INSTRUCTIONS TO CANDIDATES

1. Candidates are requested to write legibly.
2. Each answer should take the form of a coherent essay.
3. Section A consists of a choice of two questions. Answer ONE question for this section.
4. Section B consists of a compulsory question. This section is open book and you are permitted to take a copy of Gulliver’s Travels into the exam venue.
5. Section C consists of a compulsory question on A Tempest by Aimé Césaire.
6. Therefore, you must answer a total of three questions (see 3 to 5 above).
7. Answer each question in a separate booklet.
8. This paper consists of SIX pages. Please ensure that you have them all.
SECTION A

Students are required to answer ONE question for this section.

QUESTION 1

Read the poems reproduced below and answer the contextual questions that are based on both of poems. Use the mark allocation as a guide to the length of your responses

(1)

*WE REAL COOL*

GWEN DOLYN BROOKS (1917-2000)

*The Pool Players.*
*Seven at the Golden Shovel.*

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We
Thin gin. We
Jazz June. We
Die soon.

1. Whose voice and opinions come through in the poem? How does Brooks create a persona for the pool players that both sounds like them and, at the same time, also sounds like someone criticizing them? 

(10 Marks)

2. Why does Brooks put the word “We” at the end of almost every line? What effect does this have on the way you read and interpret the poem? Discuss citing specific word/phrases from the poem to support your views

(5 Marks)

Consider the following statement by Gwendolyn Brooks on what ‘stimulated’ her to write the poem and answer the sub-question that follows:

“I was passing by a pool-hall in my community one afternoon, during school time, and I saw, therein, a little bunch of boys... and they were shooting pool. But instead of asking myself, ‘why aren’t they in school?’; I asked myself ‘I wonder what they feel about themselves?’ And, perhaps, they might have considered themselves contemptuous of the establishment – or at least they wanted to feel that they were contemptuous of the establishment – and they may want to thumb their noses at the establishment.”

3. What does Brooks mean by “the establishment” and what does this imply about the youth’s race, their socio-economic status as well as their reaction to “the establishment”? 

(10 Marks)
HIV NIGHTS


we called them gumbas
our friday night parties
we ate & drank with our mouths
& bottoms too
the beers the brandies the food
then in the early hours of the morning
we carried gumbas to our student rooms
where we gulped
steaming semen & vaginal juices
thus we killed friday nights
& our dreams
we drowned our dreams
in oceans of alcohol
& baked them away
in the heat of the mornings
there could be no cooler breaks
from the burden of books
the disappointing grades
the markers’ corrosive comments
until the doctors looked us gravely in the eye
& said
but children it’s too late now we still do not have a cure

4. Comment on the language used throughout Mpe’s ‘HIV Nights’ and explore the manner in which it is used deliberately to shock and jar the readers about the consequences of engaging in reckless behaviour.  

(5 Marks)

5. Compare and contrast the tropes, motifs and more broadly the ‘sense’ or thematic deliberation in both poems. What, in your view, could be contributing to the similarities and differences in the handling of these poetic devices? Discuss.  

(20 Marks)
QUESTION 2

Discuss water as a symbol of the unconscious and the fisher-poet’s “mythical journey into the unconscious” with detailed reference to “Go Fishing” by Ted Hughes.

Go Fishing

Join water, wade in underbeing
Let brain mist into moist earth
Ghost loosen away downstream
Gulp river and gravity

Lose words
Cease
Be assumed into glistenings of lymph
As if creation were a wound
As if this flow were all plasm healing

Be supplanted by mud and leaves and pebbles
By sudden rainbow monster-structures
That materialize in suspension gulping
And dematerialize under pressure of the eye

Be cleft by the sliding prow
Displaced by the hull of light and shadow

Dissolved in earth-wave, the soft sun-shock,
Dismembered in sun-melt

Become translucent – one untangling drift
Of water-mesh, and a weight of earth-taste light
Mangled by wing-shadows
Everything circling and flowing and hover-still

Crawl out over roots, new and nameless
Search for face, harden into limbs

Let the world come back, like a white hospital
Busy with urgency words

Try to speak and nearly succeed
Heal into time and other people
SECTION B (Compulsory)

Discuss Gulliver’s role and reliability as narrator in “Part IV: A voyage to the country of the Houyhnhnms” of *Gulliver’s Travels*.

SECTION C (Compulsory)

Write an essay in which you critically reflect on the differences between *The Tempest* by William Shakespeare and *A Tempest* by Aimé Césaire.

*(Please note that your answer must display deep textual knowledge of both texts.)*
APPENDIX

SIFT – Sense, Intention, Feeling, Tone

In 1929 Professor J A Richards published an important book called *Practical Criticism*. In it, he suggested that one of the first steps that can be taken in evaluating a poem is to ‘sift’ it; by this he simply meant considering it under the following headings:

- S = Sense i.e. What is the poem about; what is its message, subject matter or theme?
- I = Intention i.e. Why did the poet write the poem; in other words, what purpose did he have in mind?
- F = Feeling i.e. How did the poet feel about his subject matter; or, put another way, what mood or emotion is reflected in the poem?
- T = Tone i.e. What tone of voice does the poet use towards the reader; alternatively, what is his attitude towards the reader?

It takes a bit of time to become familiar with this approach, but it is worth persisting.

Now, let us put the SIFT method into practice by analysing Louis Macneice’s poem ‘To the Public’, one of those printed on the previous page:

- Sense: Poets are a much stronger breed than the public gives them credit for. OR The poem deals with what the writer considers to be the public's misconception about poets.

- Intention: To challenge and hence to dispel the public’s view that poets are sensitive i.e. easily hurt and rather emotional. OR To correct the wrong idea the public has about poets.

- Feeling: A feeling of irritation and annoyance with the public; perhaps also, a measure of contempt for them.

- Tone: Forceful and defiant, with a hint of arrogance and self-satisfaction.