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Grade 12

MIND THE GAP!

POETRY ANTHOLOGY-EHL

IMAGINED WORLDS

C McIntyre, S.J Olivier & E Varga

Study Guide

basic education
Department:
Basic Education
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Matric Support Programme

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POETRY ANTHOLOGY-EHL

IMAGINED WORLDS

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Curriculum and Assessment Policy Statement (CAPS) Grade 12 English Home Language Mind the Gap study guide for the Poetry: ***Imagined worlds*** by C McIntyre, S-J Olivier and E Varga.

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Ministerial Foreword

Matsie Angelina Motshekga, MP
Minister of Basic Education

The Department of Basic Education remains steadfastly committed to innovative strategies aimed at enhancing learner attainment. Consistent with the government's commitment in promoting the indigenous languages that form the tapestry of our democratic landscape, this Mind the Gap Self study guide is a concrete demonstration of this commitment.

The release of this self-study guide incorporates all the official African Home Languages focusing on the novel genre at this stage. Not only does the study guide incorporate the African languages, but it also incorporates South African Sign Language Home Language, Afrikaans Home Language and English First Additional Language.

The Mind the Gap Literature Self Study Guide is responding to the broader sectoral reading challenges that the country is experiencing. It seeks to strengthen the following strands of the National Reading Sector Plan: Teacher Development and Support; Direct Learner Support; and Provisioning and Utilisation of the Learning and Teaching Support Materials. Its interactive nature will make it easier for both teachers and learners to read, to learn or study. It is hoped that through this Study Guide, the reading and learning outcomes will be achieved.

Key terminologies are explained or illustrated in a simplified manner and examples of the types of questions as a learner you may expect to be asked in an examination, are included in this study guide. In order to build your understanding, specific questions and possible responses forms part of the study guide package.

The study guide is designed to appeal to any learner offering Grade 12, whether as a part-time or a full-time candidate. Educators in the field will also find it an invaluable resource in their practice.

Every learner is a national asset, all you need now is to put in the hours required to prepare for the examinations and excel!
We wish each and every one of you good luck and success.

MRS AM MOTSHEKGA, MP
MINISTER
DATE: 14 NOVEMBER 2019

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Dear Grade 12 learner

This *Mind the Gap* study guide helps you to prepare for the end-of-year Grade 12 English Home Language (EHL) Literature exam.

There are three exams for HL: Paper 1: Language in Context; Paper 2: Literature; and Paper 3: Writing. Paper 2: Literature includes the study of novels, drama and poetry. A *Mind the Gap* study guide is available for *Life of Pi, The Picture of Dorian Gray, Hamlet* and the poetry anthology *Imagined Worlds.* Choose the study guide for the set works you studied in your EHL class at school.

This study guide focuses on the 12 prescribed poems examined in Paper 2: Literature. **You will need to study all 12 poems for the exam:**

1 *Remember* by Christina Rossetti
2 *First Day after the War* by Mazisi Kunene
3 *The Zulu Girl* by Roy Campbell
4 *Motho Ke Motho Ka Batho Babang* by Jeremy Cronin
5 *Funeral Blues* by W.H. Auden
6 *A Hard Frost* by Cecil Day Lewis
7 *An African Thunderstorm* by David Rubadiri
8 *An African Elegy* by Ben Okri
9 *somewhere i have never travelled, gladly beyond* by E.E. Cummings
10 *The Garden of Love* by William Blake
11 *Felix Randal* by Gerard Manley Hopkins
12 *Vultures* by Chinua Achebe

How to use this study guide

There is one chapter for each poem. Each chapter includes a copy of the poem and information about:

- The poet;
- The themes;
- Words you need to know to understand the poem;
- Type and form;
- Line-by-line analysis; and
- Tone and mood.

All the above information is then contained in a one-page summary. Use the 12 summaries to help you hold the 12 poems clearly in your mind.

You can test your understanding of each poem by completing the activities, then use the answers to mark your own work. The activities help you to understand the poems and to practice questions in preparation for the literature exam (paper 2).

	Pay special attention		Hints to help you remember a concept or guide you in solving problems		Activities with questions for you to answer

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Top 7 study tips

1. Divide your workload into manageable sections. This will help you to focus. Take short breaks between studying one section and going onto the rest.

2. Have all your materials ready before studying a particular section of your work – pencils, pens, highlighters, paper, glass of water, etc.

3. Be positive. It helps you to retain information.

4. You learn better when using colours and pictures. Try to use them whenever you can.

5. Repetition is the key to remembering information you have learnt. Constantly go over your work, until you can recall it with ease.

6. Work with a partner. Teach each other what you have learnt. It is definitely worth reading your revision aloud.

7. Sleep for at least eight hours every night. Eating healthy food and drinking plenty of water are all important things you need to do to stay refreshed. Studying for exams is like exercise, so you must be prepared physically, both physically and mentally.

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On the exam day

1. Make sure you bring pens that work, sharp pencils, an eraser and a sharpener. Make sure you bring your smart ID card and examination admission letter. Arrive at the exam venue at least an hour before the start of the exam.
2. Go to the toilet before entering the exam room. You do not want to waste valuable time going to the toilet during the exam.
3. Use the 10 minutes reading time to read the instructions paying careful attention to the checklist. During this time, choose the two prescribed poems you will be answering and highlight the COMPULSORY UNSEEN POEM. Decide whether you are doing the essay for the drama or the novel. Remember, you cannot answer two essays or two contextual questions. If you choose the essay for the novel, then you **MUST** do the contextual for the drama; or vice versa.
4. Break each question down to make sure you understand what is being asked. If you don't answer the question properly you will not get any marks for it. Look for the key words in the question to know how to answer it.

   Note: You will find the technique for answering contextual questions in this guide.
5. Manage your time carefully. Start with the question you think is the easiest. Check how many marks are allocated to each question so you give the right amount of information in your answer. Use the suggested time allocation given to you on the **instruction page** of the examination paper.
6. Remain calm, even if the question seems difficult at first. It will be linked with something you have covered. If you feel stuck, move on to another question and come back if time allows. Try and answer as many questions as possible.
7. Take care to write neatly and legibly so that the marker can read your responses.

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Overview of English Home Language Paper 2: Literature Exam.

In the **Paper 2 Literature** examination, you need to answer questions from three sections:

SECTION A: Poetry (30)

SECTION B: Novel (25)

SECTION C: Drama (25)

A total of **80 marks** is allocated for Paper 2. You will have **2½ hours** for this exam.

Here is a summary of the Paper 2 Literature exam paper:

Question number	Question	Type of question	Number of marks
Section A: POETRY *Answer TWO prescribed poetry questions AND the UNSEEN POEM (COMPULSORY)*			
1	*Prescribed poem*	Poetry Essay	10
2	*Prescribed poem*	Contextual	10
3	*Prescribed poem*	Contextual	10
4	*Prescribed poem*	Contextual	10
5	***Compulsory**: Unseen poem*	Contextual	10
		Total	**30**
Section B: NOVEL Answer ONE question.*			
6	*Picture of Dorian Gray*	Essay	25
7	*Picture of Dorian Gray*	Contextual	25
8	*Life of Pi*	Essay	25
9	*Life of Pi*	Contextual	25
		Total	**25**
Section C: DRAMA Answer ONE question.*			
10	*Hamlet*	Essay	25
11	*Hamlet*	Contextual	25
12	*Othello*	Essay	25
13	*Othello*	Contextual	25
14	*The Crucible*	Essay	25
15	*The Crucible*	Contextual	25
		Total	**25**
In SECTIONS B and C, answer ONE ESSAY and ONE CONTEXTUAL question. You may NOT answer TWO essay questions or TWO contextual questions.			

NB

- If you answer the **ESSAY** in **Section B,** then you must answer the **CONTEXTUAL** question in **Section C**. If you answer the **CONTEXTUAL** question in Section B, then you must answer the **ESSAY** in Section C. You may NOT answer TWO essay questions or TWO contextual questions.
- When the exam starts, find your two chosen sections.
- Make sure to number your answers correctly – according to the numbering system used in the exam paper – for the two sections you've chosen.
- Start each section on a new page.

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What are the examiners looking for?

Examiners will assess your answers to the contextual questions based on:

- Your understanding of the literal meaning of the poem. You need to identify information that is clearly given in the poem.
- Your ability to reorganise information in the poem. For example, you may be asked to summarise key points.
- Your ability to provide information that may not be clearly stated in the extract provided, using what you already know about the text as a whole. This process is called inference. For example, you may be asked to explain how a figure of speech affects your understanding of the poem as a whole.
- Your ability to make your own judgements and form opinions about aspects of the poem. This process is called evaluation. For example, you may be asked if you agree with a statement.
- Your ability to respond to the emotional level of a poem. This is called appreciation. For example, you may be asked what you would have done in the situation described in the poem. You may be asked to discuss how the writer's style helps to describe the tone and mood of a poem.

Poetry Terms

Style	Tone	Imagery
Intention	Mood	Theme
Form	Diction	Rhythm
Tone	Rhyme	Mood

Theme:
This is the subject, central idea or underlying thought. It is sometimes also equated with the meaning or sense of piece of writing.

Intention:
The reason or motive the poet had for writing his poem. The poet may want:

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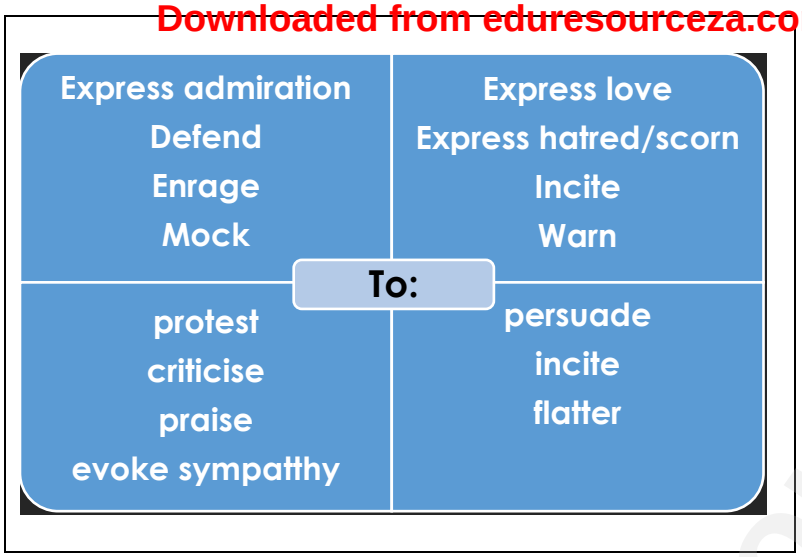

Style:
It is the manner in which a poet or writer expresses himself, his distinctive traits or the individual manner in which he uses the language at his disposal. It includes many aspects but sometimes it helps to look at the period in which the poem or work was written to determine the poet's style. Sometimes it is useful to sum up a poet's style in a word or two:

* colloquial, * conversational, * emotive, * factual, * humorous, * idiomatic, * sensational, * succinct * terse, * technical, * clichéd, etc.

Diction:
This refers to the poet's choice of words. Every word used by poet must be seen as a way to enhances his intention.

Tone:
It is the poet's attitude towards his subject and towards his readers. The tone can only be determined once one has examined the poem thoroughly. The tone may also vary within a poem.

Examples of tone

* sincere, * humorous, * forceful, *critical, * sarcastic, * ironical, * loving, * sentimental, * joyful, * melancholy, * bitter, * mocking, etc.

Mood:
Mood or feeling is a term used to refer to the atmosphere the poet creates within his particular work. It is related to the tone and in some ways mood may also be said to reflect the poet's attitude towards his subject matter.

Form- This is the structure of the poem. It may be rigid and prescribed or loose and undefined

Ballad Most ballads started as songs passed on from one generation to the next. Characteristics: * fast moving story, * rhythm is pronounced * rhyme pattern (usually rhyming couplets or alternate rhymes) and * metre is usually iambic. Poems in short stanzas narrating popular story without rhyme pattern or unpronounced rhythm, is narrative poetry.		Entertains the readers by telling a dramatic story.

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Meter Poetic rhythm determined by character and number of feet. Iambic: unstressed syllable followed by a stressed syllable. Trochiac: stressed syllable followed by an unstressed syllable.		
Ode Poem often in the form of an address and in exalted style, in praise of something/one. It is exalted in both feelings and expression, written in rhymed stanzas.		Expresses the speaker's admiration.
Elegy Song of lamentation or mourning that honours someone /thing that has died. Subject matter is treated in a suitable serious fashion. The tone is sad and mournful with a slow rhythm.		Expresses the speaker's sorrow.
Lyric Originates also in songs. It is much more emotive that usually conveys feelings. It is typically a short poem that deals with a single theme or idea.		Expresses the speaker's feelings.
An allegory It is the representation of abstract ideas or principles by characters. Once again the allegory makes use of the story form, and it is long, but it either has a religious theme or it contains a moral warning, or offers advice to the reader, e.g. "Faerie Queen" by Edmund Spencer.		

Rhythm:
Rhythm is the follow of words or 'beat' in a poem. It is the repetition or recurrence of stress. Metre is the term used to describe the measurement of regular rhythm.
The function of rhythm is to emphasise or endorse the meaning of the words in a poem. It can also help create a particular mood or atmosphere, convey a particular theme or set a particular pace.

Rhyme:
It is the repetition of similar sounds.

a) End rhyme: rhyme occurs at the end of lines of verse. (*time; crime*)
b) Half rhyme: words do not fully rhyme but there is a similarity in sound. (*work; pitchfork*)
c) Internal rhyme: a word in the middle of the verse line, rhymes with the word at the end of the verse line. ("In mist or *cloud,* on mast or *shroud*,)

Imagery:
It is the use of word pictures or images that usually appeal to our senses but they may also appeal to the heart or the mind.

Figures of speech:
Words, phrases or expressions used in a manner other than their literal meaning in order to produce a special effect. It is important to know how figures of speech work.

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POETIC DEVICES & FIGURES OF SPEECH
Figures of speech based on associated ideas
metonymy Substitution of the name of something for that of the thing meant, e.g. "And ploughs down palaces, and thrones, and towers."
synecdoche: A part is named but the whole is meant/ understood, OR the whole is named but only part is meant/understood, e.g. " … his back to the five thin healthy head grazing."
hyperbole: Exaggerated statement. Not meant to be taken literally,
litotes: Ironical understatement, esp. expressing an affirmative by the negative of its contrary.
euphemism: Substitution of vague or mild expression for harsh or direct one, e.g. "He passed away" is a euphemism for "He died".
Other useful terminology
rhetorical question: A question that is asked not for information but to produce effect.
apostrophe: The poet addresses an inanimate object, or an absent person.
pathos: Quality in writing that excites pity or sadness.
enjambment: Continuation of sentence beyond end of line, e.g. "His state Is kingly; thousands at his bidding speed and post o'er land and ocean without rest:"
inversion: Reversal of normal, grammatical order of words, e.g. "How with this rage shall beauty hold a plea Whose action is no stronger than a flower, …
satire: Ridiculing prevalent vices or follies e.g. "Tis with our judgments as our watches, none Go just alike, yet each believes his own."
dramatic irony: The audience/reader is aware of a fact which the speaker is unaware of. This gives the speaker's words a double meaning.
understatement: Represents something as less than it really is: After the floods, when things were carried away by the water, we say "We've had some rain."

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climax: Event or point of greatest intensity or interest.
anti-climax: Ineffective end to anything that has a suggested climax.
allusion: Reference to a specific person, place, event or literary work in the course of a poem.
elision: Letter(s) left out to intensify the rhythm.
epigram: It is a short, concise statement but has a deeper meaning

Figures of speech based on comparison or resemblance.
Personification Attribute human qualities to thing or non-living object.
Simile: Comparison between two things, using like or as.
Metaphor: Calling something by a name to an object/person which is not literally applicable to it.
Figures of speech based on contrast or differences
Pun Uses the double meaning of a word or phrase for suggestive and humorous purposes.
Paradox A statement which is self-contradictory but which contains some truth. “One has to be cruel to be kind.” Punishing a child who plays with the electric socket may seem cruel, but is kind, because if you don’t he/she may be electrocuted.
Oxymoron: A paradox contained in two words: “rotten beauty”. A beautiful girl with low morals is outwardly beautiful, but inside she is rotten.
Antithesis: Opposites are contrasted or balanced in two clauses or phrases. “The years to come seemed waste of breath A waste of breath the years beyond.” (N.B. Antithesis contains no contradiction or seeming contradiction, it is merely opposites/ contrasts)
Sarcasm Bitter or wounding remark, ironically worded taunt.
Irony Expression of meaning by language of opposite or different tendency.
Innuendo: When something is hinted at without actually saying it.

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Sound devices:

The following are not strictly figures of speech, although they are often classified as such. It is where the sound of words is just as significant as the meaning of the words.

alliteration: Repetition of beginning consonant sounds, at short intervals, of different words, e.g. "… my dongas and my ever-whirling dust, My death …"
assonance: Repetition of vowel sounds in two or more words, without the repetition of the same consonant, e.g. "And all is seared with trade, bleared, smeared with toil. …"
onomatopoeia: Forming words from sounds that resemble those associated with the object or suggestive of its qualities, e.g. "The buzz saw snarled and rattled in the yard …."

Answering the Poetry Essay

Revise your knowledge of the structure of the Poetry Essay

The structure of the poetry essay is the same as any other essay as it has an introduction, body and conclusion. However, this essay differs from creative writing in that you are required to have read the poem and present an argument about what you have read. The tone of the poetry essay is **formal**.

This essay will be a shorter version. The structure of this literary essay is exactly the same as a prose literary essay.

How to write a literary essay

- Analyse the topic: Underline what is asked and make sure you understand what the essay is all about.
- Read the poem once for an overall understanding.
- Read the poem again to verify your understanding.
- Read the poem again to annotate interesting words and phrases that you could respond to, remembering that when you read and re-read the poem, you will add layers to your understanding of the poem.
- Plan the essay – using a mind map or a format that is easy for you.
- Stick to what is asked! The contents of your essay must be directly linked to what the question requires.
- The essay must have an introduction – restate or introduce the topic; THEN it should have two to three paragraphs as development and discussion of the topic. The conclusion must sum up what has been discussed throughout the essay (the outcome, final decision or judgement, using facts stated in essay; the conclusion rounds off your essay with a strong statement. Do not just rewrite / restate the question.).
- Focus on what the question requires. Do not retell OR explain the storyline. Mention the WHAT, but

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focus on the HOW and WHY (effect).

- Keep the style formal. Write in simple sentences. Write in the PRESENT TENSE.
- Use quotations when using direct quotes.
- Read through the essay again to correct spelling and language errors.
- Make sure each paragraph links with the previous one.
- The CONTENT of the essay is assessed in terms of interpretation of topic, depth of argument, justification and grasp of the text.
- The LANGUAGE and STRUCTURE of the essay is assessed in terms of structure, logical flow and presentation, language, tone and style. Marks will be given for a good introduction and conclusion.

How to write a poetry essay

The length of a poetry essay should be about a page or 250 – 300 words long. Use the following guidelines to help you to structure your essay.

Sometimes you may not have space to address everything in these guidelines. There may be, for example, many poetic devices or images, so you should select those that you think are most significant to comment on.

Be guided by the essay question. If it asks you to focus on aspects of the poem, (e.g. structure, imagery, tone) make sure you address only those features. However, if the essay is more open-ended and asks for a critical analysis of a poem, this structure will help you:

Note: The number of paragraphs in your poetry essay will depend on what the question asks you to do.

E.g. With close reference to the **diction, imagery** and **tone,** discuss how the theme of celebration is highlighted in the poem.

[10]

The body of this essay will have **three** paragraphs: the first discusses how the **diction** highlights the theme of love; paragraph two discusses how the **imagery** highlights the theme of love; the third paragraph looks at how the tone brings out the theme of love.

	THINGS TO REMEMBER
Introduction Briefly explain, in one or two sentences what the poem is about i.e. its theme, issues or main message.	You could start with a phrase like: ***The poet describes …*** or ***This poem is about…***
Body Here, you must demonstrate your understanding of how the poet conveys the meaning. Address the following.	Is the structure formal (like a sonnet) or informal? Short sentences suggest abrupt, definite thoughts. Longer sentences are more conversational or lyrical. Are the stanzas unusual in any way?
◦ Structure: Consider length of sentences, enjambment and stanza length.	
◦ Poetic devices: Consider rhyme, rhythm, alliteration, assonance, onomatopoeia.	A rhyming poem will have a musical, child-like, sing-song quality to it. Rhythms can be slow and sleepy or highly energised. Alliterated sounds often link in some way to what they describe.

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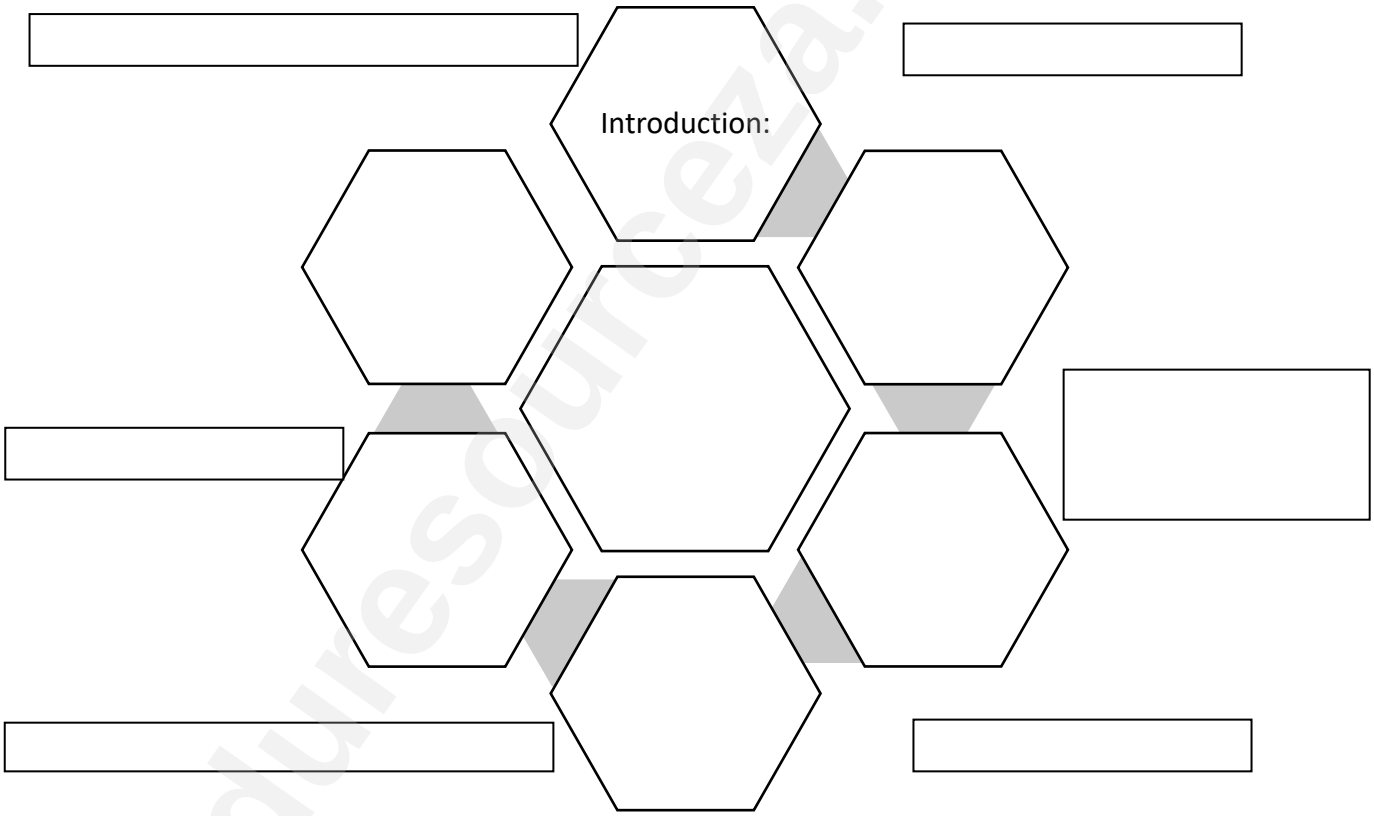
◦ Imagery or figures of speech: Look for similes, metaphors, examples of personification or contrast.	Think about how the two things compared are similar. Ensure that you describe the comparison and its effect.
◦ Style: Look at diction, punctuation, sentence length.	Is the style conversational, formal, highly descriptive? straightforward, lyrical or informal? Quote a word or phrase as proof.
◦ Tone: What does the poem tell us about the poet's attitude to the subject matter? Does the tone change at some point?	Use adjectives provided in the list above.
Conclusion What is your response to the poem? How does it make you feel?	Be honest about your response. If you think the poem failed to deliver on its intention, say so, but provide reasons for your opinion.

An Example of a Mind Map



How to write an Introduction

Make a broad statement introducing the topic.

Draw on your understanding of the poem as a whole.

Then, make a statement based on the instruction of the topic, showing your intention/aim in this essay.

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Full introduction

Please note that all the bold words in the full introduction come directly from the topic question. This should enable you to structure your essay more easily.

How to write the body of the essay

The body of the essay must be guided by the points that you have isolated in your planning as well as your argument in your introduction. In this case, every paragraph in your essay should answer this question:

xxx

Example of paragraphing

Paragraph 1 – Focus on

Paragraph 2 – links to paragraph 1 but introduces

Paragraph 3

In the introduction, it was mentioned that: ***xxx***

Tips to consider:
Remember to use words that **link** each paragraph to the next in a logical manner. E.g. However, therefore, thus, Furthermore…
Each paragraph must contain ONE idea ONLY and supporting evidence.
Write each paragraph in the order the events occurred in the novel.

How to write a conclusion

The conclusion ends your argument with the final outcome of your approach. It also establishes whether you have done what you intended to do, in your introduction. You must relate your conclusion to the introductory paragraph and the topic.

Ensure that you have addressed everything that you mentioned in your introduction. The marker refers to your introduction constantly in the marking of your essay, as it presents your argument. For example, this introduction mentions: … **and are necessary for survival**.

Rubric for the poetry essay

SECTION A: Assessment rubric for literary essay: Poetry (10 Marks)

Criteria	Exceptional	Skilful	Moderate	Elementary	Inadequate
CONTENT **6 MARKS** Interpretation of topic. Depth of argument, justification and grasp of text.	**5-6**	**4**	**3**	**2**	**0-1**
	-In-depth interpretation of topic -Range of striking arguments; extensively supported from poem -Excellent understanding of genre and poem	-Shows understanding and has interpreted topic well -Fairly detailed response -Sound arguments given, but not all of them as well motivated as they could be -Understanding of genre and poem	-Fair interpretation of topic -Some good points in support of topic -Some arguments supported, but evidence is not always convincing -Basic understanding of genre and poem	-Unsatisfactory interpretation of topic -Hardly any points in support of topic -Inadequate understanding of genre and poem	-No understanding of the topic -No reference to the poem -Learner has not come to grips with genre and poem
	4	**3**	**2**	**1**	**0-1**

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STRUCTURE AND LANGUAGE **4 MARKS** Structure, logical flow and presentation. Language, tone and style used in the essay	-Coherent structure -Arguments well-structured and clearly developed -Language, tone and style mature, impressive, correct -Virtually error-free grammar, spelling and punctuation	-Clear structure and logical flow of argument -Flow of argument can be followed -Language, tone and style largely correct	-Some evidence of structure - Essay lacks a well- structured flow of logic and coherence - Language errors minor; tone and style mostly appropriate	-Structure shows faulty planning - Arguments not logically arranged - Language errors evident - Inappropriate tone and style	-Poorly structured -Serious language errors and incorrect style

NOTE: If a candidate has ignored the content completely and written a creative response instead, award a 0 mark for both Content and Structure and Language.

Answering the contextual questions of the prescribed poems

In a contextual question, you are given an extract / the poem. You then have to answer questions based on the extract/poem. Some answers can be found in the extract/poem but most of the questions will test your understanding of other parts of the poem as well. Some questions ask for your own opinion about the poem.

Question type	Examples
Literal: Questions about information that is clearly given in the poem	
Questions that recall and identify details that is clearly given in the poem	◦ Name the things/people/places/elements… ◦ State the facts/reasons/points/ideas… ◦ What, where, when, who questions… ◦ Locating/quoting/identifying figures of speech/images/sound devices ◦ Read line…and locate/quote a word/phrase ◦ Give synonyms or antonyms for words used in a poem…
Questions that ask for information clearly given in the poem to be extracted/listed.	◦ List the themes/main ideas… ◦ List words/images highlighting a theme in a poem. ◦ List symbols…
Questions require describing, defining, and/or synthesising information	◦ Identify similarities (likenesses) / differences … ◦ Refer to line…, Briefly define what is meant by the word/term… ◦ Look for ideas which support/conflict each other… ◦ Describe the form of the poem… (e.g. stanza with short isolated lines/words) ◦ Complete a table to indicate the similarities and the differences… ◦ Find a line/word/image that tells why… ◦ Finding a pattern; what is presented first, second or last… ◦ Describe the persona's (speaker's) tone /attitude toward (still recall of explicit statement) … ◦ Give two reasons why…. Refer to line…of the given passage. ◦ Identify the metaphor/poetic device (e.g. repetition) with **no discussion around the effect of it.** ◦ Identifying the TONE from a list of options without commenting on the effect of it

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Re-organisation: Questions that need you to bring together different pieces of information, clearly stated in the poem, in an organised way.	
Sequencing/ Restructuring of information that is clearly stated in the poem and describe it without analysing any deeper meanings	◦ Identify the order of incidents (General sequencing) … ◦ Indicate the sequence of… ◦ Do a flow diagram to indicate sequence… ◦ Match Column A with Column B… ◦ Put words in order… ◦ Look at an illustration/visual and link it to the poem… ◦ Identify the metaphor/poetic device (e.g. repetition) and state how it links to the theme.
Summarising/Reorganising information clearly given in the poem into posters/tables/mid-maps/thinking-maps	◦ Summarise a poem/stanza; draw inferences from a poem/stanza… ◦ Organise information into a presentable poster or a table to promote understanding of the poem ◦ Give a summary of… / outline main ideas… ◦ Summarise similarities and differences… ◦ Order ideas / information under particular headings e.g. tone. mood, rhyme and rhythm, intention, imagery, sound devices… ◦ Summarise ideas/stanzas/lines/words that relate to the theme of the poem ◦ Explain the basis of a simile/metaphor in table form or a Venn-diagram… ◦ Create a mind map/thinking map to illustrate understanding; view; perspective/poetic devices…
Presenting information that is clearly stated in a poem in the form of a sentence/paragraph	◦ Write a paragraph about one/more of the following identifying principles: Tone/ Mood,/Theme/Imagery/Sound Devices/Rhythm and Rhyme/Type and Form of the poem… ◦ Explain in a sentence/paragraph how a given picture/visual links to a poem/theme… ◦ Consolidate ideas from more than one stanza …
Inference: Questions that need you to interpret (make meaning of) the poem using information that may not be clearly stated. This process involves thinking about what happened in the poem; looking for clues that tell you more about a theme, poetic device or symbol; and using your own knowledge to help you understand the poem.	
Explain concepts from the poem that have been mentioned for you in the question.	◦ Explain what is meant by… ◦ Explain/Illustrate in your own words… ◦ Write a sentence that explains the main idea…/What is the MAIN IDEA in the line/stanza…the main theme in the poem…? ◦ Construct ideas based on what you have read… ◦ Provide reasons for your understanding of themes/images/poetic devices/stanzas/lines/words…
Write creative/transactional texts inspired by the poem as a way to engage with the content in a way which increased your understanding of the poem. **NB: The answer IS NOT FOUND in the given text, but is only IMPLIED by the text**	◦ Write texts inspired by the poem (All of the information required is immediately available to the candidate) ✓ Friendly letter ✓ Basic business letter ✓ Email ✓ Obituary ✓ Descriptive paragraph/essay ✓ Discursive paragraph/essay ✓ Argumentative paragraph/essay ◦ Undertake GUIDED RESEARCH to collect information relevant to the poem (E.g. Compiling a Questionnaire/Interview Questions for the poet/speaker…) ◦ Organising Information from Guided Research into a suitable form: ✓ Report (NO RECOMMENDATIONS) ✓ Memo ✓ Visual Presentation/ PowerPoint

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Identifying the significance significance themes/poetic devices/tone/mood/ **NB: The answer IS NOT FOUND in the given text, but is only IMPLIED by the text**	◦ Identify the theme/tone/mood not explicitly stated… ◦ Draw for instance information/conclusions implied from given poem; illustrate in words, construct ideas; e.g. propose a course of action based on a straightforward case-study ◦ Make inferences from the persona's reaction/response… ◦ What connotation can be made…and to substantiate such connotation from the poem… ◦ Multiple-Choice questions which require an educated guess seeing that THE ANSWER DOES NOT APPEAR in the given text, but is rather IMPLIED by the text. ◦ Indicate the relevance of a poem from another era for present-day times… ◦ Work with information which is suggested/insinuated, and to make inferences from the given poem/source material… ◦ Find phrases to convey messages/ impressions/implications…. ◦ What would be the implications of…?
Explaining and commenting on the effect of themes/poetic devices/tone/mood/… **NB: The answer IS NOT FOUND in the poem, but is only IMPLIED by the poem**	◦ Explain the cause/effect (repercussions) of…e.g. Why does the persona/speaker/person referred to in the poem do…? ◦ Interpret what is hinted at… ◦ What ideas are brought to mind…? ◦ How does the diction/ metaphor/simile/image/device (e.g. repetition/symbolism/alliteration/onomatopoeia) / Rhetorical Question… affect your understanding of the poem… **(NB: response focuses only on your UNDERSTANDING, and not on the stylistic effect)?** ◦ Discuss the impact of … ◦ Describe the tone, using your own words… ◦ Journal Entry/Letter of/from the persona (speaker)…based on what is implied in the poem, but not actually given… ◦ Comment on the effectiveness of the image in lines …
Evaluation: Questions that require you to make a judgement based on your knowledge and understanding of the text and your own experience.	
Opinion: giving general critique on a fairly straightforward topic **General comments on style; evaluate the effectiveness of an image**	◦ Indicate whether this is a FACT or OPINION. Provide reasons for your answer. ◦ Comment on the style of stanza/line… ◦ How effective is the image/simile/metaphor…? ◦ Is the persona's (speaker's) viewpoint valid
Critically evaluating and motivating with substantiation from the text; Evaluate in more detail; compare and substantiate choice; evaluate the use of poetic devices; evaluate the effectiveness of an image.	◦ CRITICALLY EVALUATE the attitude/ action of the persona (speaker)… ◦ Do you agree/disagree with the view/perspective/interpretation… ◦ What does the attitude/reaction of the persona/speaker suggest about his/her view of life. ◦ Critically evaluate the effect of the poetic device/image…
Commentary on appropriateness/validity/relevance Weigh possibilities and provide reasons; make recommendations; to provide adequate support for conclusions; comments on appropriate/effective use of devices, e.g. metaphors; evaluative explanation of e.g. contradictions; comments on the accuracy of statements	◦ Comment on the persona's (speaker's) values… Justify your answer ◦ Is the persona's attitude/behaviour/action justifiable? Give reasons for your answer… ◦ Discuss critically/Comment on the value judgements made in the poem/stanza… ◦ Comment on the tone… ◦ What does a persona's actions/attitude(s)/motives…show about him/her in the context of universal values…? ◦ Defend why a poem is a good example of a sonnet/elegy/ballad/free-verse poem… ◦ Propose ideas/ make suggestions based on an evaluation… ◦ Could this really happen…? ◦ Which ideas are still accepted and which are no longer believed? / Which ideas are still relevant and which are no longer relevant?

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Appreciation: Questions that ask about your emotional response to what the theme of the poem and how it is written (i.e. poetic devices)	
Opinion, giving general critique on a fairly straightforward topic	◦ Do you like the persona/speaker…? Substantiate your view… ◦ Do you identify with the persona/speaker? ◦ Which part of the poem moved you the most? Provide reasons.
Substantiate an opinion **Critique statements about the poem involving synthesis, critical argument and abstract ideas**	◦ Write a response to a dilemma/conflict in a poem… ◦ Discuss your response to the /incident/situation/conflict/dilemma? ◦ On what grounds can you identify with a persona (speaker)…/Do you empathise with a persona (speaker)? What action would you have taken if you had been in the same situation? ◦ Write a conclusion for…
Generalise patterns observed in situations; working with complex problems involving insight and logic-leaps; creating new solutions to problems; redesign ***Writing a complex review / critique*** ***Re-write information / a story for a new context and setting***	◦ Rewrite a part of the poem as a dialogue/a paragraph… poem ◦ Rewrite information/ use information in a new applied context ◦ Writing appreciative comments based on observation ◦ Write a poem on a particular topic ◦ Commentary on the appropriateness of part of a poem…/ Discuss the appropriateness of the title, stanza…, line (s)…, tone, mood, intention, diction, image… ◦ Comment on the appropriateness of a figure of speech/literary device. ◦ Discuss/Comment on the poet's 'use of language. ◦ Critically discuss how the diction and imagery establishes the mood in the line(s)… ◦ Critically comment on how the theme is demonstrated in the poem. Refer to the mood in support of your answer. ◦ Discuss the speaker's observation in line … with reference to the type and form of the poem. ◦ Refer to line/ stanza. How do the images establish the mood? ◦ How does the structure of the poem reinforce the theme?

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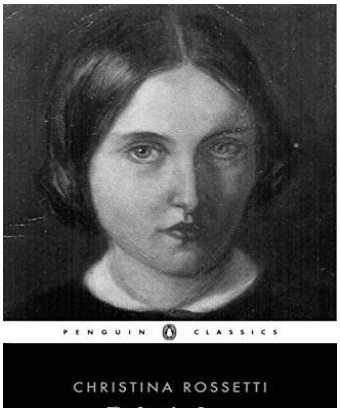
1. Remember

by Christina Rossetti

1.1 Background to poet and poem



Christina Rossetti was born in London in 1830. She grew up in a family that loved literature and was deeply influenced by Italian poets. She is well known for her ballads, sonnets, and religious and love lyrics.

When she turned 18, James Collinson proposed marriage to her and she turned him down on the grounds that he was a Catholic. It was only when he returned to the Church of England that she accepted him.

Witnessing her father fall ill and eventually die affected her badly, leading to her suffering from depression. Later in her life she was diagnosed of Graves' disease which left her an invalid. She then developed cancer. It is at this time that she wrote most of her poems. These were characterised by intense feelings of pain, and focused on death/mortality, corruptibility and loss.

Christina Rossetti died of cancer in 1894.

"Remember" was written when Christina Rossetti was still a teenager. It was written in 1849 but not published until 1962.

Remember

Remember me when I am gone away,
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
You tell me of our future that you planned:
Only remember me; you 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:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

1.2 Glossary

Line	Word	Definition
8	Counsel	give advice
10	Grieve	feel sad
11	Corruption	the decay of the body after death.
12	Vestige	sign

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1.3 Themes

Love, death and remembrance are the key themes in this poem

1.4 Summary

The persona (speaker) requests that her loved one remembers her after she has died. Before the poem ends, she changes her mind and says that it would be better if he forgets her and be happy, than to remember her and be sad.

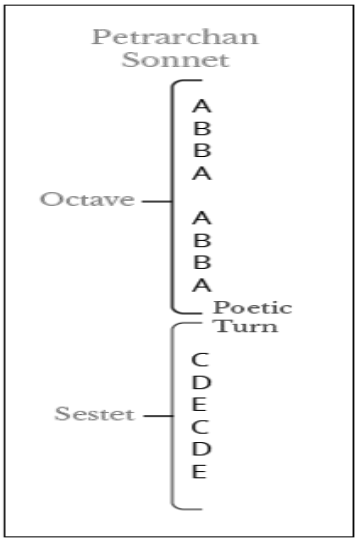
1.5 Analysis

Octave	Sestet
The first eight lines focus on the speaker's quest to be remembered. They reveal the speaker's anxiety and fear of being forgotten after her death. It is important to note the forceful, insistent and commanding tone in this part of the poem. A sombre, melancholic mood is created through the choice of words.	There is a change of focus and attitude in the last six line. This is marked by the use of 'yet…' This called the volta/ turn in a sonnet. The persona now speaks of the need to be forgotten if that will make the loved one to remember her and be happy instead of being sad. The tone becomes companionate as she releases the loved one the burden to be remembered. The mood is peaceful and resigned.

1.6 Type and form

From the Analysis table you should have noted the Octave and Sestet. The Octave refers to the first eight lines where a problem is presented. The sestet is made up of the last six lines which presents the resolution to the problem. A sonnet with these characteristics is called a **Petrarchan/ Italian** sonnet.

Rossetti uses the octave to address remembrance while the sestet focuses on the process of forgetting and moving forward.



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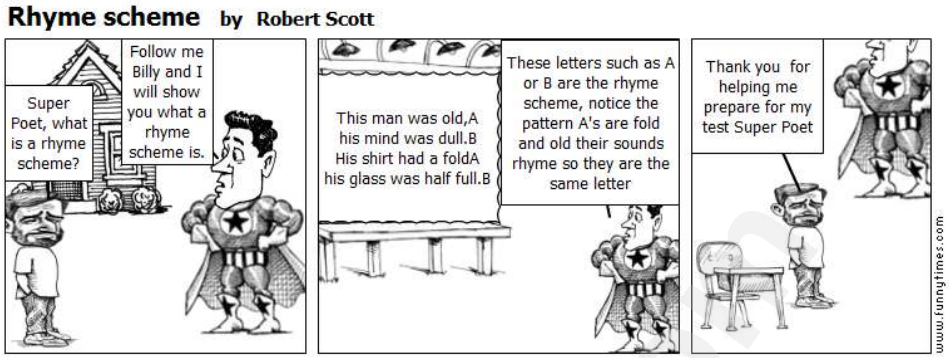
Activity 1

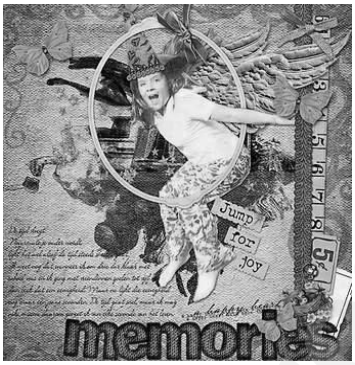


Source: https//funnytimes.com

Use the information about rhyme-scheme in the cartoon above to help you to write down the rhyme-scheme of 'Remember'.

Suggested Answer to Activity 1

abbaabbaccdece



1.6 Poetic devices

Tone	Octave: forceful, insistent and commanding Sestet: compassionate, considerate and gentle
Mood	octave-sombre, melancholic and nostalgic Sestet- peaceful and resigned
Diction	Words associated with death in the Octave: 'gone away', 'no more' etc. Words that create a gloomy atmosphere: 'forget', 'grieve', 'darkness', 'corruption'. **Add any more words that you can identify and discuss what effect they have I the context of the poem**
Intention	To highlight the anxiety of being separated from a loved one because of death

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Imagery	Euphemism is used in references to death. Death is presented as a journey to faraway lands where there is silence, where the lovers cannot hold hands any more. The extended metaphor of the journey is further developed when the lovers will never come together or make future plans.

1.7 Activity 2

	In 'Remember' the word 'death' is never mentioned, but as you read the poem you could straight away tell that it is a poem about death. Beside the tone and mood of the poem, what else reflects that it is about death? Your answer should be in continuous writing (paragraph form).	**[10]**

Suggested Answer

	Your answer is to do with a figure of speech in which you do not directly refer to something, instead you use 'polite' language. The other aspect you need to discuss in your answer is also language related, and deals with individual words.

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2. First Day after the War

by Mazisi Kunene

2.1 Background to the poet and poem

Kunene was born in Durban, on the 12th of May, 1930. He studied in South Africa then moved to the United Kingdom where he intended to do his doctorate. It was during his stay in Britain that he abandoned studies and diverted his focus to liberation politics, eventually becoming the ANC's chief representative in the UK.

When he returned to South Africa, he worked closely with prominent ANC members, including Moses Mabhida and Oliver Tambo.

Kunene's poems were inspired by the history of the suffering of black people and their struggle to liberate themselves from the brutal systems of colonialism and apartheid. His poems also draw deep meaning from the Zulu culture of oral traditions.

Mazisi Kunene wrote 'First Day After the War' during apartheid times. In this poem, he visualises the dawn of democracy.

He died on the 11th of August, 2006.

'First Day after the War'

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

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2.2 Glossary

Line	Word	Definition in context of the poem
3	coiling	forming spirals, wrapping around
5	emerged	appeared
10	ululating	Making sounds of jubilation (onomatopoeic sounds) associated with celebrations and other African happy gatherings.
11	Circles of the earth	All over the world
12	festival	celebration
18	Ancestors	forefathers

2.3 Theme/s

The poem deals with **freedom, triumph, celebration** and **reconciliation**.

The poem focuses on the dawn of Democracy when the people attained their **freedom** from the brutal apartheid system. Finally, they have **triumphed** over oppression. This calls for **celebration** by everyone, leading to **reconciliation** as the Rainbow Nation is born.

2.4 Summary

This poem is about the dawn of Democracy in South Africa as perceived by Kunene. Since this poem was written before South Africa became a democratic state, Kunene presents how happy the people would be when they are no longer oppressed. He visualizes celebrations and unity as people from all over the world come together in the spirit of reconciliation.

Source: https://www.istockphoto.com/za/stock-photos

2.5 Analysis

The title of the poem suggests a change for the better and an end to an era of pain and suffering. This is presented through the use of figurative language, diction, tone and the celebratory mood in the poem. The experiences described in the poem are drawn from Kunene's knowledge and experiences of Zulu oral traditions.

He likens the celebrations marking the end of the apartheid era to a 'wedding party'. The description of the happiness of the people as they run to 'the open space' and 'ululating', all reflect his knowledge of rural life. So does the inclusion of 'old man' and 'Ancestors'.

It is important to note that the imagery in this poem is drawn from the poet's personal experiences.

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2.6 Type and form

This is a narrative poem, aiming at telling the story of the dawn of democracy. It is presented in free verse. The fact that that the poet chose this style illustrates the theme of freedom. The poet does not conform to a specific manner of writing, in the same way the subjects in the poem are no longer constrained by the laws of apartheid. The word 'we' creates unity and shows that all the people share in this wonderful event and that the poet sees himself as one of the people.

Take note of the sentence and line structure and their contribution to the overall meaning of the poem.

2.7 Poetic Devices

Tone	The tone is conversational as the speaker (persona) expresses how wonderful it was to witness 'the first after the war'. The dialogue in the poem illustrates the conversational tone. It feels as if the persona is directly addressing the reader and sharing the experiences of the dawn of democracy. There is excitement and amazement at all that is unfolding.
Mood	A celebratory mood is created through the description of the events of that day; the day when 'we ran to the open space', 'ululating', and holding 'hands with strangers'.
Diction	The poet uses words with positive connotations to illustrate the celebratory mood in the poem. For example: 'songs', 'wedding party', 'freedom', 'smile', 'ululating', 'festival', 'fruits', 'peace'. The repetition of 'we' highlights unity amongst all those celebrating South Africa's democracy.
Imagery	Celebrating democracy is presented through the **extended metaphor** of a wedding party. The title is a metaphor, comparing the dawn of democracy to the first day after the war. **Apartheid** is compared to war times. Freedom is **personified** as a female emerging from her sleep. 'Ululating' is **onomatopoeic (sound device)** as it imitates the sounds of jubilation made by the women as the welcomed democracy as if welcoming a bride at a wedding ceremony. Another device used in the poem is **alliteration,** where the persona talks about the 'first fruit' of the season (words beginning with 'f').
Intention	Kunene's intention in this poem is to show how the people of South Africa were longing for democracy and how they were going to celebrate it when they attained it. He reveals the excitement and the joy which would accompany the celebrations on that day.
Symbolism	'soft light', 'young blades of grass', 'first fruits of the season': the dawn of democracy, a new experience for South Africans. 'Ancestors': those forefathers who were the forebears of the struggle for democracy.

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2.8 Activity

	Complete the SIFT table for 'First Day after the War'.
TIPS	As shown in the table you are about to work on; remember that the S.I.F.T method of analysing a poem awards you the opportunity to do so focusing on most (if not all) of the elements of a poem. For your examination, examiners focus on some of these elements. Making it a regular practice to 'SIFT' through all your poems (seen and unseen) will help you to prepare for the essay question in the exam. **Choosing the essay question warrants you a better mark compared to the contextual questions.** Start practising now.

S	**S**tructure
	Subject
I	**I**magery
	Intention
F	**F**eeling (Mood)
T	**T**one
	Themes

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2.9 Suggested answer for Activity

S	**S**tructure
	This free-verse form of the poem is appropriate to the subject of freedom, of being born into post-apartheid South Africa
	Subject
	The poem deals with the birth of freedom and the celebration, renewal, and reconciliation that occurs in post-apartheid South Africa. The persona likens the new order to a 'wedding party'. Just as the bride and groom become one in marriage, so too, does the South African nation become united as the new nation is born. The new South Africa is a place of freedom, joy, celebration, reconciliation, and unity, as the Ancestors who had died in the struggle look down on the new nation with pride, knowing that their years of struggle and exile as they fought against the oppression of apartheid had not been in vain.
I	**I**magery
	Imagery of celebration highlights the joy that comes with the new order of democracy in South Africa. For example, 'the songs of a wedding party', 'ululating', 'we shouted across the waterfalls'. **Imagery of freedom** emphasises the birth of freedom in the new South Africa. For example, 'the soft light/Coiling round the young blades of grass', 'her eyes of freedom', 'we ran to the open space'. **Imagery of peace and unity** brings out the unity that all in the new South Africa experience as they celebrate their new democracy. For example: 'We held hands with a stranger', 'It was the first day of peace' **Imagery of pride** is present when considering the contribution of the ancestors who often paid with their lives in the struggle for freedom. For example, ' our Ancestors travelling tall on the horizon'.
	Intention
	To convey a message of hope as the change of the new era in South Africa unfolds
F	**F**eeling (Mood)
	The feeling (mood) is hopeful and joyful.
T	**T**one
	The tone is first one of disbelief (e.g. in line 4) that the years of oppression are over. The tone then becomes celebratory, full of joyful pride in the new order of freedom and democracy in South Africa.
	Themes
	Themes of renewal, triumph, celebration and reconciliation are present in this poem.

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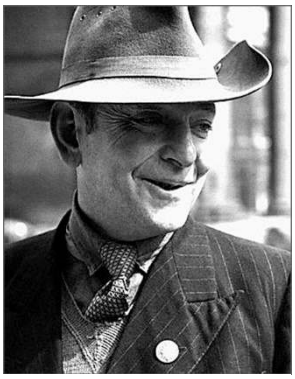
2. The Zulu Girl
by Roy Campbell

3.1 Background to the poet and poem



Roy Campbell was born on the 2nd of October 1901 in Durban. He grew up on His father's farm where he played with the local Zulu boys his age. He became fluent in their language and understood their way of life.

After graduating from Durban High School he left South Africa with the hope of furthering his studies at Oxford University, in England. Unfortunately, he failed the entrance exams and moved to London where he met his wife Mary. He claimed that Mary kindled his love for poetry.

On his return to South Africa, Natal was undergoing intense oppositional political activity. He was highly critical of the South African colonial society and empathised with the oppressed. This evident in his poems 'The Serf' and 'Zulu girl'.

Besides writing poetry exposing the ills of colonial society, he also established a satirical literary magazine, entitled *Voorslag* (an Afrikaans word meaning 'Whiplash'). He used irony and humour as tools expose and criticise the colonisers. This magazine caused much controversy leading to his estrangement from friends and family, resulting in his moving abroad.

Campbell eventually settled in Portugal, where he died in a car accident in 1957.

THE ZULU GIRL

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

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

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

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

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

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3.2 Glossary

Line	Word	Definition in context of the poem
1	acres	fields
1	smoulder	burn
3	flings	throws forcefully
8	prowl	search
11	frail	weak
11	languors	exhaustion, lethargy
13	imbibes	absorbs or soaks up
14	curbed	restrained / restricted
17	looms	rises https://susannahfullerton.com.au/

3.3 Theme

The poem deals with the themes of **suffering**, **oppression**, **inhumanity** and **endurance**, all experienced by the oppressed labourers during colonial times.

3.4 Summary

The poem highlights the plight of the Zulu girl working in the fields on a very hot day with a child on her back. The persona tells the readers about the harsh conditions she works under and how occasionally she has to stop working and breastfeed her baby.

3.5 Analysis

The first stanza sets the scene and tone of the poem. The heat and the flies conspire to torment mother and child. The soil she is working is so hot that it is seen as smouldering.

Stanza 2 to 5 illustrate the love the mother has for her child as she sits under the shade of the thorny tree to nurture him. All this is done in spite of being extremely exhausted. Her strength is revealed when she does not succumb to the heat and the harsh conditions she works under.

The last stanza emphasizes her strength and dignity as she is described as looming above her child 'like a hill within whose shade lies at rest'.

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3.6 Type and form

The poet makes use of a regulated form to structure his message. There are five stanzas of four lines, each follows same rhyme pattern.

3.7 Poetic devices

Tone	Initially, the poet uses a **sympathetic** tone to highlight the plight of the of the girl as she works under the harsh conditions with her baby on her back. This changes to **admiration** when the poet illustrates the Zulu girl's strength as she does not succumb to these harsh and inhuman conditions.
Mood	The mood starts off as **gloomy,** when the girl is introduced to the readers enduring the unbearable heat of the sun. As the poem develops, the mood becomes lighter, optimistic and **hopeful.**
Diction	In stanza 1, several words allude to a sense of heat, such as 'sun', 'hot', 'sweating' and 'smoulder'. The word 'gang' suggests that these labourers have no individuality or identity. The word 'pooled', in stanza 2 (line 5) is associated with water, which has a cooling effect that contrasts greatly with the image of heat. 'Prowl' suggests that the mother's fingers are like fierce animal searching through the forest for its prey. The third stanza describes the mother feeding the baby and the diction gives the impression of sleepiness and satisfaction. This is created by the use of words such as 'sleepy mouth', 'heavy nipple', 'deep languors', 'broad river sighing'. Note the literal and figurative meaning of the word 'imbibes' in stanza 4. In a literal sense, the baby is drinking from its mother; figuratively, 'imbibes' means that the baby is soaking up his mother's beliefs, emotions and ideas.
Imagery	Most of the imagery in this poem is drawn from the natural African landscape, illustrating the poet's experiences of rural life. **Metaphors:** 'the red acres smoulder', 'her sharp nails…prowl through his hair', 'plugged by the heavy nipple', etc. **Similes:** 'tugs like a puppy', '…languors ripple like a broad river', 'looms above him like a hill', etc. **Personification**: '…sharp nails…ruled', 'drowsy stream', 'old unquenched unsmoutherable heat', 'a village lies at rest', 'first cloud…. harvest in its breast'.
Intention	The aim of the poet in this poem is to expose the manner in which the oppressed were treated by the colonisers. The readers can clearly see how the labours had to endure the hardships of colonial times. It is clear in this poem that Campbell sympathises with the Zulu girl and admires her spirit of endurance.

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3.7 Activity 1

Imagine that you are the Zulu girl in the poem. It is the end of the day. You have been working very hard in the field. Write a diary entry in which you express your feelings and hopes for a better life. Answer this activity on the diary page given below:

Dear Diary

Activity 2

Campbell's intention in 'The Zulu Girl' is to highlight the plight of the Zulu people because of apartheid and to encourage the oppressed to persevere in their struggle for freedom. Explain how this intention is expressed through the imagery. Answer this question by completing the table below:

INTENTION	IMAGERY	LINE REFERENCE
To highlight the plight of the Zulu people		
To encourage the oppressed to persevere in their struggle for freedom		

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4. Motho Ke Motho Ka Batho Babang

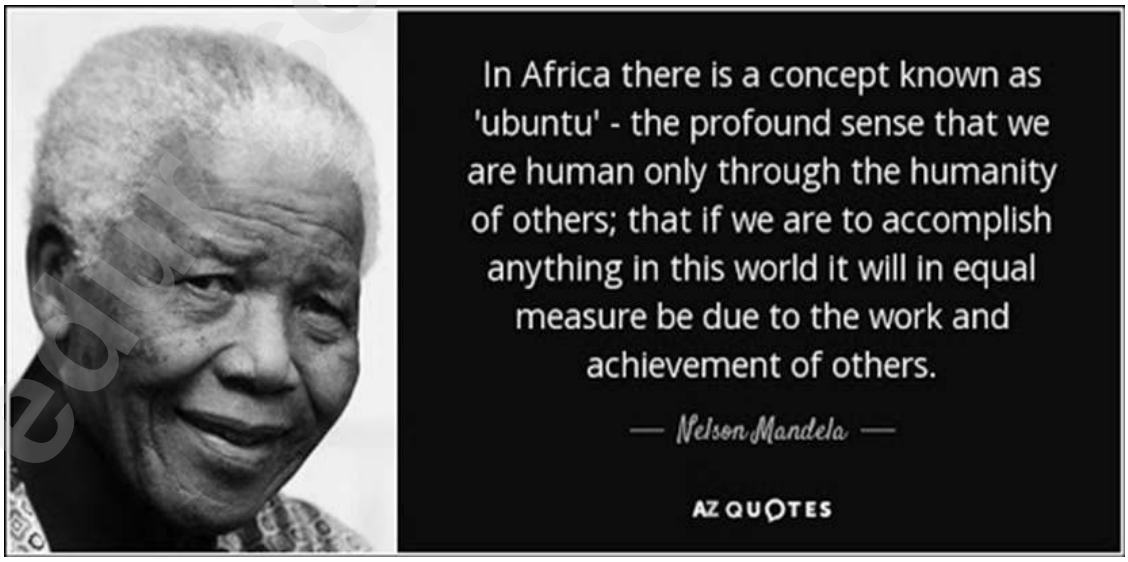
by Jeremy Cronin

4.1 Background to poet and poem

Cronin was born in 1949, a year characterised by the Durban Indian riots, and exactly a year after the introduction of the apartheid policy. He was raised as a Catholic, hence his sentiments on justice.

Cronin studied English and philosophy at the University of Cape Town. It was at this time that he was inspired by European and American student radicalism, giving birth to his interest in Marxism and politics. In later years, he became a spokesperson for the Communist party, worked in the United Democratic Front (UDF) and became an ANC Member of Parliament. His political activism led to his arrest and imprisonment.

Cronin wrote a lot of his poems when he was released from prison.
Motho Ke Motho Ka Batho Babang is one of his most popular poems in South Africa, as it is taken from the Sotho saying, directly translated to English as: 'A person is who he is because of other people'- an adage that promotes the spirit of 'Ubuntu' in the country. This poem is set in a prison; a setting Cronin is familiar with due to his personal experiences of prison life.



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'Motho Ke Motho ka Batho Babang'

1 By holding my mirror out of the window I see
2 Clear to the end of the passage.
3 There's a person down there.
4 A prisoner polishing a doorhandle.
5 In the mirror I see him see
6 My face in the mirror,
7 I see the fingertips of his free hand
8 Bunch together, as if to make
9 An object the size of a badge
10 Which travels up to his forehead
11 The place of an imaginary cap.

12 (This means: A warder.)
13 Two fingers are extended in a vee
14 And wiggle like two antennae.
15 (He's being watched.)
16 A finger of his free hand makes a watch-hand's arc
17 On the wrist of his polishing arm without
18 Disrupting the slow-slow rhythm of his work.

19 (Later. Maybe, later we can speak.)
20 *Hey! Wat maak jy daar?*
–a voice from around the corner.
21
22 *No. Just polishing baas.*
23 He turns his back to me, now watch
24 His free hand, the talkative one,
25 Slips quietly behind
26 –*Strength brother*, it says,

27 In my mirror,
28 A black fist.

4.2 Glossary

Line	Word/s	Definition
The title	Motho Ke Motho Ka Batho Ba Bang	Directly translated to 'A person is a person because of other people'. A Sotho adage used to encourage the spirit of unity amongst fellow human beings, highlighting that no man is an island. One needs the support of others to make it in life.
8	Bunch together	Draw close to each other
13	Antennae	The two metallic structures for sending or receiving electromagnetic waves, such as television waves, e.g. the old T.V. internal aerial. These were used before the satellite dish.

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16	Disrupting	Disturbing
20 21	*Wat maak jy daar* *bass*	Afrikaans: What are you doing? boss

4.3 Themes

The key themes of this poem are political in nature.

Unity/ togetherness/solidarity: This is illustrated when the prisoners have each other's backs and can communicate in a coded language (hand signs and the mirror) exclusive to them. Their common incarceration brings them close together, against a system aimed at separating them.

Loyalty/patriotism/ devotion to the same cause: It is the loyalty to each other which keeps the prisoners' spirits high in confinement, hence the title of the poem being 'Motho Ke Motho Ka Batho Babang'. The knowledge that one is not alone gives them hope. This loyalty is shown represented by the black fist which stands for 'strength brother' (line 26).

Resistance: Shown through the two prisoners finding means to communicate in the presence of the warder; beating the system which was bent on taking away their right to communicate.

4.4 Summary

In this poem, two prisoners are presented communicating with one another using sign language. This is because the prison rules were so stringent that if they were caught using verbal communication they were going to be punished. Sign language awards them the opportune moment to 'talk' to each other without being heard by the prison warder.

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4.5 Analysis

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The poem illustrates the following aspects of prison life:

- The need to communicate with fellow human beings when in solation
- The risk one is willing to take for that communication to take place
- Verbal communication is not the only means of communication
- The dehumanising nature of the prison set-up (taking away the people's freedom of association and speech)

Instead of the above deprivation breaking the prisoners, it created a strong bond of brotherhood, which assisted them in finding ways of beating the system. It is the spirit of 'Ubuntu' that gives them hope.

4.6 Type and form

The poem is presented a **monologue-like narrative style**, where the persona presents the reader with **a scene** of what is happening in the prison passage as he converses with the other prisoner (the one who is 'down there' at the end of the passage), in the presence of the warder who is not aware of this conversation in sign language.

The words in brackets can be seen as parallel to the words a narrator would give to explain what is happening during a stage presentation, so that the audience can understand the presented scene. In this case, the sign/hand- coded language used by the prisoners is explained.

The above gives the poem **a play-like (drama) visual structure**.

4.7 Poetic Devices

Tone	**Conversational**- The persona engages the readers as he describes the unfolding dramatic scene in the poem.
Mood	As the readers experience the given scene, **Optimistic/ Hopeful/ Expectant** atmosphere prevails. This is because it is clear that no amount of oppression can take away an individual's means of defeating the system**.** This is reflected in lines 19 and 26.
Diction	-The use of **the personal pronoun** 'I'- to highlight that this is a unique personal experience, where the persona is defying the system that took away his voice to communicate. - 'I see…' repeated four times in the first ten lines: to emphasize the importance of alternative ways of communication. Verbal communication has been replaced by a mirror and a keen eye to read facial expressions and hand gestures. - 'badge', 'cap', 'warder', and 'watched': terms associated with what the prisoner sees daily in the prison environment. (setting of the poem) -the use of Sesotho (title), Afrikaans and English words in the body of the poem: symbolic of the unity amongst prisoners, whereby race and creed did not matter as they supported each other to beat the restrictive Apartheid laws in prison.

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Imagery	**Similes**: '…fingertips of his hand bunch together **as if** to make an object the size of a badge…' '…two fingers are extended…and wiggle **like** two antennae.' **Personification:** '…free hand…which travels up to his forehead…' '…his free hand, the talkative one…' **Irony**: 'free hand' of a prisoner 'talkative one (hand)'
Intentions	-To highlight the truthfulness of the Sotho proverb presented as the title of this poem. -To reflect on the importance of the power in numbers when humanity is faced with predicament, fulfilling the English expression that when times are hard, one needs the company of others for survival. In this case, the prisoners lived by this philosophy in order to survive the hardships of the cruel prison life during Apartheid South Africa.
Symbolism	**The mirror, badge, the cap, the black fist**

4.8 Activities

Activity 1

From your understanding of what symbolism is, and the setting of the poem, explain what the following symbolise in the context of this poem:

a) The mirror (2)

b) The badge (2)

c) The cap (2)

d) The black fist (2)

[8]

Activity 2

By now you should be familiar with the SIFT Method of analysing a poem.

In a paragraph of no more than 15 lines, SIFT through Cronin's poem '*Motho Ke Motho Ka Batho Babang'*.

Use the following table for your answer. **(10)**

NB: This activity will assist you in preparation for the poetry essay under examination conditions.

The number of paragraphs in your poetry essay will depend on the number of key elements to be discussed.

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Suggested answers to activity 1

From your understanding of what symbolism is, and the setting of the poem; explain what the following symbolise in the context of this poem:

a) **The mirror:** plays a symbolic role in that it functions as an extra set of eyes for the prisoner. It is also a means of communication with the other prisoners. It is through the reflections on the mirror that the prisoners can spy on what is happening around them, hence the persona's strong attachment with the mirror: **'my mirror'**.

(2)

b) **The badge:** symbolises authority and the enforcers of oppression. The poet uses the simile 'as if to make an object the size of a badge' at that moment in the poem because anyone who knows a prison set up will visualize the badges the prisoners see on the uniforms of the prison authorities, every day. **(2)**

c) **The cap**: Like the badge, it is a symbol of authority, power and oppression. It distinguished those in power from those without. Not only did the prisoners have no caps, they were also bold-headed (Stripped of all power as man as Samson in the bible, who after his hair was cut by Delilah, he lost all his power).

(3)

d) **The black fist:** symbolises 'power to the people' and was used as a means to communicate the message that no matter how tough the political systems of power were; one day the people were going to reclaim that power and hold on to it, as shown by the tightly clenched fist. **(3)**

Total [10]

4.11 Suggested answer for Activity 2

Note that in table 4.8 you were presented with an analysis of the poem using the **SIFT** method, in point form.
On table 4.9 you were presented with a template to Plan your answer, this time in **CONTINUOUS WRITING**, that is, in paragraph form.

The answer to this task: the points from table 4.8, **in paragraph form.**

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5. Funeral Blues
by W.H. Auden

5.1 Background to the poet and poem

Wystan Hugh Auden was born on the 21st of February, 1907, in York. He grew up in Birmingham and studied at Oxford. In 1939, he moved to the United States and he became an American citizen in 1946.

He taught at American universities and at Oxford where he became friends and associated with a number of radical poets and authors.
He was a prolific writer who was both controversial and influential in his lifetime.
Many of the poems he wrote focused on social ills and how the human mind operates.
In 'Funeral Blues' he deals with the subject of death; the death of a loved one.
29 September 1973

Funeral Blues was first published in 1936 (early version). But the poem in its final, familiar form was first published in *The Year's Poetry* (London, 1938).

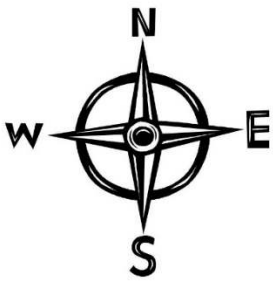
Funeral Blues

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

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

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

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



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5.2 Glossary

Line	Word	Definition in context of the poem
3	muffled	Stifled, muted
7	crêpe	light soft thin cloth, with very small folded lines on its surface, made from cotton, silk or wool; traditionally black
14	dismantle	to take apart

5.3 Themes

The themes in this poem encompass **heartbreak**, **heartache**, **grief**, **silence** and **mourning** for a lost loved one. The speaker is devastated.

The speaker is frustrated to realise that the whole world is not mourning for his loss. The clocks keep ticking, the telephones ring, the dogs bark and people play music. The world does not stop to grieve with the speaker. Grief and heartache make him feel as though his whole world is collapsing around him and yet the rest of the world carries on.

5.4 Summary

The poem is about death of a loved one and how the persona would like him to be mourned in silence. This is followed by thoughts of memories they shared. The poem ends on a resigned note as the persona tells the readers that with the loved one gone, nothing matters anymore. It might as well all come to naught.

5.5 Analysis

'Blues' is a type of music from the South of the United States that was started by former African slaves from their spiritual and praise songs. The music is typically slow and sad-sounding. If you are "feeling blue" then you feel sad or depressed. This shows the speaker's sorrow and despair. The poem is an expression of heartache and grief.

The poem starts with some direct instructions (imperatives). When the speaker says "stop all the clocks" he is really asking for Time to be stopped. He is asking for peace and quiet so that he can mourn and reflect on his loss. He wants the rest of the world to mourn with him to acknowledge his terrible loss.

The speaker describes the special relationship with his loved one who has died: "He is Dead". The capital letters show the importance of the deceased in the life of the speaker. Love is always seen as eternal, but here death has ended love. The death of the loved-one has ended their love according to the poet.

By putting "out" the sun, moon and stars the world would be in darkness. This would suit the poet as darkness is associated with death and mourning. The moon and the stars are also romantic symbols. Now that his loved one is dead, he feels there is no need for them. The poet uses hyperbole (exaggeration for effect) in the final stanza. This is used to show the depths of the poet's sadness and depression.

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5.6 Type and form

This poem is an **elegy,** a sad poem about someone who has died. It could also be a **dirge**, a slow sad song sung at a funeral.

The narrative nature of the poem should be noted. It tells the story of the death of the loved one and how it affected the persona. It is told in the first person to evoke the reader's emotions.

The poem is made up of 16 lines of four quatrians (four-line stanzas). It poem has a regular rhyme scheme: aabb ccdd eeff gghh which form rhyming couplets.

5.7 Poetic devices

Tone	The tone in the first two stanzas is **direct** and **imperative**. The speaker makes a series of urgent requests. The tone in the third stanza is **nostalgic** as the speaker is describing what the deceased meant to him. In stanza four, the poet is very **dejected**.
Mood	The mood of the poem is **sad**, **mournful** and **lonely**. He is isolated in his grief.
Diction 	Stanza 1: brief commands. Normal domestic life has been interrupted by death, e.g. "stop", "cut off", "prevent", "silence". Stanza 2: aeroplanes are "moaning" (with grief). Capital letters for "He" and "Dead" to show how important his loved one was to him. Stanza 3: Stanza 4: The speaker is despondent and dejected after realising "nothing now can come to any good". The choice of words reflect the persona's pain, despair and sadness associated with death.
Imagery	**Metaphors**: Stanza 4 **Hyperbole**: the exaggerated manner in which the persona wants to mourn and to describe what the loved one meant to the persona.
Intention	The poet's intention is to express his devastating grief, dejection and loss.
Symbolism	Clocks Piano(s) White…Doves Stars Black clothing Cut the telephone Cardinal directions Symbolism is used to portray death and grief.

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5.8 Activity 1

A funeral allows people to pay tribute as a community to someone who has died. While it is the public farewell to the deceased person, those left behind also carry private grief. The poem, 'Funeral Blues' highlights the speaker's personal and public grief over the death of his loved one. Explain how the title and each stanza highlight the public and private grief.

GRIEF	EXPLANATION
TITLE	
STANZA 1	
STANZA 2	
STANZA 3	
STANZA 4	

Suggested answer for Activity 1

	EXPLANATION
TITLE	A 'Funeral' is a public gathering, while the word 'blues' suggests the personal grief over the loved one's death.
STANZA 1	The speaker's personal grief is so intense that he asks for the routine household activities (the 'telephone' calls, the 'dog … barking', the sound of music from the 'pianos') to stop. The speaker wants to isolate himself from the world and let time stand ('stop all the clocks') before the public grieving at the funeral begins ('Bring out the coffin, let the mourners come').
STANZA 2	The speaker expresses the hope that the public grief can mirror the intensity of his personal grief.
STANZA 3	This stanza highlights how much the deceased meant to the speaker. This stanza reflects the speaker's personal grief over the death of the loved one.
STANZA 4	This stanza emphasises the speaker's intense personal grief. Life seems to have lost its meaning as he mourns his loved one privately and feels detached from the rest of the universe.

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Activity 2

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Complete the **TWISSTT** TABLE for 'Funeral Blues'

TWISST	YOUR COMMENTS	TEXTUAL SUPPORT
Title		
What is it all about?		
Imagery		
Speaker		
Structure and Style		
Theme		
Tone		

Suggested Answer for Activity 2

TWISST	YOUR COMMENTS	TEXTUAL SUPPORT
Title	The title tells us that this poem deals with death and grief.	The word 'Funeral' introduces the theme of death, while the word 'Blues' highlights the sadness and grief death brings to those who are left behind.
What is it all about?	The speaker has lost his loved one. His grief and sense of loss are intense because he loved the deceased very much.	The speaker wants all domestic activity to stop while he grieves in private before the funeral. For example, he wants the 'clocks' to 'stop' as it is as if time has stood still since his loved one has died. He wants the 'telephone' to be 'cut off', and for silence to descend as the 'dog' stops 'barking' and the 'pianos' cease playing. Once the speaker has had time to grieve in private, he can then face the public and grieve with them at the funeral ('Bring out the coffin, let the mourners come') In the second stanza the speaker wants the wider public (the 'aeroplanes ...the doves … the traffic police') to acknowledge his loved one's death. The third stanza highlights the deep love between the speaker and his beloved ('He was my North, my South, my East and West') while stanza 4 suggests that for the speaker the meaning of life has ended because of his grief ('For nothing now can ever come to any good.')

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Imagery	**Images of prevention** highlight how all activity should stop for death has ended the life of the beloved. **Images of mourning** imply the public display of grief. **Hyperbole** highlights the intensity of the speaker's love for his departed loved one. **Imagery of Loss** implies the speaker's grief.	The first stanza has **images of prevention:** 'stop … the clocks; cut off the telephone … prevent the dog from barking … silence the pianos' **Imagery of mourning** (the 'muffled drum', 'the coffin', the 'crêpe bows' and 'black … gloves') The hyperbole in stanza 3 highlights the speaker's intense love and grief ('He was my North, my South, my East and West …I thought that love would last forever' Stanza 4 has imagery of loss that mirrors the intensity of the speaker's sense of loss: 'The stars are not wanted … put out every one; … Pack up the moon … dismantle the sun … pour away the ocean'
Speaker	The speaker has lost his beloved and is grief-stricken.	'He is dead … He was my North, my South, my East and West …For nothing now can ever come of any good'
Structure and Style	The poem has four stanzas and is written in rhyming couplets. The poem is an elegy in which the speaker laments the loss of his beloved friend while honouring him.	Stanza 1 presents the private morning before the public funeral. Stanza 2 highlights the beloved's death and the speaker's desire for widespread public mourning to mirror his personal grief. Stanza 3 presents the intense love and grief of the speaker. Stanza 4 concludes with the speaker's intense grief which robs his life of any meaning
Theme	Themes are death, grief and love.	Stanzas 1, 2 and 4 highlight death and grief, while stanza 3 deals with love.
Tone	In keeping with an elegy, the tone is sad and despairing, but also respectful of the deceased loved one.	The imagery of **prevention** in stanza 1 suggests the paralyzing grief the speaker feels, while the imagery of **death** in stanzas 1 and 2 adds to the tone of despair. The hyperbole in stanza 3 brings out the respect and intense love for the deceased, while the hyperbole in stanza 4 suggests the depth of the speaker's grief.

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6. A Hard Frost

by Cecil Day Lewis

6.1 Background to poet and poem

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Cecil Day Lewis was born in Ballintubber, in Ireland, in 1904 and died in 1972. He was educated at Wadham College, in Oxford, and later became a lecturer at the University of Cambridge. He also taught poetry at Oxford and Harvard universities. Lewis was named Poet Laureate of the United Kingdom in 1968. His poetry is characterized by the introduction of modern diction and often addresses relevant social issues of the time, as well as the nature of relationships

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A HARD FROST – Cecil Day Lewis

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

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

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6.2 Glossary

Line	Word	Definition
2	changeling	something that has been secretly exchanged for something else
2	precocious	developed earlier than usual
4	Lilac	Purple flowers
4	Windowpane	The glass sheet that fills the window frame
5	catkin	spiky flower
5	Maydrift	'may' is hedge with tiny white flowers. Maydrift is the petals that have fallen or have been blown off by the wind
6	Elm	Type of tree
7	Blosssomer	To produce flowers
8	amorphous	without a specific form
9	Whence	From where
11	mockery	absurd imitation
13	disconsolate	without comfort; unhappy
13	Fairings	Cheap, small items bought at a fair
14	Aconite	flower similar to a buttercup
14	snowdrop	drooping white flower
15	flounce	impatient movement
15	filigree	ornamental and delicate
18	Lods	lumps of earth
18	unclenches	Loosens

6.3 Theme

The seasonal beauty and transformation of nature.
The transformation and rebirth that is part of the cyclical process of nature.

6.4 Type and form

Type- Free verse

Form- The content of the poem is arranged into two stanzas, of similar length. The poet does not use traditional rhyme scheme and the line and stanza arrangement is set up to support the content. The first stanza describes the scene, while the second stanza comments on it and exposes the 'truth' of the first stanza.
-Stanza 1: Describes the scene of the frosty landscape.
-Stanza 2: Comments on the frost and exposes the "truth" of the frosty landscape.
- There are a number of run-on lines (enjambment) which allows for a smooth flow as though the poet is thinking out aloud.

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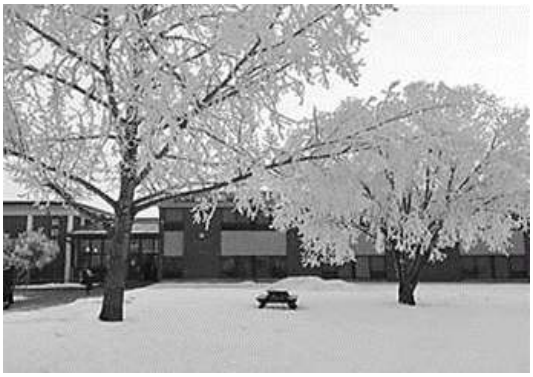
6.5 Analysis



www.fotothing.com

Frost is a thin layer of ice that forms when the air becomes cold.

The poem describes a beautiful scene the poet saw one morning, when woke up. Apart from portraying the beautiful scenery, the poet notes the transformation in nature and also relates this transformation to the human life cycle.
The most prominent imagery used to describe the beautiful scene spread all over the forest, is frost. Usually, the forest in winter gave people a sense of cruelty, harshness and lifelessness, but with the trees and mountains covered in snow, it seems to become glamorous and attractive.
The scene unfortunately did not last long because after the sun rose, the frost melted. Though the poet was a bit disappointed that the frost melted so quickly, he also found out that after the frost melted, it was also the time for new seeds to grow and new life to begin
Throughout the poem, the poet portrays how beautiful the hard frost coating on the forest was and he also shows us that after a cold and harsh winter, it was also the time for seeds to grow and bloom. This is applied to the human condition in that even though there are illnesses and deaths which cause unhappiness to humans, these hard times do not last long as there would be new lives to replace the old ones and to bring new hope and joy to human beings. In between death and life, maybe human beings. The poet also would also like to point out that passing through difficult times is temporary and after there is new beginnings and new growth.
It was also the most important message the poet wanted to bring out through the poem.

Stanza 1 (lines 1-9)

The poet refers to the scene that greets him, in the morning, when he gets up. He says that the frost came in the night and 'stole' his world. The image of the thief in the night who takes whilst the occupants are sleeping is created. The poet's world has been transformed or "stolen" by the frost and is no longer the same.
What is left behind, instead, is a 'changeling' that appears as to be an image of spring, but the white is so unreal and the frost creates patterns on the window. The blades of grass are covered in the frost and it looks like the fur.

www.gb.fotolibra.com

The blades of grass covered in frost looked like fur on a catkin (above)

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The elm trees behind the house are also covered in the frost and they look like they're blossoming in crystal. They have no shape (amorphous) as they hang in the mist, which the poet refers to as 'the blind tissue from whence creation formed (The mists and swamps of primordial ooze from which life is said to have emerged.)

www.lightharmony.com

Shapeless elm trees covered in frost with branches hanging in the mist

Stanza 2

www.davidkphotography.com

The sun begins to rise and the frost melts (resembling diamonds- because of their sparkle. The word blaze tells us that it is a sparkle that is almost lit up.). The sun and fields mock spring because nothing can grow in winter. The frost is "new clothing" for the fields and it makes the plain country look like a newly adorned bride - for a while until it melts. When it melts it leaves the land exposed as the bridal clothing have been taken away from the 'raw maiden' leaving her dejected and ugly again.

The frost 'dresses' the fields for a few hours before it melts like a raw maiden is lent bridal wear- for a while

www.bridalassociationofamerica.com

Aconite- bitter root- the maid could be bitter as the bridal wear is no more

static.zoonar.com

Snowdrop-white flower-maiden -pure

imagecache6.allposters.com

However, the real change is NOT here among the 'flounce and filigree of death' (notice the alliteration and the disapproving tone) but it's actually the changes happening below the ground. The poet is referring to the clumps of soil beneath the frosted earth that have trapped and kept the seeds for all this time but now that spring is coming, the stiff (tight) clods (clumps of soil) unclench (loosen their grip) to allow the seeds to germinate (develop/grow). Notice the personification employed.

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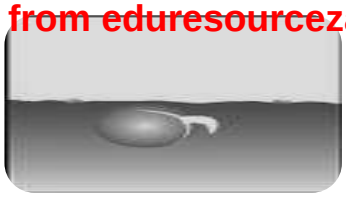

www.curveggiegarden.com

The poet's tone changes to awe, wonder and admiration of this transformation.
This is the true essence of the poem. The idea that after death, hardship, misery or strife, something good, clean, new or hopeful must emerge.

6.6 Poetic devices

Tone	Octave-contempt and disapproval of the frost Sestet- Awe and admiration- when he speaks of the real transformation being below the ground.
Mood	stanza 1- dreamy and wistful stanza 2- hopeful
Intention	To express the appreciation of the beauty of nature
Diction	The poet has used words to describe the beauty of the frost and he has used to that criticize the frost.
Imagery	* **An extended metaphor** is used to compare the image of frost on a window to different features of spring. This is an intriguing choice of comparison, as he describes how the effects of frost can remind the viewer of its opposite, spring. * The imagery suggests spring flowers and the freshness of new growth, such as 'may drift loading the hedge' (line 5) or 'blossomers in crystal' (line 7). Despite the glittering beauty, from the outset the speaker points out that this appearance is deceiving. He accuses the frost of theft as it has stolen away the expected scene and replaced it with a fake one. The frost is given almost magical, mystical powers in its ability to accomplish this transformation. * The **metaphor** comparing the white frost blanket to a wedding dress (line 11-13) contains quite a disapproving tone. The wedding dress is being lent to a country maid for a few hours, but she will be left terribly sad when she has to return it and resume her usual, boring appearance. * The **personification** of the last two lines creates an image of a contest of strength taking place beneath the ground where the earth is surrendering its frozen hold to the power of spring. This allows the seeds the chance to sprout, grow and break out of the soil to promise future life and growth.
	* The poem focuses on the tension between appearance and reality. Unsurprisingly, there is no overt reference to sound. The heavy coating of frost would blanket the world in sharp silence and the brittle crispness of this is implied in the mention of 'crystal' (line 7) and 'diamonds' (line 10). * The **alliteration** of '**fl**ounce and **fil**igree' (line 15) suggests the disapproving tone of the speaker.

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6.7 Activity

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	'A hard Frost' is a nature poem in which the poet admires the beauty of nature and its ability to renew as it destroys. Do you agree with the above statement? Present your answer in point form and use evidence from the poem to substantiate your answer.
Notes: *I agree/ disagree because…*	

Suggested Answer for Activity

Agree: Take note of the positive imagery

Disagree: Take note of the negative choice of words

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7. An African Thunderstorm

by David Rubadiri

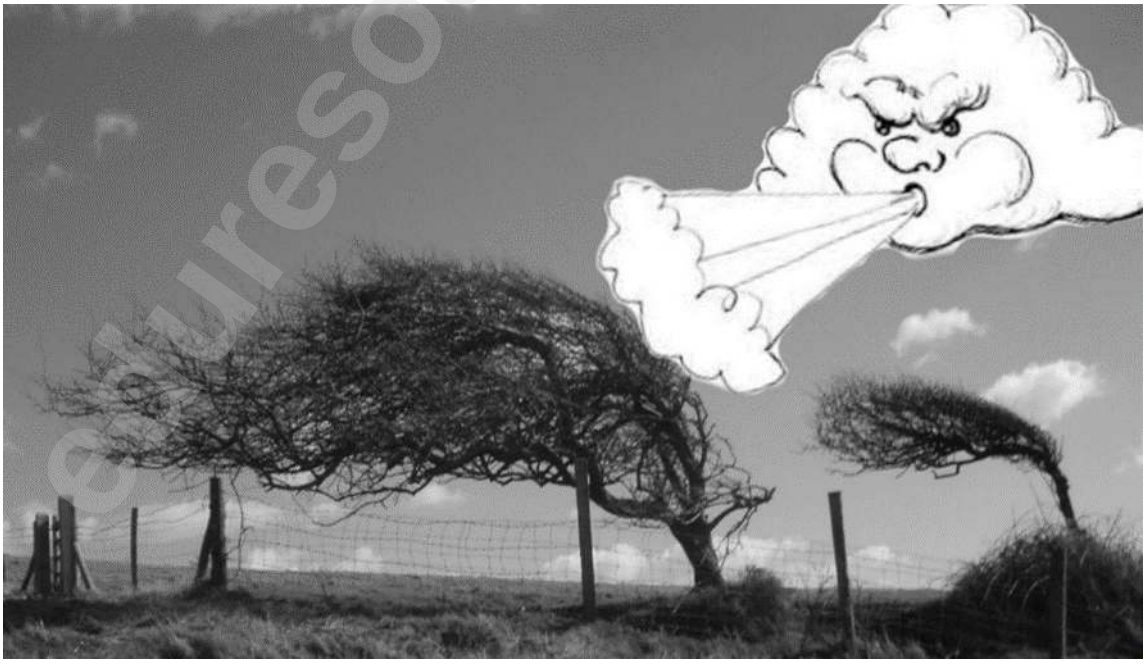
7.1.1 Background to the poet and poem

Novelist, poet and playwright, David Rubadiri was born in Malawi in 1930 and died in September, 2018.

Rubadiri is famous for his poetry which has been praised as 'the richest in contemporary Africa' due to its relevant themes, energy, beauty of composition: economic use of language; descriptive skills and use of vivid and evocative images.

He declared Africa as his source of inspiration and East Africa, where he lived during his exile from Malawi, as great source for Art and Literature. Rubadiri's use of imagery and diction in poems about African life and the environment make the poems vivid and gives them a sense of immediacy and a dramatic quality.

An African Thunderstorm is Rubadiri's most popular nature poem. It is the only poem by a Malawian poet to appear in the anthologies *Modern Poetry from Africa,* and *A book of African Verse.* Like all his other poems, this poem is memorable due to how it springs to life as a result of the vivid imagery, skillful use of language and air of the dramatic.



[Source: blogs.biomedcentral.com]

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An African Thunderstorm

From the west
Clouds come hurrying with the wind
Turning
Sharply
Here and there
Like a plague of locusts
Whirling
Tossing up things on its tail
Like a madman chasing nothing.
Pregnant clouds
Ride stately on its back
Gathering to perch on hills
Like dark sinister wings;
The Wind whistles by
And trees bend to let it pass.
In the village
Screams of delighted children
Toss and turn
In the din of whirling wind,
Women –
Babies clinging on their backs –
Dart about
In and out
Madly
The Wind whistles by
Whilst trees bend to let it pass.
Clothes wave like tattered flags
Flying off
To expose dangling breasts
As jaggered blinding flashes
Rumble, tremble, and crack
Amidst the smell of fired smoke
and the pelting march of the storm.

7.2 Glossary

Line	Word	Definition in context of the poem
7	whirling	Spinning
12	to perch	to linger above; to settle above
19	din	noisy commotion; disorder
22	dart	dash or rush
27	tattered	torn and frayed
29	dangling	floppy, sagging, flabby

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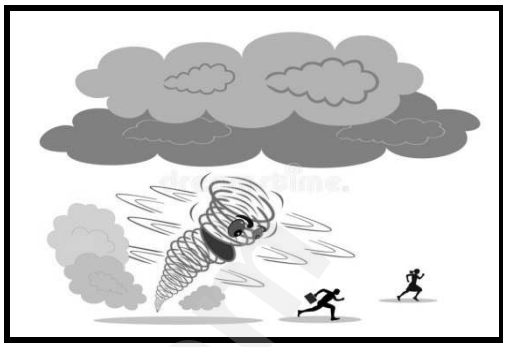
7.3 Themes

The key theme in this poem is the **destructive nature of the storm** and the **frailty of humanity,** at the mercy of powerful natural forces.

In table 7.5, in the column for ADJECTIVES, you are shown the relationship between the 'Storm Characters' and the 'Non-Storm Characters'**.** This will help you to discuss the themes in the poem with your study-mate.



[Source: spark.abode.com]

7.4 Summary

The poem focuses on the threatening atmosphere of an impending thunderstorm in an African village. The arrival of the storm evokes mixed feelings in the village. The children are excited whilst the adults are terrified of the thunderstorm. As the poem begins, it is extremely windy and immediately the women run for shelter whist the children scream with delight. In the last lines of the poem, the heavy rain falls, accompanied by thunder and lightning.

7.5 Analysis

The following activity will help you understand the poem.

CHARACTERS	NOUNS	VERBS	ADJECTIVES
STORM CHARACTERS	Wind	Turning Tossing Whistles	ANGRY NOISY FIERCE FRIGHTENING MENACING CHAOTIC MONSTROUS
	Rain	pelting	
	Clouds	Hurrying Ride	
	Lightning	Flashes	
	Thunder	Rambles Trembles Cracks	
NON-STORM CHARACTERS	Trees	Bend	SCARED TERRIFIED FRIGHTENED SUBDUED
	Women	Dart	
	Babies	Clinging	
	Children	Scream	
	Clothes	Wave	

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Activity 1

Study the **'characters'** table then go on to read the whole poem. As you read the poem you will notice that it is characterised by:

a) A lot of action (dramatic)
b) Use of visual imagery and description, and
c) Appropriately chosen words

Now that you have read the poem, plan for a creative writing piece describing an African Thunderstorm as presented in the poem.

Present your essay in such a way that the reader can witness the drama taking place during the thunderstorm, unfold before of their eyes

.

7.6 Type and Form

The poem is presented in a **narrative manner**. It is divided into two parts. Part 1 focus on the storm elements and Part 2 focuses on the effects of the impending storm on the 'non-storm characters', that is, on the human beings and trees.

Activity 2

After reading the above poem, attempt the following questions.

N.B. They are typical of questions you will get under Contextual Questions in the examination

7.1..1	What impression of the storm do you get from the poem?	(2)
7.1..2	List at least **Two** things the wind is compared to and state what effect do those comparisons have on the meaning of the poem.	(4)
7.1.3	Identify **TWO** examples of visual imagery (**NOT USED IN TABLE 7.5**) and explain their meaning in the context of the poem.	(4)
		[10]

Suggested Answers to Activity 2

a	hint The answer to this Question is found in Table 7.5, in the column with adjectives. Choose one adjective from there and motivate your choice**.**	**(2)**

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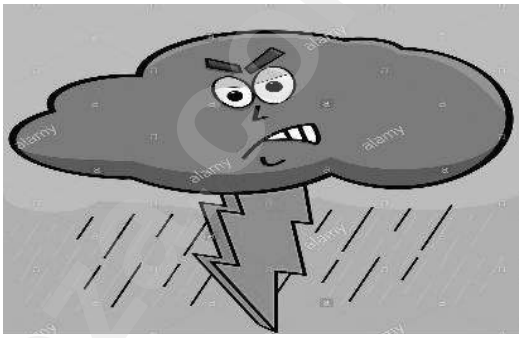
b	Picture 1 Picture 2 The **TWO** pictures are examples of what the wind is compared to. You can use this or any other example and motivate your answers. You can also use the **VERBS** column of Table 7.3 for your answers.	**(4)**
c	Picture 1  Picture 2 The above pictures give you a hint for the answer to this question. Ask a friend to help you decode the clue given here.	**(4)**
	Total	**[10]**

7.5 Poetic Devices

Tone The poet uses a **resolute** tone to describe an experience that he knows very well, that of an African thunderstorm and what is capable of.

Mood A sense of urgency is created in the poem through the use of short and single-word lines. The punctuation also serves to illustrate this. The 33-line poem is made up of 4 sentences. All this is to illustrate the exciting and dangerous nature of the African storm as it forces humanity to cower at its forceful arrival.

Diction It is the choice of words in this poem which evokes the sense of drama and urgency.
'hurrying'
'turning sharply'
'tossing'
'whirling'
'dart about'
'madly', etc.

Imagery **Visual Imagery: -** lines 1-9: The swift movement of the clouds captured in a vivid manner enabling you to visualize the threatening nature of the dark clouds.
Metaphor: - line 8: The clouds given a beastly appearance and frightening nature, through the reference to its 'tail'.
Personification: - line 9: The clouds compared to a madman to emphasize the disorderly and chaotic nature of their approach.
- Line 10: The water-saturated clouds seen as 'pregnant'.

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Simile: - line 13: The clouds described as huge monstrous birds of prey.
Auditory imagery: - the whistling wind, screaming children, the din of the whirling wind, and finally the 'rumble, tremble and crack' which enables you to imagine the dangers associated with the storm and its effects on 'non-storm characters'.

Intentions The poet's aim is to share a description of a personal experience of an African thunderstorm and its effects.

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8. An African Elegy
by Ben Okri

8.1 Background to poet and poem

Source: www.theguardian.com

Ben Okri was born in Nigeria in 1959. He began his primary schooling in England. When he returned to Nigeria at the age of nine, Okri experienced the harsh realities of the Nigerian Civil War, an event which had a profound effect on him.

Okri loved learning and reading. His strong social conscience encouraged him to respond to events in his homeland and beyond through his writing. Okri returned to England for his tertiary education. His degree in Comparative Literature exposed him to the literature of all cultural traditions. Okri believes the human being is enriched by the literature and culture of both Africa and the Western world. This renowned writer has won numerous awards, including the Commonwealth Writer's Prize for Africa, and the Booker Prize.

His writings celebrate his African culture and highlight how African mysticism and modern Western culture complement each other. Okri believes that words have the power to free and redeem the human race, thereby ensuring a more just society.

First published in 1992, 'An African Elegy' tells of the resilience of Africa's people in the event of suffering. Set in Africa, Okri's Nigerian heritage makes the setting of the poem easy for us to identify with as Africans. Okri uses a western form of poetry (the elegy) to reflect upon the identity of Africans. The poem honours the resilience of the African people, who celebrate the goodness of life even during times of great political, social, spiritual and cultural upheaval.

'An African Elegy'

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

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

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

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

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

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

8.2 Glossary

Line	Word	Definition
The Title	Elegy	A mournful, sad poem which honours a person who has died
1	miracles	Wondrous acts of God
3	precious	Valuable, treasured, priceless, irreplaceable
30	destiny	Purpose, fate, calling, decided upon by God/a higher power. In this poem, our final destiny is death. All people will die one day.

8.3 Themes

Resilience and **hope** are important themes of this poem.

Even though we do not understand the reason for suffering and death, we remain hopeful that life's mysteries will be revealed to us one day. Our resilience helps us to live and appreciate life with all its beauty and harsh challenges.

The poem reminds us that God has an overall plan for humankind. The speaker regards "Destiny is our friend", something to be embraced. Even though we may not fully understand God's plan for humanity, we accept it without fear.

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8.4 Type and form

Type: This poem is an **elegy**.

Traditionally, **elegies** are mournful poems, in honour of someone who has died. In an elegy, the poet usually makes use of a first-person persona (speaker) who raises questions about fate and justice. Towards the end of an elegy, the speaker usually offers comfort and hope to ease the pain of suffering and death.

In this poem, Okri adapts the features of an elegy. Instead of using a mournful tone, his poem is reflective and celebratory.
Form: The poem has six stanzas of five lines each. Lines vary in length. Each stanza has at least one line that is significantly shorter than the others. These short lines (lines 3, 9, 14, 15, 17, 22, 25, 30) draw our attention to the resilient African spirit which enables people to endure suffering with hope.

The style of the poem is that of a first-person monologue. The speaker uses mainly plural ("we") pronouns instead of the singular ("I"). This feature highlights the support and community spirit which exist in African society

Source: https://www.pinterest.com

8.5 Analysis

Stanza 1
The speaker focuses on the God's wonderful act of creating the resilient people of Africa who are able to endure great hardship without losing hope for the gifts which God will provide in the future and in the afterlife.

The use of biblical allusions and words with religious connotations ("miracles", "God", "bitter fruit", "our suffering will turn into the wonders of the earth") suggest that the African spirit believes in God (a Higher power) and a spiritual dimension to life, which sustain them and gives them hope for the future.

The plural pronoun "we" refers to the communal spirit of African culture. When one person rejoices, we all rejoice. When one person suffers, all the people of Africa suffer in solidarity.

The contrast in lines 4 and 5 between present suffering ("our suffering") and future comfort ("And one day our suffering/Will turn into the wonders of the earth") highlight the sustaining hope of a better future.

Stanza 2
The speaker highlights that the present season suffering ("the things that burn me now") will be changed to a season of goodness ("which turn golden when I am happy") The rhetorical question introduces the enigma/riddle ("mystery") of suffering. The hardship is heavy ("we bear poverty), yet Africans are able to recognise and celebrate the joys of life despite their suffering.

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Stanza 3
This stanza explains how Africans are able to accept the present and celebrate the signs of goodness/beauty around them. They give thanks for the goodness with humility and dignity.

Stanza 4
The focus here is on the beauty of the culture ("our music is so sweet") and African spirituality with their belief in redemption. Death is not to be feared as there is an after-life ("I too have heard the dead singing"). Suffering and death are never in vain. The hope of goodness prevails amidst the hardship, and the death of those who struggle often leads to a better future for others.

Stanza 5
This stanza is full of hope. The collective wisdom of others (the "they"/ the elders) remind us of the goodness of life, they advise us to embrace life with passion and to hold fast to hope.

Stanza 6
The final stanza focuses on the mystery of life and death. Death is not the end, but a passage to a new stage of life of wonder, fullness and celebration. Death, therefore, should not be feared, but welcomed. God's plan for our lives needs to be embraced, as death/destiny is a "friend".

8.6 Poetic devices

Tone	**Conversational, inclusive** and **confident.** The use of the pronoun "we" breaks down the barrier between the speaker and the reader, and includes the reader in the speaker's reflections on the features of African identity. The speaker is confident of the reliability of his observations of what it means to be African.
Mood	**Hopeful** The dominant mood is one of hope. Although there is much hardship in Africa, her people remain optimistic in the face of suffering.
Intention	The intention is to show how resilient the people of Africa are. Their cultural and religious beliefs encourage them not to give up in the face of suffering, but to accept present hardships as a reality of the journey to our final destination of the fullness and goodness of the afterlife.
Diction	The following words suggest an interest in African mysticism which honours God as the creator and provider of all people: "miracles", "mystery", "bless" and "destiny". The significant worth of the African culture is highlighted through words such as "precious", "wonders", "golden", "good"", and "friend". Words such as "suffering", "bear", "pain", "secret", "gently" and "surprise" imply both the hardship and resilience of African people to endure suffering and remain hopeful.
Imagery	Imagery of **suffering** ("bitter", "suffering", "pain", "poverty", "dead") contrasts with imagery of **fullness**, **worth** and **goodness** ("fruit", "light", warm", "everything", "full", "precious", "golden" "miracles", "wonders", "sweet", "wonder", "surprise", friend"). This imagery links to the theme of resilience in the face of suffering.
Symbolism	The "bitter fruit of time" suggests the suffering. The symbols of burning and fire ("There are things that burn me now"…"They tell me to live it gently/With fire") imply the intensity of both the pain and the hope that the people of Africa experience. Religious symbolism ("miracles of God" …" mystery" …" We bless things…". "Destiny") strengthen the hope that God will redeem Africa from her suffering and lead her to a life of fullness.

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8.7 Activities

Activity 1

Read the notes above on the Background to the poet and the poem. As you read through the poem, 'An African Elegy', note how its theme and content has been influenced by Okri's background.

Activity 2

Read the section under the heading **Type and Form.** For each of the short lines, suggest the special quality of the African spirit which enables people to accept suffering while keeping hopeful. Answer this task by filling in the table below:

Line	Quality
3	
9	
14	
15	
17	
22	
25	
30	

8.9 Suggested answers

Activity 1

Okri's life in Nigeria and England made him appreciate the culture of both countries. His studies in Comparative Literature exposed him to the both African and Western literary types and forms. This exposure gave him the technique to adapt the tradition elegy to suit his reflective and celebratory tone which highlights his appreciation of the resilient African spirit.

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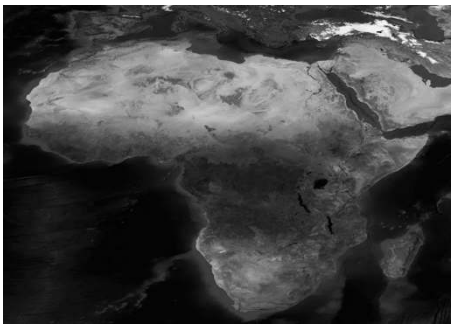
Activity 2

Line	Quality
3	The African spirit has a special rarity unique to Africans. /The African spirit is a special treasure to be protected.
9	People of Africa often endure poverty with patient resilience and do not let poverty destroy their culture and celebration of life.
14	Africans praise (“bless”) the goodness of people/events, despite their suffering.
15	The people of Africa “praise”/ celebrate with humility, strength and sincerity.
17	The African spirit focuses on recalling the providence of God in times of hardship.
22	In spite of suffering, Africans appreciate the beauty/fullness/goodness of life.
25	The African spirit is one of curiosity (wonder) which acknowledges the miracles of God’s provision in times of need.
30	The people of Africa welcome and embrace God’s plan (“Destiny” for their lives



Source: http://www.godsgeography.com

Source: https://www.1africa.tv

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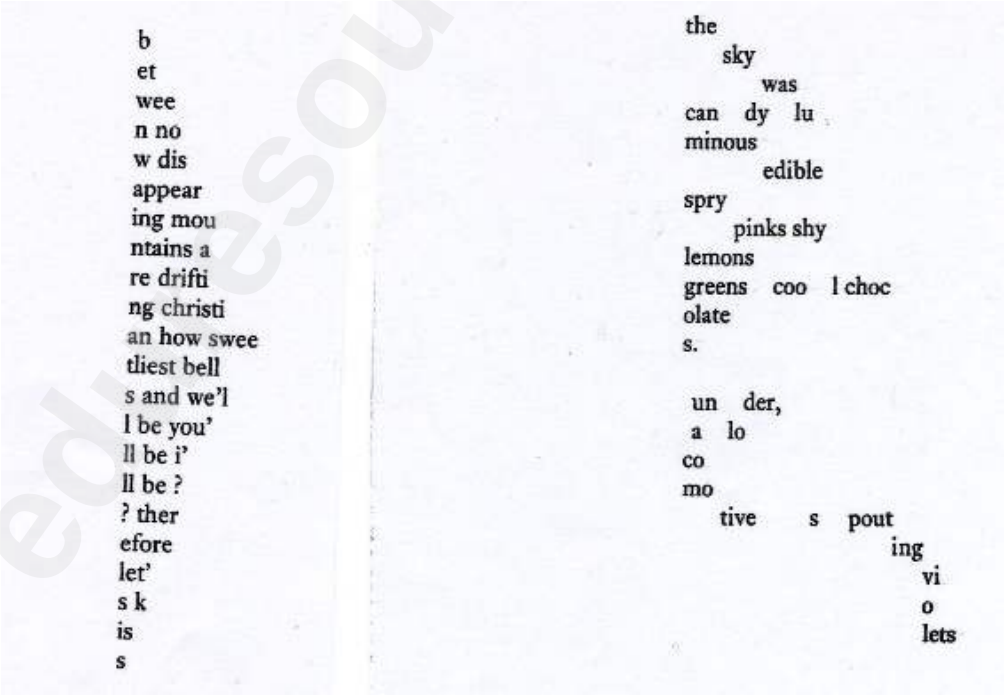
9. Somewhere I have never travelled, gladly beyond. by E.E Cummings

9.1 Background to the poet and poem

The American poet, e.e. cummings, whose real name was Edward Enslin Cummings was born in 1894.

This revolutionary thinker challenged the form of conventional poetry, experimenting with punctuation, a lack of capital letters, the shape of words on the page and word order (syntax). He broke the accepted rules of language and offered a fresh approach to poetry. The ideas expressed in his poems are often unusual, experimental and innovative. He specifically never used a capital letter for the word 'I', always using 'i' instead. By doing this, he wished to show that the individual is not more important than ideas. As seen above, he used lower case letters to write his own name, e.e. cummings, showing that he was not more important than the reader or the concepts expressed in the poem.

An example of one of cummings's so called 'shape' poems:



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somewhere i have never travelled

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 unclose me
though i have closed myself as fingers,
you open always petal by petal myself as Spring opens
(touching skilfully, mysteriously) her first rose

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;

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

(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

9.2 Glossary

Line	Word	Definition
3	Frail	not strong, not forceful
3	Gesture	a movement, usually of the head or hands, used to express emotion
3	Enclose	surround
7	Petal	the individual parts or segments that make up a flower
8	Skilfully	to do something well, with special ability
12	descending	falling down
13	Perceive	notice, be aware of
14	Intense	focused, extreme, strong
14	Texture	the way something feels to the touch (rough, smooth etc.)
15	Compels	forces
16	Rendering	making

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9.3 Theme

The theme is the **transforming power of love.**

9.4 Summary

In this love poem, the speaker attempts to understand the power his beloved has over him. He explains how he welcomes her allure over him, even though the nature of her power is difficult to understand.

9.5 Analysis

In stanza 1, the speaker talks about an emotional journey. While in the past he has been happy not to explore his emotions, his loved one's 'frail gesture' can 'enclose' him. She is not forceful, but her love surrounds him completely

The second stanza reveals how he has kept his emotions closed like a tight fist, but that she is able to open his heart slowly like spring opens the petals of a flower.

The third stanza reveals his realization that if she leaves him, his heart and emotions will close up again ('close me'), like flowers do in the winter snow. Winter symbolises the end of a cycle, death and lack of growth. The poet is saying that if she leaves him, he will suffer an emotional winter.

The use of **paradox** and **oxymoron** in stanza 4 describes how strong the power of the beloved is over the speaker. He says that there is nothing a powerful as her 'intense fragility' (line 14). Her power is strong, but not forceful. In other words, she treats him in such a way that he wants to open up to her emotionally. She 'compels' him (line 15) because he is fascinated by the new 'countries' or emotional places (line 15) he will visit if he goes with her. The experience is interesting because he talks about the different textures he will experience.

In the final stanza, the speaker alludes to how his beloved speaks to his soul. His emotions are like the closed petals of a rose, but she can get into his mind anyway. She is unmatched in her powers. Even a raindrop cannot get into a closed flower, but she can get into his heart.

9.6 Type and form

All cummings's poems are known as **free form modernist poetry**.

The **style** is **free**, innovative and original. The lack of capital letters allows the ideas to stand for themselves and flow freely. Unusual word order makes certain words stand out and seem more important. For example, the first word of the poem, 'somewhere' is placed at the beginning of the sentence. Therefore, the idea of the new place the poet travels to is the most important word in that sentence.

The use of **enjambment** means that sentences flow easily from one line of poetry to the next. This allows the poet's thoughts to flow freely and uninterrupted by traditional form and language rules.

A full-stop limits an idea to a sentence. The lack of full-stops in this poem implies how his excitement about his love affair and his wonder over his beloved's allure are boundless and cannot to limited to conventional ideas of love.
Capital letters are used to emphasise words and ideas. In this poem only the word 'Spring' (line 7) has a capital letter. The connotations of spring are new life, awakening, the possibility of growth and new beginnings.

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9.7 Poetic devices

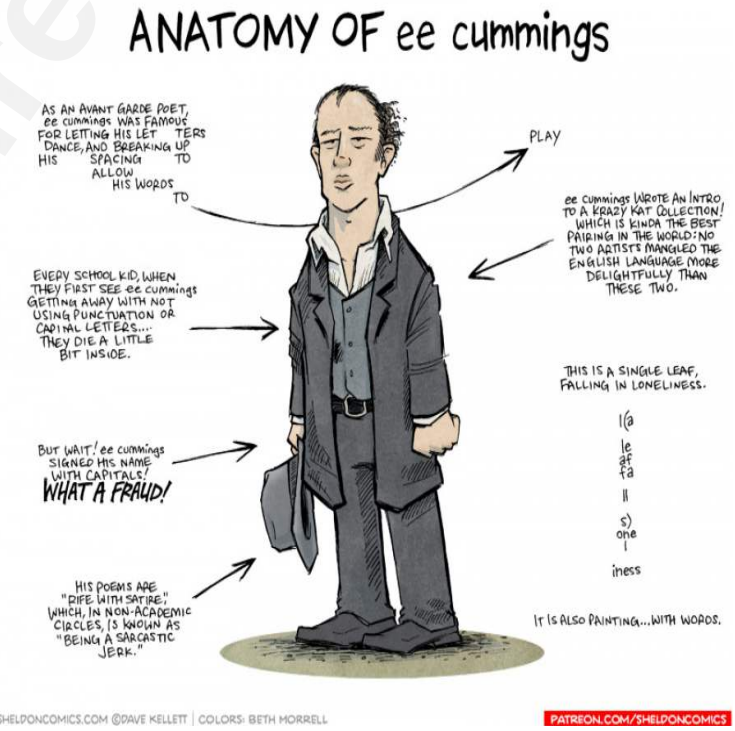
Tone	The poet is in **awe** of his loved one's power over him. There is a feeling of **appreciation** for her gentle soul. A sense of **wonder** is expressed.
Mood	**Contemplative** **Pleased** **Awed** **Amazed** **Enthralled** The persona **contemplates** (thinks about) the emotional journey he has been on as a result of this love affair. He is **pleased** about how she has changed him and opened him up to new possibilities. He is **awed** and **enthralled** (thrilled) by his loved one and her power over him.
Imagery	cummings uses images from **nature** throughout the poem. Floral images, featuring the 'petal' (line 7) of a 'rose' (line 19) feature strongly in stanzas two and three. The poet compares his emotions to a flower whose petals are not open. The emotional power which his loved one has over him is able to make the petals open. The concept of a **journey** is explored. He sees his emotional life as a journey to be travelled and says that until he met her, there were places in his emotions where he had never been before. He even goes to new 'countries' (line 14).
Intention	This is a love poem. The poet's intention is to show how powerful love can be

9.8 Activities

Activity 1

The cartoon below highlights the features of the poetry of E.E. Cummings.

State which are of these features apply to the poem '*somewhere i have never travelled, gladly beyond'.*



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Suggested Answers for Activity 1

FEATURE	somewhere I have never travelled, gladly beyond
Unconventional spacing	There is no spacing between words and punctuation marks
Unusual word associations	In this poem, there are unique descriptions. Eyes are associated with both silence (line 2) and sound (line 18). Usually eyes are described with visual imagery and not imagery connected to the sense of hearing.
Unconventional punctuation	Usually brackets enclose additional information which can be omitted without reducing the meaning. In this poem, the brackets enclose vital information which enhances the meaning and cannot be left out without reducing the effect of the poem: in lines 7-8, the use of brackets enclose the idea of the mysterious and hidden skills of Spring, while in lines 17-19 the use of brackets focuses our attention on the speaker's inner thoughts.
No capital letters	This applies to this specific poem. The personal pronoun "i" is not capitalized as it usually is, while the personification of Spring is shown through the use of the capital S.
Shape poetry (a painting with words)	This feature is not applicable to this poem by Cummings.
Satirical	This is a love poem and one of Cummings's satirical poems.

Activity 2

Explain why each picture is an appropriate symbol of the content of its relevant stanza.

PICTURE	STANZA	EXPLANATION
Source: https://thomasmilovacmusic.bandcamp.com	1	

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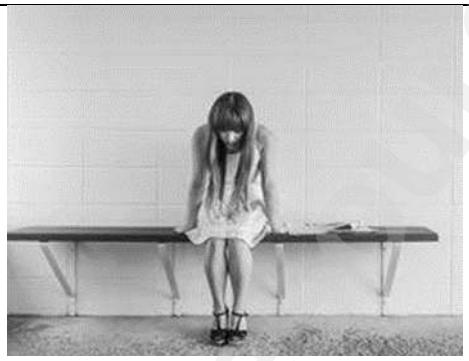
 Source: https://queenofthedirt.blog	**2**	
 Source: https://unsplash.com	**3**	
 **Source:** https://www.psychologytoday.com	**4**	
 Source: https://grafolio.naver.com	**5**	

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9.8 Suggested Answers for Activity 2

Stanza	Explanation
1	The eye at the centre of the spiral highlights the silent "frail gesture"- the loved one's mysterious power over the speaker.
2	The open rose refers to the power of nature ("Spring") which opens the first rose of spring. This personification suggests the lover's power to open the heart and reveal the emotions of the speaker.
3	The widespread snow in this picture refers to how the speaker's life is overcome by the power of his lover over him. Life as he knew it is enveloped by her power.
4	This picture highlights the 'power of (her) intense fragility'.
5	This picture depicts line 19 of the poem: 'the voice of your eyes is deeper than all roses'.

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10. The Garden of Love
by William Blake

10.1 Background to the poet and poem

William Blake was born in London on 28 November 1757 and died on 2 August 1827.

During his lifetime he was not very well known but today, Blake's work is thought to be important in the history of both poetry and the visual arts. His first collection of poems, *Poetical Sketches*, was printed around 1783.

The Garden of Love was published as part of his collection, *Songs of Experience*. Blake was not popular amongst the church authorities of his time, as they viewed his questioning of organised religion as rebellious.

The Garden of Love

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

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

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

http://library.uncg.edu/depts/speccoll/exhibits/Blake/SIpl44.jpg
https://commons.wikimedia.org/w/index.php?curid=79974

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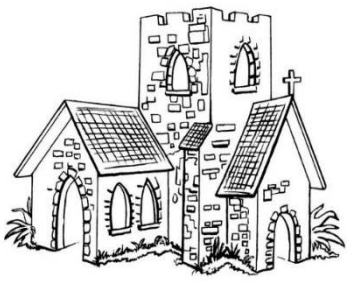
10.2 Glossary

Line	Word	Definition in context of the poem
3	chapel	a small church 
3	midst	Middle
4	the green	a common or public park / a grassy area
6	thou shalt not	you shall / will not (from the Ten Commandments in the Bible)
6	writ	Written
8	bore	the past tense of 'bear' (verb)
12	binding	restricting
12	briars	a wild bush with thorny branches

10.3 Themes

The themes are the **passage of time** and the **curbing of pleasure and freedom by organised religion.**

10.4 Summary

The speaker visits the 'Garden of Love', a place he often visited during his younger days. He finds that a Chapel has been built on the site and its presence curbs the carefree pleasure he used to associate with the place in former times.

10.5 Analysis

The speaker ("I") goes to a place called the Garden of Love, where he sees something he has never seen before. There is a new chapel in the middle of the grass, exactly where the speaker used to play as a child. He sees that the gates of the chapel are locked. Above the door there is a message: "Thou shalt not" (you shall / will not). The speaker looks at the garden that used to contain beautiful flowers and sees that there are only gravestones where the flowers used to grow. Priests dressed in black walk in the garden. They use thorny branches to hold back his "joys and desires".

The first stanza (quatrain), is a comparison between the Garden in the past and in the present. The Garden of Love is written in capitals to show its importance to the speaker. The diction (words) the poet uses is simple. The "Garden of Love" could also refer to the Garden of Eden described in the Biblical book of Genesis (a paradise where Adam and Eve lived).

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In the second stanza, the speaker becomes more negative. He discovers that the gates of the Chapel are closed and he is not allowed to enter. The words "Thou shalt not" (line 6) are written above the door. These are restrictive, forbidding words which remind the reader of the Ten Commandments. He is disappointed by the changes to the garden he remembers. He remembers the "sweet flowers" (line 9) which used to grow there.

In the final stanza, the poet's tone becomes harsh and more critical. The garden is now filled with graves and tombstones instead of flowers. The priests (wearing black) are walking in the garden and almost seem like prison guards or soldiers patrolling. It is a threatening image. In the last line, the speaker feels that his "joys & desires" (his happiness and dreams) are bound (tied up) with a thorny branch. The speaker has feelings of anger and dismay that the beauty of the garden has disappeared.

10.6 Type and form

There are three stanzas of four lines each. These are known as quatrains. In the first two stanzas, the last words of the second and fourth lines rhyme ("seen" and "green"; "door" and "bore"). This is called **end-rhyme**.

Internal rhyme is found in lines 11 and 12 ("gowns" and "rounds"; "briars" and "desires"). The rhyme scheme in stanza one is ABCB.

10.7 Poetic devices

Tone	In this poem the tone can be described as **nostalgic** for former times and **dismayed** at how organised religion has encroached on the personal freedoms.
Mood	Mood is the **atmosphere** and **emotion** in the poem. The use of the colour black, flowers and tombstones give the poem a **sombre**, **malevolent** and **oppressive** mood.
Diction	The use of older English words such as '**thou**' and '**writ**' give the poem an Old Testament feel, as opposed to the New Testament in which the most important commandment is to love.
Imagery	The Garden represents The Garden of Eden, innocence and joy. The chapel represents organised religion the Church and mankind. The green represents nature and life, contrasted with the **black** gowns of the priests which represent death and sin. Flowers are natural just like love and point to beauty, nature and life, whereas the Chapel is manmade. The tomb-stones refer to death and are linked to the priests and the chapel.
Intention	Blake wants to criticise organized religion and the church, how the Church restricts the lives of people with its rules. He argues that people should embrace love.

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10.8 Activity

	Imagine you are the persona (speaker) in the poem. You have just visited the 'Garden of love' and you are very upset by what you saw. You then share this experience with a friend. Write down the dialogue which took place between the two of you.

Use your friend's name and yours in your write-up. E.g.

Gertrude: You seem very upset. What is the matter?

Ophelia: I went to the 'Garden of love'….

Suggested answer for the dialogue

Use the C.R.A.P Method to give your answer.

- **CONTENT:** Your content has to be presented in Dialogue form.
- **REGISTER:** This depends on who you are talking to in this dialogue.
- **AUDIENCE:** In this case, your friend.
- **PURPOSE**: To tell your friend how you feel after your visit to the Garden of love

This will help you to plan.

Some points to consider in your dialogue:

- The changes you noticed
- How you felt (disappointment, anger, etc.)
- Your thoughts and wishes
- (any other relevant points which will illustrate your understanding of the poem as a whole)

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11. Felix Randal
by Gerard Manley Hopkins

11.1 Background to poet and poem

The poet
Gerard Manley Hopkins was born in Stratford (Essex) Greater London, in 1844 and died in Dublin, Ireland, in 1889.

Source: https://www.pinterest.com

His parents, Manley and Catherine (Smith) Hopkins were devout Anglicans and raised their nine children in the Christian faith. From a young age, Hopkins was encouraged to appreciate the arts, and his father, a published poet, encouraged the young Gerard to write poetry.

As a student at Oxford University, Hopkins studied Classical Culture and continued to write poetry.

In 1866, Hopkins became a Roman Catholic. His conversion upset his parents. They worried about their son's future role and work because Catholics were not allowed to have influential roles in the society of protestant Victorian England.

Hopkins became a Jesuit priest. The motto of the Jesuits is "All for the greater Glory of God", and once his Jesuit Superior gave him permission to write poetry, Hopkins saw his writing a way to spread the message of God's grace to all people.
Jesuits do not live isolated lives in monasteries. Instead, they work in society and minister to the needs of people.

The Jesuit philosophy of finding God in all things influenced Hopkin's poetry, which celebrates God's presence in Nature and in all aspects of daily life. His poems present a loving God, with whom we share our honest feelings and questions about the mysteries of life and death.

Although Hopkins is regarded as a great Victorian poet, his work was not received favourably during his lifetime. His poems were very different from the poetry of other Victorian poets. Victorian poetry yearns for a return to the past, is critical of the effects of industrialisation and removes Religion as a theme. Hopkins' poetry accepts the realities of life, claims that nature and urbanisation co-exist, and has Religion as a dominant theme. Hopkins pioneered new styles of writing. His **sprung rhythm** (a stressed syllable followed by a series of unstressed syllables) mirrors the rhythm of natural conversation. Hopkins enjoyed fame after his death when his friend,
Robert Bridges, gathered some of his poems and published them soon after the end of the First World War.

The poem
The speaker in this poem is accepted as Hopkins himself. "Felix Randal", a sonnet dated "April 28 1880", was written while Hopkins served as a parish priest in Liverpool. It focuses on the life and death of Felix Spencer (called Felix Randal in the poem), a farrier who lived in a slum area of the city and died on 21 April 1880 from tuberculosis. Hopkins ministered to Felix Spencer during the last year of his life, visited him often, gave him the last rites before he died, and conducted his funeral and burial. Hopkins chances his surname from Spencer to "Randal" in order to conceal his true identity.

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11.2 Glossary

The definitions of the words below are given as they are used within the context of the poem, “Felix Randal”. These words may have additional meanings in other contexts.

11.3

Line	Word	Definition
1	Farrier	An ironsmith (blacksmith) who shoes horses. **Source:** https://www.sciencephoto.com
2	Mould	shape; type
3	rambled	talked aimlessly; waffled
6	anointed	blessed with oil by a priest
7	reprieve ransom	a temporary improvement being saved; deliverance
8	tendered	ministered
9	endears them to us	makes us like them
10	thee quenched thy	you stopped your
12	forethought of boisterous	predicted healthy/ energetic
13	thou	you
14	drayhorse	a large working horse **Source:**https://www.youtube.com

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Themes

Illness and Death are major themes of this poem. They rob people of physical strength, spiritual well-being and life. The task of **ministering to the dying** is a sub-theme.

11.4 Type and form

The poem is a sonnet, but also has features of a dramatic monologue and an elegy, as the speaker shares his experience on hearing of the death of "Felix Randal" and now honours his life and death in the poem.

This sonnet is divided into an octave of two quatrains (sets of four lines) and a sestet of two tercets (sets of three lines).

11.5 Analysis

The **title** introduces us to the person honoured in the poem. It is significant that the one honoured is a humble person, not world-renowned. Usually elegies honour well-known people who have died. This suggests that Hopkins is interested in celebrating the ordinary things in life, and believes that all people are worthy are of being honoured, regardless of social standing and fame.

The Octave: The effect of God's Law of Nature on life is presented in the octave. The speaker gets news of the death of Felix Randal, the once healthy and strong farrier to whom he ministered during his illness. The question in line 1 ('O he is dead then') implies the speaker's grief on receiving the news and may also be rhetorical, prompting thought about death as the passage to eternal life. The "duty" is his priestly role, but also refers to the duty of every person to "visit the sick" as laid out in scripture (*Ecclesiasticus* 7:35- "Do not shrink from visiting the sick; in this way you will make yourself loved."). The speaker observes how disease robs Felix Randal of his strength and reason ("Who have watched his mould of man…pining"). As his parish priest, the speaker ministers to Felix Randal as he struggles with the loss of his strength and worries about his spiritual wellness and the state of his soul. The "fatal four disorders" allude to the wounds (sins) caused by the "original sin" of Adam and Eve: weakness, malice (hatred), ignorance and lust (strong sexual desires). The speaker is Felix Randal's spiritual healer, who helps him to accept his illness and prepare to meet God after death.

The Sestet: The relationship between the healer (the speaker/Hopkins) and the healed (Felix Randal) is presented. The word, "us" (line 9) suggests the close bond of compassion, trust and empathy that forms between Hopkins and Randal. Both Randal and Hopkins are out of their comfort zones. The once-strong Randal struggles to accept his physical decline and Hopkins may have struggled as becomes as a parish priest to humble workers in Liverpool, where Randal lived in a slum area. The first three lines of the sestet suggest Hopkins' grief over Randall's illness and eventual death The word "poor" implies the empathy that Hopkins has for Randal in his suffering. Randal's former strength and health are celebrated in lines 12-14 of the sestet.

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11.6 Poetic devices

Tone	The tone shifts in tone from the octave to the sestet. In the octave the poet reports on the illness and death of Felix Randal, while sestet focuses on the speaker's response to Randal's illness and death. Use the activity below to help you to describe the **tone** of the poem
Mood	The mood refers to the feelings the poem stirs up in the reader. Use the activity below to help you to describe the mood of the poem
Intention	The poet's intention is to describe the tradition of caring for and ministering to the sick and dying, and to reflect on the passage from life to death and how this transition affects people physically, emotionally and spiritually.
Diction	**Words alluding to strength and wellness**: "mould of man, big-boned…" hardy-handsome", "boisterous, powerful". **The vocabulary of illness, suffering and death**: "dead", "pining", "sickness broke him", "God rest him" Hopkins use of newly formed **compound-words**: "big-boned" and "hardy-handsome". These words refer to Randal's former strength and good health. The **repetition** of **"pining"** emphasises Randal's physical decline and emotional turmoil as he struggles to accept the loss of his strength and prepares himself for death. The use of **strong verbs** ("broke", "cursed") suggest the harshness of the illness that destroys his body as well as the severity of Randal's struggle with his physical decline.
Imagery	The **metaphorical** use of mould suggests that Randal is the example of perfect human strength, as a "mould" refers to a proto-type/frame from which things are made. However, "mould" also has connotations of disease and decay and implies the demise of Randal and the eventual burial and decomposition of his physical body. Imagery of **illness** and **death: "**disorders", "sickness broke him" highlight Randal's fate. Imagery of **healing**, **comfort** and **consolation**: "mended", "anointed", "sweet reprieve and ransom", "tendered", "comfort", "touch had quenched thy tears" These imply how the speaker brings healing and comfort to Randal through ministering to him in his final days.
Symbolism	"Fatal four disorders" refers to the "wounds of nature" that the theologian Thomas Aquinas wrote about. These "wounds" are the sins of weakness, malice (hatred/wickedness), ignorance and lust (strong sexual desire), which entered the world through the "original sin" of Adam and Eve.
Sound devices	**Alliteration** is widely used to add meaning to the poem. The alliteration of the [f] in line 1 ("**F**elix…the **f**arrier") highlights the important role of Felix, as horses were the main mode of transport and their shoeing was essential. Alliteration of the [m], [b], and [h], in line 2, emphasises Randal's physique and strength ("**m**ound of **m**an, **b**ig-**b**oned and **h**ardy-**h**andsome). The alliteration of the [p] in "**p**ining, **p**ining" highlights the loss Randal feels over his declining physical health, while the repetition of the [f] ("**f**atal **f**our disorders, **f**leshed there) strengthens the idea of spiritual illness cause by sin. Randal's sadness over his illness touches Hopkins, and this sadness and empathy is highlighted by the alliteration of the [t]: "My **t**ongue

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	had taught thee comfort, touch had quenched thy tears, / Thy tears that touched my heart". The sprung **rhythm** used by Hopkins creates the rhythm of natural conversation, thereby making it easier for ordinary people to understand his ideas. His important insights are not lost to people in complex, forced, poetic rhythms. The **rhyme** of this Petrarchan sonnet (abba, abba, ccd, ccd) links the quatrains of the octave, focusing of the facts of Randals illness and death, and the tercets of the sestet which present the speaker's thoughts on the bond him and Randal and his memories of Randal's strength and health in earlier times.

11.7 Activity

Explain the link between the images below and the life and writings of Gerard Manley Hopkins. Use the information in the note on the Background to the poet and poem to assist you.

Picture 1	
 Source: https://en.wikipedia.org	

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Picture 2 	
Source: https://www.worldatlas.com/	
Picture 3	
Source: http://www.ox.ac.uk/	
Picture 4	
Source: https://www.jesuit.org.sg	
Picture 5 	
Source: https://swanlakecatholiccentre.wordpress.com	

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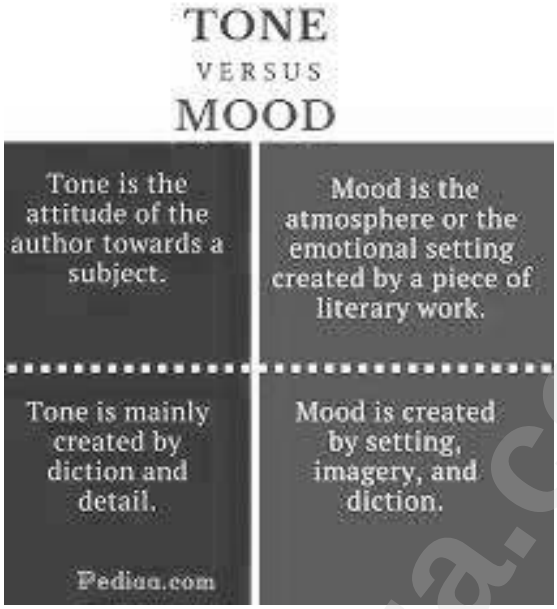
Activity 2

Picture A



Source: https://pediaa.com

Picture B

WORDS DESCRIBING TONE

Positive	Neutral	Negative
Optimistic	Realistic (detached)	Pessimistic
Formal	Objective	Informal
Humourous (witty)	Matter-of-fact (straightforward)	Sarcastic
Respectful	Impartial	Disrespectful
Accepting Appreciative benevolent	Reflective (what does it all mean?)	Angry Antagonistic Disapproving
Calm Casual	Unambiguous Unconcerned	Apathetic
Celebratory	Understated	Apprehensive Belligerent

Source: https://www.slideshare.net

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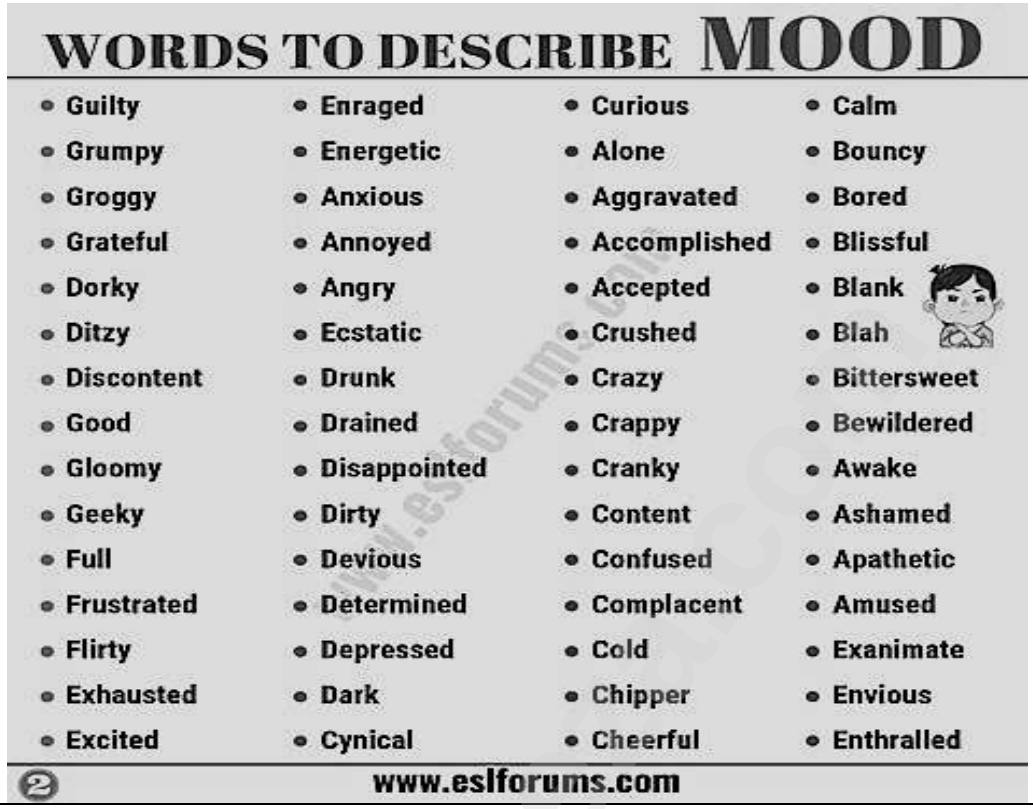
Picture C.



Source: www.pinterest.com

1 Use Pictures A, B and C to help you to describe the tone and mood of "Felix Randal".
2 Then list the words from the poem which help to convey the tone and mood.

11.8 Suggested answers for Activity 1

Picture 1: This picture refers to the birthplace of Hopkins: Stratford, in Essex, Greater London. He was born here in 1844.
Picture 2: Hopkins died in Dublin, Ireland in 1889
Picture 3: Hopkins studied Classical culture at Oxford University.
Picture 4: Hopkins joined the Jesuits and was ordained as a priest.
Picture 5: Hopkins visited the ill Felix Randal and anointed him with holy oil. Randal recovered temporarily, during which time Hopkins visited him often, ministered to him and comforted him in his suffering. Before Randal died, Hopkins gave him the last rites, and then performed his burial. Hopkins wrote this poem detailing his experience of ministering to the suffering Felix Randal but concealed his identity by changing his surname from Spencer (his real surname as entered in the parish records) to Randal.

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Suggested Answer for Activity 2

1 The **tone of the octave** is neutral, matter-of –fact, as Hopkins reports of his visits to the farrier, Felix Randal. In the **sestet** the **tone** shifts and becomes more personal and celebratory as Hopkins shares his empathy for the dying Randal and grieves over his loss. The optimistic tone of the sestet is created in lines 12-14 with the speaker choosing to remember the strength of the healthy Felix Randal remember in his pain. The theme of death causes the mood to be sad and compassionate.

2 Words that convey the **tone** in the octave are: the mentioning of his name and job- "Felix Randal, the farrier"; "watched" and the past-tense verbs, "broke", "anointed", "cursed" introduce an objective tone of reporting. The tone becomes more personal in the sestet with the use of the personal pronoun "us" and the images of Hopkins wiping Randal's tears and comforting him in his suffering.

Words reflecting the **mood** are: "dead…endears…comfort".

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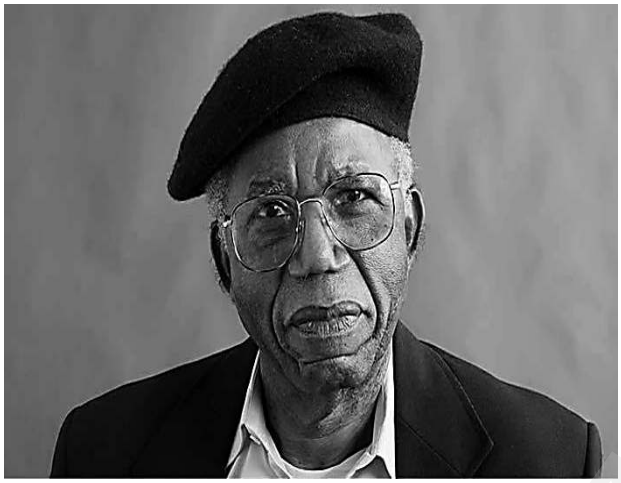
12. Vultures
by Chinua Achebe

12.1 Background to poet and poem



Achebe was born in Nigeria in 1930. His father worked for the Church Missionary Society in Nigeria. He grew up in Nigeria and after completing his university studies, he joined the BBC and later worked in Lagos for the Nigerian Broadcasting Service.
He is one of the most famous African writers and his works focus on Africa's transition from traditional to modern ways. His novel *Things Fall Apart*, published in the 1950s, is widely regarded as the best African novel of all time.
He believed that any good work of art should have a purpose in society. His political background influenced his writings.

Achebe wrote the poem *'Vultures'* drawing information from his experiences and participation in the Biafran struggle, both on the ground in Nigeria and as an ambassador for that cause in overseas and speaking at the United Nations. The Biafran Civil War was a trying time for the Nigerians, as it tore at the core of the country; separating families and causing massive deaths. This caused Achebe to wonder how human beings could be so cruel to each other. His wife narrowly escaped being killed in a bomb blast during this time, an event which he never forgot. The war ended when the Biafran people were starved by the enemy into surrendering.

TIPS	**As you read the poem it is important to know that Achebe focuses on describing the Commandant at Belsen Camp because the experiences at that concentration camp in Germany were exactly the same as those during the Biafran Civil war in Nigeria.**

There are several clips on the readings '*Vultures' on YouTube. You can listen to these for a better understanding of the poem.*

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'Vultures'

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

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12.2 Glossary

Line	Word	Definition
	vultures	scavenging birds that feed on the carcass of dead animals
2	despondent	hopeless, defeated, dejected
3	harbinger	sign, announcer
5	perching	sitting in a high position (birds are known to perch)
6	nestled	snuggled up in an affectionate way
12	affectionately	in a loving way
15	corpse	dead body
18	gorged	ate greedily; ate too much
26	charnel house	a place where bodies and bones are kept
30	Belsen	a concentration camp during World War II, where at least 50 000 were killed, among them Anne Frank
34	rebelliously	defiantly, stubbornly
38	offspring	children, descendants
41	bounteous	generous
42	providence	fate, chance
43	ogre	monster, fiend
44	encapsulated	enclosed, safely inside
48	germ	seed
49	kindred	associated
50	perpetuity	eternity

12.3 Themes

The poet highlights the fine line between **love and evil**. It is a wonder how love and hate can be found within the same individual. The poem also deals with **despair** and **cruelty**. Even though we can see signs of affection and love in the poem, it is outweighed by cruelty, hatred or wrongdoing. In the description of the habits of the vultures we see that the existence of love and evil side by side is eternal.

TIPS	**As you read the first stanza, take note of the extended metaphor that the vultures represent the evil people responsible for the mass murders in Belsen, and the Commandant in particular, who after murdering hundreds of would still be a loving father to his children and have lots of affection for his wife.** **This will help you to understand the highlighted themes**.

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12.4 Summary

The poem opens with a description of two vultures perched on 'broken bone of a dead tree'. They are affectionately snuggled together. From the way they are so lovingly close to each other, one would not believe they are the same birds which' picked the eyes of a swollen corpse' the previous night. The branch they are seated on is strategic in that they can still keep an eye on the remains of that corpse.

The persona goes on to comment on how 'strange' it is that in spite their gruesome and horrifying acts, the vultures can be seen showing such affection for each other. The we are told that this behavior of the vultures is exactly the same as that of the Commandant at the Belsen Camp; who after all the atrocities of each day would go home as a loving father and husband.

In the last part of the poem, the persona is amazed at how love and hate can exist within the same individual. The conclusion is that only God knows how such can happen: for a monster to suddenly turn to such a loving and affectionate being.

TIPS	For a better understanding of the subject, and a detailed analysis of this poem, read the following lines together: Lines 1 – 13 (A description of the two vultures at dawn) Lines 13 -17 (What the vultures did the previous day) Lines 17- 21 (Settling down for the night with an eye on their prey) Lines 22 -29 (The strange about love and evil residing in the same place) Lines 30-40 (The Commandant's horrible job and his fatherly love) Lines 41-51 (Directly addressing the readers: consider kindness residing with such evil. Is there hope in humanity?

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12.5 Analysis

As the poem begins, it is important to note the dark and somber atmosphere created by the poet. The description of the position of the vultures 'on the broken bone of the dead tree' adds to the bleak mood of the poem. Added to this, is the description of the two vultures with their 'bashed in heads', 'gross feathers' and 'cold telescopic eyes'. Their actions are horrendous, as they pecked the eyes of a corpse and 'ate the things in the bowel'. When 'full gorged' they chose a strategic spot on the tree to keep watch on the 'hollowed remnant'. The suggestion of their gentleness is shown as the male one is described as being 'nestled close to his mate', but this is overshadowed by the description of their cold eyes.

In second section, marked by indenting from line 22 to 29, we are presented with a comment on the nature of the love. The word 'strange' makes the reader curious. Here, the poet contrasts the lightness of love with the darkness of a 'charnel-house' and marvels at how even murderers have a tiny space in their hearts for love to reside. This part of the poem marks a change of focus from the vultures to the Commandant.

In line 30, the poet links the previous description of the affection of the two vultures to that of the Commandant at the Belsen Camp and his family. We are given the description of the Commandant as he leaves the camp at the end of the day, 'with fumes of human roast clinging rebelliously to his hairy nostrils'. This serves to emphasise the Commandant's unpleasant side. This is a side of him he takes everywhere, even after leaving the camp.

Just as the affection between the two vultures was presented in the first section of the poem, the affectionate side of the Commandant is presented in line 35. The Commandant stops at a sweet-shop to buy chocolate for his 'tender offspring'. A feeling of a loving family is created by the poet. The children are not aware of their father's evil deeds, hence their waiting for 'Daddy'.

In lines 41 to the end of the poem, the speaker comments on the commandant's humanity and says that 'providence' should be praised because there is still hope in the goodness of man, no matter how small this might be. The only sad part is that this is not sustainable because the Commandant's evil nature is perpetual. The poem ends on a bleak note.

12.6 Type and Form

'Vultures' is not divided into stanzas, but the different sections in the poem are distinct. Ellipsis and indentation are used to mark the end of one section and the beginning of the other.

The poem is in **free-verse,** short and long lines that flow from one to the next.

It is important to note that even though the poem has 51 lines, only **SIX** sentences are used. Contrasting descriptions of the sense of love and that of evil existing together are presented within the same sentence rather than separately. This is done to highlight the poet's **intention** of showing the reader how love or tenderness can be overshadowed by evil or hatred.

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12.7 Poetic devices

Tone	The poet uses **a bleak**, and **low-spirited** tone as he presents the themes of despair, cruelty, evil and hatred as contrasted with kindness, love and humility. The poet's **disgust** at the crimes committed on humanity is clear in his description of the two vultures and in the physical description of the Commandant A **despondent** tone is used in the conclusion of the poem. The poem ends with the phrase**: 'the perpetuity of evil'**, revealing the poet's **cynicism.**
Mood	There is a mood **gloomy** and **bleak**. The poet suggests that if the adored 'Daddy' of small children can exterminate thousands of people for a living, the very root or 'seed' human nature is corrupt.
Diction	Note words that promote fear, such as '**despondent**' (line 2) and '**harbingers**' (line 3). Distasteful words like '**bashed-in'**, (line 9) '**swollen corpse**' (lines 14–15) and '**bowel**' (line 17) emphasise the apparent savagery of the vultures. Groups of words that form stark contrasts, and refer to human beings who get treated very differently are '**human roast**' (line 33) and '**tender offspring**' (line 38). The Jewish prisoners are murdered; the Commandant's children are spoiled with chocolates.
Imagery	The first section contains images of love contrasted against the apparent savagery of the vultures. They are treat each other 'affectionately' (line 12) and we see the female 'nestled' next to the male. The imagery draws the reader's attention because it is unusual to think of vultures, which are scavengers, acting in this way. A contrast is formed when the Commandant shows tenderness to his children by bringing them chocolates. The poet makes the point that his kindness is not so remarkable as even vultures have the instinct to be good to their own kind. Graphic imagery is also used to describe the vultures' feeding habits. However, the difference is that the vultures act on instinct but the Commandant acts in his manner because of war and hatred.
Intention	The poet wants the reader to consider human nature and confront the horrible truth that human beings are capable of deeply evil acts. His other **intention** is to show the reader how love or tenderness can be overshadowed by evil or hatred.

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12.7 Activity

	You have just finished reading 'Vultures'. You discussed the poem with your friends and all agreed that it is a political and personal poem. It reveals Achebe's life experiences and political activism. Your teacher noticed that you understood the poem better than the rest of your friends. Because of this, you have been asked to present a speech to the rest of the class. Write down the notes you will use for that speech.
NOTES:	

Suggested Answer for Activity

Use information given in the poet's background and the analysis of this poem to compile your notes.

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EXAMPLES OF QUESTIONS FROM PAST EXAM PAPERS

Note that these examples were extracted from past papers as they are, including the marking guidelines.

1. 'REMEMBER'

A. Contextual Questions

Answer the following questions.

1.1	Refer to lines 1–2: 'gone away, /Gone far away'. How do these words set the initial mood of the poem?	(2)
1.2	Explain what the use of the phrase, 'the silent land' (line 2) conveys about the speaker's state of mind.	(2)
1.3	Refer to line 4: 'Nor I half turn to go yet turning stay.' Discuss the significance of this description in the context of the poem.	(3)
1.4	The speaker of this poem is self-centred. Do you agree with this statement? Justify your response by referring to imagery and/or diction.	(3)
	Adapted from DBE-NSC- Nov 2017	**[10]**

B. Essay Question

In 'Remember' the speaker's internal conflict is between demonstrating selfless love while also expressing a desire to be remembered.
By close reference to the structure, tone and diction, critically discuss the validity of this statement.
Your response should take the form of a well-constructed essay of 250 – 300 words (about ONE page). [10]

Adapted from FS- Aug 2017

Suggested answers for the contextual 1A

1.1	The impending departure anticipated by these words creates a melancholic mood. This creates a sense of loss and finality.	(2)
1.2	'the silent land' is used euphemistically for death. This suggests that the speaker sees death as mysterious and eerie. Alternatively, she might see it as a peaceful escape from her pain.	(2)
1.3	This image signifies the speaker's suspended state/state of limbo. She knows that she is going to die yet tries to prolong her life for as long as possible. For her, death is merely a 'half turn' away. However, her innate strength enables her to turn toward life in order to remain with her beloved	(3)

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for as long as she can.

1.4 The speaker's concern with self is evident when she commands her beloved to remember her after she dies ('Remember me when I am gone away'). She implores him to remember her when he can no longer discuss their planned future together ('Remember me ... you planned'). However, in the sestet, her focus shifts from her selfish need to be remembered to a concern for her beloved's happiness ('Better by far ... be sad'). (3)

[10]

Suggested Answer for Essay Question 1B

- Use the following points, among others, as a guide to marking this question. Responses might differ, depending on the candidates' sensitivity to and understanding of the poem.

- The poem is divided into an octave and sestet. The focus of the octave is the speaker's reconciliation with the idea of death and a desire to be remembered. The sestet deals with the concept of selfless love and her willingness to sacrifice her personal desires.
- In the octave the tone is imperative/ contemplative/ mournful/ wistful suggesting that the speaker is determined not to allow her lover to forget her. In the sestet the speaker demonstrates selflessness and acceptance because her tone signifies a renouncement of the need to be remembered. The tone in the sestet could be described as imperative 'do not grieve' but gentler 'better by far.'
- The speaker appears to be selfish. She instructs her lover to remember her – hence the repetition of 'Remember me' throughout the poem.
- The use of 'only' conveys her strong desire to be remembered. 'No more' acknowledges the power of death to separate people, but she insists on being kept alive in his memory. 'you understand' conveys the seriousness of her instruction and her desire to make herself clear.
- The volta introduces a change in her attitude with the word, 'yet'.
- She is no longer selfish but is rather prepared to sacrifice her desire to be remembered for the sake of her beloved's happiness.
- 'Do not grieve' shows her concern for her beloved. She does not want him to suffer unnecessarily.
- She gives him permission to forget her 'for a while'. She is less insistent.
- As the sestet progresses, she becomes so selfless that she is prepared to be forgotten completely if her memory makes her beloved sad. 'Better by far you should forget and smile/ Than you should remember and be sad.'
- She accepts that death will mean that her beloved will forget her. She prefers that option because her focus now is his happiness.

(10)

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2. 'FIRST DAY AFTER THE WAR'

A. Contextual Question

2.1 Refer to line 1.

State why the image of a 'wedding party' is appropriate? (2)

2.2 Refer to lines 4–6.

Comment on the personification in these lines. (2)

2.3 Refer to lines 9–11 in which references are made to open and rural places.

Critically discuss how this contributes to your understanding of the poem's context. (3)

2.4 Explain how the poet uses repetition in lines 12–15 to set the tone of the poem. (3)

[10]

B. Essay Question

In *First Day after the war*, the speaker focusses on the celebration of new beginnings.

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

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

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Suggested answers to contextual question 2A

2.1 Weddings are happy occasions. Similarly, the end of war is a happy occasion.
OR
Weddings symbolise the joining of different families. Similarly, two different groups, i.e. different races are joined in 'marriage'. (2)

2.2 The use of feminine pronouns such as 'she' and 'her', indicate a new beginning. Females represent birth and life. Feminine images are usually associated with nurture, kindness and life. It ties in with the main idea of liberation from the harshness of 'war'.
The gradual emergence of the female shape is friendly ('a smile') and contrary to the 'war' that has just ended.
2 marks for any one explanation well discussed. (2)

2.3 The news of apartheid's collapse affected everybody, also those in the most remote areas.
The image of an 'open space' is in contrast with the restrictive apartheid laws, which inhibited movement. (3)

2.4 How does the poet use repetition in lines 12-15 to set the tone in the poem? (3)

[10]

Suggested answers to essay question 2B

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

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

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[10]

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3. 'ZULU GIRL'

A. Contextual Question

3.1 Refer to line 1: 'When in the sun the hot red acres smoulder'
How does this line set the initial mood of the poem? (2)

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

3.3 Refer to line11: 'Through his frail nerves her own deep langours ripple'.
Discuss the significance of this description in the context of the poem. (3)

3.4 The concluding stanza offers visions of the future.
Do you agree with this statement? Justify your choice by referring to imagery, and/diction. (3)

[10]

B. Essay question

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

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

Suggested answers to contextual question 3A

3.1 The mood is oppressive/unforgiving/foreboding/unbearable/stifling because of the extreme heat and discomfort experienced by the girl and labourers. (2)

3.2 The girl is part of a gang of labourers working under extreme conditions, and this action can be viewed as exasperated and an act of defiance against authority. The girl is exhausted by her physical activity and her exhaustion is compounded by having to carry her child whilst she works. (2)

3.3 Refer to line11: 'Through his frail nerves her own deep langours ripple'.
Discuss the significance of this description in the context of the poem.

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

Alternatively, it might be suggested that there is a sense of calmness/ tenderness, at least for the present - Her innermost emotions are conveyed during this time of intimacy. (3)

Yes
The mother represents the two options the oppressed people of South Africa have. As the 'hill', she 'looms' over them, protecting her people, who are 'a village … at rest'.
Alternatively, she is the 'cloud', bringing 'terrible' storm which will result in 'coming harvest'. This implies the rising up of the people against their oppressors.

3.4 (3)

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Suggested Answer for Essay Question 3B

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

[10]

4. 'MOTHO KE MOTHO KA BATHO BABANG'

A. Contextual Question

4.1 What is suggested by the phrase, 'down there' (line 3) in the context of the poem? (2)

4.2 Account for the use of brackets throughout the poem. (2)

4.3 Refer to line 24: 'His free hand, the talkative one'.

Discuss the irony in this line. (3)

4.4 Refer to the title.

Is the title appropriate in the context of the poem? Justify your response. (3)

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Suggested Answers for the Contextual Question

4.1 The phrase conveys the distance between the prisoners and their lack of human contact. The prisoners remain separated from each other and communication is forbidden. Their isolation is emphasised. (2)

4.2 The brackets enclose the translation/interpretation of the sign language with which the prisoner is communicating. This enables the reader to understand and be aware of exactly what is going on. It is another method of communication. (2)

4.3 3 The word, 'free' is used ironically because the man is a prisoner and is being closely watched. However, the prisoners have found a way to defy the restriction on their ability to interact with one another.

'Talkative' usually means communication through speech. However, the prisoner's hand, though silent, is able to communicate effectively. (2)

4.4 YES
The title conveys the spirit of Ubuntu. It suggests that there is a universal bond of compassion and togetherness that connects humanity. The title is appropriate because the poem deals with the need for human connection. It shows how prisoners find a means of communication in spite of isolation. They relate to, support and encourage one another. By doing so they maintain their humanity in conditions which are inhumane. (2)

[10]

[Adapted from NCS NOV.2019]

5. 'FUNERAL BLUES'

A. Contextual question

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

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

5.3 Refer to line 9: 'He was my North, my South, my East and West'. Discuss the effectiveness of this image in the context of the poem. (3)

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

[10]

B. Essay question

The poem is an exploration of the speaker's reaction to his loss.

Discuss this statement with reference to diction, imagery and tone.

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

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Suggested Answers for Contextual Question 5A

5.1 It was tradition to stop the clocks from ticking when someone in the house had died. The speaker wants the world to acknowledge the death of his loved one. (2)

5.2 The capital letters indicate the importance of the loved one in the speaker's life and emphasize the intensity of the grief he is experiencing. /It creates the impression that the person who has died is a person of significance within society and thus deserving of outpourings of public grief. /Capital letters draw the reader's attention to the stark finality of death. (2)

5.3 The deceased was like the points on a compass to the speaker. He provided him with guidance and played a significant role in the speaker's life. The image is effective because, like a compass, the deceased was dependable and one on whom the speaker could always rely. Now that he is dead, the speaker feels lost and without direction. The four compass points emphasize that the deceased was an important part of every aspect of the speaker's life. (3)

5.4 The speaker is devastated/distraught/despondent because he sees no future. He wants the entire universe to come to an end. All sources of light need to be extinguished because to him, everything is now dark and depressing. He wants all of nature to disappear as it is now inconsequential to him. The hyperbolic statements emphasise the intensity of his pain at the death of his loved one. (3)

[10]

Suggested Answer for Essay Question 5B

While the speaker may be exploring his feelings of grief and hopelessness at the loss of his loved one, the incongruity between the everyday images the speaker refers to undercuts the intensity of this outpouring of grief. Credit reference to the satirical element.

- 'Blues' music is usually sombre and mournful. In the title, the word conveys the speaker's despair and sorrow.
- The death of the speaker's loved one is so momentous that he feels the world cannot continue as it is. His inconsolable grief is conveyed by his instruction to stop time and silence all sounds of daily life. This reflects his need for routine and normal life to be halted as a sign of respect for his loved one and as an acknowledgment of his sorrow.
- The 'muffled' drums create the mournful and solemn feeling that expresses the speaker's grief. The 'moaning' of the aeroplanes announcing that 'He Is Dead' echoes his pain.
- The speaker's loss is so overwhelming that he feels a public acknowledgment must be observed by the 'public doves' and 'traffic policemen'. This elevates the status of the deceased to that of a public figure deserving of such recognition.
- The inclusion of the four compass points emphasises that the deceased meant the world to the speaker. He gave the speaker direction and was a source of guidance, comfort and security.
- The command to 'dismantle' the stars, moon and sun is unrealistic, yet it poignantly conveys the speaker's despondency.

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- 'My noon, my midnight, my talk, my song' reinforces the idea that the speaker led a fulfilled life because of his loved one; they shared all aspects of their lives. Now, without him, the speaker's life is empty and he feels bereft. The repetition of 'my' emphasises his devastating sorrow and highlights the intimacy they shared.
- The line, 'I thought that love would last forever: I was wrong', underpins the despair the speaker feels when he is confronted with the reality of death. He is suddenly made aware that the love they shared was finite. He sees no hope for the future and life has lost its meaning.
- The speaker wants the entire universe to come to an end. All sources of light need to be extinguished because, to him, everything is dark and depressing. He wants all aspects of nature to disappear as it is now inconsequential to him.
- The speaker's tone is devastated/grief-stricken/distraught/sad/mournful.
- Candidates might refer to the tone as satirical, by pointing out that the speaker's flippancy accentuates his pain.
-

Poems are meant to be read aloud.
Scan the QR code below (or follow the link provided) to listen to a reading of the poem.
Listen to the sounds of the words and the rhyme and rhythm.

https://www.youtube.com/watch?v=2mifAhvkcJU

The poem is read in its entirety in the 1994 British romantic comedy film *Four Weddings and a Funeral*. Scan the QR code, or follow the link, below to watch the clip.

https://www.youtube.com/watch?v=DDXWclpGhcg&t=8s

Scan the QR code, or follow the link, below to access more questions and answers on the poem:

http://www.knowledge4africa.co.za/english/poetry/funeral-blues.jsp

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6. 'A HARD FROST'

A. Contextual

6.1 Refer to line 1: 'A frost came in the night and stole my world'. What impression of the frost is created in this line? (2)

6.2 Refer to line 3: 'Image of spring, too brilliant to be true'. How do these words contribute to your understanding of the speaker's feelings? (2)

6.3 Refer to lines 11–14: 'Mockery spring …'/'aconite and snowdrop!' Discuss how the imagery in these lines conveys the speaker's tone. (3)

6.4 Refer to lines 17–19: 'But deep below …'/'our future breathe.' Comment on how these lines capture the central idea of the poem. (3)

[10]

Adapted from EC- Feb/March 2018

B. Essay Question

The poem describes how frost plays a role in the transformation of the landscape. By close reference to DICTION, IMAGERY and TONE, critically discuss the validity of this statement.

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

Adapted from DBE- NSC- May June 2018

Suggested Answers for Contextual Questions 6A

6.1 The personification/comparison of the frost to a thief is disturbing: it suggests that the frost works silently and stealthily, taking that which does not belong to it. (2)

6.2 While the speaker is delighted at the transformation of his world from the bleak harsh landscape of winter, he is equally pensive in that he knows that this transformation is temporary/effectively illusory. (2)

6.3 The winter landscape is metaphorically compared to a plain/an unattractive country maid who is transformed on her wedding day by her bright and beautiful bridal outfit. Her beauty is short-lived since after her wedding she will return to her old self, as will the landscape after the frost has melted. The speaker's tone is of disappointment that this beauty is short-lived, and perhaps, he is disparaging of the frost's trickery. (3)

6.4 The speaker looks forward to the new cycle of life as the frost nudges the earth to release the seeds that will sprout in Spring, which will signify an end to the hardships of winter. The transformation in nature might possibly be equated to transformation in the life of people who experience hardship but can still look forward to a future that has the potential for a better life. (3)

[10]

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Suggested answer for Essay Question 6B

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

- Refer to page 36 for the rubric to assess this question.

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

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

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7. 'AN AFRICAN THUNDERSTORM'

A. Contextual Question

7.1 Refer to line 9: 'Like a madman chasing nothing.'
What impression of the wind is conveyed by this description? (2)

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

7.3 Refer to lines 20–24: 'Women – / Babies clinging … In and out / Madly'.
Discuss how these lines convey the attitude of the women towards the storm. (3)

7.4 Refer to lines 30–33: 'As jaggered blinding … / of the storm.'
Comment on whether these lines are an appropriate conclusion to the poem. (3)

[10]

Suggested Answers for Contextual Question 7A

7.1 The impression is that the wind is unpredictable/out of control and dangerous, bringing with it chaos and disruption. (2)

7.2 'Sinister' has connotations of something that is evil, frightening and destructive. The mood is oppressive, ominous and foreboding. (2)

7.3 The women's panicked state and anxiety reflect their fearful attitude toward the storm. Their rushing about gathering their possessions and their children creates a sense of urgency. The children's having to cling to their mothers' backs intensifies the agitation of the mothers and their determination to protect their children. They dread the havoc that the storm might cause. (3)

7.4 The conclusion is **appropriate** because the title creates the expectation that the poem is about a thunderstorm. The poem's focus is on the build-up to the storm. By focusing on the elements of the wind and the clouds, the speaker gives them a significance and power of their own. They are the harbingers alerting people to the approach of the storm. The lightning flash and the rumbling thunder create tension as the reader anticipates the final eruption of the storm. (3)

[10]

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8. 'AN AFRICAN ELEGY'

A. Contextual question

8.1 Traditionally an elegy is a mournful poem written in response to death. How is this contradicted in the poem? (2)

8.2 Refer to line 3: 'We are precious'. Consider the connotation of the word 'precious' and show how this statement is true of the African people in the context of the poem. (2)

8.3 In line 20, the speaker refers to the dead in a joyful rather than a sad way. How does this contribute to your understanding of African people? (3)

8.4 Refer to the last stanza. How do the images of nature strengthen the tone in this stanza? (3)

[10]

B. Essay Question

In 'An African Elegy', the speaker explores the features and meaning of the African Identity.

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

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

[10]

Suggested Answers for Contextual question 8A

8.1 The rhetorical question emphasises the inexplicable nature of the people's reaction to their suffering. The mystery lies in their ability to 'sing and dream sweet things' despite their hardship. The speaker is puzzled by their magnanimous reaction. (2)

8.2 The local people's problems are a burden which they put up with without anger. They endure and tolerate their hardship without distress or annoyance. They are accepting of their suffering and are prepared to live with it. The word conveys the extent and relentlessness of their suffering. (2)

8.3 The music is gratifying/rewarding/pleasurable/harmonious. It is significant because it is an expression of the people's optimistic attitude to life. The air 'remembers' because people are aware of the music even after it has ended. Its impact on the surroundings resonates and the feeling of being uplifted endures. The sounds carried by the air are a reminder of the close spiritual connection between nature and the ancestors. (3)

8.4 The tone is optimistic/contemplative/meditative/thoughtful. The speaker is in awe of the magical quality of nature and life. He focuses on the promise of a better life and the need to be in harmony with our world. The speaker's tone reflects his amazement at the people's faith and endurance. The message of the poem is that Africans are eternally hopeful in spite of hardship. They are able to find positives even in difficult situations. (3)

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Suggested Answer for Essay Question 8B

The following is a guide of suggested points to include in your poetry essay. You are encouraged to present your own observations, backed up by evidence from the poem. Your answer will be marked according to the rubric for poetry essays, which is found of pg.19 of this guide.

POINTS	DICTION	IMAGERY	TONE
• African Identity has a mystical charm.	"miracles that God made"		Admiration/celebratory
• African Identity is valued ("precious")	"We are precious"		Admiration/celebratory
• Africans are creative	"our music is so sweet"		
• The African identity is rooted in hardship, pain and suffering	'the bitter fruit' 'things that burn me now' 'the mystery of our pain'		Acceptance
• The African Identity reveres creation/nature and the spirit of the Ancestors	'destiny is our friend' 'I have heard the dead singing' 'the light in that bounce gently in the water' 'The ocean is full of songs'		Reverence
• Africans have hope in spite of their sufferings	'life is good' 'They tell me to live it gently'		Hope
• The African Identity has an element of surprise and accepts the unknown.		'There is surprise in everything'	Wonderment

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9. 'SOMEWHERE I HAVE NEVER TRAVELLED, GLADLY BEYOND'

A. Contextual question

9.1 Refer to lines 1–2: 'somewhere i have never travelled, gladly beyond/any experience'. What impression of the speaker is created by the use of 'gladly' (line 1)? (2)

9.2 'Spring' (line 7) is the only word that is capitalised in the poem. Explain the effect of this capitalisation in context. (2)

9.3 Refer to line 4: 'or which i cannot touch because they are too near'. Discuss the significance of the paradox in this line. (3)

9.4 Refer to lines 17–19: '(i do not … than all roses)'. Critically comment on how the speaker's tone in these lines reinforces the central idea of the poem. (3)

[10]

B. Essay question

In this poem, the speaker explores the mysterious power of love.

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

Your response should take the form of a well-constructed essay of 250–300 words (1–1½ pages).

[10]

Suggested answers contextual question 9A

9.7.1 The speaker is enthusiastic about, and open to, the new possibilities in his life. Although it is the unknown, the anticipation fills him with excitement. He welcomes the thought of the adventure and looks forward to the experience. (2)

9.7.3 The speaker's inability to touch something despite its nearness is contradictory. His feelings for his beloved are 'too near' to his heart/an intimate part of him and he is reluctant to expose himself as he is afraid that his love makes him vulnerable/defenceless to potential heartbreak and pain. (3)

9.7.4 The speaker's tone is of admiration/awe/wonder/reverence. He finds it amazing that her mere presence can overwhelm his senses, thoughts and emotions. The expression in her eyes conveys the intensity of her love for him. The unusual connection the speaker makes between the senses suggests that even without words, there is communication and understanding between the lovers. The description conveys the idea of love's being inexplicable, mysterious and spiritual. There is no logic to explain why his beloved is able to exert absolute power over him yet instinctively he is willing. (3)

[10]

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Suggested answer to essay question 9B

- The speaker compares his experience of love to embarking on a journey to an unknown destination.
- It will be an unpredictable adventure, like exploring unknown 'countries' – her love will reveal an infinite variety.
- Her 'frail gesture and her 'slightest look' intrigue the speaker and convey the influence she has on him. He is puzzled that such delicate and vulnerable movements can evoke such a strong reaction in him.
- The speaker is overwhelmed by his beloved. She has the power to 'enclose' him, causing him to feel immersed in her love. She can also 'unclose' him, encouraging him to reveal everything about himself.
- 'You open always' reinforces the all-encompassing influence of the speaker's beloved. He cannot explain how she has the mysterious power to elicit a wide range of unfamiliar emotions from him.
- The reference to 'close myself as fingers' acknowledges his past isolation; however, his beloved has somehow encouraged him to open himself to the idea of love.
- She is like the magical touch of 'Spring', which encourages him to open up, like a blossoming flower. At the same time, she can cause him to close himself, like a flower sensing snow. These contrasting ideas convey her inexplicable power.
- The speaker admits that he is at a loss to explain her hold over him. Her love and influence are as gentle as falling rain. Like rain, her love is restorative and transformative.
- The reference to 'death and forever' suggests that she enables him to know life, death and eternity.
- 'The voice of her eyes is deeper than all roses' reinforces her mysterious power: even nature cannot compare to her.
- The lack of punctuation reinforces the limitlessness of love. The small letter 'i' suggests he is insignificant and at her mercy. 'Spring' is capitalised because it emphasises the importance of this new beginning for him.
- The lack of space after the comma in 'travelled, gladly' conveys the enthusiasm with which he undertakes the new adventure. The linking of 'skillfully, mysteriously' reinforces the inexplicable power of her love.
- The brackets enclose his thoughts about the power she holds over him.
- The speaker's tone is of awe/astonishment/bewilderment/captivation.

[10]

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10. 'THE GARDEN OF LOVE'

A. Contextual question

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

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

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

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

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

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

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

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

[10]

B. Essay question

Discuss how the poet uses the **title**, **imagery** and **punctuation** to help create the mood of the poem.

Your response should take the form of a well-constructed essay of 250–300 words (about ONE page

[10]

Suggested Answers for Contextual Question 10A

10.1 The reader will expect the speaker to enter an area/state of being that is open, free and beautiful. It is a place of peace and tranquility. /The allusion to the Biblical Garden of Eden creates the expectation of spiritual perfection and natural beauty. (2)

10.2 The Chapel should have offered a joyful experience. However, the speaker is indicating how the Chapel and, by implication, organised religion has intruded on his pleasant, carefree childhood memories. The line indicates Blake's disapproval of the invasive and destructive nature of authoritarian religion. (2)

10.3 The words, 'gates' and 'shut' have connotations of restriction and loss of free will. In addition, they suggest a lack of welcome. The admonition, 'Thou shalt not' alludes to the Old Testament's Ten Commandments which forbade certain behaviour and reinforces the sense of restriction. This accounts for the speaker's indignant/angry/disappointed/ dismayed tone. (3)

10.4 Instead of life flourishing ('flowers'), the garden is now associated with death as it is filled with 'graves' and 'tomb-stones'. The priests in black gowns are like sinister figures on patrol. These lines reflect the speaker's criticism of authoritarian religion's depriving one of joy. He sees such religion as cruelly restrictive ('binding with briars my joys and desires') of individual freedom and fulfilment. (3)

[10]

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Suggested answer to essay question 10B

- The title proves to be ironic.
- Initially it creates the expectation that the poem will be a love poem; that it will describe the delights of a literal or figurative garden, but it is not. It is the opposite.
- Thus, the irony of the title creates the sombre mood of the poem.
- The poem has three stanzas. There is a development in each one.
- In the first stanza, the speaker returns to a 'green' garden in which he 'used to play'. It suggests pleasant times, even Innocence.
- In the second stanza the garden has been replaced with a forbidding 'Chapel'.
- Its doors are 'shut' and no entry is allowed into the Chapel.
- The green garden has been replaced by a Chapel that cannot be entered.
- Figuratively, the freedom of the garden has been restricted by the Chapel's presence.
- The image of a chapel that instructs 'Thou shalt not' suggests that the Church has become hostile; it no longer provides a 'green garden'.
- The mood changes from a pleasant one to one of enmity.
- In the last stanza, the images of 'graves', 'tomb-stones', and 'black gowns' are in direct contrast to the 'green garden' of the first stanza.
- The priests in 'black gowns' are ominous and threatening.
- Instead of 'sweet flowers there are now 'binding ... briars' that cause pain.
- The presence of the Chapel and the Priests has created a malevolent mood.
- The use of capital letters in the first stanza shows that the Garden probably is a reference to the Garden of Eden; it is a figurative garden that has familiar connotative, ambiguous meanings.
- The Chapel that has replaced the Garden is also capitalised - it indicates the Church and her powers rather than a small place of worship.
- The phrase 'Thou shalt not.' ends in a full stop in the middle of the line to highlight the finality of the command.
- The use of capital letters and the full stop in the middle of the line add to the stifling mood; the church will not allow freedom such as a garden would give a child in which to play. That innocence is prohibited, which helps create an oppressive mood.

[10]

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11. 'FELIX RANDAL'

A. Contextual Question

11.1	How does the description of Felix Randal as a 'mould of man' in line 2 suit his occupation?	(2)
11.2	Felix Randal's illness affected him in two ways. Explain.	(2)
11.3	Discuss the speaker's observation in line 9 with reference to the sonnet structure of the poem.	(3)
11.4	How does the speaker's memory of Felix Randal in lines 12–14 create the final tone in the poem?	(3)
		[10]

B. Essay

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

With close reference to **diction**, **imagery** and **tone**, discuss how the above statement is reflected in the poem.
Your response should take the form of a well-constructed essay of 250–300 words (about ONE page).

Suggested Answer for Contextual question 11A

11.1 The word 'mould' implies an ideal shape. His job as a farrier is physically strenuous. He is well built. (2)

11.2 The illness did not only result in his physical decline but also resulted in spiritual suffering/He could not cope with the effect of the illness on his body and it destroyed his mental strength. (2)

11.3 Line 9 starts the sestet and therefore indicates a change in the speaker's attitude.
The speaker experiences a conversion. He describes how caring for Felix Randal on a personal level, has made him truly compassionate. He admits he has become more compassionate as a result of his association with Felix Randal.
In the octave the speaker performs his priestly duty of ministering to a dying man by anointing him and offering him the Eucharist. The focus is on the duty.
The speaker realises he has become more compassionate as a result of his association with Felix Randal. (2)

11.4 Lines 12–14 show that the speaker's memory of Felix Randal is of a 'powerful' man shoeing a 'great grey drayhorse'. He chooses to remember him healthy instead of broken. The tone is optimistic. (2)

[10]

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Suggested Answer for Essay 11B

The following is a guide of suggested points to include in your poetry essay. You ae encouraged to present your own observations, backed up by evidence from the poem. Your answer will be marked according to the rubric for poetry essays, which is found of pg.19 of this guide.

The speaker expresses admiration for the manner in which the farrier lived. He was a 'big-boned' and 'hardy-handsome' man who required brute strength to perform his job. He worked with great force at his 'random grim forge' as he hammered the horseshoe into place. The speaker imagines him standing powerful and grim at the fire as he prepared the drayhorse's 'sandal'.

• In life, Felix Randal was a productive individual, lively and 'boisterous'. He was respected for his work and 'powerful amidst peers'. This contrasts with his being described as a 'child' when his health is compromised by disease.

• The focus then shifts to Felix's physical decline. The speaker notes how the farrier was debilitated by illness. The 'mould' that was so strong and powerful lost its shape as the farrier faded away ('pining, pining') until his thoughts became confused ('reason rambled').

• In stanza 2, the speaker realises that his ministering to Felix had the effect of making Felix more accepting of his plight. Despite Felix's initial frustration and impatience ('impatient he cursed'), he became more tolerant ('a heavenlier heart began').

• Realising Felix's death is imminent, the speaker prepares Felix by 'tend[ing] to him' and offering him the sacrament of the Holy Communion ('sweet reprieve and ransom'), which carries the promise of forgiveness and a new life. He offers him the final rites ('Being anointed') in order to prepare his soul for its release. Through this process, the speaker forges a bond of compassion and trust with Felix. The speaker registers with melancholy/tenderness that Felix reconciled himself to his fate in a truly Christian manner.

•The speaker comes to the realisation that he has become more compassionate/empathic as a result of his association with Felix. Stanza 3 focuses on the sympathetic relationship of the two men. 'This seeing the sick endears them to us' indicates that an intimate bond developed between the two men.

• The speaker eased the pain and discomfort that Felix experienced ('My tongue had taught thee comfort'). Felix's tears touched the speaker's heart and this accounts for the latter's sense of loss and mourning at his death.

• The tone is initially detached/dispassionate/unaffected/matter-of-fact but shifts to being contemplative, grieving and compassionate.

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12. 'Vultures'

A. Contextual question

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

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

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

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

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

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

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

[10]

B. Essay question

The poem conveys the speaker's attitude towards war; man as the true perpetrator of evil; in contrast to the vultures which act on instinct.

By close reference to **structure**, **imagery** and **tone** discuss the validity of above statement.

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

[10]

Suggested answers to contextual question 12A

12.1 The dark side of the vultures as described in Section One contributes to the down-hearted/dull/gloomy/hopeless mood. [Award 2 marks only if mood is discussed.] (2)

12.2 As scavengers, the vultures keep their kill within their sights. 'Cold' might suggest that the vultures are ruthless/calculating/emotionless. 'Telescopic' suggests the mechanical/robotic nature of the vultures, giving them the advantage of long-distance vision that ensures the protection of their spoils. [Award 2 marks only if a discussion of both 'cold' and 'telescopic' is offered.] (2)

12.3 The Commandant ends his day like any ordinary worker returning to his family after work. However, this Commandant has not had an ordinary day at work in that he has been directly involved in the atrocious sins committed against a huge number of people as indicated by the 'fumes of human roast clinging'. Candidates might suggest that this shocking/horrifying/repulsive description signifies mankind's inhumanity toward their fellow beings; this is similar to the description of the vultures in Section One. The vultures instinctively feed their bodies to survive however, man kills in order to satisfy his selfish desires. [3 marks for two ideas well discussed OR three distinct ideas.] (3)

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12.4 YES.

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

OR

NO.

[A 'No' response is unlikely. 3 marks only if reference is made to imagery and/or diction.] [3 marks only if you refer to both options.] (3)

[10]

Suggested answer for essay question 12B

- The poem begins with a description of the vultures as scavengers and messengers of death.
- Their nature is disgusting and gory.
- They feed of the dead corpse with no remorse. Their behaviour is instinctive and vital to maintain the balance in nature.
- They are mechanical by nature: 'cold telescopic eyes'.
- Their love for each other is strange and affectionate.
- In the second section, images of the executions come to mind: 'charnel house', 'her face turned to the wall'.
- In the third section, we witness the humanity and caring nature of the Commandant.
- He is a caring father who buys chocolate and shows tenderness towards his children.
- Yet the fumes of the roast of humans being killed in the gas chambers of Belsen clings to him, reminding the reader of his true evil nature.
- His love for his own people is his motivation for his inhumanity towards others.

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