



Western Cape
Government

Education

Grade 12 Literature Setwork

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

English Home Language: Poetry

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



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Education
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QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

REMEMBER – Christina Rossetti

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

- 2.1 Account for the repetition of the word, 'remember' throughout the poem. (2)
- 2.2 Refer to lines 5–8: 'Remember me when ... then or pray.'
Explain what these lines suggest about the speaker's relationship with her loved one. (2)
- 2.3 Comment on the significance of the reference to 'the darkness and corruption' (line 11) in the context of the poem. (3)
- 2.4 Refer to lines 13–14: 'Better by far ... and be sad.'
Critically comment on how the speaker's tone in these lines reinforces the central idea of the poem. (3)

[10]

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'REMEMBER' – Christina Rossetti**

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

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

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

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

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

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

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

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

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

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

REMEMBER – Christina Rossetti

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

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

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'REMEMBER' – Christina Rossetti**

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

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

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

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

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

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

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

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

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

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

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

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

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

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

FIRST DAY AFTER THE WAR – Mazisi Kunene

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

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

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

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

[10]

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FIRST DAY AFTER THE WAR' – Mazisi Kunene**

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

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

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

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

[Credit valid alternative responses.]

[10]

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

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

THE ZULU GIRL – Roy Campbell

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

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

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

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

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

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

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

[10]

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'THE ZULU GIRL'– Roy Campbell**

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

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

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

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

THE ZULU GIRL – Roy Campbell

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

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

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

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

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

- 3.1 Refer to line 1: 'When in the sun the hot red acres smoulder'.
 How does this line set the initial mood of the poem? (2)
- 3.2 Explain what the word, 'flings' (line 3) suggests about the girl's state of mind. (2)
- 3.3 Refer to line 11: 'Through his frail nerves her own deep languors ripple'.
 Discuss the significance of this description in the context of the poem. (3)
- 3.4 The concluding stanza offers visions of the future.
 Do you agree with this statement? Justify your response by referring to imagery and/or diction. (3)

[10]

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: ESSAY QUESTION

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

FUNERAL BLUES – WH Auden

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

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

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

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

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 250–300 words (about ONE page).

[10]

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FUNERAL BLUES' – W. H. Auden**

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

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.
- '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.

[Accept valid alternative responses.]

[10]

QUESTION 7: POETRY – CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

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

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

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

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

- 7.1 Account for the speaker's desire to 'Stop all the clocks' (line 1). (2)
- 7.2 Suggest a reason for the use of capital letters in 'He Is Dead' (line 6). (2)
- 7.3 Refer to line 9: 'He was my North, my South, my East and West'.
 Discuss the effectiveness of this image in the context of the poem. (3)
- 7.4 Critically comment on how the images in the final stanza convey the speaker's attitude toward the death of his loved one. (3)
- [10]**

QUESTION 7: POETRY – CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

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

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

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

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

- 7.1 Account for the speaker's desire to 'Stop all the clocks' (line 1). (2)
- 7.2 Suggest a reason for the use of capital letters in 'He Is Dead' (line 6). (2)
- 7.3 Refer to line 9: 'He was my North, my South, my East and West'.
 Discuss the effectiveness of this image in the context of the poem. (3)
- 7.4 Critically comment on how the images in the final stanza convey the speaker's attitude toward the death of his loved one. (3)

[10]

QUESTION 7: POETRY – CONTEXTUAL QUESTION**'FUNERAL BLUES' – WH Auden**

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

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

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

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

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

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

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

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

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

QUESTION 8: POETRY – CONTEXTUAL QUESTION

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

MOTHO KE MOTHO KA BATHO BABANG – Jeremy Cronin**(A Person is a Person Because of Other People)**

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

- 8.1 Explain the significance of the 'mirror' to the prisoners. (2)
- 8.2 Suggest a reason for the reference to 'person' (line 3) and then 'prisoner' (line 4). (2)
- 8.3 Refer to lines 13–14: 'Two fingers are ... like two antennae.'
 Discuss the effectiveness of this image in the context of the poem. (3)
- 8.4 Refer to line 28: 'A black fist.'
 In your view, is this line an appropriate conclusion to the poem? Justify your response. (3)

[10]**AND**

QUESTION 8: POETRY – CONTEXTUAL QUESTION**'MOTHO KE MOTHO KA BATHO BABANG' – Jeremy Cronin**

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

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

(2)

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

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

(2)

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

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

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

(3)

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

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

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

(3)
[10]

QUESTION 5: POETRY – ESSAY QUESTION

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

A HARD FROST – Cecil Day Lewis

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

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

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

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

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

[10]

QUESTION 5: POETRY – ESSAY QUESTION**'A HARD FROST' – Cecil Day Lewis**

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

VALID

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

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

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

[Accept valid alternative responses.]

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

A HARD FROST – Cecil Day Lewis

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

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

- 3.1 Refer to line 1: 'A frost came in the night and stole my world'.
What impression of the frost is created in this line? (2)
- 3.2 Refer to line 3: 'Image of spring, too brilliant to be true'.
How do these words contribute to your understanding of the speaker's feelings? (2)
- 3.3 Refer to lines 11–14: 'Mockery spring ...'/'aconite and snowdrop!'
Discuss how the imagery in these lines conveys the speaker's tone. (3)
- 3.4 Refer to lines 17–19: 'But deep below ...'/'our future breathe.'
Comment on how these lines capture the central idea of the poem. (3)
- [10]**

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'A HARD FROST'– Cecil Day Lewis**

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

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

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

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

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

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

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

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

QUESTION 4: CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
 2 Clouds come hurrying with the wind
 3 Turning
 4 Sharply
 5 Here and there
 6 Like a plague of locusts
 7 Whirling
 8 Tossing up things on its tail
 9 Like a madman chasing nothing.
 10 Pregnant clouds
 11 Ride stately on its back
 12 Gathering to perch on hills
 13 Like dark sinister wings;
 14 The Wind whistles by
 15 And trees bend to let it pass.
 16 In the village
 17 Screams of delighted children
 18 Toss and turn
 19 In the din of whirling wind,
 20 Women –
 21 Babies clinging on their backs –
 22 Dart about
 23 In and out
 24 Madly
 25 The Wind whistles by
 26 Whilst trees bend to let it pass.
 27 Clothes wave like tattered flags
 28 Flying off
 29 To expose dangling breasts
 30 As jagged blinding flashes
 31 Rumble, tremble, and crack
 32 Amidst the smell of fired smoke
 33 and the pelting march of the storm.

- 4.1 Refer to line 14: 'The Wind whistles by' and line 19: 'In the din of whirling wind'.
 Suggest how the alliteration in these lines is used to describe the wind. (2)
- 4.2 Refer to line 10: 'Pregnant clouds'.
 Explain what the word, 'pregnant' implies about the clouds. (2)
- 4.3 Discuss the effectiveness of comparing the approaching storm to 'a plague of locusts' (line 6). (3)
- 4.4 Refer to lines 16–23: 'In the village ... In and out'.
 Critically comment on how the structure of these lines conveys the speaker's attitude toward the wind. (3)

[10]**AND**

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN THUNDERSTORM' – David Rubadiri**

- 4.1 The use of 'wind whistles' conveys the shrill, high-pitched, piercing sound of the wind as it speeds by. The 'din of whirling wind' conveys the rapid, swirling, spiralling movement of the wind. The sound is deafening.

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

- 4.2 The clouds are heavy, rounded in shape and full of rain. The clouds will release the rain, which will be life-giving, just as a pregnant woman brings life into the world when giving birth. Pregnancy is a symbol of fertility, as is the rain which contributes to the fertility of the land.

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

- 4.3 The image is effective because a plague of locusts overwhelms the landscape and is an unstoppable force, like the wind and the approaching storm. Like a plague of locusts, the storm is widespread and darkens the sky. The image also conveys the relentless progress of the storm, and the destructive power it will unleash. The storm might destroy the fields and crops as locusts do. The image effectively conveys man's helplessness and vulnerability to the ravages of nature.

Candidates might refer to the image being a Biblical allusion and the significance thereof.

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

- 4.4 The short, abrupt lines indicate that the wind unexpectedly twists and turns. The lines also convey the panicky movement of the women because of their fear of the wind. The enjambment conveys the swirling, continuous movement of the wind which rushes by at great speed. The screams of the children spiral in the twirling wind. The speaker is afraid of the wind because it is unpredictable, dangerous, relentless and destructive.

Candidates might refer to the speaker being in awe of the power of the wind.

[Award 3 marks only if structure and attitude are fully discussed.] (3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN THUNDERSTORM – David Rubadiri

1 From the west
 2 Clouds come hurrying with the wind
 3 Turning
 4 Sharply
 5 Here and there
 6 Like a plague of locusts
 7 Whirling
 8 Tossing up things on its tail
 9 Like a madman chasing nothing.
 10 Pregnant clouds
 11 Ride stately on its back
 12 Gathering to perch on hills
 13 Like dark sinister wings;
 14 The Wind whistles by
 15 And trees bend to let it pass.
 16 In the village
 17 Screams of delighted children
 18 Toss and turn
 19 In the din of whirling wind,
 20 Women –
 21 Babies clinging on their backs –
 22 Dart about
 23 In and out
 24 Madly
 25 The Wind whistles by
 26 Whilst trees bend to let it pass.
 27 Clothes wave like tattered flags
 28 Flying off
 29 To expose dangling breasts
 30 As jagged blinding flashes
 31 Rumble, tremble, and crack
 32 Amidst the smell of fired smoke
 33 and the pelting march of the storm.

- 4.1 Refer to line 9: 'Like a madman chasing nothing.'
 What impression of the wind is conveyed by this description? (2)
- 4.2 Suggest how the word, 'sinister' (line 13) contributes to the mood of the poem. (2)
- 4.3 Refer to lines 20–24: 'Women – /Babies clinging ... In and out/Madly'.
 Discuss how these lines convey the attitude of the women towards the storm. (3)
- 4.4 Refer to lines 30–33: 'As jagged blinding .../'of the storm.'
 Comment on whether these lines are an appropriate conclusion to the poem. (3)

[10]**AND**

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN THUNDERSTORM' – David Rubadiri**

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

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

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

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

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

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

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

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

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

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

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

1 We are the miracles that God made
 2 To taste the bitter fruit of Time.
 3 We are precious.
 4 And one day our suffering
 5 Will turn into the wonders of the earth.
 6 There are things that burn me now
 7 Which turn golden when I am happy.
 8 Do you see the mystery of our pain?
 9 That we bear poverty
 10 And are able to sing and dream sweet things
 11 And that we never curse the air when it is warm
 12 Or the fruit when it tastes so good
 13 Or the lights that bounce gently on the waters?
 14 We bless things even in our pain.
 15 We bless them in silence.
 16 That is why our music is so sweet.
 17 It makes the air remember.
 18 There are secret miracles at work
 19 That only Time will bring forth.
 20 I too have heard the dead singing.
 21 And they tell me that
 22 This life is good
 23 They tell me to live it gently
 24 With fire, and always with hope.
 25 There is wonder here
 26 And there is surprise
 27 In everything the unseen moves.
 28 The ocean is full of songs.
 29 The sky is not an enemy.
 30 Destiny is our friend.

- 4.1 Refer to line 8: 'Do you see the mystery of our pain?'
 Suggest a reason for the inclusion of the rhetorical question. (2)
- 4.2 Refer to line 9: 'That we bear poverty'.
 Explain what the word, 'bear' implies about the local people. (2)
- 4.3 Refer to lines 16–17: 'That is why ... the air remember.'
 Comment on the significance of the music's being 'so sweet' that it 'makes the air remember'. (3)
- 4.4 Refer to the final stanza.
 Critically comment on how the speaker's tone conveys the central idea of the poem. (3)

[10]**AND**

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN ELEGY' – Ben Okri**

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

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

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

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

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

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

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

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

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

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

QUESTION 6: POETRY – CONTEXTUAL QUESTION

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

AN AFRICAN ELEGY – Ben Okri

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

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

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

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

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

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

- 6.1 Refer to line 3: 'We are precious.'
 Account for the use of the word, 'precious' in the context of the first stanza. (2)
- 6.2 Suggest a reason for the repetition of the word, 'And' throughout the poem. (2)
- 6.3 Refer to line 13: 'Or the lights that bounce gently on the waters?'
 Discuss the effectiveness of this image in the context of the poem. (3)
- 6.4 Refer to lines 22–24: 'This life is good ...gently/With fire'.
 Critically comment on the contradictory advice given to the speaker by the ancestors. (3)

(3)
[10]

QUESTION 6: POETRY – CONTEXTUAL QUESTION**'AN AFRICAN ELEGY' – Ben Okri**

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

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

(2)

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

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

(2)

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

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

(3)

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

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

(3)

[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION

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

somewhere i have never travelled,gladly beyond – ee cummings

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

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

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

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

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

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

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

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

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

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

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

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

Critically comment on how the speaker's tone in these lines reinforces the central idea of the poem.

(3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'somewhere i have never travelled, gladly beyond' – ee cummings**

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

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

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

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

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

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

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

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

QUESTION 2: POETRY – CONTEXTUAL QUESTION

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

THE GARDEN OF LOVE – William Blake

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

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

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

- 2.1 Refer to line 1: 'I went to the Garden of Love'.
How does the word, 'Garden' create an expectation in the mind of the reader? (2)
- 2.2 Refer to lines 3–4: 'A Chapel was ...'/'on the green.'
Explain the significance of these lines in the context of the poem. (2)
- 2.3 Refer to lines 5–6: 'And the gates ...'/'over the door'.
Discuss how the diction in these lines contributes to the speaker's tone. (3)
- 2.4 Refer to the final stanza: 'And I saw ...'/'joys and desires.'
Comment on how these lines convey the central idea of the poem. (3)
- [10]**

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'THE GARDEN OF LOVE' – William Blake**

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

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

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

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

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

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

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

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

QUESTION 3: CONTEXTUAL QUESTION

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

FELIX RANDAL – Gerald Manley Hopkins

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

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

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

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

3.1 Refer to line 1: 'O he is dead then? my duty all ended'.

What impression of the speaker is created by this question? (2)

3.2 Refer to line 3: 'Pining, pining, till time when reason rambled in it'.

Explain the effect of the repetition in this line. (2)

3.3 Refer to line 9: 'This seeing the sick endears them to us, us too it endears.'

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

3.4 The speaker presents two contrasting views of Felix Randal.

Critically discuss how these contrasting views convey the central idea of the poem.

(3)
[10]

QUESTION 3: POETRY – CONTEXTUAL QUESTION**'FELIX RANDAL' – Gerard Manley Hopkins**

- 3.1 The speaker appears to be unaffected because the question is asked in a matter-of-fact, detached manner. He has been expecting the news because Felix Randal has been ill for a long time./He fulfilled his duty as a priest by comforting the farrier during his illness and might feel relieved that Felix Randal's suffering is at an end.

Credit responses that suggest the speaker is saddened.

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

- 3.2 The repetition conveys the slow/gradual and on-going decline that illness has on Felix Randal. It is both physically debilitating and emotionally draining. It emphasises his yearning to regain his former strength.

Credit responses that focus on rhythm in this line.

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

- 3.3 The statement indicates the intense nature of the relationship that has developed between the speaker and Felix Randal. The speaker realises that in as much as he has comforted Felix, he has also gained compassion and solace from Felix. Initially, he displayed sympathy for Felix's illness but as he ministers to him, he becomes more empathetic.

[Credit valid alternative responses.]

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

- 3.4 The central idea of the poem is that all people, despite their physical strength, are vulnerable and susceptible to illness and suffering. Felix Randal once possessed great power and energy and was respected by others for his strength, as well as his active, lively and energetic character. However, the illness reduces him to a weak and helpless man, reliant on others. Felix at first rails against his illness, but in time, with the help of the speaker, he finds comfort in his faith and comes to accept his fate as inevitable.

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

SECTION A: POETRY**PRESCRIBED POETRY**

Answer any TWO of the following questions.

QUESTION 1: POETRY – ESSAY QUESTION

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

FELIX RANDAL – Gerard Manley Hopkins

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

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

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

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

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

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

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

[10]

SECTION A: POETRY**PRESCRIBED POETRY****QUESTION 1: POETRY – ESSAY QUESTION****'FELIX RANDAL' – Gerard Manley Hopkins**

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

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

[Credit valid alternative responses.]

[10]

QUESTION 2: CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop
36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...

41	Praise bounteous
42	providence if you will
43	that grants even an ogre
44	a tiny glow-worm
45	tenderness encapsulated
46	in icy caverns of a cruel
47	heart or else despair
48	for in the very germ
49	of that kindred love is
50	lodged the perpetuity
51	of evil.

- 2.1 Refer to lines 8–9: 'his smooth/bashed-in head'.
What does this description suggest about the appearance of the vulture? (2)
- 2.2 Refer to lines 22–29: 'Strange/indeed how ... turned to the wall!'
Explain what these lines suggest about love. (2)
- 2.3 Refer to lines 32–33: 'fumes of/human roast'.
Comment on the effectiveness of the image in the context of the poem. (3)
- 2.4 The central idea of the poem is reinforced by the speaker's use of unexpected contradictions.
Do you agree? Justify your response. (3)
- [10]**

QUESTION 2: POETRY – CONTEXTUAL QUESTION**'VULTURES' – Chinua Achebe**

- 2.1 The vulture's bald head exposes its misshapen, unnatural-looking head. It is perceived as a revolting/repulsive/disgusting looking creature.

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

- 2.2 These lines suggest that love can exist even in deathly circumstances. It can suppress any sense of the horror of the scene by avoiding/ignoring the horror/harsh reality which surrounds it.

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

- 2.3 The image of a 'human roast' is particularly shocking: human beings are being incinerated and the smell of burning flesh lingers in the air. The image emphasises the cruelty of the concentration camps. The smell of burning flesh that clings to the Commandant's nostrils is a disturbing reminder of how the persecuted were incinerated in the camps. It is effective because it conveys the inhumane treatment of human beings and how the Commandant regarded it as a natural part of his day – incinerating human flesh is like cooking a roast. The sense of evil is intensified by the imagery of cannibalism. In his view, there is nothing unusual about it.

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

- 2.4 AGREE

Just as the disgusting vultures are capable of affection and tenderness, the Commandant, in spite of his cruelty and evil perpetrated on a daily basis, is loving and caring. The contradiction between the disgusting appearance and the eating habits of the vultures is juxtaposed with their intimate behaviour toward each other. It is a shocking revelation to the reader because it is so unexpected. The actions of the Commandant at work are juxtaposed with his actions on the way home. It is astounding that someone who is so callous can be capable of such fondness and consideration. The contrasting actions and emotions are alarming and make the reader question the ability of good and evil to live side by side.

Candidates might refer to the paradoxes being well-established in our consideration of the nature of evil and its co-existence with the more appealing human possibilities.

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

[Credit valid alternative responses.]

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

(3)
[10]

QUESTION 4: POETRY – CONTEXTUAL QUESTION

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

VULTURES – Chinua Achebe

1 In the greyness
2 and drizzle of one despondent
3 dawn unstirred by harbingers
4 of sunbreak a vulture
5 perching high on broken
6 bone of a dead tree
7 nestled close to his
8 mate his smooth
9 bashed-in head, a pebble
10 on a stem rooted in
11 a dump of gross
12 feathers, inclined affectionately
13 to hers. Yesterday they picked
14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the
17 things in its bowel. Full
18 gorged they chose their roost
19 keeping the hollowed remnant
20 in easy range of cold
21 telescopic eyes ...
22 Strange
23 indeed how love in other
24 ways so particular
25 will pick a corner
26 in that charnel-house
27 tidy it and coil up there, perhaps
28 even fall asleep – her face
29 turned to the wall!
30 ... Thus the Commandant at Belsen
31 Camp going home for
32 the day with fumes of
33 human roast clinging
34 rebelliously to his hairy
35 nostrils will stop
36 at the wayside sweet-shop
37 and pick up a chocolate
38 for his tender offspring
39 waiting at home for Daddy's
40 return ...
41 Praise bounteous
42 providence if you will
43 that grants even an ogre
44 a tiny glow-worm

QUESTION 4: POETRY – CONTEXTUAL QUESTION**'VULTURES' – Chinua Achebe**

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

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

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

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

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

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

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

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

OR

NO.

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

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

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

(3)
[10]