



GRADE 12

# ENGLISH HOME LANGUAGE

MODULE 1



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# CONTENTS



## TABLE OF CONTENTS

1. GENERAL OVERVIEW .....	6
1.1. English Home Language: Literature Contents .....	6
1.1.1. Poetry .....	6
1.1.2. Drama.....	6
1.1.3. Novel .....	6
1.2. Examination Requirements .....	7
UNIT 1: PARTS OF SPEECH.....	10
LEARNING OBJECTIVES .....	10
1. PARTS OF SPEECH – AN OVERVIEW .....	11
2. NOUNS.....	11
3. VERBS.....	12
4. ADJECTIVES .....	14
5. ADVERBS .....	14
6. PRONOUNS .....	16
6.1. Personal Pronouns .....	16
6.2. Possessive Pronouns .....	17
6.3. Relative Pronouns .....	17
6.4. Reflexive Pronouns.....	18
7. CONJUNCTIONS.....	19
8. PREPOSITIONS .....	20
9. ARTICLES .....	23
Exercise 8 .....	23
10. ANSWERS TO EXERCISES 1 TO 8 .....	24
UNIT 2: COMPREHENSION .....	28
LEARNING OBJECTIVES .....	28



1. COMPREHENSION .....	29
1.1. The exam comprehension.....	29
1.2. Text A: Written extract .....	30
1.3. Text B: Visual text.....	32
1.4. Comprehension Activity: .....	33
UNIT 3: LITERATURE - POETRY .....	39
LEARNING OBJECTIVES .....	39
1. INTRODUCTION TO POETRY.....	40
1.1. The Theme of a poem.....	40
1.2. The Intention of a poem .....	40
1.3. The Style of a poem.....	41
1.4. Diction .....	41
1.5. The Tone of a poem.....	41
1.6. The Mood of a poem.....	41
1.7. Rhythm .....	42
1.8. Rhyme .....	42
1.9. Imagery .....	42
1.10. Symbolism .....	42
1.11. Structure or form of poems.....	43
1.11.1. Sonnet .....	43
1.11.2. The Ballad.....	46
1.11.3. Ode .....	46
1.11.4. Elegy .....	47
1.11.5. Lyrical Poetry .....	47
1.11.6. An Allegory.....	47
1.12. Poetic devices and Figures of Speech.....	47
1.12.1. Metonymy .....	47
1.12.2. Synecdoche .....	47
1.12.3. Hyperbole.....	48
1.12.4. Litotes .....	48



1.12.5.	Euphemism .....	48
1.12.6.	Rhetorical questions .....	48
1.12.7.	Apostrophe.....	48
1.12.8.	Pathos.....	48
1.12.9.	Enjambment.....	48
1.12.10.	Inversion .....	49
1.12.11.	Satire.....	49
1.12.12.	Dramatic irony .....	49
1.12.13.	Understatement.....	49
1.12.14.	Climax .....	49
1.12.15.	Anti-climax.....	50
1.12.16.	Allusion .....	50
1.12.17.	Elision .....	50
1.12.18.	Epigram.....	50
1.13.	Sound devices .....	52
1.14.	Analysing a poem .....	53
2.	REMEMBER – CHRISTINA ROSSETTI .....	54
2.1.	Summary of the poem.....	56
2.2.	Analysis of the poem.....	56
2.3.	Structure and meter .....	59
3.	FIRST DAY AFTER THE WAR – MAZISI KUNENE.....	60
3.1.	Summary of the poem.....	62
3.2.	Analysis of the poem.....	62
UNIT 4: YOUR TURN.....		65
LEARNING OBJECTIVES .....		65
1.	EXERCISE 1 .....	66
2.	EXERCISE 2 .....	70
3.	MEMORANDUM OF EXERCISE 1 .....	72
4.	MEMORANDUM OF EXERCISE 2 .....	74



# 1. GENERAL OVERVIEW

## 1.1. English Home Language: Literature Contents

The literature to be prepared for a successful national examination is the following:

### 1.1.1. Poetry

Remember	C. Rossetti
First day after the war	M. Kunene
The Zulu Girl	R. Campbell
Motho ke motho ka batho babang	J. Cronin
Funeral Blues	W. A. Auden
A Hard Frost	C.D. Lewis
An African thunderstorm	D. Rubadiri
An African Elegy	Ben Okri
Somewhere I have never travelled	E. E. Cummings
The garden of Love	W. Blake
Felix Randal	G. M. Hopkins
Vultures	Chinua Achebe

### 1.1.2. Drama

The Crucible	A. Miller
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### 1.1.3. Novel

The Picture of Dorian Gray	Oscar Wilde
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## 1.2. Examination Requirements

The outlay of the three question papers is as follow.



**NB!**

All three question papers must be written to complete a successful English Home Language examination.

### Paper 1

The Paper 1 examination is two hours long. You must answer ALL the questions in the exam paper.

Here is a summary of the three sections you will need to complete in Paper 1:

Question	Section	Total of marks
Question 1: Comprehension	Text A: Prose Text	24
	Text B: Visual Text	6
Question 2	Summary	10
Question 3	Advertisement/s	10
Question 4	Cartoon/s	10
Question 5.1	Prose extract	10

It is recommended that you spend the following amount of time on each section:

Section A: Comprehension 50 minutes

Section B: Summary 30 minutes

Section C: Language structures and conventions 40 minutes

### Paper 2

Paper 2 is the Literature examination. You will be required to answer a total of five questions from three sections. If a contextual question was answered in Section B, an essay must be answered in Section C and vice versa.

Section A: Poetry – Any two poems of four must be answered and the unseen poem is compulsory.



Section B: Novel – Contextual question or essay. (Only answer the novel that was studied.)

Section C: Drama – Contextual question or essay. (Only answer the drama that was studied.)

A total of 80 marks are allocated for Paper 2:

Section A - 30 marks (40 minutes)

Section B - 25 marks (55 minutes)

Section C - 25 marks (55 minutes)

You will have two hours 30 minutes to complete this exam.

### **Paper 3**

Paper 3 consists out of Creative Writing and is 3 hours long. There are two sections and one question in Section A and two question in Section B must be answered. The total for this question paper is 100 marks.

Section A: Essays (Questions 1 to 8): Answer only one question.

Content and planning	30 marks
Language, style and editing	15 marks
Structure	5 marks

Section B: Longer transactional texts (Questions 9 to 14): Answer two questions.

The following six topics will be set in Section B:

Category A: Friendly or formal letter – request, application, business, complaint, sympathy, congratulations, thanks – and formal or informal letter to the press.

Category B: Curriculum Vitae and cover letter or obituary

Category C: Formal or informal report, review, newspaper article, magazine article, agenda and minutes of a meeting.

Category D: Formal or informal speech, dialogue or written interview.

Content and planning	15 marks
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Language, style and editing      10 marks

It is recommended that you spend the following amount of time on each section:

Section A: Essays (50 marks) 80 minutes

Section B: Longer transaction texts (50 marks) 70 minutes

# UNIT 1: PARTS OF SPEECH

## LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Identify different parts of speech.
- Use these parts of speech in sentences.
- Distinguish between the various tenses.
- Use and change tenses correctly in a sentence.



**You should spend more or less 5 hours on this unit.**



# 1. PARTS OF SPEECH – AN OVERVIEW

Every word in a sentence is named according to its function. In this unit you will be studying the parts of speech which you will need to successfully master the various language aspects covered in this syllabus.

The following parts of speech will be dealt with:

- Nouns
- Verbs
- Adjectives
- Adverbs
- Pronouns
- Conjunctions
- Prepositions
- Articles

## 2. NOUNS

A noun is a naming word. Every person, place or thing is identified with a name, without which we would not be able to communicate or understand each other.

Every noun has a plural form which indicates more than one. This plural can be formed in the following ways:

- Adding an -s (car – cars)
- Adding -es (box – boxes)
- Adding -en (ox – oxen)
- Changing a -y into an -ie (lady – ladies)
- Changing an f into -ves (scarf – scarves)
- Changing the whole word (mouse – mice)
- The word remains the same (sheep – sheep)

There are 5 types of nouns:

- Common nouns: Names given to ordinary objects, preceded by 'the' or 'a'.
- Proper nouns: Names given to persons, places, books, films, days, etc.
- These are written with a capital letter.
- Agent nouns: Names of persons derived from verbs, for example hunt – hunter.



- Abstract nouns: Words which indicate abstract things like emotions, for example love.
- Collective nouns: Words which indicate groups of things, for example a swarm of bees.

## Exercise 1

1.1 What do we call someone who -----?

1.1.1 matriculates

1.1.2 acts

1.1.3 conquers

1.1.4 teaches

1.1.5 studies

1.2. Supply the correct words for the words in brackets or for the gaps:

There were many (1.2.1) \_\_\_\_ (lady) wearing (1.2.2) \_\_\_\_ of pearls. They were playing with a (1.2.3) \_\_\_\_ of cards. The (1.2.4) \_\_\_\_\_ (child) were listening to their (1.2.5) \_\_\_\_\_ (radio).

## 3. VERBS

Verbs indicate the things which people do, thus their actions.

Verbs change according to the tense they indicate.

**THE THREE TENSES - The tense tells us when the action takes place.**

Present tense

Past tense


Future tense

	<b>Simple</b>	<b>Continuous</b>	<b>Perfect</b>
<b>TENSES:</b>	Generally, usually	At a specific moment	Already completed at a specific moment



<b>Present tense</b>	I drive.	I am driving.	I have driven.
<b>Past tense</b>	I drove.	I was driving.	I had driven.
<b>Future tense</b>	I shall drive.	I shall be driving.	I shall have driven.

The meaning of each tense is subtly different, for example:

	<h2>Example:</h2>	<ul style="list-style-type: none"> <li>• I shall do my homework tomorrow. (Future simple tense)</li> <li>• I shall be doing my homework at three tomorrow. (Future continuous tense)</li> <li>• I shall have done my homework by three tomorrow. (Future perfect tense)</li> </ul>
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## Exercise 2

Supply the correct form of the verbs in brackets:

Mr. Smith 1(catch) the bus to work every morning.

We 2(go) to the cinema last night.

I 3(call) you after lunch tomorrow afternoon.

We 4(see) the accident while we 5(walk) down the street.

Yesterday he 6(tease) the dog and it 7(bite) him in the leg.

At the moment Mother 8(have) a bath.

If you do not hurry, you 9(be) late.

I 10(can) see last night that you 11(be) badly hurt.

John 12(be) ill last Monday and 13(have) a bad cold.

We 14(post) the letter tomorrow.

Pete 15(do) his homework now. By ten o'clock last night Pete 16(do) his homework. By ten o'clock tomorrow night Pete 17(do) his homework.

Susan 18(complete) this assignment by tomorrow. She 19(start) working on it last Monday.

Andy usually 20(eat) lunch in the canteen.



## 4. ADJECTIVES

Adjectives qualify or describe nouns and pronouns. They add interest to sentences by describing or giving more information.

**Adjectives have degrees of comparison:**

- The positive degree refers to one thing. 'The tree is big.'
- The comparative degree compares two things. 'The oak tree is bigger than the pine tree.'
- The superlative degree compares two or more things and describes the best or most. 'That tree is the biggest of them all.'

### Exercise 3

Give the correct form of the words in brackets:

- 3.1 The (fame) writer told us about his childhood.
- 3.2 It was a (danger) ride home along the pass.
- 3.3 Those are very (value) antiques.
- 3.4 My mother is the (sceptical) person I know.
- 3.5 Mount Everest is a (giant) mountain.
- 3.6 Of the two fires, James's was the (big).
- 3.7 People were much (happy) in the old days.
- 3.8 He was ill yesterday, but today he is (ill).
- 3.9 There are many (luxury) houses in our street.
- 3.10 Love is a (wonder) thing.

## 5. ADVERBS

Adverbs are words that modify or tell us more about verbs.

Most adverbs end on -ly.



She ran **quickly / fast**.

They spoke **loudly / softly / quietly**.

He jumped **up and down**.

We shall leave **tomorrow**.

Adverbs also have degrees of comparison. Use 'more' for the comparative degree and 'most' for the superlative degree, for example:

She sings beautifully, but her sister sings more beautiful and their brother sings the most beautiful of them all.



**NB!**

TAKE NOTE OF THE FOLLOWING IRREGULAR DEGREES OF COMPARISON OF ADJECTIVES & ADVERBS BELOW

good	better	best
bad	worse	worst
much/many	more	most
little	less	least
ill	worse	worst

## Exercise 4

Supply the correct form of the words in brackets:

4.1 The man (thorough) enjoyed the performance.

4.2 We (recent) saw a good movie.

4.3 I learnt the tango (easy).

4.4 Father drove (slow) than usual

4.5 My friend dances (excellent).

4.6 Of all the men I know, Father drives (careful).

4.7 The stick balanced (horizon).



4.8 We (sometimes) go to the zoo.

4.8 We like Saturdays (good) than any other day of the week

4.9 The movie was (real) good.

## 6. PRONOUNS

The pronoun performs a similar function to the noun.

We use pronouns to avoid repetition, for example:



**Example:** Mary plays the piano. She practices it daily.

There are four main pronouns to which you must pay attention:

### 6.1. Personal Pronouns

These pronouns refer to people and things:

#### Subject:

I

You

He

She

It

We

You

They

#### Object:

Me

You

Him

Her

It

Us

You

Them







## Example:

- I talk to Peter.
- He talks to me.

## 6.2. Possessive Pronouns

These pronouns indicate ownership:

- Mine
- Yours
- His
- Hers
- Its
- Ours
- Theirs



**Example:** The house was mine, but now it is theirs

## 6.3. Relative Pronouns

These pronouns join one part of a sentence to another:

Who

Whom

NOTE:

who - subject

Whose

whom - object

Which

That



## Example:

This is the man who fell in the street, and to whom I spoke.



## 6.4. Reflexive Pronouns

These pronouns reflect back to the noun or pronoun:

- Myself
- Yourself
- Himself
- Herself
- Itself
- Ourselves
- Yourselves
- Themselves



**Example:** I wash myself and the boys wash themselves.

### Exercise 5

Supply the correct forms of the words in brackets, or the correct words to fill the gaps:

- 5.1 This pen is (I). That one is (you).
- 5.2 (He) logical mind will prove too much for (she).
- 5.3 (You) friend will be surprised to see you so soon.
- 5.4 They can pat (they) on the back for that achievement.
- 5.5 This is the man \_\_\_ bought (I) car.
- 5.6 Those are the people \_\_\_ son is the movie star.
- 5.7 He only has (he) to blame.
- 5.8 To \_\_\_ did you speak at the police station?
- 5.9 This ball is (he), not (we).
- 5.10 Give (we) a hand please!



## 7. CONJUNCTIONS

Conjunctions are 'connecting words' that join two or more sentences into a single sentence. Three things are important to remember:

- Unless the new sentence requires it, try to keep the sentences in the same sequence as original.
- Place the conjunction where it is the most logical.
- Remember to add the relevant punctuation to the new sentence.



### Example:

and, although, but, because, for, however, if, or, since, so, then, unless, until, whether, while, yet

### EXAMPLES

- He completed the course.
- He received a certificate. (and)
- He completed the course and received a certificate.
  
- You may not visit India.
- You have had a yellow fever injection. (unless)
- You may not visit India unless you have had a yellow fever injection.
  
- He was badly injured.
- He managed to save two friends. (Although)
- Although he was badly injured, he managed to save two friends. (NB: comma)
  
- The rugby team practiced very hard.
- They could not win a match. (however)
- The rugby team practiced very hard; however, they could not win a match.





**NB!**

- Take a good look at the correct punctuation:
- Use a:
  - semi-colon before **however**
  - **a comma** afterwards

## Exercise 6

Join the following sentences by means of the conjunctions in brackets:

- 6.1. John has brown hair. Dave has brown hair. (and)
- 6.2. It rained for a long time. The drought was not broken. (but)
- 6.3. He washes his car. His car is clean. (until)
- 6.4. He was in great pain. He never complained. (yet)
- 6.5. He had no chance of winning. He entered the race. (Although)(note that Although is written with a capital letter, indicating that you have to start with the conjunction.)
- 6.6. The man played the lotto every week. He did not win anything. (however)

## 8. PREPOSITIONS

Prepositions are the 'small' words that usually relate two words or phrases to another. There are no conventional rules for prepositions. We learn these from usage and reading.

A preposition is a word that is used to link nouns, pronouns or phrases to other words within a sentence.

### Examples of prepositions:

about	by	outside	according to
above	down	over	because of
across	during	since	by way of
after	except	through	in addition to
against	for	throughout	in front of
around	from	till	in place of
at	in	to	in regard to
before	inside	toward	in spite of
behind	into	under	instead of
below	like	until	



beneath beside besides between beyond	near of off on out	up upon with without	on account of out of
---	--------------------------------	-------------------------------	-------------------------

I prefer to read **in** the library.

He climbed **up** the ladder to get **into** the attic.

Please sign your name **on** the dotted line **after** you read the contract.

Go **down** the stairs and **through** the door.

He swam **across** the pool.

Take your brother **with** you.

### Different types of prepositions

- Time prepositions: These indicate time frames, such as before, after, during and until.
- Place prepositions: These prepositions indicate position, such as around, between and against.
- Direction prepositions: These prepositions are indicative of direction, such as across, up and down.

## Exercise 7

Supply the correct prepositions to complete the following sentences:

7.1 He takes \_\_\_ his father.

7.2 The man suffers \_\_\_ a terrible disease.

7.3 Boys are different \_\_\_ girls.

7.4 She is interested \_\_\_ Biology.

7.5 My friend is fond \_\_\_ her teacher.

7.6 I approve \_\_\_ your choice.

7.7 I feel sorry \_\_\_ beggars.

7.8 I object \_\_\_ that nasty remark.



7.9 Divide the apples \_\_\_ the two children.

7.10 The cat fell \_\_\_ the stream.



## 9. ARTICLES

There are three common articles.

DEFINITE ARTICLE – ‘the’

INDEFINITE ARTICLE – ‘a’ / ‘an’

‘An’ is used in front of words beginning on a vowel ( a e i o u ).

‘A’ is used in front of words beginning on a consonant.



### Example:

a house, a dog, a big tent, a beautiful girl, an ending,  
an umbrella, an owl, an alternative source

However, it is important to note that this rule applies to the pronunciation of a word, and not its spelling.



### Example:

- an hour
- a used car (pronounced “yoused”)
- an honest man

## Exercise 8

Choose between a and an:

- 8.1. She received \_\_\_\_\_ award for bravery.
- 8.2. This is \_\_\_\_\_ useful gadget.
- 8.3. The girl likes \_\_\_\_\_ apple.
- 8.4. He wears \_\_\_\_\_ uniform.
- 8.5. In tennis there is \_\_\_\_\_ umpire.
- 8.6. She is \_\_\_\_\_ hardworking girl.



## 10. ANSWERS TO EXERCISES 1 TO 8

### Exercise 1

1.1

1.1.1. matriculant

1.1.2. actor

1.1.3. conqueror

1.1.4. teacher

1.1.5. student

1.2

1.2.1. ladies

1.2.2. strings

1.2.3. pack

1.2.4. children

1.2.5. radios

### Exercise 2

1. catches

2. sent

3. shall call

4. saw

5. were walking

6. teased

7. bit

8. is having

9. will be

10. could

11. were





12. was
13. had
14. shall post
15. is doing
16. had done
17. will have done
18. will have completed
19. started
20. eats

### **Exercise 3**

- 3.1. famous
- 3.2. dangerous
- 3.3. valuable
- 3.4. most sceptical
- 3.5. gigantic
- 3.6. bigger
- 3.7. happier
- 3.8. worse
- 3.9. luxurious
- 3.10. wonderful

### **Exercise 4**

- 4.1. thoroughly
- 4.2. recently
- 4.3. easily
- 4.4. more slowly
- 4.5. excellently



- 4.6. most carefully
- 4.7. horizontally
- 4.8. sometimes
- 4.9. better
- 4.10. really

### **Exercise 5**

- 5.1. mine, yours
- 5.2. His, her
- 5.3. Your
- 5.4. themselves
- 5.5. who, my
- 5.6. whose
- 5.7. himself
- 5.8. whom
- 5.9. his, ours
- 5.10. us

### **Exercise 6**

- 6.1. John and Dave have brown hair.
- 6.2. It rained for a long time, but the drought was not broken.
- 6.3. He washes his car until it is clean.
- 6.4. He was in great pain, yet he never complained.
- 6.5. Although he had no chance of winning, he entered the race.
- 6.6. The man played the lotto every week; however, he did not win anything.

### **Exercise 7**

- 7.1. after



- 7.2. from
- 7.3. from
- 7.4. on
- 7.5. of
- 7.6. of
- 7.7. for
- 7.8. to
- 7.9. between
- 7.10. into

### **Exercise 8**

- 8.1. an
- 8.2. a
- 8.3. an
- 8.4. a
- 8.5. an
- 8.6. a



# UNIT 2: COMPREHENSION

## LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Read the exam instructions carefully so that you understand what the examiner requires you to do.
- Read through an exam extract carefully so that you gain the most understanding from it.
- Read the exam questions carefully so that you understand how to answer them.



**You should spend more or less 3 hours on this unit.**



# 1. COMPREHENSION

A comprehension tests your understanding of the meaning of a text or message that you have read.

In this section, you will learn the steps that will help you to answer the comprehension question in the exam:

- The exam comprehension
- Text A: Prose extract
- Text B: Visual or graphic text
- What is expected from you in the exam?

## 1.1. The exam comprehension

The comprehension question in the exam has two parts – Text A and Text B:

Text A is a written or prose extract.

Text B is a visual or graphic text. It includes a picture, for example, a photograph or a drawing. It will also include some words linked to the picture.

The exam questions based on these two texts will test your ability to:

Make sense of what you read and respond to it.

Understand the literal meaning; and the deeper, figurative meaning of a text.

Understand the writer's intention or purpose in writing the text.

Appreciate the text and reach conclusions by forming your own opinions about the text.

Evaluate the effectiveness of the text in terms of its purpose.

In this section, you will find examples of how to answer the comprehension question based on the questions and answers from past exam papers. You will be shown how to approach the exam question by:

Reading the exam instructions carefully so that you understand what the examiner requires you to do.

Reading through an exam extract carefully so that you gain the most understanding from it.



Reading the exam questions carefully so that you understand how to answer them.

Steps to writing the written comprehension question:

There are three main steps involved in writing a comprehension question in the exam:

## 1.2. Text A: Written extract

The first part of the comprehension question is Text A. It includes a written extract and questions. You will need to read the extract carefully and then answer questions on it. When you answer the questions, follow this three-step reading process:

Step 1: Skim and scan the text extract and questions - Look over the text quickly (skim) to get an idea of what the text is about. Take note of things such as:

How many paragraphs there are in the extract.

The title of the extract, which may also offer a clue to the content of the passage and the writer's intention;

The headings and sub-headings;

Who wrote the text and where it came from, if this information is given.

Key words and names;

Topic sentences;

Unfamiliar, unusual or difficult words;

The introductory paragraph – it often creates the atmosphere and provides the setting for what is to follow; and

The final paragraph – it usually summarizes the extract.

Then, quickly look at (scan) the questions. This will give you an idea of what kind of information to look for when you read the text again. Notice things such as:

Names of people or places; and

The question words and instructions.

Spend about 5 minutes on Step 1 (for text A).



Step 2: Read the text carefully - When you read the extract, take time to read it closely so that you understand what you are reading. Once you have read the text, think about the 'W-H' question words: who, what, where, when, why, how.

WHO are the characters (in a fiction text) or the people written about (in a non-fiction text)?

WHAT is the main idea in the extract?

WHERE do the events in the extract take place?

WHEN do the events in the extract take place?

WHY has this text been written?

HOW does the writer express himself or herself? What type of language has the writer used?

As you read, consider both the literal and figurative meaning of words, phrases and sentences.

For example, 'the story touched my soul' does not literally mean that a story touched your soul, but figuratively that it had an emotional effect on you.

Step 3: Answer the questions - Read the questions. As you read through them, jot down any answers that immediately come into your mind in the 'rough work section' of your answer book. Take a minute to think about what each question asks you to do. Here are some tips for answering comprehension questions:

The mark allocation indicates the number of points required. For example, if the question is for 2 marks, you need to make two points.

Look for the key words or topic sentence in each paragraph – it often suggests what each paragraph is about. (Sometimes a paragraph does not have a topic sentence.)

Do not copy directly from the text, unless you are asked to quote. Try to answer the questions in your own words, using full sentences.

If you are asked to give a synonym or antonym of a word, use the same part of speech and tense as the original word. For example, replace a noun with a noun (joy – happiness); and a verb with a verb (look – stare; looked – stared).

Avoid starting sentences with conjunctions such as "but" or "because".

Do not confuse TRUE/FALSE questions with YES/NO questions. Do not write T/F for TRUE/FALSE. Always back up a TRUE/FALSE or YES/NO answer with a reason unless the question specifically says that all you need to do is give the one-word answer.



When asked to quote a phrase, remember that a phrase refers to a group of words without a verb, for example, 'in the morning'. If asked to quote consecutive words, keep to the required number of words.

### 1.3. Text B: Visual text

The second part of the comprehension question is Text B. Text B is a visual text – it has a picture and text, followed by questions.

Steps to writing the visual comprehension question in the exam:

When you read a visual text, follow these steps:

Step 1: Look at the picture

Look at ALL the details in the picture. For example:

What is the content of the picture? If there are people in the picture, what are they doing? Where are they?

The facial expressions of the people in the picture;

The body language of the people in the picture;

The gestures the people are using in the picture;

The use of light and darkness in the picture;

The positioning of each part of the picture – what is in the front, background or centre of the picture?

Think about the mood created by the picture.

Step 2: Read the words and link them to the picture:

Read the words in the heading of the picture and the words below the picture.

Look at the picture again.

Think about how the words support what you see in the picture.





Step 3: Answer the questions

Read the questions for Text B and answer them.

## 1.4. Comprehension Activity:

**READ TEXT A AND TEXT B AND ANSWER THE QUESTIONS THAT FOLLOW:**

### TEXT A

#### MASS MEDIA BRAINWASHING

1 Propaganda must always be essentially simple and repetitious. The most brilliant propagandist technique will yield no success unless one fundamental principle is borne in mind constantly ... it must confine itself to a few points and repeat them over and over. – Joseph Goebbels, Nazi Propaganda Minister

2 How fortunate for governments that the people they administer don't think. – Adolf Hitler

3 Take it from Goebbels and Hitler, true experts on mass-brainwashing. And the U.S. government, particularly the CIA, has learned a great deal from the Nazis. The Nazis in turn learned a great deal from American corporate advertising techniques and the American mass-media. The American corporate mass-media is the world's greatest practitioner of what its student Goebbels preached: repeating simple-minded lies over and over for months and years, until the lies take on a life of their own and all the American sheeple repeat them unthinkingly as commonly accepted "facts".

4 The fact is that mass media, especially through television, is a source of brainwashing. A researcher named Herbert Krugman, who later became manager of public-opinion research at General Electric, decided to try to discover what goes on physiologically in the brain of a person watching TV. He chose a subject and taped an electrode to the back of her head which was connected to a computer.

5 Krugman began monitoring the brain-waves of the subject. What he found through repeated trials was that within about thirty seconds, the brain-waves switched from predominantly beta waves, indicating alert and conscious attention, to predominantly alpha waves, indicating an unfocused, receptive lack of attention: the state of aimless fantasy and daydreaming below the threshold of consciousness. When Krugman's subject turned to reading through a magazine, beta waves reappeared, indicating that conscious and alert attentiveness had replaced the daydreaming state.

6 What surprised Krugman, who had set out to test the effect of TV-viewing on the mind, was how rapidly the alpha-state emerged. Further research revealed that the brain's left hemisphere, which processes information logically and analytically, tunes out while the person is watching TV. This tuning-out allows the right hemisphere of the brain, which processes information emotionally and noncritically, to function unimpeded. It appears, wrote Krugman, "that the mode of response to television is



more or less constant and very different from the response to print. That is, the basic electrical response of the brain is clearly related to the medium.

Watching television encourages noncritical thinking while reading encourages critical thinking.

7 The key phrase in Krugman's findings was that TV transmits information not thought about at the time of exposure. Later, however, when we encounter a real-life situation, a wealth of associations is triggered. A person's recall of this information is evoked by the person or product itself, interacting with the stored data in their brain.

8 As real-life experience is increasingly replaced by the mediated "experience", it becomes easy for politicians and market-researchers of all sorts to rely on a base of mediated mass experience that can be evoked by appropriate triggers. The TV "world" becomes a self-fulfilling prophecy: the mass mind takes shape, its participants acting according to media-derived impulses and believing them to be their own personal volition arising out of their own desires and needs. In such a situation, whoever controls the screen controls the future, the past, and the present.

9 The following statistics and research come from a television show called "TV and its impact on society and our kids" hosted by Dennis McCuiston featuring Sonja Ezell, a reading specialist and Hank Moore, a corporate strategist.

- 60% of the American population and 50% of corporate America is functionally illiterate
- 2–5 year olds spend 32 hours watching TV
- 6–11 year olds spend 28 hours watching TV
- 68% of children have a TV in their bedrooms watching 1,5 hours more TV than those who don't
- 37% have cable access
- 4 year olds watching the daily average (3,5 hours) were 25% more likely to become bullies
- pre-schoolers who watch television violence, and play violent video games show much higher levels of aggression and antisocial behaviour than those not exposed.
- a study of more than 700 families found that 14-year-old boys who watched relatively more television were more likely to have assaulted someone or committed a serious act of aggression by the time they were 22 years old.
- there is a direct correlation between a child's weight and the number of hours the child spends watching television.
- the number of sexual incidents that occur during prime time (7–9) has increased fourfold during the last 20 years.
- nearly three out of four 15–17 year olds (72%) believe that sexual content on TV influences the behaviour of kids their age.

[Adapted from nstarzone.com and frtv.org]



**TEXT B**



TEXT B1

**AND**



TEXT B2



## QUESTIONS TEXT A

- 1.1 Explain what you understand under the title: “Mass Media Brainwashing”.
- 1.2 What is the significance of the inclusion of the quotes by Goebbels and Hitler?
- 1.3 What do you think the Nazis could have learned from American corporate advertising techniques? (Paragraph 3)
- 1.4 Refer to the word sheeple in Paragraph 3.
- 1.4.1 Comment on the use of the word here.
- 1.4.2 What tone is conveyed by this word?
- 1.5 Indicate which type of brainwave will be observed when the following actions take place:  
Write only the words alpha or beta next to the number.
- 1.5.1 Taking down notes on poetry.
- 1.5.2 Daydreaming in class.
- 1.6 In which instance would the left side of the brain be employed more?  
Choose between A or B.
- A Reading the play Othello.
- B Watching the film based on the play.
- 1.7 In your opinion, wherein lies the true danger of watching television indiscriminately?
- Refer to paragraph 9 for the following questions.
- 1.8 What do you understand under the term “functionally illiterate”?
- 1.9 After reading the statistics (which are based on the tendency of the American population), do you think a similar tendency might be found in South Africa? Motivate your response.
- 1.10 Give an example of antisocial behaviour that pre-schoolers who watch television violence, (bullet no. 7) might exhibit.

## QUESTIONS: TEXT B1

- 1.11 What is significant about the age of the girls watching television?
- 1.12 Describe the message given on the television screen in B1.

## QUESTIONS: TEXT B2

- 1.13 Explain in detail what is communicated about television in the picture at B2 by analysing the graphic



## QUESTIONS TEXT A AND B

1.14 Critically discuss whether the images shown in TEXT B support OR contradict the message of TEXT A.

## ANSWERS TO COMPREHENSION ACTIVITY

### QUESTIONS: TEXT A

1.1 People are influenced to think like those feeding them information through the media.

1.2 The quotes are very significant because they explain why and how people are easily manipulated and indoctrinated by what is shown / said to them over and over without critically evaluating it. Gives credibility to the writer's assertions/statements.

1.3 They could have learned the art of persuasion and how to address people's basic desires to that they can reel them in and accomplish their brainwashing agenda.

1.4

1.4.1 It is a newly formed word by joining "people" and "sheep" to indicate that these people are unthinking and uncritical of what they watch, like sheep.

1.4.2 Mocking/Derogatory/Derisive

1.5

1.5.1 Beta

1.5.2 Alpha

1.6 A

1.7 We see things repeatedly on TV, without critically thinking about them and so we become indoctrinated to accept certain things that we would not have done previously.

1.8 Lacking the literacy necessary for coping with most jobs and many everyday situations.

1.9 Yes, America is the leader on all terrains of life, and normally events there precede everything that happens in the rest of the world; also South Africa.

If television watching is that predominant there, it will also be the case in South Africa.

OR

No. South African parents are normally more conservative than their American counterparts and would probably restrict television watching time more than is the case in America.

1.10 Discretion:



Anything including violent behaviour towards peers, on the one hand or seclusion and brooding behaviour on the other hand.

### **QUESTIONS TEXT B1**

1.11 The girls are at a vulnerable age (between 3–5) and can be easily manipulated and persuaded by images and messages they receive.

1.12 The message on the television set is to stop (critical) thinking and just to soak up what is given on the screen, so that indoctrination through watching television is easily achieved.

### **QUESTIONS TEXT B2**

1.13 The man in the image has a television set situated where his head should be. He is holding a puppet on strings (he is a puppet master). The message is clear: that the “television mind” is controlling the man and therefore also the puppet and by making the television think for him the man is actually the puppet on strings and the television the puppet master.

### **QUESTIONS TEXT A AND B**

1.14 The images shown in B support the message of TEXT A, because it explains that watching television stops critical thinking, and that people can be controlled and indoctrinated by what they see on television. The images in B clearly show how young children are encouraged to stop thinking and that even grown people can be controlled by the television master.



# UNIT 3: LITERATURE - POETRY

## LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Discuss prescribed poems according to theme, intention, style, diction, tone, form, symbolism, imagery, figures of speech and sound devices.
- Discuss the different structures of poetry.



**You should spend more or less 2 weeks on this unit.**



# 1. INTRODUCTION TO POETRY

With the analysis of poems, you must be familiar with the following aspects that poets employ when writing:

## 1.1. The Theme of a poem

The theme of a poem is the subject, central idea or underlying thought. It may also indicate the reason as to why the poet wrote the poem. A poem may have more than one theme and it may not always be obvious or explicit.

## 1.2. The Intention of a poem

The intention of the poem, like the theme, explains the reason or motive the poet had for writing a specific poem.

The poet may intent to portray or achieve the following:

- To persuade – Usually a certain point of view
- To defend – Usually a certain point of view
- To express hatred or scorn
- To protest – Usually against a social injustice topic
- To praise
- To argue – Usually a certain point of view
- To express love
- To flatter
- To warn
- To criticise – Usually a social issue
- To evoke sympathy – Usually on a social injustice topic or general tragedy
- To enrage – Usually against a social injustice issue
- To mock
- To incite





### 1.3. The Style of a poem

The style of a poem refers to the manner in which a poet or writer expresses himself, his distinctive characteristics 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.

### 1.4. Diction

Diction refers to the poet's vocabulary or choice of words used in a poem. The choice of words and the order thereof, is intention to suit the poet's purpose. Remember that words do not always have a fixed meaning: their exact meaning depends on their context. The sound of words may be important as well. Every word used by poet must be seen as a way to enhance his intention and theme of the poem.

### 1.5. The Tone of a poem

The tone of a poem 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.



#### **Example:**

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

### 1.6. The Mood of a poem

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



It refers to the atmosphere or emotion in written texts. The mood of a poem shows the feeling or the frame of mind of the characters and it also refers to the atmosphere produced by visual, audio or multi-media texts.

## 1.7. Rhythm

Rhythm is the flow 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.

## 1.8. Rhyme

Rhyme is the repetition of similar sounds.

Rhyme is divided into three categories:

1. End rhyme: Rhyme occurs at the end of lines of verse. (time; crime)
2. Half rhyme: Words do not fully rhyme, but there is a similarity in sound. (work; pitchfork)
3. 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")

## 1.9. Imagery

Imagery 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.

## 1.10. Symbolism

A symbol is any word or object which represents or suggests an idea in a poem.



## 1.11. Structure or form of poems

The form of a poem is a fixed structure into which words are fit. The following forms or structures must be identified:

### 1.11.1. Sonnet

A sonnet consists of 14 lines, usually iambic pentameters. Sonnets do however display a noticeable variation in rhyme scheme, the majority falling into either of two basic categories:

Shakespearian, Elizabethan or English sonnet:

Rhyme scheme: abab cdcd efef gg. Three quatrains with a gathering together or focalisation of the three aspects of the theme expressed in each of the quatrains in the concluding couplet.

Italian or Petrarchan sonnet:

Rhyme scheme: abbaabba and, with variations, cdecde. An octave which presents the main thrust or thesis of the poem, followed by the volta or resolution of the thesis in the sestet.

In a sonnet the poet has to express a single theme: A single idea, thought, emotion or experience.



### THE ITALIAN OR PETRARCHAN SONNET:

It was named after the Italian poet, Petrarch, who lived in the 14th century at the beginning of the Renaissance. He did not invent the verse form but was the first to use it extensively to express his deep love for his beloved.

The Italian sonnet consists of two parts:

1. The first EIGHT lines (octave) in which the main theme is presented.

	LINE		Rhyme scheme			
THE OCTAVE	1	.....	soon,	a	} Only TWO rhymes used in the octave.	
	2	.....	powers;	B		
	3	.....	ours;	B		} (1) the 4 <sup>th</sup> , 5 <sup>th</sup> and 8 <sup>th</sup> lines rhyme the FIRST line
	4	.....	boon!	A		
	5	.....	moon,	A	} (2) the 3 <sup>rd</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> rhyme with the SECOND line	
	6	.....	hours	B		
	7	.....	flowers	B		
	8	.....	tune;	A		

There is a definite break in the thought, arrangement, etc. between the octave and the second part, the sestet:

2. The last SIX lines (sestet) in which the poet presents the conclusion he has drawn from the theme presented in the octave.

### THE ENGLISH OR SHAKESPEARIAN SONNET

During the Renaissance everything from Italy was fashionable in England (and in most other European countries) and so, quite naturally, Petrarch's sonnet form was copied by many English poets.

Some of poets, however, found the Italian sonnet form unsuitable and it was adapted it to suit the English poets' purpose.



This was done before William Shakespeare's time, but because he used this new sonnet so magnificently it is sometimes called the Shakespearian sonnet.

In its typical form, the Shakespearian sonnet consists of:

Three quatrains (four lines) in which its theme (an emotion, a thought, an idea, etc.) is presented and developed.

A rhyming couplet (two lines) in which the poet states the conclusion he has drawn from the theme which is presented in the first twelve lines.

There are many variations of this form, the most important being the sonnet where the first TWO quatrains are used as an octave; the last quatrain and the rhyming couplet are used as the sestet. In this variation there is NOT such a sharp break (marked division) between the octave and sestet, although it does have a PAUSE there.

The layout of the TYPICAL Shakespearian sonnet is as follow:

		LINE		Rhyme	There are SEVEN rhymes
FIRST QUATRAIN		1	.... sea	a	There are TWO rhymes in each quatrain:  (1) the FIRST line rhymes with the THIRD line
		2	.... power,	} b	
		3	.... plea,		
		4	.... flowers,	b	
SECOND QUATRAIN		5	.... cut	c	(2) The SECOND line rhymes with the FOURTH line.
		6	.... days,	} d	
		7	.... stout		
		8	.... decays?	d	
THIRD QUATRAIN		9	.... alack!	e	(3) The FIRST and THIRD lines rhyme; so do the SECOND and FOURTH lines.
		10	.... hid?	f	
		11	.... back,	} e	
		12	.... forbid?		



COUPLET

13 .... might, } g  
14 .... bright. } g

(4) The Shakespearian sonnet is always concluded with a RHYMED couplet

### 1.11.2. The Ballad

Most ballads started as songs passed on from one generation to the next in an aural tradition.

Characteristics of Ballads:

- Fast moving story,
- Rhythm is pronounced
- Rhyme pattern is usually rhyming couplets or alternate rhymes
- Metre is usually iambic.

Poems in short stanzas that are narrating a popular story without a discernable rhyme pattern or unpronounced rhythm, is called narrative poetry. The purpose of these and Ballads is to entertain the readers by telling a dramatic story.

### METRE

The rhythm is determined by the character of the poem.

IAMBIC: Unstressed syllable followed by a stressed syllable.

TROCHIAC: Stressed syllable followed by an unstressed syllable.

### 1.11.3. Ode

This poem is often in the form of an address and is written in an exalted style, in praise of something or someone. It is exalted in both feelings and expression, written in rhymed stanzas. An Ode expresses the speaker's admiration for someone or something.



#### **1.11.4. Elegy**

This is a song of lamentation or mourning that honours someone or something that has died. The subject matter is treated in a suitable serious fashion. The tone is sad and mournful with a slow rhythm. An Elegy expresses the speaker's sorrow.

#### **1.11.5. Lyrical Poetry**

This poetic form also originates from songs. It is much more emotive that usually conveys feelings. It is typically a short poem that deals with a single theme or idea. This poetic form is used to express the speaker's feelings.

#### **1.11.6. An Allegory**

This 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.

### **1.12. Poetic devices and Figures of Speech**

#### **1.12.1. Metonymy**

This a substitution of the name of something for that of the thing meant, for example:

“And ploughs down palaces, and thrones, and towers.”

It may serve to emphasise a certain aspect of the person or object concerned.

#### **1.12.2. Synecdoche**

A part is named but the whole is meant or understood, OR the whole is named but only part is meant or understood, for example:

“ ... his back to the five  
thin healthy head grazing.”

It may serve to emphasise the aspect which is selected, but often it is just a case of common usage.



### **1.12.3. Hyperbole**

This is an exaggerated statement. A hyperbole is not meant to be taken literally. It expresses intense emotion and emphasises the fact stated.

### **1.12.4. Litotes**

This is an ironical understatement, expressing an affirmative by the negative of its contrary. It emphasises the statement.

### **1.12.5. Euphemism**

This is a substitution of vague or mild expression for a harsh or direct expression, for example: “He passed away” is a euphemism for “He died”.

### **1.12.6. Rhetorical questions**

This question is not asked not for information, but rather to produce effect. It emphasises a fact stated. It draws attention to the statement and makes the reader stop and think.

### **1.12.7. Apostrophe**

The poet addresses an inanimate object, or an absent person. It creates a sense of immediacy; it makes the person or object addressed seem closer and more real. When an inanimate object is addressed it is, of course, personified.

### **1.12.8. Pathos**

This is a quality in writing that excites pity or sadness in the reader.

### **1.12.9. Enjambment**

This is the continuation of a sentence beyond the end of a line, for example:

“His state  
Is kingly; thousands at his bidding speed  
And post o’er land and ocean without rest...”





It suggests continuation and strengthens the meaning of lines which state that something is going on without stopping. It creates a fluent movement or helps create a restful mood. Sometimes it emphasises the last word of one line and the first word of the next line if the end of the first line occurs at an unusual position.

#### **1.12.10. Inversion**

This is the reversal of the normal, grammatical order of words, for example:

“How with this rage shall beauty hold a plea  
Whose action is no stronger than a flower, ...”

It may create a jerky rhythm suggesting restlessness or intense emotion. It often serves to lift out certain words by placing them at the beginning or end of a line, or sentence or in an unusual position.

#### **1.12.11. Satire**

Ridiculing prevalent vices or follies, for example:

“Tis with our judgments as our watches, none  
Go just alike, yet each believes his own.”

This causes amusement or makes fun of people or shows things or people up as fools to influence the reader’s response.

#### **1.12.12. Dramatic irony**

The reader is aware of a fact which the speaker is unaware of. This gives the speaker’s words a double meaning.

It creates tension and links characters, events or themes.

#### **1.12.13. Understatement**

This 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.”

#### **1.12.14. Climax**

An event or point of great intensity or interest.



### **1.12.15. Anti-climax**

This is an ineffective end to anything that has a suggested climax.

It creates a let-down feeling, suggests a feeling of disappointment or dissatisfaction.

### **1.12.16. Allusion**

This is a reference to a specific person, place, event or literary work in the course of a poem.

### **1.12.17. Elision**

Letter(s) left out to intensify the rhythm.

### **1.12.18. Epigram**

It is a short, concise statement but has a deeper meaning. It creates the atmosphere before a poem.

## **Figures of speech based on comparison or resemblance**

### **PERSONIFICATION:**

This attributes human qualities to things or animals.

It makes the scene more vivid or the action more forceful.

### **SIMILE:**

This is a comparison between two things, using 'like' or 'as'.

It is used to make the picture more vivid and helps to convey more accurately how the writer experienced a sensation.

### **METAPHOR:**

Calling something by a name of an object or person which it is not literally applicable to it.



It makes the writer's experience clearer and more vivid and conveys a depth of meaning by calling up numerous associations in the mind of the reader.

It makes the description more compact.

### Figures of speech based on contrast or differences

**PUN:**

It is the use of 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, for example: "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."



**NB!**

Antithesis contains no contradiction or seeming contradiction, it is merely opposites or contrasts.



## SARCASM:

This is a bitter or wounding remark, or an ironically worded taunt.

It is used to express feelings, serves to reveal the speaker's attitudes or feelings towards the person meant or addressed.

## IRONY:

Expression of meaning by language of opposite or different tendency.

It expresses the speaker's feelings and attitude towards the person or thing he is discussing. It is usually used to create humour.

## INNUENDO:

When something is hinted at without actually saying it.

### 1.13. Sound devices

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

#### ALLITERATION:

This is the repetition of beginning consonant sounds, at short intervals, of different words, for example:

“ ... my dongas  
and my ever-whirling dust,  
My death ...”

It links important words and emphasises them. It imitates sounds mentioned in the poem. It influences the rhythm, either slowing down the tempo, or increasing it, depending on whether the words are long or short and whether the sounds are clipped or drawn-out.

#### ASSONANCE:

Repetition of vowel sounds in two or more words, without the repetition of the same consonant, for example:



“And all is seared with trade, bleared, smeared with toil. ...”

It is used to create vivid aural images by imitating the sounds of objects mentioned in the poem.

#### ONOMATOPOEIA:

This is the forming words from sounds that resemble those associated with the object or suggestive of its qualities, for example:

“The buzz saw snarled and rattled in the yard .....

It imitates the sounds referred to and helps to create a vivid aural picture and make the scene more immediate and real to the reader.

### 1.14. Analysing a poem

- Read a poem at least three times before analysing it in depth.
- It is the **WHOLE** poem that counts. Begin with the poem as a whole, move to its individual parts, then return to the poem as a whole again.
- Read the poem a number of times, aloud, if possible.
- Ask yourself what the poet is saying to the reader. Try to identify the subject and the theme.
- Consider what the poet’s intention was when writing the particular poem.
- Analyse carefully the poet’s diction. Ask yourself what type of language and style has been used. Look up any words you do not know or understand.
- Establish what feelings the poet evokes in the reader and then assess the mood of the poem.
- Look at the form of the poem as part of the poet’s method of getting his message across.
- See what poetic devices (rhyme, rhythm, figures of speech, sound devices) the poet has used. Analyse them individually and assess what they contribute to the success of the poem.
- Identify any other outstanding or unusual features.
- Decide whether the poet has succeeded in his aim.

Literary poem Essay:

- Write in the third (objective) person.
- Write in the present tense.
- Every argument **MUST** be supported from the poem.



- The Introduction and conclusion paragraph briefly rephrase the question to show your point of view. (Do you agree or not)
- Create a mind-map that contains the key aspects of the question. Under each aspect, identify examples from the poem to support aspect.
- Do not pass judgement, only state whether the poet was successful as stated in the question.
- Do not just retell what the poem is about or the historic background thereof, stick to the question.
- Incorporate your knowledge of poetic devices.
- Write in paragraphs and logically.
- Stick to the word count, so avoid repetition and unnecessary examples.

## 2. REMEMBER – CHRISTINA ROSSETTI

Remember me when I am gone'

Gone far away into the silent land;

When you can no more hold me by the hand,

Nor I half turn to go yet turning stay.

Remember me when no more day by day

5

You tell me of our future that you planned:

Only remember me; understand

It will be late to counsel then or pray.

Yet if you should forget me for a while

And afterwards remember, do not grieve:

10

For if the darkness and corruption leave

A vestige of the thought that once I had,

Better by far you should forget and smile

Than you should remember and be sad.





Christina Rossetti was born in London in 1830. Her work covers a wide range of styles and forms, and she wrote ballads, sonnets, love lyrics, nonsense rhymes and children's books. She died in 1894. She was one of the most important of English women poets both in range and quality. She excelled in works of fantasy, in poems for children, and in religious poetry.

She based some of her work on her own life experiences and observations of nature, but more commonly, Rossetti wrote about her thoughts on mortality and spiritual existence.

She experimented with verse forms such as sonnets, hymns and ballads; drawing narratives from the Bible, folk tales and the lives of the saints. Her early pieces often feature meditations on death and loss.



## 2.1. Summary of the poem

Being remembered after death is the topic of this poem. The poet keeps telling her beloved to remember her and it would appear that the poet is obsessed with death. She asks him to remember her even when his memory of her begins to fade.

This poem was written in the middle of the nineteenth century. (It was written during the Victorian Era which was a time of rigid high moral standards.) People died much more suddenly, and much more frequently, than what is the case in the 21<sup>st</sup> century. The speaker appears to be realistic about her mortality.

It could be said that the poet was a very caring person. The whole "remember me remember me remember me" might seem selfish, but by the end of the poem the speaker shows us how selfless she actually is. In the poem's final lines, she says: It is better to "forget and smile" than to "remember and be sad." "On second thought, it's actually better if you forget about me, because remembering me will only cause you sadness." Which may be construed as the ultimate gesture of selflessness. She would rather the man she loves be happy than remember her. She cannot bear the thought of him being unhappy.

## 2.2. Analysis of the poem

### Line by line explanation:

Line 1: I am gone – makes her departure seem certain, definite, permanent; possibly referring to her death.

Line 2: Far away – leaving this realm and entering a silent land. This land is silent, because it represents death. "silent land" is the symbol for death. Silent because there is no life. The distance between them is reinforced by the repetition of 'gone away' with the added adjective 'far'. The word 'the' gives it a sense of importance, leading to an understanding that this is heaven. It represents a spiritual rather than physical place.

Lines 3 and 4: Image of a young couple holding hands (an intimate image).

Prolonged goodbye – A drawn out goodbye of two lovers not wanting to leave each other. These two simple images show how much these two loves each other and do not want to part. A symbol of first love (holding hands).

A physical representation of love that will be impossible once she is dead.

The alliteration softens the impact of the imperative 'remember', creating a more consoling tone. The repetition of 'turn' reinforces that she cannot turn from death. She cannot change her mind and stay.





Lines 5 and 6: The poet asks him to remember her, because they won't be able to talk to each other anymore. He had planned a future with her and now she will be permanently separated from him and that future. This future no longer exists. There is a sense of loss.

Lines 7 and 8: In the Victorian age, men were considered the stronger of the two and so he would be expected to advise and even pray for his wife. She says he will no longer be able to do this for her. This shows they shared a serious commitment. Prayers and counsel are needed now; it will be too late after she is dead – he will only be able to remember.

'YET' This acts as the change of tone and change in subject matter. Signals the volta, or shift, reinforced by the replacement of 'remember' with 'forget'.

Line 9: She considers if after time he were to forget her briefly.

Line 10: and then be reminded of her again, this would bring him pain and she does not want that for him. This causes her to change her attitude.

Lines 11 and 12: She does not want her love to have dark and evil thoughts of grief which overshadow the happy thoughts of her occupying his mind.

Line 12: "vestige" – a last trace or picture of her memory in his mind.

Lines 13 and 14: This is why she concludes that she would rather he forget about her and have him be happy than think of her and be sad. 'Remember' is now directly contrasted with 'forget'. It is better that he does the latter.

This is her last gift to him – permission for him to be happy without her and not feel guilty. It is a true expression of the depth of her love, because she unselfishly puts his happiness first. Alliteration creates a soothing sound.

The octave is contemplative and reconciled to the idea of death: she is content to exist in her beloved's memory. She has not yet, however, made peace with the idea of being forgotten.

The volta sees the speaker's tone change: she gives up the need to be remembered. The sestet sees her wish her beloved happiness, even if that means she is forgotten. The rhyme of had/sad (lines 12 and 14) reinforces the contrast between remembering and forgetting.

### **Themes:**

Love  
Death  
Physical existence  
Afterlife  
Forgetting

### **Remember:**

The word 'remember' runs like a refrain throughout the poem. Its power seems to decrease as the sonnet goes on, almost like the speaker is fading or her grip on the idea of memory decreases.

Lines 1 and 5: The imperative 'remember' is placed at the start of the line.

Line 7: The word appears in the middle of the line, modified by 'only'.

Line 10: The middle of the line, 'and afterwards...', preceded by 'forget' in line 9.



Line 14: Towards the end of the line, 'better you forget' (line 13) 'than that you should remember' – it here loses its association with 'me'.

The poet uses repetition to underline the vast boundary between life and death, writing "gone away," and later, "gone far away." The "silent land" is a symbol of death, emphasizing the narrator's loneliness without her beloved rather, which is stronger than her fear of death itself.

### **Poetic and language use:**

The poet uses euphemism to discuss difficult subject matter: Death becomes "gone away" (line 1), while the afterlife is expressed as "the silent land" (line 2).

The simple imagery of the physical linking of hands in line 3, as well as the speaker's reluctance to be separated, underlines the strong connection between the speaker and her beloved.

Despite the hue of words with negative connotations in the sestet, for example "grieve" (line 10), "darkness" and "corruption" (line 11), the poet establishes a lingering mood of positive acceptance. What might have been a depressing poem with sad content becomes a poem that ultimately celebrates life.

### **Sound devices:**

The long syllables used in the opening lines force a slow, mournful reading of the sonnet. This is contrasted by the pace of lines 9 and 13, for example, which is more "upbeat" and positive.

If the sound of "Remember" had to be described in two words, those two words could be "commanding" and "consoling."

### **Symbolism:**

Going away is the poem's metaphor for death.

Lines 1-2: In the first two lines the speaker says, "gone away" and "gone far away." Clearly this is a metaphor for death. Now, the speaker never really says she will be gone forever, so the metaphor makes death seem less permanent.

Line 3: Holding hands symbolises physical presence and life—the very things that death eliminates.

Line 4: The speaker notes how she used to half turn to go, but also half stay. While just a narration of a past event, this little snippet is practically a metaphor for the speaker's feelings about death as well.

Lines 5-6: Again, the speaker talks about death without talking about death. When she talks about not being around to hear her beloved tell her about his plans for the future.

Lines 11-12: "Darkness and corruption" stand in for death. The word "vestige" is key, as it refers to something leftover after the speaker has gone away. Here, it is more or less a symbol of life, or of anything that defies death.

"Remember" has to do with memory. The speaker of this poem tells her beloved no less than three times to remember her. In a poem where death is a total separation, remembrance becomes a way of keeping somebody metaphorically alive.



Lines 1-2: "Remember me" is juxtaposed with "gone away," which suggests that remembrance may be a metaphor for life.

Lines 5-6: The speaker repeats the same command as line 1 ("remember me"), and memory again appears to be a metaphor for life. It comes across as an antidote or compensation for the fact that she and her beloved can no longer hold hands and discuss a future together.

Lines 7-8: The speaker says, "remember me" (a metaphor). The small ambiguity is worth noting. The "only" in "only remember me" could mean either "I only ask that you remember me" or "the only thing you should do is remember me."

Forgetting is a big part of "Remember." The speaker is obsessed with being remembered, except towards the end, where she changes her mind. Remembrance is associated with sadness and pain, and the speaker doesn't want this for her beloved. She decides that she will accept being forgotten, as long as her beloved will remain happy.

Lines 9-10: The speaker starts to change her mind a little bit here in line 9, a crucial point in any sonnet that is called the turn. Forgetfulness here is a metaphor for death. If the beloved doesn't remember the speaker, she will be totally and completely dead.

Lines 13-14: The poet stated that it is better for her beloved to forget her, because remembering her will cause him too much pain. This change of heart symbolises the speaker's love, as she would rather sacrifice her memory, or rather metaphorically kill herself, than ask her lover to endure any pain.

### 2.3. Structure and meter

'Remember' is written in the form of the Petrarchan or Italian sonnet, rhymed abba abba cdd ece, traditionally associated with love poetry. The form of a Petrarchan sonnet shows how the speaker sacrifices her personal desires in an expression of true love. This fits with the Pre-Raphaelite philosophy of acceptance of death and material troubles fading when compared with the struggles of the mind.

As with all Petrarchan sonnets there is a volta (or 'turn') at the end of the eighth line and the beginning of the ninth, marking the point where the octave (eight-line section) ends and the sestet (six-line section) begins. This 'turn' is signalled by the poet's use of the word 'Yet': the argument of the sonnet changes direction at this point.

The cddece rhyme scheme used in the sestet of lines 9-14 establishes a break from the octave. This break is also seen in the tone and content of the poem.

The poet uses the octave to address memories and remembering, while the sestet focuses on the process of forgetting and moving forward.



The cyclical nature of this rhyme scheme reflects the cyclical nature of the poem: All things always come back to where they started.

Life → death → life after death (in the form of memory).

The regularity of the iambic pentameter reinforces the sense of control the speaker attempts to establish.

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

### 3. FIRST DAY AFTER THE WAR – MAZISI KUNENE

We heard the songs of a wedding party  
We saw a soft light  
Coiling round the young blades of grass  
At first we hesitated, then we saw her footprints,  
Her face emerged, then her eyes of freedom! 5  
She woke us up with a smile saying,  
'What day is this that comes suddenly?'  
We said, 'It is the first day after the war'.  
Then without waiting we ran to the open space



Ululating to the mountains and the pathways 10  
Calling people from all the circles of the earth.  
We shook up the old man demanding a festival  
We asked for all the first fruits of the season.  
We held hands with a stranger  
We shouted across the waterfalls 15  
People came from all lands  
It was the first day of peace.  
We saw our Ancestors travelling tall on the horizon.

### Ululating - wailing or howling



Mazisi Kunene was born in South Africa, in 1938.

His writing was banned by the Apartheid government, so he left for London in 1959. He also worked as an academic in the United States of America before returning to South Africa. His best-known work is the poem, 'Emperor Shaka the Great', which was originally written in isiZulu and translated into English.

He returned to South Africa in 1992 where he taught at the University of Natal until his retirement. UNESCO made him Africa's poet laureate in 1993 and in 2005 he became South Africa's first poet laureate. He died in 2006.



### 3.1. Summary of the poem

This is a celebratory poem which is placed in the Zulu culture and focuses on celebrating the freedom that comes to a people after oppression.

The war is the struggle for freedom of those who were oppressed. The poem describes joy that people felt at the ending of apartheid. The poem focuses on the celebrations that occur amongst the victorious immediately after the struggle.

The wedding is a celebration of a new unit in society that is formed by the joining together of two individuals. It is a new beginning. The metaphorical wedding is the creation of a new society brought about by the struggle.

### 3.2. Analysis of the poem

#### Form and structure

This poem uses free verse which seems appropriate for its theme. The repetitive form of the line structure of lines 12 to 15, implies that the overwhelming joy prompted an unrestrained physical response, and that the people ran around responding impulsively to the situation.

#### Tone and intention of the poem

The tone of the poem is celebratory and praise for the democracy in South Africa.

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

Joyous – “ululating to the mountains”

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

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

Energetic

The poet successfully gives hope to the people of South Africa by describing life beyond the struggle, which was the apartheid regime. He was imagining what life would be like beyond the struggle.



## Imagery

“songs of a wedding party” - Unity, families coming together, singing with joy

“ululating to the mountains” - Triumphant and joyful, no longer silent

“demanding a festival” - Wanting to celebrate, not willing to wait any longer. Festivals are usually colourful, noisy, exuberant, full of life and joy

## Theme of the poem

Triumph over depression

“We heard the songs of a wedding party.” – The poem starts with a reference to songs. It refers to a Union between two people, Unity between black and white and in the Zulu culture to Fertility – the rebirth of a nation.

“We saw a soft light

Coiling round the young blades of grass

At first we hesitated, then we saw her footprints,”- This creates an image of contained optimism and hope. The Viewers are not sure to believe what the light may indicate. The end of the darkness or oppression brought by apartheid. “young blades” is a metaphor referring to

new grass or eager, young men. Freedom personified. It is described as having footprints, a face and eyes. Kunene uses the concept of the democracy as a character. Democracy is feminised by the pronoun “her”. Furthermore, freedom or democracy is said to have footprints, a face and eyes. The ‘face’ is giving freedom an identity.

“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’. – “smile” is a metaphor for the welcoming nature of freedom and democracy. “the war” is a metaphor for apartheid. The direct speech confirmed that there is no more doubt about their freedom.

“Then without waiting we ran to the open space” – This emphasises freedom with no restrictions by pass laws.



“Ululating to the mountains and the pathways” – Onomatopoeia

“Calling people from all the circles of the earth.” - All tribes and language groups on the earth with no exclusion. A Rainbow nation.

“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” - Anaphora: The poem lists a number of ways people celebrate the end of apartheid. Variety of actions and jubilation Lines 12-15. The people’s enthusiasm is competing with nature’s music. (“We shouted across the waterfalls”)

“We held hands with a stranger” – Act of reconciliation. Could also refer to the pass laws that were abandoned.

“We saw our Ancestors traveling tall on the horizon.” - Alliteration: This alerts the reader to

the significant moment while this device in the final line lends the ancestors renewed stature as they are ‘travelling tall’ in response to the event. The ancestors finally find their rest from the oppression that they were subjected to. They are relieved and travel in the spirit world

with pride (“travelling tall”). Their blood was shed by the injustice of apartheid. Now that injustice is atoned. The spirits of the African ancestors are known as amadlozi and they play a very important role in the lives of their living descendants.





# UNIT 4: YOUR TURN

## LEARNING OBJECTIVES

At the end of this unit, you should be able to:

- Answer questions on topics covered in Module 1.



**You should spend more or less 5 hours on this unit.**



# 1. EXERCISE 1

## QUESTION 1

Read TEXTS A AND B below and answer the questions set.

### TEXT A

#### THE PSYCHOLOGY OF EXTREME SPORTS:

#### WHY WE WANT THE THRILL

On 14 October 2012, more than 8 million viewers watched one event across the world, marking the biggest televised event to date. It wasn't a presidential election, a royal wedding, or an Olympic ceremony; but the mere sight of extreme daredevil Felix Baumgartner risking his life by jumping from 40 kilometres above the earth.

Why such a bizarre event attracted millions of us is questionable. Why do dangerous activities like extreme sports excite us? What motivates us to participate in them? Why do we want the thrill? There are thousands of explanations for why we enjoy extreme sports. Going back to our innate needs and desires, however, the following are arguably some strong explanations of our attraction to risk.

Ethnologists<sup>1</sup> explain fear as an emotional and bodily response that exists for the purpose of protecting us from danger. Naturally, fear motivates us to seek safety so as to survive stressful, life-threatening situations. The fight-or-flight response depicts this perfectly. For example, walking home late at night, you may hear sudden movements in a bush nearby. Beyond your control, your body reacts, alerting you that you are in danger. Pumped with adrenaline, you find yourself ready to run for your life or turn back to fight your enemy. This natural response makes perfect sense if a person's life is threatened as it yields survival value. In the case of extreme sports, however, it seems unnatural and irrational to actively seek out that response for no protective purpose. Why willingly jump off a bridge if you are not being chased?

Perceiving risk positively can yield numerous (even survival) benefits for the individual and the group. The more you expose yourself to a risk, the more comfortable you become in handling the associated fear. The less time you spend on coping with the



fear, the more time you have to make improved decisions. The more we take risks such as walking across high bridges, the more positive our emotions become in handling fear and the better our reactions to them become. Seeking out fear and risk, then, play an important positive role in the survival of the human race.

Most extreme sports, whether skydiving or bungee jumping, have one very significant attribute in common – they are individual sports. In contrast to the team sports, you are on your own: your survival or death is all on you.

Several studies on the personalities of extreme sport participants have revealed certain shared personality traits and attitudes of their participants. For example, experienced skydivers have been found either to have or to develop an internal locus<sup>2</sup> of control. With an internal locus of control, you attribute successes and failures to your own controllable actions, rather than external, uncontrollable events. With this attitude, extreme sports participants are on a mission to test themselves by pushing their limits and independence to the maximum; but this desire is not exclusive to them.

Pushing ourselves past our limits and comfort zone is something each of us does on a daily basis, whether going above and beyond on the job, or pushing ourselves to run for five more minutes during a workout. A sense of accomplishment is a major reward factor that comes into play in shaping our identity, arguably the purpose of life itself! We enjoy being able to say, 'I did it; I knew I could!' This 'I did it' sense of identity trickles down into other areas of our lives to make a lasting, rewarding impact. Ask a first-timer how his/her skydiving experience went, and you might get the response, 'It changed my life.'

Taking unbearable risks that put you in direct contact with the face of death helps people uncover new faiths and beliefs that might not have been so strong otherwise. After fearful experiences that test your psychological strength, you might become more open-minded, spiritual and accepting of human mortality, vulnerability and insignificance.

Putting yourself at major risk can also help you to understand what truly matters in life – usually whatever comes to mind during intense moments of fear. A persistent need for us to make sense of life is the same reason we turn to religion and other forms of faith. Extreme sports do something very similar for us; participants might actively be seeking out those moments for a rewarding reality check and a new appreciation of life. With the survival value of risk and fear, an egotistical need to identify ourselves, and an ever-



encompassing need to understand life, it is no surprise, then, that we are ever-curious about taking risks.

Attracting over 8 million people to witness Felix Baumgartner's famous jump, it will be fascinating to find out what the next limit we push together will be.

[Adapted from [www.rivercreations.com](http://www.rivercreations.com)]

#### GLOSSARY:

1Ethnologists: those who study the characteristics of different peoples

2locus: a particular place or position where something is or happens

## AND

## TEXT B

***Promise you will buy me...***



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***A helmet when I learn to ride and that you will help me understand the importance of protecting my head and brain from injury so that I may grow up to achieve all that you wished for me ...promise me.***

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## QUESTIONS: TEXT A

1.1 What point is the writer making in lines 2–5: 'It wasn't a presidential ... above the earth.'?

1.2 Explain what you understand by the phrase, 'bizarre event' (line 6).

1.3 Account for the use of the rhetorical questions in lines 6–8: 'Why do dangerous ... want the thrill?'

1.4 Refer to paragraph 3.

Discuss the apparent contradiction in this paragraph.

1.5 How does the repetition of 'more' convey the main idea of paragraph 4?

1.6 Discuss the tone used in lines 33–34: 'In contrast to the team sports, you are on your own: your survival or death is all on you.'

1.7 Suggest why direct speech is used in paragraph 7.

1.8 Refer to paragraph 8.

Discuss the effects of risk-taking on people.

1.9 Evaluate the effectiveness of the concluding paragraph.

## QUESTIONS: TEXT B

1.10 Discuss the impact that the visual image is intended to have on the reader.

1.11 Critically discuss how the language used in this text reinforces its message.

## QUESTION: TEXTS A AND B



1.12 In your opinion, is TEXT B relevant to the information provided in TEXT A? Justify your response.

## 2. EXERCISE 2

### QUESTION 1

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

#### 'EXODUS' – Don MacLennan

The sun has wrecked another day  
pawing ash and dust into the sky:  
now evening convalesces<sup>1</sup> timidly.  
By secret signal from a star  
a wild, erratic exodus of bats  
fountains into the silky air  
with delicate chewing sounds and squeaks.  
Dangling in the air above are fixed  
square prognathous<sup>2</sup> faces  
alert to sonic boom.  
They mount the draining dark,  
with jointed leather wings  
flapping like manganese<sup>3</sup> fish.  
They've hung like foetuses all day  
in iron darkness  
suspended above their awful dung.  
Skinny little birds of death  
thrown onto the huge savanna  
are eating out tonight



in twilight crammed with manna<sup>4</sup>.

Glossary:

<sup>1</sup>convalesces – recovers; recuperates

<sup>2</sup>prognathous – having a projecting lower jaw or chin

<sup>3</sup>manganese – greyish-white metallic appearance

<sup>4</sup>manna – God-given food

1.1 What impression of the day is created by the use of the word, 'ash' (line 2)?

1.2 Refer to line 5: 'a wild, erratic exodus of bats'.

Describe how this line contributes to the mood in the second stanza.

1.3 Refer to lines 14–15: 'They've hung like foetuses all day/in iron darkness'.

Comment on the appropriateness of the imagery in these lines.

1.4 Refer to lines 17–20: 'Skinny little birds ... crammed with manna.'

Critically discuss how these lines convey the speaker's attitude toward the bats.

## QUESTION 2

### REMEMBER – Christina Rossetti

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 that you should forget and smile  
Than you should remember and be sad.

2.1 Comment on the repetition of the title in the poem.

2.2 How does the use of pronouns reveal the nature of the speaker's relationship?

2.3 Discuss critically the poet's use of format to indicate different tones.

2.4 To what extent do you think that this is a love poem if references are made to 'silent land' (line 2) and 'darkness and corruption' (line 11)? Refer to the whole poem in support of your answer.

### **3. MEMORANDUM OF EXERCISE 1**

#### **QUESTION 1**

1.1 Under normal circumstances, a major international event would attract a wide audience, showing how popular extreme sport has become./The jump was not the usual type of event to attract mass attention/People love to see how far boundaries can be pushed.

1.2 It is an event that is unusual and defies logic.

1.3 The rhetorical questions probe the core issues of why people engage in extreme sports.

OR





The rhetorical questions elicit a response from the reader./Encourage the reader to become directly involved.

1.4 There is a contradiction in people's response to danger: in order to survive, some will fight for their lives, but others will run away (fight-or-flight). Both groups see their actions as essential for survival.

1.5 The repetition of 'more' supports the notion that human beings readily adapt to dangerous situations when they regularly participate in risky activities./ Human beings have an insatiable need for the thrill of danger.

1.6 The writer uses a foreboding tone to reiterate how an individual's choices determine his/her destiny/fate.

1.7 The direct speech creates a celebratory tone and it has dramatic effect. It makes the speaker's achievement more real. He feels reaffirmed. The reader is invited to identify with the positive experience and envision a sense of accomplishment.

1.8 Taking risks is a life-changing experience and it allows the individual to reassess his/her value system. Facing death makes people surer of what they believe in/they become more spiritual and they see their own position among others and on the scale of eternity more clearly.

1.9 There is a distinct link between the introductory paragraph and the conclusion of the text. In both paragraphs Felix Baumgartner's famous risky jump is mentioned. Paragraph 10 brings about cohesion in the text as a whole because it is thematically linked with the preceding paragraphs. The concluding paragraph creates a sense of anticipation in the reader; it suggests that the writer wants to challenge the reader to explore 'the limit'.

1.10 The child stares directly at the reader and draws the reader into the situation being focused on. The child appears to be vulnerable; this is intended to elicit sympathy/concern from the reader.



1.11 The emotive statement, 'Promise you will buy me ...' introduces an innocent plea for safety by a vulnerable child. The use of personal pronouns like 'I', 'you' and 'me' makes the message more personal. The diction in Text B reinforces the message – the natural need for protection.

'A helmet when ... promise me' emphasises the responsibility of the adult in promoting development in the child and protecting her from any possible injury and safe-guarding her future. The use of 'promise you will' and 'promise me' emphasise the child's trust in the adult.

#### 1.12 YES

Text B is relevant to the information in Text A because it focuses on the natural need for protection in risky activities. This need is debunked in Text A. In Text B, an innocent child makes a plea to her parents or guardians for protection – the helmet. In Text A, the individual takes responsibility for his/her own risky action. In contrast with the girl in Text B, Text A presents the risk-taker as fearless and one who seeks an adrenaline rush, irrespective of the consequences. Text B is thus relevant in the sense that it highlights the importance of most-needed safety features when one participates in extreme activities.

#### NO

Text B is not relevant to the information in Text A; while Text A concentrates on extreme activities that are more risky than ordinary sporting codes, Text B focuses on a child's need for protection when he/she participates in sports. The child in Text B displays a natural need for protection and safety. In contrast with this, the adults in Text A are willing to compromise the natural need for safety by participating in life-threatening and extreme sports.

## 4. MEMORANDUM OF EXERCISE 2

### QUESTION 1

1.1 The word, 'ash' suggests that the day has burnt out and come to an end. The impression is that the sky has turned grey/gloomy as the light fades at twilight.



1.2 The mood is chaotic/frenzied because of the sudden activity of the bats as they leave the cave. Their movements appear to be unpredictable and uncontrolled. The air is alive/filled with various sounds associated with the bats.

1.3 The bats are suspended upside down from the roof of the cave, similar to foetuses. The bats are curled up in a protected position in the darkness of their caves, which are like wombs. The 'iron darkness' suggests that the darkness is impenetrable and enveloping. The image is appropriate because it conveys the isolation of the bats from the outside world until they are ready to emerge from the darkness and safety.

1.4 The description, 'skinny little birds of death' conveys an unfavourable impression of the bats. The speaker has a disparaging attitude toward the bats, regarding them as repulsive creatures. They are opportunistic, taking advantage of the darkness to prey on the unwary. The speaker regards the bats as benefitting from the abundance of food available. Bats are traditionally seen as evil/demonic.

## QUESTION 2

2.1 The repetition of 'remember' emphasizes the speaker's wish that her beloved would not forget her.

2.2 The use of first and second person pronouns indicates a personal and close relationship.

2.3 It is a Petrarchan sonnet.

The octave describes the lover's absence and what life would be without the other person. The tone is at once adamant and contemplative.

The sestet starts with 'yet' to indicate there is a change – instead of memories, the beloved should forget and rather move on with life. The tone is one of conciliation and acceptance.

The format supports the development in the tone of the poem.

2.4 It is a love poem. It is clear that the couple share an intimate relationship. The couple is realistic about life; they admit that they will not be together forever. In a way this proves that their love is strong enough to address such harsh realities as death ('silent land', 'darkness').

