that he cannot understand the power his beloved has over him and he says it is “somewhere I have never travelled, gladly beyond”. Meaning, he has experienced it, but it also made him feel uneasy.

OR

No, love is a feeling and I believe the poet has more of an infatuation with this “power” his beloved has over him rather than loving and being loved unconditionally.

23. To which journey does the word “travelled” in the first line refer? (2)

A journey undertaken by the poet in his love for her – foreign, never experienced before.

24. Explain the symbolic significance of the poet referring to himself/associating himself with a “rose” of the extended metaphor. (3)

She controls him like nature controls the opening and closing of a flower.

A rose close in winter against the cold like she closes him.

An emotional opening and closing.

25. Refer to line 2 of the poem. What does the word “enclose” mean in the context of the poem? (2)

It means to close off, to seclude. Love can bring about seclusion, so that one blocks out all other forms of love and affection. / Only open to love and affection from one person.

26. List some of the elements of nature found in the poem. (2)

Petals (flowers), spring, snow, rain

27. Explain to what the poet is comparing his beloved in the second stanza and whether it is successful. (3)

He compares her to spring. Even if he closes himself to love and affection, she can open up his soul like spring can open a flower, petal by petal. She can open his soul, heart and mind to the concept of exhilarating love, piece by piece. Successful as she can do what only “nature” can do. Mysterious things.

28. In essence, Cummings uses nature as a symbol of love. Critically discuss the effectiveness thereof. (3)

Cummings uses imagery of a garden, flowers opening and closing, rain falling, to describe his love. A garden, or flowers, is supposed to be very frail and needs nurturing. A garden also holds surprises and possibilities. Love in essence, should also be nurtured, it is also frail. It is extremely effective as there are many similarities. Love should be nurtured like a garden.

3. 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!	5
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	10
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	15
People came from all lands	
It was the first day of peace.	
We saw our Ancestors travelling tall on the horizon.	

1. Discuss the tone of the poem, quoting to support your answer. (4)

tender, gentle, warm – “soft light” / “young blades of grass”

Joyous – “ululating to the mountains”

Contented, glad – “it is the first day after the war”

Proud, grateful – “We saw our Ancestors travelling tall on the horizon”

2. What mood does this poem create? (1)

Hopeful / content / celebratory /

- 3.1 Who/ what is the “she” referred to in line 6? (2)

Freedom / The end of war

- 3.2 What other reference is made to her in the poem, and how is this significant? (4)

“her footprints” – not yet herself, but the evidence of her; leading them towards herself?

“her face emerged” – not completely clear at first, but becoming clearer all the while

“her eyes of freedom” – close/clear enough to see her eyes (windows to the soul)

“She woke us up with a smile” – woken up from despair/darkness/the past

4. Explain the significance of the last line of the poem. (3)

Ancestors are highly revered in Zulu culture

They are “travelling tall”, which speaks of their pride and positions

All that the ancestors believed in/sacrificed for has come to fruition – it is the end of the war, and time to celebrate

Thankfulness towards the ancestors for mediating with God on behalf of the people

Even the ancestors are coming to join the celebration, to hold “hands with a stranger”

5. Identify three images of celebration and explain their effectiveness. (6)

“songs of a wedding party”

Unity, families coming together, singing with joy

“ululating to the mountains”

Triumphant and joyful, no longer silent

“demanding a festival”

Wanting to celebrate, not willing to wait any longer. Festivals are usually colourful, noisy, exuberant, full of life and joy

6. Which image in the poem most strongly speaks of peace? Quote, and justify your answer. (3)

Quote any appropriate phrase from the poem (1 mark) and defend choice (2 marks).

E.g.:

“We held hands with a stranger”

Holding hands signifies unity, solidarity, willingness to be/work together

Poet is looking forward to a time beyond apartheid when people will once more be reconciled and united

7. What emotions are usually associated with the ending of a war? (2)

Great joy, celebration

8. What indication is there in the poem that the celebration is universal? (2)

**The pronoun “we” is used – does not exclude anybody.
The repetition of the word “we” used 11 times in the poem.
“people from all lands” (line 16)
“all circles of the earth” (line 9)**

9. Refer to line 18. Explain why “Ancestors” is written with a capital letter. (3)

**It is written in a capital letter to emphasise their importance.
After freedom, the ancestors are given an elated role/position, almost god-like. Many people worship ancestors as if they are gods.**

10. Refer to lines 2 – 5. Critically discuss how the feeling of freedom among the people develops into full-blown joy. (3)

At first there are only hopeful signs of joy. They are unsure and hesitant at first. “soft light” / “hesitant” / “footprints” are signs of hope, indicating nothing concrete. However, in line 5 reference is made to “force”. A force is something that is concrete. It shows emotion. Look at the person’s face and you see emotion and joy.

11. What is the poet’s purpose of the pronoun “we” used throughout the poem? (2)

The poet uses “we” as a strengthening the togetherness of the people after apartheid ended. The idea of “we” strengthens the idea of a united country. “We held hands with a stranger” – unity of nations.

12. The poem is written in colloquial language. To what purpose does the poet use this form of language? (2)

He caters to all the people who would be there. The use of formal language would separate the people into different classes, which is against the intentions of the poet.

13. In the context of the poem is the “wedding party” literal or figurative? Justify your answer using information from the poem as a whole. (3)

Figurative: The wedding party is metaphorical of the marriage of the people of a new nation. There is jubilation at a wedding as partners start a new life together as a couple, as the new South Africa started out as a democratic country with all races being married as one.

14. In your opinion is the poet’s use of the word “ancestors” in “ancestors travelling tall” effective in the context in which the poem is set? (3)

Open-ended answer.

Yes. Ancestors form an integral part of the African cultures in South Africa. The use of ancestors increases the importance of this event as the ancestors would give blessings to important events, ensuring the success of the event, the desire of the people of South Africa to have a successful democracy.

OR

No, learners who are not accustomed to ancestral worship may answer in the negative. Credit valid responses on the merit of the argument.

15. Freedom is being personified in lines 1 – 6, explain the personification. (2)

Freedom is being compared to a young bride, one sees her footprints and then the veil is lifted, and one sees her face much like the talk / dream of freedom (from anything, e.g. freedom from war) and then suddenly the day arrives.

16. Certain words depict a celebration: “we ran to open spaces”, “ululating”, “calling people”, “shook up”, “held hands”, “people came”, what does this suggest about the nature of a celebration? (2)

A celebration is a gathering of people, an association of sound, of joy, the speaker is celebrating with many others amidst much noise that they are now liberated.

- 17 a) What does the expression “first fruits’ mean” (line 13)?
b) How is it interpreted in this context, with reference to “people came from all lands” (line 16)?

This is a reference to the celebration of the festival of harvest after you have gathered all the first crops of the harvest.

It can be interpreted that the first people to see this first day after the war, gathered together to celebrate the first day of peace which was “harvested” during the war – the people who fought to bring peace are reaping the harvest of peace.

18. Critically discuss the final line – specifically referencing the capital letter in “Ancestors”. (3)

The capital letter of “Ancestors” is to show an important proper noun. Ancestors are seen as “deities” and now these “deities” are taking their rightful place, “travelling tall” on the horizon.

19. Refer to the opening lines of the poem (lines 1 -5).
Relate the reason for “songs of a wedding party”. (2)

“Songs” and “wedding party” are associated with joy and celebration. The people are celebrating the end of the Apartheid Era.

20. How does the personification in lines 4 and 5 affect your understanding of the poem as a whole. Focus on the diction specifically. (2)

“Her” and “she” refer to the end of Apartheid / to Freedom. It first appears to be impossible – “At first we hesitated”. When the people see “her footprints”, “her eyes of freedom”, they realise that the day has dawned – it is true – they are free.

21. Discuss the effectiveness of the title with reference to the content of the poem. (3)

It is effective because “after the War” refers to the end of Apartheid. On the very first day everybody is filled with joy, therefore they celebrate. It was a long and fierce struggle. They are relieved that the oppression (“War”) is over. In line 17 (“It was the first day of peace”) sums it all up.

22. What is the significance of the speaker seeing her “footprints” in line 4 before seeing “her face” in line 5? (3)

It shows that they were not sure at first thus they see footprints and it becomes clearer thus referring to a face.

23. Give the connotation of the word “shook” in line 12. (2)

They went to him for advice, spoke to him urgently.

24. Why do the Ancestors stand tall “on the horizon”? (2)

They are proud of those who fought peace and that they have achieved it.

4. THE ZULU GIRL

Roy Campbell

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

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

His sleep mouth plugged by the heavy nipple, 10
Tugs like a puppy, grunting as he feeds:
Through his frail nerves her won 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, 15
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. 20

1. What is the girl doing before she stops to rest? (1)
She is hoeing the fields, preparing the fields to grow crops
2. What kind of mother is the speaker describing in stanza 2? Quote from the poem to support your answer. (3)
**“slow caresses” tells us of the mother’s tenderness, the care she is taking with her child
“sharp nails”, “prowl”, “sharp electric clicks” speak of her strength and protectiveness.
a lioness looking after her cub**
- 3.1 Quote two examples of simile. (2)
**Stanza 3: “Tugs like a puppy”
Stanza 5: “Like a hill”**
- 3.2 Choose one of the quotes from your answer to 4.1 and explain its effectiveness. (2)
**Stanza 3: The way the baby pulls at the mother's nipple is compared to the way a hungry puppy sucks on its mother.
Emphasises the baby’s innocence and helplessness
OR
Stanza 5: The security and shelter that the mother provides her baby is compared to the security and shelter that a hill provides a village.
She stands guard against anyone that would want to hurt him.**
4. How does the poet set the scene of unbearably hot environment in stanza 1? Quote to support your answer. (3)
**“in the sun” – heat implied from the very first line
“red hot acres smoulder” – vivid image of dusty ground, very little vegetation, mirage-like heat
“sweating” – working hard in the heat**
- 5.1 In stanza 3, the child is feeding from his mother’s breast, but taking in more than just milk. What else is being transmitted to the child? Quote to support your answer. (2)
**He is drinking in his mother’s “deep languor”, her tiredness and low energy
Sense of defeat, resignation?**
- 5.2 What else is the child receiving from his mother, as detailed in stanza 4? Quote to support your answer. (3)
**“unquenched, unsmotherable heat” – despite her tiredness, there is an energy/strength that nothing can overcome or put out
It is the “The curbed ferocity of beaten tribes” – like the smouldering heat described in stanza 1
The sullen dignity of their defeat” – despite their current depressed state, there is an anger and strength and dignity in the tribes of Africa**

6. To whom do lines 15 – 16 refer? (1)
African tribes that were beaten into submission by the colonials.
7. Identify the metaphor in stanza 5 and explain its effectiveness. (4)
“Or the first cloud so terrible and still / That bears the coming harvest in its breast.”
The mother is being compared to a cloud
Just as you cannot predict when a storm will arrive, so is it with this woman and her tribe.
They are gathering strength and one day will release a huge storm on the people, and will bring a “harvest” of war/revolution
8. With reference to stanza one, describe the situation the Zulu Girl find herself in. (2)
The Zulu Girl seems to be in a desperate situation. The land labour as well as being traumatised by elements of nature like the flies and the heat compounds her hardship.
9. What is significant about the fact that she is referred to as a “girl” (line 3)? (3)
“Girl” emphasises the fact that she is merely a child but burdened with the responsibility of raising a child herself. She is probably unmarried, so her burden is compounded by the fact that she has to deal with this situation on her own.
10. Explain the animal imagery that is conveyed throughout the poem. (2)
In stanza 2 “prowl” suggests searching for prey. In stanza 3 “puppy” refers to her baby who like a puppy feed hungrily.
11. In the final stanza the Zulu Girl could be seen as a symbol. Explain this symbolism. (3)
The Zulu Girl is not just a simple, young girl who is exploited but she represents the ability to survive her suffering.
12. Identify and discuss the figure of speech being used in line 17. (3)
Simile. She is very protective of her child “leaning” over him like a hill to protect him.
13. Why does the poet refer to their “ferocity” being “curbed” in lines 14 – 16 and their dignity being “sullen”? (3)
It strengthens the idea of being defeated and not being able to continue. It also places emphasis on the feelings of the people in the tribe.
14. Discuss the nature of the Zulu Girl’s work. (2)
The Zulu girl performs arduous work. Her work entails physical labour as a member of a “sweating gang”, tilling the soil in the heat.

15. What are the infant's circumstances while his mother works? (2)

The baby suffers harsh conditions. He is plagued ("tormented") by flies and is nursed in the shade of thorn trees. His mother must remove ticks from his head. (any two points)

16. Comment on the implication of lines 11 – 12 ("through his frail ... through its needs." (3)

The baby imbibes his mother's "deep languors" as she nursed him. The natural image of "a broad river sighing through its reeds" suggests that although the infant is "frail", he is exposed to his mother's emotions, which will ultimately shape the man he will become.

17. How effective are the images in the last stanza of the poem? (3)
OR: Critically evaluate the effectiveness of the images in the last stanza of the poem.

The mother is compared to a looming hill, while her baby is compared to a village nestling at its foot. This image effectively conveys the nurturing and protective nature of the mother.

She is also depicted as an ominous storm cloud. The "harvest" from this cloud will be the child's struggle for freedom from oppression. Imminent change / revolution will thus originate from the mother.

[Both images must be discussed. Credit responses that are critical of the paradox in the two images. The mother's nurturing role is juxtaposed with the concept of danger.]

18. Describe the girl's actions in stanza 1, before she stops to rest. (2)

She is hoeing the fields, preparing them for harvest.

19. Identify the use of personification in stanza 3 and stanza 5. (2)

**line 12 - "Like a broad river sighing"
line 19/20 - "Or the first cloud so terrible and still
That bears the coming harvest in its breast".**

20. Explain the antithesis between "caresses" in line 7 and "prowl" in line 8 and comment on its effectiveness in the context of this poem. (3)

**"caresses" suggest a nurturing, caring attitude. An expression of love.
"prowl" suggests a wild animal stalking its prey. An expression of aggression / animosity. Stalking the enemy.**

It is effective because the poem refers to the maternal feelings that a mother has for her child. "prowl" puts in an African context. The wildlife – the idea of stalking prey.

21. Comment critically on the image of womanhood contained in the final line of the poem and explain how it reinforces the theme of the poem. (3)

“breast” - breastfeeding is used by a woman to nurture a newborn. The idea of life / sustaining life.

Breast is a symbol of womanhood.

Women hold the future in their hands. Women give birth, therefore they are responsible for future generations.

The theme of oppression specifically of women. Women have the strength and power to rise up and overcome adversity.

22. Discuss the significance of the comparison in line 17. (3)

The mother is a towering and protective figure. Just like a hill is a solid structure, the mother provides a solid support structure for the child. The baby is vulnerable alone, but is safe under the mother’s watchful eye.

23. Refer to lines 5-6. Explain the effectiveness of the metaphor “shadow pooled by thorn trees”. (3)

The shadow that the thorn trees are creating is compared to a pool. The coolness of the shadow is compared to the coolness of a pool.

24. Refer to lines 19 and 20. Comment on the paradox in these lines. (3)

Although the cloud is terrible (line 19), there is still something good /; worthwhile coming out of it. In line 19 the cloud is ominous, indicating a fierce storm but in line 20 the “harvest” refers to the good that will come from this storm.

25. Refer to the title of the poem. Comment on the use of the word “Girl”. (3)

The word “Girl” gives the reader the impression that the poem is about a young girl playing or most probably embracing her teenage years. However, in the poem we find that this “girl” is deprived an opportunity to be a child. All the things that this girl does in the poem are womanly. She does hard physical labour in a field in harsh conditions and she is raising a child – things we do not expect a “girl” to do but a woman.

5. 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.	5
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	10
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.	15
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.	20 25
And here is surprise In everything the unseen moves. The ocean is full of songs. The sky is not an enemy. Destiny is our friend.	30

1. Explain what the poet means when he refers to "the mystery of our pain" in line 8? Do NOT quote. (2)

He states that despite the poverty / suffering they experienced, they are still able to sing / dream of pleasant things.

OR

When we are in pain, we are still able to bless things / be grateful for things.

2. The poet further states that he has "heard" the dead singing." (line 20). Who does he refer to here and what are they telling him? (2)

"The dead" is a reference to his ancestors. They are telling him that he should live his life as best he can as life is good, with hope / life has many wonders.

3. The title specifies the poem to be an AFRICAN elegy. Discuss what an elegy is and provide valid justification as to why you think this might be viewed as a uniquely African elegy. (3)

An elegy is a mournful / dirge-like song / speech on a sad occasion. Traditionally only sadness is expressed – as in stanza one (bitter/suffering). However, the tone here contains elements of hope, rejuvenation (bless /good/sweet/wonder)

4. In contrast with what is generally experienced of an elegy, the African elegy ends on a note of hope and consolation. Discuss and provide examples of this from the text. (3)

In the lines 26 and 27 he says “here is surprise” and “there is wonder here”. The “ocean is full of songs” (line 29) – not enemies and we should not fear destiny as it is a friend of the people. There is hope – death is not the end.

5. What message does the poet want to convey to the reader in this poem? (2)

To never give up – to be hopeful. Good things lie ahead. God has a plan for mankind.

6. Explain why the poet chose to use the words “we” and “our” in the poem. (2)

To show that he is speaking on behalf of the society in which he lives. It makes it more personal as if he is including the reader.

7. Identify the figure of speech in line 29: “The sky is not an enemy” and explain what it means. (2)

It is a metaphor. The poet refers to the endless possibilities of what lies beyond the unknown.

8. Comment on the speaker’s tone in stanza 1. (2)

The speaker’s tone in stanza one is rather bitter but still optimistic that one day their suffering “will turn into the wonders of the earth”.

9. Refer to lines 14 – 15. “We bless things ... in silence.” Discuss the poetic device that the poet uses in these lines. (3)

The words “bless” and “pain” form a contrast. Even though their situation may be difficult and they experience a lot of suffering, they still believe and have hope.

10. Okri portrays the tendency to hope and the sensitivity to recognise wonder as a shared African trait. Do you agree with this statement? Justify your response by referring to the imagery / diction used in the poem. (3)

Okri explores the miracle of what being African means, namely to endure suffering – “we bless things even in our pain”, the ability to find joy even when they are suffering / are in pain – “will turn into the wonders of the earth “ / “There are things that burn me now / which turn golden when I am happy”. This shows that there is joy even in their pain – they find happiness. Words like “bear poverty”, “able to sing and dream sweet thing” proves that it is a trait of Africans to continue to hope even through difficult times.

11. Comment on the effectiveness of the capitalised word “Time” in line 19. (2)

It is an allusion to Father Time and is associated with Greek mythology. It implies that time is a key element for miracles to happen.

12. Refer to line 30 of the poem: “Destiny is our friend”. Do you agree with this statement? Justify your response. (3)

Open-ended. Credit a well-substantiated answer.

13. Make a list of all the positive things Okri is saying about Africa, or being African.

Own answers...

14. What is an elegy? (2)

An elegy is a poem of serious reflection, often a lament of the dead. It is written in three stages: grief, sorrow and praise.

15. Refer to stanza one. What is ‘bitter fruit’ a symbol of? (2)

Bitter fruit is a symbol of suffering in general; it represents all the hardships we go through.

- 16.1 Critically discuss the meaning of the lines: ‘And one day our suffering/ Will turn into the wonders of the earth.’ (2)

The poet uses contrast to create an impact: he is saying that we will have to go through the worst of times (suffering) to eventually face the best of times (wonder of the earth).

- 16.2 Which lines in the second stanza relate to the point above? Explain your answer. (2)

‘There are things that burn me now/ Which turn golden when I am happy.’ These lines link to the idea that suffering is momentary and happiness awaits all of us.

17. What message is conveyed in stanza three? (2)

The message that we must always be grateful for what we have, even when we are suffering/in pain.

6. VULTURES

Chinua Achebe

In the greyness
 and drizzle of one despondent
 dawn unstirred by harbingers
 of sunbreak a vulture
 perching high on broken 5
 bone of a dead tree
 nestled close to his
 mate his smooth
 bashed-in head, a pebble
 on a stem rooted in 10
 a dump of gross
 feathers, inclined affectionately
 to hers. Yesterday they picked
 the eyes of a swollen
 corpse in a water-logged 15
 trench and ate the
 things in its bowel. Full
 gorged they chose their roost
 keeping the hollowed remnant
 in easy range of cold 20
 telescopic eyes ...

Strange

indeed how love in other
 ways so particular
 will pick a corner 25
 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 30
 Camp going home for
 the day with fumes of
 human roast clinging
 rebelliously to his hairy
 nostrils will stop 35
 at the wayside sweet-shop
 and pick up some chocolate
 for his tender offspring
 waiting at home for Daddy's
 return ... 40

Praise bounteous

providence if you will
 that grants even an ogre
 a tiny glow-worm
 tenderness encapsulated 45
 in icy caverns of a cruel
 heart or else despair
 for in the very germ
 of that kindred love is
 lodged the perpetuity 50
 of evil.

1. Which two figures of speech are combined in lines 3 and 4, and what effect does this combination have? (4)

Alliteration (1) and enjambment (1). They combine to emphasise (1) the brokenness and the darkness (1) of the environment being described.

- 2.1 What figure of speech, other than the sound device, is present in the phrase “broken bones of a dead tree”? (lines 5 and 6) (1)

Metaphor

- 2.2 How is it effective in contributing to the mood of the opening stanza? (2)

Dead, brittle tree branches physically resemble broken bones (1) and the image of broken bones links in with the physical violence of corpses described later in the poem. (1)

3. What theme is being introduced by the juxtaposition of the phrases “inclined affectionately to hers” and “picked the eyes of a swollen corpse”? (2)

The idea that love and beauty (1) can somehow exist within ugliness and evil (1) and vice versa.

4. What does the phrase “cold telescopic eyes” (lines 20, 21) suggest about the vulture’s feelings toward their prey? Explain your answer. (3)

They feel nothing for the corpse. (1) The word ‘cold’ implies a lack of emotion/ empathy/ warmth (1) and the word ‘telescopic’ suggests a mechanical/robotic quality devoid of feeling. (1)

5. How is love personified in the second stanza? Quote three phrases to support your answer. (4)

Love is personified as a female and given living qualities/abilities. (1) Any 3 of the following can be credited: “pick a corner” (1); “tidy it and coil up there” (1); “even fall asleep” (1); “her face turned to the wall” (1).

6. In your opinion, how is love often ‘particular’? (2)

Learner’s opinion. Accept well worded explanation that clearly shows that the learner understands that the word particular means to be fussy/choosy/want things in a very specific way (1); and how this relates to love seeming only to arise in very specific situations when conditions are just right. (1)

7. Why does love turn her face to the wall? (line 29) (1)

Love cannot look upon the horror of the surroundings OR love is blind and does not see the horrors. (1)

8. The poem contains an extended metaphor comparing the Commandant to the vultures. How does the visual description of the Commandant vaguely resemble that of the vultures? (1)

The vultures are described as having “gross feathers” which links to the commandant’s “hairy nostrils” (1)

9. What effect is created by referring to the Commandant as ‘daddy’ and mentioning the purchase of chocolate for his children? (3)

These descriptions are endearing and create an image of a caring, loving parent. (1) This comes immediately after the poet implicates the Commandant in the horrific burning of human beings at the death camp (1) thus reinforcing the overarching theme of love and tenderness as potentially present within horrific evil. (1)

10. The speaker outlines two outlooks or perspectives on the presence of love and evil in the world. Paraphrase these two perspectives in your own words. (2)

Praise God/fate that even the most evil men can still show love, (1) or be sad that despite the presence of love, people will always do evil to each other. (1)

11. Does the speaker believe that love conquers evil? Explain your answer and include a quote for support. (3)

No. (1) The speaker believes that love and evil exist as potentials within all living things and that evil will continue to be a part of existence forever (1) (“perpetuity of evil”) (1)

12. Identify the rhyme scheme of the poem and comment on the effectiveness thereof. (2)

The poem is written in free verse with no rhyming pattern. It creates a fast pace and effectively mirrors the overall dark tone of the poem.

13. Explain the effect of the poet’s placing of “Strange” (line 21). (2)

It is used for emphasis. It draws the attention away from the vultures while emphasising the peculiarity of finding love in “such a place”.

14. Critically discuss the idea that love and evil can live side by side eternally. (3)

Love is not exclusive to “good” people. Even the vilest creatures can love. Human nature is complex due to selective nature of love, humans choose whom they want to love.

15. What is the poet’s intention in this poem? (2)

His intention is to show how different we perceive the world, how different situations are interpreted differently and how specific situations have elements of both good and evil.

20. What is the significance of the title of this poem? (2)

Vultures are scavengers, always seen as this unpleasant bird waiting for someone or something to die so that it can feast, yet there is also the beauty of a vulture.

21. “with fumes of / human roast clinging / rebelliously to his hairy / nostrils” (lines 32 – 35)
Identify the figure of speech and explain its significance. (3)

Personification. The man is returning home to his normal family life in spite of the fact that he smells of the people they had killed during the day.

22. Refer to lines 49 – 51. “The very germ / of that kindred love is / lodged the perpetuity / of evil”
Discuss in detail your understanding of these lines in context with the rest of the poem. (3)

Life and our understanding thereof, is up to the individual – what one person might see as evil, another might see it as duty. Every situation has evil and good elements.

23. Explain the meaning of the word “nestled” in line 7. (2)

The word “nestled” refers to lying comfortably against something. To cuddle and to show affection.

24. Discuss how the vultures are depicted in the first stanza. (2)

The vultures are seen feeding on a carcass of a dead animal in a miserable scene – “drizzle”, “grey”. This creates a depressing atmosphere and a bleak tone is set.

25. The poet seems to be drawing a parallel between the vulture and the commandant at Belsen. Do you think that this is an appropriate comparison? Discuss. (3)

The commandant is depicted as a loving family man that is in contrast with his evil deed of being responsible for the deaths of thousands of people. It is a choice that he made. On the other hand the vultures act instinctively and not by choice based on moral decisions.

26. Critically discuss the concept of evil as explored by the poet in this poem. Can an animal be considered evil? Do you agree with the poet’s comment on human nature? (3)

Vultures perform a vital ecological service and act on instinct. Humans have the ability to make moral decisions and this is where the real evil resides. The habits of the vultures show that the existence of love and evil is side by side and is eternal.

27. Study lines 5 – 6. Explain the diction used to describe the branch of the dead tree as a “broken bone”. (2)

Calling the branch a “broken bone” reinforces the vultures’ connection with death and suits the grim tone of the poem.

28. Study lines 10 – 12. Explain the significance of the way in which the poet describes the vultures. (2)

The poet emphasises the ugliness of the vultures by describing their odd anatomical features. They truly are unsightly.

29. The Commandant has “tender offspring” at home whom he dearly cares for. Identify and explain the irony in his behaviour towards his children. (3)

It is ironic that the Commandant can kill thousands of innocent Jews without it bothering him. Some of these Jews might have been children that he killed; yet, in spite of this he can still stop to buy treats for his beloved children.

30. Compare the behaviour of the vultures to that of the Commandant. Would you agree that both the vultures’ actions and the Commandant’s are justifiable in the poem? (3)

Open-ended response.

Yes. The Commandant has to do what his superiors ask of him, otherwise he would be punished for insubordination, maybe even be put to death. His family might also be harmed. The vultures are merely doing what they have to, to survive. They are driven by instinct.

OR

No. The vultures are animals and driven by instinct, but the Commandant is human and therefore bound to a moral code. Murder / Genocide is unforgivable, no matter your reason for doing so. Persecution because of a difference is wrong.

7. MOTHO KE MOTHO KA BATHO BABANG

Jeremy Cronin

(A Person is a Person Because of Other People)

By holding my mirror out of the window I see
 Clear to the end of the passage.
 There's a person down there.
 A prisoner polishing a doorhandle. 5
 My face in the mirror,
 I see the fingertips of his free hand
 Bunch together, as if to make
 An object the size of a badge
 Which travels up to his forehead 10
 The place of an imaginary cap.
 (This means: A warder)
 Two fingers are extended in a vee
 And wiggle like two antennae.
 (He's being watched.) 15
 A finger of his free hand makes a watch-hand's arc
 On the wrist of his polishing arm without
 Disrupting the slow-slow rhythm of his work.
 (Later. Maybe later we can speak.)
 Hey! Wat maakjydaar? 20
 - a voice from around the corner.
 No. Just polishing baas.
 He turns back to me, now watch
 His free hand, the talkative on,
 Slips quietly behind 25
 - Strength brother, it says,
 In my mirror,
 A black fist

1. How does the setting of this poem contribute to its message? (3)

The poem is set in a prison, during apartheid.

Easy to imagine the sterile cells, long corridors, feeling of isolation etc.

Men have intentionally been separated from each other, but still manage to be unified/encourage one another

2. Quote a simile and explain its effectiveness. (3)

"Two fingers are extended in a vee / and wiggle like two antennae" – fingers are being compared to antennae.

This gives us a clear mental image of how the man is moving his fingers, and that, like antennae, his fingers have proved useful for communication

3. What does the description "slow-slow" tell us about the prisoner's work? (2)

Not just slow, but deliberately and extremely slow

Still has a rhythm to it, which is emphasised by the repeated word

4. Account for the use of parenthesis (brackets) in the poem, and explain their effectiveness. (3)
- Parenthesis are used when the poet is explaining the meaning of each hand gesture**
A way to translate the physical to verbal
Effective because they contain information that the guard (or any other casual observer) would not have access to, but we have been given inside information through them.
5. Comment on the way the poet first calls the man at the end of the corridor a “person” (line 3) and only later a “prisoner” (line 4). (2)
- By calling him a “person” first and a “prisoner” second, he draws our attention to the fact that this man is human, with human dignity**
He is not defined by his status as prisoner
6. Explain the effectiveness of the poet using the word “talkative” to describe the man’s hand. (2)
- The man has been using his hand to signal/talk to the poet**
Even though he has been completely silent, he has been able to communicate a lot – the use of “talkative” is ironic
7. Why do you think the poet has chosen this particular title for his poem? (3)
- In a time when people were intentionally segregated (in apartheid, and physically in this prison) it was important for people resisting apartheid to remain unified and connected. The prisoner’s small hand movements are a defiance of the whole system.**
8. Comment on the effectiveness of the image of “A black fist”. (3)
- A raised, clenched fist is a sign of solidarity, strength and support**
Commonly associated with black nationalism and sometimes socialism (important to the poet)
“Amandla awethu” – power to the people
Silent but powerful symbol
Defiance of (white) government
It symbolises freedom and also suggests being united, staying connected. Human connection gives an element of strength in numbers.
9. Jeremy Cronin expresses solidarity amongst individuals to achieve a sense of purpose. Do you agree with this statement? Justify your answer. (3)
- It is true that solidarity amongst individuals helps to attain a sense of purpose. In the poem this is delivered through the spirit of *ubuntu* as the oppressed find a voice in spite of the restrictions placed on them. They found a way to communicate and remind one another that they are not isolated and that they should stand strong.**
10. Explain the significance of the words in brackets. (2)
- They provide a translation of the polishing prisoner’s hand signs.**

11. What attitude towards authority is reflected in the behaviour of the prisoner polishing the door handle. Motivate your answer with close reference to the text. (3)

An attitude of defiance. He would be defying authorities in communicating with someone in isolation. His actions are subversively rebellious. Furthermore, despite being reprimanded by the warder – he sends the prisoner another hand sign – a fist this time, as a closing gesture.

12. Comment critically on the emotional effect on the imprisoned speaker as he observes the behaviour of the prisoner polishing the door handle. Focus on his efforts to communicate with him. (3)

He would feel less isolated and alone. He would feel supported and encouraged. He would feel noticed and strengthened emotionally. Encouraged to survive another day.

13. Refer to line 22. “Just polishing Baas.”
What sense does the “Baas” establishes over the prisoner? (2)

It establishes the authority the guard has over the prisoner.

14. What does the “slow-slow rhythm of his work” (line 18) suggest? (2)

He is going at a certain pace. He has done it before. It indicates that he has been in prison for a while. He is not in a hurry to finish this task as he then would once again be confined to his cell.

15. The poet is a member of the SACP as well as the ANC and was arrested and sent to prison for seven years because of his activism against apartheid.
Comment on why he wrote the poem and gave it this title. (3)

Open -ended.

He wanted to inculcate *ubuntu* in people and also teach us that black and whites need each other for the country to move on. / He wanted to share with us the prison life during apartheid and what these prisoners went through during those days. / Even though prisoners were not allowed to communicate, they managed to discreetly talk to one another.

8. FELIX RANDAL

Gerard Manley Hopkins

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

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

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

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

1. What type of poem is *Felix Randal*? Explain your answer with reference to the formal structure of the poem. (3)

Italian Sonnet. (1) Octet with rhyme pattern ABBAABBA (1) and sestet with rhyme pattern CCDCCD. (1)

2. What is the 'duty' that is referred to in line 1? (1)

The speaker is a priest and his duty is to minister to/perform religious rites over the dying man. (1)

3. What does the speaker referring to when he uses the word 'mould' in line 2, and how does this word link to the dying man's profession? (2)

He is referring to the body of the man, implying he is a perfect example/copy/form of a man. (1) The word 'mould' links to the metal moulds used to create the horseshoes that Felix made. (1)

4. In what two ways does the poet convey the changes in the man as gets closer to death? (4)

The words 'pining, pining' (1) means to weaken or decline in mental/physical health. (1) The man also loses his ability to think clearly (1) as described by the phrase 'reason rambled'. (1)

5. What two things does the speaker believe he did for the dying man that played a role in the improvement of his response to his impending death? Quote two specific phrases to support your answer. (4)

He performs the Catholic rite of anointing a man close to death with oil (1) - "being anointed and all" (1) which mends the man's impatient response. He also had been

giving the man the Eucharist (breaking bread and sharing wine) for some months (1) -
“our sweet reprieve and ransom tendered to him”. (1)

6.1 What is the name and function of the ninth line of a poem of this type? (2)

Volta. (1) It is seen as the turn, or key line which begins some sort of resolution to the questions/problems raised in the sestet. (1)

6.2 Paraphrase line nine of the poem in your own words. (2)

When we interact with and do good for those in need, we begin to truly care for them as people, *and* we become the kind of people who others will care for.

7. How are both men positively affected by this relationship? (2)

The speaker’s words and touch helped to comfort the dying man (1) and yet in caring and the ministering, the speaker is emotionally touched by the dying man (this is now beyond mere duty, referred to in line 1) (1)

8. Quote the phrase which indicates that the dying man was once stronger than most men even of his profession. (1)

“powerful amidst peers”

9. Why does the speaker end the poem with a description of Felix in his prime? (3)

Open ended. Credit well reasoned responses that reference the poem. Possible answer: The speaker has begun to care about Felix beyond the usual priest/member of parish relationship of duty, and thus feels the grief and sadness of a man once so powerful, now so weak more deeply and on a more personal level. So he wishes to end with this image of him in his prime to emphasise the tragedy of his young death.

10. What sound device is present throughout the poem? Quote three separate examples. (4)

Alliteration.

“Fatal four disorders, fleshed”

This seeing the sick endear them to us”

“My tongue had taught thee comfort, touch had quenched thy tears”

11. Comment on the tone reflected by the words, “O he is dead then” my duty all ended” in line 1. (2)

The tone is matter-of-fact. The speaker seems to see the dying man as just another “task” to be completed, duty to be carried out. He does not feel a personal connection to him.

12. Explain the effect of the repetition of the word “pining” in line 3. (2)

The repetition emphasises how much his health was deteriorating.

13. Felix Randal's sickness has had a deeply formative effect on his character. Do you agree with this statement? Justify your response by referring to imagery/diction. (3)

As a strong, healthy man Felix was forceful, powerful ("mould of a man"), attractive and popular among his peers. The phrase "boisterous years" implies that he might have been loud, aggressive and probably full of himself and self-centred. Initially he was "impatient" about his condition. The fact that he "cursed" indicates his unwillingness to accept it. Just as a horse's spirit is "broken" / brought under control when it is tamed and shod, Felix's anger and "self" is "broken" by the disease. He develops a "heavenlier heart" as a result of it (becomes a more godly man). He becomes dependent like a child (stanza 3).

14. Refer to line 1: "Felix Randal the farrier, O he is dead then?" Explain why Hopkins asks this rhetorical question at the start of the poem. (2)

The rhetorical question indicates that his duty as a priest of caring for this dying man has now ended. The emotional connection the two men shared is now gone.

15. Give an outline of Hopkins' view of Felix Randal as the poem progresses. (2)

He, at first, focuses on the physical features of Randal and how "big-boned" the man was, features that were needed in his line of work as farrier. As the poem progresses, he comments on physical degradation, but also on how it touched him as a caretaker on an emotional level. He feels compassion for this once strong man that now cannot take care of himself as he is dying.

16. Comment on the poet's use of compound adjectives in describing Felix Randal. (3)

Hopkins' use of compound adjectives like "hardy-handsome" (line 2) gives this poem a liveliness and freshness. Within the compound adjectives, alliteration is also used to emphasise the characteristics of Felix as a strong and healthy man and how his life had changed in the end.

17. Discuss the effectiveness of the poet's use of structure, i.e. braking up of stanzas, in developing the theme of the poem. (3)

Each section has a particular function, developing the theme. In the first two stanzas Hopkins relates to how strong the man was and what the impact on him was. As the poem progresses, it show the connection between the two men grows stronger and how his life came to a sad end in the last stanza.

18. What does the contrast in the consecutive words "big-boned and hardy-handsome pining, pining" tells us about Felix Randal and his health? (2)

Felix Randal, the farrier, used to be a strong, big man but he shrunk in form and became smaller and je pined away after becoming ill.

19. Identify what type of poem this is, by referring to its form and structure. (2)

This is a Petrarchan sonnet with an octave and sestet.

20. Refer to line 1 and 11: “my duty all ended,” and “Thy tears that touched my heart”.
Comment on the relationship between the priest (the poet) and the patient (Felix Randall). (3)

The patient (Felix Randall) was impatient and angry, but after receiving the rites of the church “ransom tendered to him”, and a caring relationship, which changed both men, developed. The priest ended up really caring, rather than merely doing his duty.

21. Refer to line 11: “child, Felix, poor Felix Randal;”
What do these words suggest about the spiritual values and growth of the farrier? Quote two examples from the poem to prove your answer. (3)

**Calling him a child and also “poor Felix Randal” suggests that Felix had only made peace with God and spirituality at this late stage of his life.
“Impatient he cursed” / “though a heavenlier heart began some moths earlier” / How far from then fore thought of, all thy more boisterous years”**

22. In the first stanza Hopkins’ reaction to the death of Felix is neither sorrow nor joy. What is the actual reaction to Felix’s death? (2)

It is a matter-of-fact comment that Hopkins’ duty towards Felix is “all-ended”.

23. State the contrasts between Felix Randal before and after he became ill. (2)

Hopkins first shows us the trapping healthy Randal who once was “powerful amidst his peers” and we can then draw the contrast with the “pining, pining” man who was broken by “some / Fatal four disorders”.

24. Critically discuss the tone of the poem. (3)

There is a shift in tone in the sonnet. The opening line comes across as matter-of-fact, whereas the sestet provides a stark contrast as the raw feelings of the speaker become clear. The tone changes to one of loss and grief.

25. The most important line of this sonnet is: “This seeing the sick endear them to us, us too it endears” Line 9). Do you agree with this statement? Justify your answer by referring to the poem as a whole. (3)

While the poet is actually a priest referring to spiritual healing, his sentiment expresses a central truth of any healing relationship. Caring for the ill (in the sense of doing things for them) leads to care for the ill (in the sense of connection and compassion).

26. What do the words “O he is dead then?” reveal about Hopkins’ initial investment in the relationship? (2)

At first they are not close and do not have a relationship that endears them to one another.

27. Account for the shift in tone from the first line to the sestet. (2)

At first, the tone is unemotional or matter-of-fact about the illness and demise of Felix, but the relationship deepens as Hopkins minister to him.

28. What does the line “This seeing the sick endear them to us, us too it endears” (line 9) reveal about the change in the relationship between Hopkins and Felix? (2)

If you spend time caring for people, their feelings for you deepen and your love and feelings for them also grow.

29. Line 9 expresses a central truth of any healing relationship. Comment critically on this statement. (3)

Caring for the ill (in the sense of doing things for them) leads to care for the ill (in the sense of connection and compassion).

9. FUNERAL BLUES	
W H Auden	
Stop all the clocks, cut off the telephone, Prevent the dog from barking with a juicy bone, Silence the pianos and with muffled drum Bring out the coffin, let the mourners come.	
Let aeroplanes circle moaning overhead Scribbling on the sky the message He Is Dead Put crêpe bows round the white necks of the public doves, Let the traffic policemen wear black cotton gloves.	5
He was my North, my South, my East and West, My working week and my Sunday rest, My noon, my midnight, my talk, my song: I thought that love would last forever: I was wrong.	10
The stars are not wanted now; put out every one; Pack up the moon and dismantle the sun; Pour away the ocean and sweep up the wood; For nothing now can ever come to any good.	15

1. On which sense does the speaker focus in stanza 1? (1)

Hearing

2. Refer to stanza 2. There is a distinct change of place here in comparison to stanza 1. Describe the change and give a possible explanation for it. (3)

The speaker goes beyond his immediate surroundings (his house) to indicate that his grief cannot be contained; it affects more than just his immediate surroundings. (Award 1 mark for the change, and 2 marks for the reason.)

3. Explain the use of capital letters in line 6. (2)

To indicate a headline, such as in a newspaper. The capital letters make the words prominent and the entire world can see them scrawled across the sky. They are the focus of his anguish.

4. Comment on the contrast between the carelessness of “Scribbling” something, and the message “He Is Dead”. (2)

“Scribbling” indicates writing carelessly or quickly, yet the message is serious – it is about someone’s death. The poet is so distracted by grief that he can but scribble the distressing words.

5. Discuss how the use of the first person in stanza 3 contributes to the overall tone of the poem. (2)

- **Personalises the experience by using the 1st person.**
- **He reflects on how completely he loved the person (“my North... West”).**
- **The reader is drawn in by the intimacy suggested by the words “my”, “I”. (Any 2)**

6. Quote from the last stanza to prove the speaker’s despair. (1)

“nothing now can ever come to any good”

7. Identify and quote an example of hyperbole. (2)

Many options for a quote... one mark for the quote and getting the example correct.

8. Critically discuss the effect of the hyperbole you highlighted above. Does this make the poet’s grief seen more or less intense? (3)

The hyperbole can go both ways; it could be construed as being sarcastic and therefore it lessens the impact of the grief. It could also heighten it and show the extent of the speaker’s suffering.

[Award marks based on quality of the answer and depth of analysis.]

9. What does “cut off the telephone” in line 1 suggest about the speaker’s feelings? (2)

The speaker is depressed and wishes to have no communication with anyone else.

10. Account for “He was my North ... and West” in line 9. (2)

The person was the speaker’s compass and her sense of direction.

11. Refer to line 13: “The stars ... every one”
Comment on the appropriateness of this image in the context of the poem. (2)

She is in a state of solitude and doesn’t want to associate with nature.

12. The poem expresses a sense of devastation. Do you agree with this statement? Justify your response by referring to the text. (3)

Open-ended response. Consider candidates' individual response. Credit a logical, well-substantiated answer. Opinion should be reinforced by specific references to the poem to support the answer.

13. How does the personal and possessive pronoun add to the poem's message? (2)

The personal pronoun, "I", and possessive pronoun, "My", highlights the personal and internal conflict of the poem and how the speaker mourns.

14. Consider the use of colour in this poem? (2)

Black and white are noted in the poem, but these are, in fact, non-colours. This supports the speaker's lack of and demanding that all beauty should be removed from life.

15. Do you think that the speaker displays a "normal / reasonable" response to the death of a loved one? Discuss. (3)

Learners' responses may differ. Award marks for substantiation between exaggeration or reasonable. Both must be visited to gain 3 marks.

16. How does the poet illustrate his grief in the first two stanzas? (2)

He wants to stop the clocks and telephones and dogs from making a sound (he wants silence). He wants to have aeroplanes writing in the sky that his loved one is dead. (He wants everyone to take note that he has lost his beloved.)

17. Why does the poet make so many references to the moon and the stars? Discuss the effect of this. (2)

Now that the dead beloved is gone, he feels there is no good left in the world. It shows his despair – he does not want to see the ocean and the forest anymore.

18. What impact does the metaphor in lines 9 – 10 have? (3)

The metaphor implies that the dead person was like a compass to him. He provided direction and filled his time. Now that the person is gone (dead), the poet does not have purpose for him. It illustrates his grief.

19. Discuss critically the effectiveness of the use of language devices in stanzas 1, 2 and 3. (3)

Auden effectively captures the speaker's sense of devastation and grief with his images. In the first stanza, he feels his life has changed and it's wrong for life to go on. The personification of the aeroplane shows his projection of grief to his broader surroundings,

The final stanza plays on images associated with romantic love – starlit sky, shining moon, romantic walks along the beach. The speaker asks for these symbols to be stripped of their meaning.

20. Discuss the tone of the poem. Motivate your response. (2)

The tone is that of desperation and sorrow. The speaker feels his life has ended with the death of his beloved and in his despair he cannot handle everyday things.

21. Explain why the diction used in lines 5 – 8 is appropriate for the theme of the poem. (2)

“moaning” (line 5) is a cry of despair. “Dead” (line 6) – his beloved had died and “black” (line 8) a colour normally associated with death.

22. Do you think the title “Funeral Blues” is appropriate? Substantiate your response. (3)

A funeral is sad. “Blues” is a type of sad music as well. With death a person would feel “blue” or depressed. It is effective.

23. Refer to line 9. Discuss the effectiveness of the metaphor. (3)

The speaker compares his beloved to a compass. The metaphor is effective because normally a compass is used to guide one / give direction and since his beloved has died, he is lost and his life has no direction.

7. 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 5
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. 10
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 15
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 breath.

1. Refer to lines 1, 2 and 3.
- 1.1 To what does the poet compare the frost arriving, and why? (2)
He compares the frost arriving to a thief because it was sudden and unexpected.
- 1.2 Why does the poet describe the frost as 'precocious'? Start your answer by defining 'precocious'. (3)
Precocious means: having developed at an earlier age than is usual or expected. Frost is a symbol of winter; the frost being described is presenting images of spring, therefore what the poet sees, spring, has come early because of the frost.
2. Refer to lines 4 and 5. What is the poet describing in these lines? (2)
He is describing the frost/ice creeping on the window pane and making interesting shapes.
3. What are 'elms' behind the house, and why are they 'no longer'? (2)
An elm is a type of deciduous tree and they are 'no longer' because the frost has covered them.
4. To what is the poet comparing the scene he looks upon at the start of stanza 2? Is this metaphor effective? Quote to support your answer. (3)
He is comparing the frosty/snowy scene to a white sparkling wedding dress: "...fields blaze with diamonds/Mockery to spring, to lend this bridal gear..." It is effective because wedding dresses are generally bright white, they also sparkle and can be very puffy.
5. Identify and quote a figure of speech in the second stanza and account for its use. (3)
'flounce and filigree' is an example of alliteration. It draws attention to the idea that with the 'death' of frost actually comes new life; that below the frost is where the spring is readying itself to burst forth.
6. Refer to the whole poem. Critically discuss the message in the last 4 lines of the poem. (4)
That even though the frost seems harmful, harsh and deathly, it is vital in bringing new life to the earth. The frost loosens the thick clods of earth and releases the seeds to breathe new life. This could be interpreted to mean that the hardships we face in life serve to make us stronger and grow anew...
7. Discuss how this poem is a metaphor for life. (2)
Birth, growth and death are part of the cycle of life. In winter, when everything is covered in frost, it seems as if nature has "died" but underneath the earth new life has started to grow with seeds beginning to sprout new "life". In life people die in the "winter time" of their life (old age) but every day babies are born to take their place. Therefore the cycle continues.

8. How can Spring be seen as a young bride? How is she being transformed? (3)
- Spring tells us that the earth is getting ready to be covered in blooming flowers like a wedding dress being draped over a bride. The earth is going to change from death and cold to warm with the hope of beauty.**
9. Quote the alliteration in line 16 and briefly state what it suggests. (2)
- “flame and filigree” - It suggests the disappointing tone of the speaker.**
10. The poem focuses on the tension between the appearance and reality. Discuss this statement in context of the poem. (3)
- Even though it looks like spring when the sun shines on the frost, it is not spring yet. This implicates that even if some things in life look real and perfect, underneath the surface is a possibility of a totally different reality.**
11. Explain the extended metaphor used to compare the image of frost to the features of spring. (2)
- Despite the glistening, from the outset of the frost one must realise that this appearance can be deceiving as it is not spring yet.**
12. Refer to lines 11 and 12. Explain how the poet's use of imagery in these lines links to the frost. (2)
- Just as a bridal gown transforms the country maid into a beautiful bride for a short period of time, in the same way the frost transforms the ugly, wintery landscape into a beautiful, glistening, sparkling world for a short period of time before the sun melts the ice.**
13. Explain how the theme is conveyed to the reader. (3)
- Hardships and suffering do not last forever because even though it is a hard winter, underneath the surface of the soil there is hope – the seeds start sprouting, promising new growth.**

8. AN AFRICAN THUNDERSTORM

David Rubadiri

From the west
Clouds come hurrying with the wind
Turning
sharply
Here and there 5
Like a plague of locusts

Whirling
Tossing up things on its tail
Like a madman chasing nothing.

Pregnant clouds 10
Ride stately on its back,

Gathering to perch on hills
Like sinister dark wings;
The wind whistles by
And trees bend to let it pass. 15

In the village

Screams of delighted children,
Toss and turn
In the din of the whirling wind,
Women - 20
Babies clinging on their backs -

Dart about
In and out
Madly
The wind whistles by 25
Whilst trees bend to let it pass.

Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jagged blinding flashes 30
Rumble, tremble and crack

Amidst the smell of fired smoke
And the pelting march of the storm.

1. What possible meanings could the opening lines 'From the west' have? (2)

That the weather/thunderstorm is coming from the west AND/OR that the colonisers came from the west and destroyed Africa, like the storm is doing.

2. Identify two figures of speech in the first stanza. Pick one and discuss the appropriateness of the image it creates. Refer to the title of the poem in your answer. (4)

'Like a plague of locusts' / 'Like a madman chasing nothing' are examples of simile.

Locusts: It is effective because it reminds us of the bible story when God sent a plague to Egypt because Pharaoh wouldn't let the Israelites go. It is a scary and brutal image.

Madman: The image of a madman chasing nothing is unsettling.

Both images heighten the intensity and franticness of the approaching storm.

3. What is the 'its' referred to in line 10? (1)

The wind

4. Critically discuss the impact of the diction in stanza two. Focus on these words: 'Pregnant', 'stately', 'gathering', 'sinister' and 'trees bend'. One mark will be awarded for each word analysed. (5)

'Pregnant' evokes feelings of anticipation

'stately' ties in with the idea of colonial rule/domination

'gathering' is ominous, like the storm/colonisers are about to attack

'sinister' is powerful, dark, broodings and effective

'trees bend' again ties in with the idea of succumbing to the storm/colonial invasion

5. Identify a figure of speech in the third stanza and account for its use. (3)

Alliteration: 'whirling wind,/Women' and 'wind whistles by/Whilst'

The repetition of the 'w' creates a sense/sound of the wind, it also cause the reader to rush those lines and mimic the wind.

6. Why has the poet repeated the line: 'trees bend to let it pass.'? (2)

It is repeated to emphasise the power of the storm/colonisers, and how little nature/the people of Africa could do to stop it/them?

7. To what could the 'tattered flags' refer in stanza four? (2)

Beyond the stated meaning, they could refer to a sense of lost nationalism in the face of the colonisers.

8. In African society, rain is generally a blessing. It is good for the crops and the animals, and often brings new life. How does this poem subvert this idea? Refer to diction, poetic devices and the atmosphere they create in your answer. (4)

Through using hard and emotive diction (...) Rubadiri has created a tense and foreboding atmosphere. The use of metaphor and alliteration (...) helps the reader to access the dark and ominous atmosphere.

9. Refer to lines 8 – 9. What message does the poet try to convey by using this simile? (2)

In the same way the mad man's movements are unpredictable, the wind is unpredictable as well. It changes direction frequently.

10. "The Wind" is capitalised in lines 14 and 25. Discuss the appropriateness and the effect it has on the "trees bend to let it pass". (3)

"The Wind" is personified. It is seen as something important and therefore the trees bend to get out of the way, otherwise it will be destroyed by the wind.

11. Describe the different reactions of the people in the village to the storm. (2)

The women were preparing for the destruction the storm might bring, darting in and out. The children were screaming with delight, tossing and turning in the wind.

12. Name the poetic devices that are used to describe the storm. (2)

Imagery and simile

13. "Screams" might be interpreted in different ways. Explain the double meaning it may have. (2)

It can be that the children are excited about the storm that is about to break or that they may also be terrified about the coming storm.

14. Name the sound devices used in this poem and explain its effectiveness. (3)

"Screams" (line 18) – the screams of the children are competing with the force of the approaching storm.

"whirling wind" (line 19), "wind whistles" (line 14) and "Rumble, tremble" (line 19) - it shows the children's excitement.

The adults are frantically scurrying about to save their property. It shows the harshness of a storm and that it can cause damage / crack / fire).

15. Critically discuss the effect of the simile "like a plague of locusts". (3)

A plague of locusts destroys / obliterates everything in its way and brings destruction to farmers. It is a powerful image.

16. What is the significance of the "west" in the first line? (2)

A western civilisation / colonialism is invading Africa, destroying tradition.

17. Comment on the effectiveness of the alliteration in line 13 and 14. (2)

The repetition of the "w" gives the feeling of the wind blowing fiercely.

18. What is the significance of the single words and the irregular number of words in a line? (2)

It reinforces the unpredictability of the storm.

19. Discuss the effectiveness of the structure of the poem. (2)
It is effective as the irregular number of words in a line and the run-on-lines bring about a sense of urgency, speed, excitement and continuous action.
20. What does the word “pregnant” (line 10) suggest about the clouds? (2)
It suggests that the clouds are full of water / rain. Heavy rain is on its way.
21. Refer to stanza 1. Quote a simile from the poem that suggests destruction. (2)
“like a plague of locusts”
22. The content of the poem is divided into two parts. Critically discuss the general content. (3)
The first part (stanzas 1 and 2) describes the storm as it gathers momentum. The looming of a fierce storm is captured in the general content.
23. The poem uses sound effectively. Briefly discuss the use of onomatopoeia throughout the poem. (3)
“whirling” (lines 7 and 19) and “whistles” (lines 14 and 25) describes the wind’s sound as the storm is nearing the village. “Rumble, tremble, and crack” also describes the thunder of the coming storm.

12. THE GARDEN OF LOVE

William Blake

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

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

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black gowns were walking their rounds,
And binding with briars my joys & desires.

1. What is the function of the colon in line 2? (1)
The line that follows the colon provides a description of what comes immediately before it/explains what it is that the speaker sees.

2. Based on the diction of these four opening lines, how does the speaker imply that religion and love don't go together? (3)

The speaker states that he 'never had seen' the chapel there before, (1) but the garden was historically known to him as the Garden of Love. (1) Therefore the love he associates with the garden is separate from/does not include the idea of religion. (1)

3. How does the diction in lines 5 and 6 change the mood of the poem entirely? Refer to individual words from stanza 1 and from lines 5 and 6 in your answer. (4)

The words 'gates', 'shut', and 'not' (1) all convey negative/restrictive connotations (1) as opposed to the words 'green', 'play', and 'love' (1) from the first stanza which create an open, positive mood. (1)

4. How do the sounds of the rhyming words in the opening two stanzas emphasise the contrasting moods? (2)

'Seen' and 'green' are brighter sounding words, (1) as opposed to the longer, more drawn out sounds of 'door' and 'bore' (1) which reflects the change in mood.

- 5.1 Quote three words which indicate the presence of death has been introduced. (3)

Graves, tomb-stones, black

- 5.2 What/who has brought this death to the garden? (1)

Priests/Chapel/Church/Religion

6. What do the briars in line 12 symbolise? (2)

The rules and restrictions (1) associated with organised religion (1).

7. Comment on the shift in rhyme scheme in the final stanza. (2)

It emphasises/draws attention (1) to the terrible effect that rules and authoritarianism has had on the garden. (1)

8. Considering the religious imagery throughout the poem, what do you think the Garden of Love could be a reference to? (1)

The Garden of Eden

9. Comment on the use of punctuation in line 6. (2)

The capital letter and full stop are used to highlight the sign "Thou shalt not", making the command more forbidding, hostile.

10. Explain how the diction captures the poet's experience on his return to the garden. (2)

The diction is simple and straightforward, capturing the natural expression of the poet's experience. Innuendo – the speaker does not express his anger and disappointment explicitly, but implies it ("where flowers should be").

11. Comment on the negative connotation of priests in line 4. (3)

The colour black has negative connotations. "walking their rounds" - as if they are forced to do it and not because of their love for religion. It is as if they are policemen on their rounds looking for something bad or illegal.

12. Critically discuss Blake's stance on religion as depicted in the poem. (3)

Blake's view was that religion inhibited humans and restricted them from freely experiencing joy and pleasure. Therefore he believed that modern society in general demanded that human beings reject their created impulse and conform to a more materialistic world in which they have the freedom to make choices purely based on what would give them pleasure.

13. Refer to line 2. What is it that the speaker "never had seen"? (2)

He had never seen the Chapel and the tombstones when he was playing in his garden of love.

14. Comment on the presence of the "Priests in black gowns" (line 11) in the garden. (2)

The priests are part of religion (Chapel) and therefore the religious authority. They wear black gowns, which refer to death (tombstones).

15. In line 5 the speaker refers to the "gates" of the Chapel. Why do you think he did not use the word "doors"? (3)

Gates imply that you pass through them and continue your journey. Doors allow you into a specific place, where your journey ends. Although the Chapel is just a place and indicates the end of your physical journey, it can also be the start / continuation of your spiritual journey.

16. In your opinion, what is the connotation of the words "Thou shalt not" (line 6), especially in relation to "gates" (line 5). (3)

"Thou shalt not" is an instruction or command and carries the implication of punishment should you not adhere to it. In modern times this is the connotation connected to religion in general. Where the Chapel should be inviting and offer comfort, quite the opposite happens here. The speaker is discouraged and turns away. What should've been his "adult" Garden of Love, now turns into a graveyard filled with tombstones – his expectations of life have turned from joy to disappointment. The explorative nature of young children is turned into the lifeless effect of rigid limitations ("gates" of the Chapel were shut" in line 5). The use of "this" could, however, imply that not all Chapels or religious institutions are like this.

17. Why did the speaker return to the Garden of Love? (2)

He perhaps had hopes of experiencing the happy feelings he felt there in his childhood.

18. What is the significance of a Chapel being built on the piece of land where he used to play as a child? (2)

The Church symbolises organised religion where there is structure and rigid rules – he used to be able to freely run around and play there.

19. Explain what Blake is blaming the church for? (2)

Organised religion has forced people to feel guilty about sexuality – something that is supposed to be natural and innocent.

20. What is the significance of “Thou shalt not” in line 6? (3)

Adam and Eve loved freely – without any sense of shame. The church’s attempt at controlling love through prohibitions and limits, seems to destroy love.

21. What is the message Blake wants to convey in this poem? (3)

The “Church” has perverted and twisted the real Christian message and instilled the wrong values in people. Love should not be our guiding principal.

22. What are possible, typical connotations to “A Chapel” in line 3? (2)

Peace / love / comfort / salvation / contentment / worship

23. How does the mention of “this Chapel” in line 4 seem to surprise / shock the reader? (2)

The Chapel’s gates are shut. This seems to imply that the Chapel will not provide the peace, love, comfort, etc. it is usually associated with.

24. Explain how the poem’s title could be viewed as ironic. (3)

The Garden of Love may refer to the Garden of Eden, where man lived in perfect harmony with his Creator. The garden (environment) created by the church is the opposite of that – a graveyard, which is symbolic of death. No real harmony/relationship with the Creator but an empty religion which kills people spiritually.

25. Blake diverts from his usual rhyme scheme in the last quatrain. Explore the possible reason for this. (3)

In the last quatrain, Blake’s typical ABCB pattern is not used. The lack of rhyme possibly indicates his lack of trust in a church which overpowers people with empty dogma and rituals which keeps them from experiencing true beauty and happiness. It could also symbolise his intent not to conform to such an empty religion.

26. Comment critically on the image in line 11: “Priests in black gowns ... walking their rounds”. (3)

This image is closely linked to “Thou shalt not” in line 6 – an image of “threatening leaders” who impose their will on their compliance with the authority’s rules. It reminds of a church which does not love, but dominates, overpowers and smothers, which is the opposite of what the church should stand for.