**English Literature Answers: pp. 61**–**135**

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| **Page** | **Activity** | **Answers** |
| **64** | **1** | **Possible answers:**   * The poet dislikes the term ‘half-caste’. * He challenges those who use the term to explain themselves. * He feels the term demeans people. * He encourages the reader to consider that a blending of paints or musical notes can make something much greater than the sum of their parts. |
| **64** | **2** | Student’s own answers (for reference: answers have effectively been given in the student book) |
| **65** | **3** | Student’s own answers |
| **65** | **Exam style question** | **Responses may focus on:**   * The natural world reflecting the knight’s sickness: ‘the sedge has withered… /And no birds sing.’ * The reflection is enhanced in the description comparing the knight’s brow to a ‘lily’ and his cheek to ‘a fading rose’. * Nature’s bounty is provided by 67the lady: ‘roots of relish sweet/And honey wild’ contrasting with the dying world from which she has taken him – and to which he will return. |
| **67** | **1** | **Possible answers:**   * Examples:   + ‘marriage of true minds’ suggesting emotional and intellectual closeness   + ‘an ever-fixed mark’ emphasising the permanence of love   + ‘It is the star to every wandering bark’ suggesting that, like the stars to sailors, love guides and shows the way.   + ‘Love’s not Time’s fool, though rosy lips and cheeks/Within his bending sickle’s compass come’: a vicious image of time which cuts down physical beauty but cannot destroy true love. * The use of metaphor allows the writer to create immediate images that convey complex ideas succinctly and vividly. |
| **67** | **Exam-style question** | **Responses may focus on:**   * The permanence of love shown in Sonnet 116 in contrast to the impermanence of life shown in ‘Remember’ by Christina Rossetti. * The ideal of love shown in Sonnet 116 in contrast to the brutality and arrogance of ‘My Last Duchess’ by Robert Browning. |
| **68** | **1** | **Possible answers:**   * ‘burn’: connotations of light, heat, energy * ‘rave’: connotations of frenzy, madness * ‘rage’: connotations of anger, defiance * ‘night’: connotations of darkness, silence * ‘frail’: connotations of old age, fragility * ‘light’: connotations of life, energy |
| **69** | **Exam -style question** | **Responses may focus on:**   * The fragility and vulnerability shown in both poems (Blessing: ‘naked… small bones’; Prayer Before Birth: ‘Let not the bloodsucking bat or the rat or the stoat or the club-footed ghoul come near me.’) * The joy and exuberance shown in Blessing (‘screaming… flashing light’) in contrast to the fear and apprehension shown in Prayer Before Birth (‘I fear that the human race may with tall walls wall me’). |
| **71** | **1** | Student’s own answers |
| **72** | **2** | Student’s own answers |
| **72** | **Exam-style question** | **Responses may focus on:**   * A similar structural technique: both poems delay explicit reference to violence to create shock: the reference to ‘fields which don’t explode beneath the feet/of running children in a nightmare heat’ in War Photographer and the implied murder of the Duchess in ‘My Last Duchess’. * The focus on emotion in War Photographer suggests the physical and emotional pain of those in war (‘tears… blood…’) and the lack of emotion in the photographer who ‘stares impassively’. In ‘My Last Duchess’, however, there is no show of, or reference, to emotion: the Duke coldly implies the Duchess’ murder then changes the subject: ‘I gave commands/Then all smiles stopped together. There she stands/As if alive.’ |
| **73** | **Underst-anding unseen poems** | **Possible answers:**   * The speakers are the narrator, God, another person (‘said one’) and Parson Thirdly. * The situation is the nearby firing of guns at nightime. * The speaker seems shocked by the violence of the guns and distressed by the actions of mankind. * References to the Channel, a churchyard, wakened hounds, a cow, suggest a rural village by the sea. * Physical actions : guns are fired; dogs howl. * The final verse suggests fear of the guns ‘Roaring their readiness to avenge’ * The poem suggests Hardy’s antipathy to war and violence. |
| **74** | **Exam-style question** | **Responses may focus on:**   * The vivid description of a moment of stillness in a long, cold, dark journey. * The refences to the woods’ owner who ‘will not see me’ and there being ‘no farmhouse near’ and ‘The only other sound’s the sweep/Of easy wind’ reinforce the sense of isolation. * The narrator’s enjoyment of the moment, until he reminds himself of the long journey that lays before him, highlighted through repetition, and the reference to ‘promises’ suggesting the narrator’s life before and after this moment. |
| **74** | **Stopping by Woods…** | **Possible answers:**   * Details building a sense of isolation: ‘He will not see me… without a farmhouse near … The darkest evening of the year.’ * The moment of peace and stillness is disturbed by thoughts of his promises and his long journey. |
| **76** | **Exam-style question** | **Responses may focus on:**   * The use of short sentences suggesting the rapidity and ruthlessness of building: ‘They plan. They build.’ * Precision and perfection are suggested: ‘gridded… alignment… perfect rows/of shining teeth.’ * The city is presented as an imposition on the natural world and the past: ‘the sea draws back/and the skies surrender… The drilling goes right through/the fossils of last century’ |
| **78** | **Exam-style question** | **Responses may focus on:**   * Nature is vividly presented as violent and unpredictable: the repetition of ‘Wild, wild… ‘ and the personification of its ‘roar’ * Malevolence is implied: ‘incessant undertone muttering… demoniac laughter’ and its impact suggested: ‘is that a wreck?’ |
| **79** | **Exam-style question** | **Responses may focus on:**   * The peace of the setting, and the comfortable silence of the lovers whose ‘silence was the song of love.’ * The narrator’s vivid description of his lover: ‘rosy blooms/Your eyes smile peace.’ * The noun ‘nest’ suggesting the couple’s togetherness, at home in the natural world. |
| **81** | **1** | **Possible answers:**   * An adult reflects on childhood. * As a child, the narrator picked sweet blackberries, eating the delicious fruit voraciously as they picked. * The narrator tried to store huge quantities of the fruit but it rotted. * Despite this, the narrator recalls picking and storing blackberries every year, hoping the fruit would not rot – which it inevitably did. |
| **81** | **2** | **Possible answers:**   * Additional points relating to ‘Piano’:   + fond memories of childhood recalled   + the impact of memory on the present * Points relating to ‘Blackberry Picking’:   + An adult remembering childhood   + Linked to all five senses: sight, sound, smell, taste and touch   + Memory recalls the eternal optimism of childhood and the disappointment that inevitably followed. |
| **82** | **3** | **Possible answers:**  **Blackberry Picking**   |  |  | | --- | --- | | **Figurative Language** | **Effect** | | Simile: ‘Among others, red, green, *hard as a knot*’ | Transforms the blackberries, which would normally be imagined as soft, into something hard and tight. | | Simile: ‘its flesh was sweet/*Like thickened wine’* | Suggests the intoxicating sweetness of the fruit | | Personification: ‘*summer’s blood* was in it’ | Implies the life that summer gave the fruit but also its mortality | | Simile: on top big dark blobs burned/*Like a plate of eyes.* | A vivid, visual description contrasting deliciousness and revulsion. | | Simile: ‘our palms *sticky as Bluebeard’s*. | The reference to a murderous fairy tale character suggests the ruthless gathering of the fruit with overtones of violence and death. | | Metaphor: ‘A *rat-grey* fungus’ | Connotations of disgust and decay |   **Piano**   |  |  | | --- | --- | | **Figurative Language** | **Effect** | | Metaphor: ‘the heart of me weeps’ | Ambiguous: ‘heart’ has connotations of life and love but also suggests the very core of the speaker’s being. The image suggests overwhelming unhappiness. | | Simile: ‘I weep like a child for the past’ | An ironic image: the grown man’s happy memories of his childhood bring the emotional reaction of an unhappy child. | |
| **83** | **Mood, atmosphere and emotion** | **Possible answer:**   * The sibilance of ‘Piano’ suggests a quiet, almost whispering remembrance and sadness whereas the harsh plosive rhymes of ‘Blackberry-Picking’ reflect the violent imagery of ‘blood’, ‘flesh’ and ‘Bluebeard’. |
| **83** | **4** | **Possible answers:**  **Blackberry-Picking**   |  |  |  | | --- | --- | --- | |  | **Literal meaning** | **Implication/Connotation** | | Glossy | Shiny | Attractive, perfect, luxurious | | Summer’s blood | The juice of the blackberries | Death, life, sacrifice | | Rat-grey fungus | The colour of a rat’s fur | Decay, disease | | Lust | Intense desire | Uncontrollable passion | | Sticky as Bluebeard’s | The sticky juice of the blackberries | The blood of relentless, ruthless murder | | The tinkling bottom | The sound of unripe blackberries falling into an empty can | A vivid aural image | | The sweet flesh would turn sour | The blackberries would rot | The contrast of sweet and sour, highlighted through alliteration | | Stains | Marks left by the juice | Connotations of taint, guilt | | peppered | Covered, full of | Connotations of gunfire, violence |   **Piano**   |  |  |  | | --- | --- | --- | |  | **Literal meaning** | **Implication/connotation** | | The vista of years | Thoughts of the past | A view over a great distance; memories of long ago | | The boom of the tingling strings | The music from the piano | A vivid aural image | | the heart of me weeps to belong/To the old Sunday evenings at home | Happy childhood memories bring sadness | The sadness is overwhelming | | The glamour/Of childish days is upon me | Happy childhood memories | ‘glamour’ implies attraction, admiration; perhaps a romantic view of childhood | | the flood of remembrance | A large quantity of memories | An overwhelming, even dangerous stream of memories | |
| **83** | **5** | Student’s own answers |
| **83** | **6** | **Possible answers:**   * The structure of ‘Blackberry-Picking’ initially highlights the beauty of summer and the exciting sensory experience of eating and collecting blackberries, before that childish optimism is thrown into stark contrast in the disappointment and disillusion of the final section. * The structure of Piano contrasts the past and the present in each stanza: the happiness of, and longing for, childhood contrasted with the speaker’s sadness that this happiness is gone and cannot be recovered. |
| **86** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘keep your head…’ | He should not panic under pressure. | | ‘talk with crowds and keep  your virtue’ | He should be able to relate to all people, ‘high or low’. | | ‘If you can wait and not be tired by waiting’ | He should show patience. | | ‘If you can dream—and not make dreams your master’ | This repetitive structure used throughout, first as positive advice then a warning | | ‘build ’em up with worn-out tools’ | A metaphor implying the dedication and exhaustion it can take to achieve goals. | | ‘If all men count with you, but none too much’ | Respect everyone – and treat all equally. | | ‘fill the unforgiving minute/with sixty seconds’ | Personification: time passes relentlessly; make the most of your time. | |
| **86** | **Some questions to consider** | **Possible answers:**   * Some teenagers might be grateful for this advice; others may reject their parent’s views and values. * The structure of the poem features a repeated conditional (‘If you…) and a further qualification (‘…and….’) in a series of subordinate clauses, building to the climax of the final main clause. The effect is to highlight the huge range of qualities needed to achieve manhood, and to emphasise the value of these qualities. * The poem encourages stoicism, for example suggesting:   + the listener will encounter ‘triumph and disaster’ and should treat them ‘just the same’   + the listener may risk ‘all your winnings’ and ‘lose’ but should ‘never breathe a word about your loss’ * The link to sport may be intended to appeal to the teenage listener – or could perhaps suggest that life is a sport like any other, in which players will encounter victory and loss, and that how you play the game is the most important consideration. |
| **86** | **Exam-style questions** | **1.** **Responses may focus on:**   * the resolute tone of both poems * the poems’ structure, building to an emphatic conclusion * the, perhaps, more realistic and nuanced view of life shown in ‘If - ’ in comparison to the high expectation demanded in Sonnet 116.   **2.** Student’s own answers |
| **89** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘blood sucking bat…  club‑footed ghoul’ | These harsh-sounding words give an immediate impression of a world of vampire and ghost films, with creatures that would terrify a young child. | | ‘Otherwise kill me’ | The strong request at the end is sudden and unexpected. The child does not want to be born into a world of such horrors unless it can be protected. | | ‘the human race may with tall walls wall me’ | Repetition and rhyme emphasise the impact and impenetrability of the walls the speaker expects to face | | ‘Water… grass … trees … sky … birds‘ | Natural imagery suggests a much more positive view of the life that awaits the speaker | | ‘sins… treason… murder’ | In contrast the speaker then focuses on the worst actions of humanity | | ‘a cog in a machine’ | Metaphor: implying mechanisation and dehumanisation | | ‘blow me like thistledown hither and/thither or hither and thither’ | Simile/repetition: highlights the image of a lack of control | | ‘like water held in the/hands would spill me.’ | Simile: suggests the fragility of a life when that life is in other people’s hands | |
| **89** | **Some questions to consider** | **Possible answers:**   * The poem initially focuses on child-like images of fear and beauty but soon suggests an adult awareness of wrong-doing on both a personal and global scale. * The use of assonance, alliteration and onomatopoeia are concentrated in the earlier part of the poem, giving a child-like tone to the child-like images of fear and beauty. * The mood and tone of the poem changes from one of fear and hope to one of despair and hopelessness. |
| **89** | **Exam-style questions** | **1. Responses may focus on:**   * The title of ‘Prayer Before Birth’ suggests the speaker has faith in the power of prayer, however references to ‘sins’ and ‘the man who is beast or who thinks he is God’ imply an image of a world in which mankind is cruel and God plays no part. * ‘Blessing’ uses the religious term ‘blessing’ as a metaphor for water, also described metaphorically as ‘the voice of a kindly god’. The religious imagery in ‘Blessing’, unlike that of ‘Prayer Before Birth’, represents a physical need beyond the control of mankind.   **2.** Student’s own answers |
| **92** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘There never is enough water.’ | This bold statement acts to label water as precious. The use of punctuation enforces this. | | ‘silver crashes to the ground’ | This image of liquid metal is vivid, portraying the water as something valuable and beautiful. | | ‘the skin cracks like a pod’ | This metaphor compares the earth to a living creature, its dry skin cracking. | | ‘the voice of a kindly god” | A metaphor suggesting the divine power of water, giving and sustaining life | | ‘a roar of tongues’ | An onomatopoeic image begins building impressions of the significance of water in this community. | | ‘congregation’ | Religious connotations highlight the significance of water, drawing a worshipping crowd | | ‘brass, copper, aluminium/plastic buckets/frantic hands, | Listing and short lines suggest the urgent desperation of the people | | ‘the liquid sun… highlights polished to perfection, … the blessing sings’ | Positive images of beauty and celebration | |
| **92** | **Some questions to consider** | **Possible answers:**   * Sound imagery focuses on the scarcity of water – ‘drip… echo…’ – and contrasts it with the sudden, joyful rush of water and celebration: ‘crashes… roar…’. * The final image of children focuses on their joy, ‘screaming in the liquid sun’, but also the fragility and vulnerability of their ‘small bones’. Both aspects highlight the value of water to this vulnerable community. * Examples include   + ‘small splash’ using onomatopoeic alliteration to create a vivid visual and aural image   + ‘the flow has found… screaming in the liquid sun’ highlighting key images in events described. |
| **92** | **Exam-style questions** | **1. Responses may focus on:**   * contrasting the certainty of ‘Blessing’ in its use of religious imagery to convey the significance of water, with the uncertainty of ‘The Tyger’ which seems simultaneously to acknowledge and to question the creation, power and intentions of God.   **2.** Student’s own answers |
| **95** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘You ask me what I mean’ | Through direct address, the reader is immediately drawn into the poem and is encouraged to form their own view. | | ‘the foreign tongue’ | The other tongue is alien and isolated – represented literally by placing it on a line of its own. | | ‘rot and die in your mouth’ | The use of emotive and strong language creates a vivid, striking image. | | ‘if you had two tongues in your mouth’ | A powerful image conveying the confusion and discomfort of the speaker’s situation. | | ‘munay hattoo kay….’ | The prominence given to the ‘foreign tongue’ and its phonetic representation, creates a strong visual and verbal interruption to the poem, reflecting the speaker’s experience. | | ‘stump of a shoot/grows longer, grows moist, grows strong veins/it ties the other tongue in knots’ | A vivid metaphor of natural but predatory imagery highlights the speaker’s struggle. | | ‘blossoms out of my mouth’ | After the unsettling predatory imagery, this contrasting image of natural beauty brings the poem to a positive resolution. | |
| **96** | **Some questions to consider** | **Possible answers:**   * the reference to a ‘mother tongue’ suggests the early and close bond of parent and child; it suggests a relationship between the speaker’s language and her very existence. * The use of Gujarati, and its phonetic representation, is likely to prove challenging and discomforting for any non-native speaker, both in terms of pronouncing the unfamiliar syllables and having no clues to their meaning. * The use of a dream suggests a subconscious return to the mother tongue of the speaker’s earlier life while the imagery of the dream has distinctly nightmarish qualities. * The image of ‘two tongues’ suggests the speaker’s constant struggle with the challenge of two languages and two cultures. |
| **96** | **Exam-style questions** | **1. Responses may focus on:**   * the reference to ‘mother tongue’ in ‘Search for My Tongue’ implying the impact of family and culture on identity, and the vast impact that the speaker’s father had on her life in ‘Poem at Thirty Nine’.   **2.** Student’s own answers |
| **99** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘He knew the clockface, the/little eyes’ | This shows how the child in his imagination compared the clock to a ‘person’ with a face and legs, although he did not realise how it told the time. | | ‘time hides tick-less waiting to/be born’ | ‘Time’ is personified as someone not yet born, which shows time as set in an eternal world; time was not yet born for the child in the sense that he had not been able to measure it. | | ‘Something Very Wrong’ | The use of capital letters highlights, perhaps humorously, the significance of the child’s wrongdoing. | | ‘Gettinguptime, timeyouwereofftime,..’ | These elisions of familiar phrases suggest a child-like understanding of language. | | ‘he couldn’t click its language’ | A surprising image suggesting the child’s belief that the clock communicates time through its clicks (or ticking). | | ‘Into the smell of old chrysanthemums on Her desk… into ever’ | A disconcerting series of images suggesting the loss of time creates a loss of place and meaning. | |
| **99** | **Some questions to consider** | **Possible answers:**   * The use of compound words suggests a childlike understanding of meaning but not of language: an association between the phrase and the event to which it refers. * The verb ‘escaped’ suggests a positive experience of freedom, while the images of ‘the smell of old chrysanthemums … the silent noise his hangnail made’ suggest isolation and disorientation. * Initially the teacher is presented unsympathetically: the bracketed line ‘I forget what it was’ suggests the child’s wrongdoing was insignificant and, by implication, that the teacher may be over-reacting. However, the teacher’s ‘scuttling’ and her honest admission that she ‘forgot all about you’ creates a more sympathetic impression. |
| **99** | **Exam-style questions** | **1. Responses may focus on:**   * The use of sensory detail to convey the experience of isolation in both poems: for example, ‘the smell of old chrysanthemums’ in ‘Half-past Two’ and ‘smell like the seaside... this salty dark’ in ‘Hide and Seek’. * The sense of disorientation in both characters’ experiences of isolation. * The resolution in ‘Half-past Two’ ending the child’s isolation in contrast to the unresolved question on which ‘Hide and Seek’ ends.   **2.** Student’s own answers |
| **102** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘the boom of the tingling/strings’ | The use of onomatopoeia helps the reader to be able to use the senses to imagine the scene. | | ‘And pressing the small/poised feet of a mother who/smiles as she sings’ | This tender line helps the reader to visualise the closeness between the child and mother: the young boy presses the mother’s feet as she presses on the pedal of the piano. | | ‘insidious mastery of song’ | This presents music as a powerful controller trapping the listener like a slave, so powerful is the song. | | ‘the vista of years’ | A metaphor suggesting a long view over many years | | ‘the heart of me weeps’ | The dual meaning of heart –the centre of human emotion but the very centre of the speaker’s being–highlights his overwhelming sadness. | | ‘the flood of remembrance’ | The metaphor of a flood suggests an overwhelming even dangerous rush of memory. | |
| **102** | **Some questions to consider** | **Possible answers:**   * The poem’s tone is emotionally turbulent but predominantly melancholic. * It is implied that the speaker weeps for the ‘glamour/Of childish days’ which are now lost to the past. There is a further implication that the ‘glamour’ of his childhood refers to the tender image of his mother playing the piano while he ‘helps’ at her feet. * The ‘boom’ of the music creates a powerful initial image, while the child ‘pressing the small poised feet’ of his mother creates a tactile image of intimacy and affection. The visual image of ‘winter outside’ and the ‘cosy parlour’ inside suggest safety and comfort in this family vignette. However, the final image of a ‘flood of remembrance’ suggests the coldness and helplessness the poet now feels. * The poem reflects Lawrence’s life: comfort and love in his early years; the devastating impact that the loss of his mother had on him. |
| **102** | **Exam-style questions** | **1. Responses may focus on:**   * The positive memories of both speakers. * The gratitude of the speaker in ‘Poem at Thirty Nine’ in contrast to the melancholic sense of disappointment and disillusion implied in the final lines of ‘Piano’.   **2.** Student’s own answers |
| **105** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘The bushes hold their breath’ | This personification is effective: the natural surroundings are like watchers, waiting to see what happens when the emerging child discovers that they have been left. | | ‘They’ll never find you in this/salty dark’ | This gives a good impression of the child’s hiding place, with the senses of sight and taste brought into the description. | | ‘Call out. Call loud: ‘I’m ready! Come and find me!’’ | An opening line of short sentences and exclamations introduces the narrator and narrative and engages the reader. | | ‘The floor is cold.’ | An uncomfortable and unwelcoming setting begins to create a disturbing sense of isolation. | | ‘whispering… laughter’ | The actions of the seekers suggest conspiracy and mockery of the speaker. | | ‘the cold bites’ | Personification builds the sense of a hostile environment | | ‘But where are they who sought you?’ | The poem ends with a rhetorical question, creating a sense of unresolved uncertainty and upset. | |
| **105** | **Some questions to consider** | **Possible answers:**   * The use of direct speech, sensory description and personification create a powerful impression of events. * The ending inverts the game: the hider has become the seeker, and vice versa. * The seekers actions in the game suggest a cruel and bullying trick. Like all games, hide and seek relies on cooperation and a sense of fairness and trust. The speaker’s trust in the seekers is clearly misplaced. * The mood of the poem shifts from the speaker’s excitement and satisfaction – ‘They must be thinking that you’re very clever’ – which conflicts with the reader’s growing sense of foul play, confirmed in the final crestfallen rhetorical question. |
| **105** | **Exam-style questions** | **1. Responses may focus on:**   * In ‘Hide and Seek’, the contrast between the speaker’s initial excitement in the game and the crushing disappointment at its ending * In ‘War Photographer’, the contrast of the horror described and the photographer’s cold response to it: ‘all flesh is grass… he stares impassively…’   **2.** Student’s own answers |
| **108** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘Love’s not Time’s fool’ | Love and Time are both personified, and Shakespeare is saying that Time cannot make a fool of Love. | | ‘rosy lips and cheeks…’ | These are the outward signs of beauty that are much admired, but they fade with time, unlike true love. | | ‘O no’ | This is a strong exclamation, which shows that he rejects strongly the idea that has just been stated. | | ‘love is not love  Which alters when it alteration finds,’ | Negation and repetition convey an engaging and almost riddle-like viewpoint. | | ‘the star to every wandering bark’ | A metaphor comparing love to a star: a fixed point by which we can navigate our way through the stormy seas of life. | | ‘the edge of doom’ | An ominous image conveying the permanence of true love. | |
| **108** | **Some questions to consider** | **Possible answers:**   * Shakespeare’s view is that true love cannot change – or it is ‘not love’. * The metaphor of sea travel suggests the storms and tribulations of life, through which true love should be constant. * Shakespeare does not explicitly define true love but defines it through metaphor and through what it is not: it does not alter, or bend, or end ‘even to the edge of doom’. * The reference to ‘doom’ suggests that love continues even in the afterlife. |
| **108** | **Exam-style questions** | **1. Responses may focus on:**   * The romantic emphasis on the constancy of love presented in Sonnet 116 * The knight-at-arms infatuation and the fleeting and manipulative relationship presented in La Belle Dame Sans Merci.   **2.** Student’s own answers |
| **112** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | saw their starved lips in the gloam/With horrid warning gapèd wide’ | This haunting image presumably refers to the open mouth of a corpse or skeleton. | | ‘And no birds sing.’ | This ending to the poem creates a sense of complete desolation and death. The sound of birds is such a universal, natural occurrence that their absence creates a chilling atmosphere. It was commented on, for example, by soldiers in the battlegrounds of the First World War. | | ‘She found me roots of relish sweet/And honey wild’ | The unusual food suggests that he is being put under her spell; she seems to have magic power over him. | | ‘alone… palely… haggard… woe-begone’ | The knight is presented as sickly and vulnerable. | | ‘a lily… a faded rose’ | Metaphors taken from nature suggest the knight’s decay and death. | | ‘a faery’s child’ | This initial description of the lady suggests the supernatural | | ‘in language strange she said —/  ‘I love thee true’.’ | Archaic language conjures the world of the knight and a time of magic | | And there she wept … /  And there I shut her wild wild eyes’ | Repetition of ‘And there…’ suggests a rapid sequence of events as the knight falls under the lady’s spell | |
| **112** | **Some questions to consider** | **Possible answers:**   * The knight’s initial description focuses on her physical appearance, however repeated references to ‘faery’ suggest she has taken some kind of supernatural control of the knight. * The knight appears to be enchanted: ‘‘La Belle Dame sans Merci/Hath thee in thrall!’ * The ballad form suggests a medieval legend, contributing to the sense of mystery and the supernatural. In addition, the poem’s ending echoes its beginning, emphasising the lady’s rejection of the knight and his hopeless situation. * The poem may convey meanings of the apparent magic but uItimate hopelessness of love; the manipulations of romantic entanglements; in all cases, it seems to give a warning to the reader. |
| **112** | **Exam-style questions** | **1. Responses may focus on:**   * The power imbalance shown in both poems. * The ruthless manipulations of the Duke in ‘My Last Duchess’ and the Lady in ‘La Belle Dame Sans Merci’. * The submission expected by the Duke in ‘My Last Duchess’ and the submission shown by the knight in ‘La Belle Dame Sans Merci’.   **2.** Student’s own answers |
| **115** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘How I miss my  father’ | This line, which is repeated for emphasis, expresses clearly and simply the idea running through the poem. It is stated without extra words and this makes the feelings all the more powerful. | | ‘cooked like a person/dancing/in a yoga  meditation’ | This is an unusual simile, with the one-word line ‘dancing’ a surprising word in the context; however, this is no ordinary dancing: people in yoga meditations are often completely still. | | ‘bits of paper/as a way/to escape’ | Perhaps ‘bits of paper’ represent money, educational achievement, and the view that these can lead to a better life. | | ‘voluptuous sharing of good food’ | The adjective ‘voluptuous’ could suggest the pleasure and luxury of good food, however here it refers to the sharing of food, suggesting that the sharing is more a source of pleasure than the food. | | ‘seasoning none of my life  the same way twice’ | This image draws a parallel between cooking and the speaker’s choices made in life – both heavily influenced by her father. | | ‘staring into the fire’ | The poem ends on a contemplative, almost downbeat note, suggesting the thoughtfulness the speaker’s father instilled in her. | |
| **115** | **Some questions to consider** | **Possible answers:**   * The age of 39 could suggest the end of a phase of life, before entering middle age: a time, traditionally, to evaluate one’s life. * The reflections on accounts suggest the importance of saving and meticulous record-keeping; the attitude to cooking suggests a much freer and reckless attitude: ‘tossing this and that/into the pot/seasoning none of my life/the same way twice. * The speaker’s father clearly had a significant influence on her views and attitudes, in particular to money and food. However, there are indications that the speaker sometimes disappointed him: ‘many of my truths/must have grieved him’. Ultimately, though, the speaker seems sure he ‘would have grown/to admire/the woman I’ve become’. |
| **115** | **Exam-style questions** | **1. Responses may focus on:**   * The use of compound words to highlight the significant times in a child’s day (for example, ‘gettinguptime’ and the focus on seemingly irrelevant objects such as ‘the smell of old chrysanthemums on Her desk’ in the poem’s consideration of the nature of time. * In ‘Poem at Thirty Nine’, the everyday objects and actions of the speaker’s father’s life and how the poem explores them in light of the influence that they had on the speaker.   **2.** Student’s own answers |
| **118** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘between the bath and prelunch beers’ | This phrase gives the idea that people in England have a set routine on Sunday morning (despite the first stanza, going to church does not seem to come into it). | | ‘Solutions slop in trays’ | Through the use of alliteration and the onomatopoeic ‘slop’, you can hear the sound of the liquid used to develop the photos. | | ‘spools of suffering’ | Alliteration highlights a disturbing image of a reel of film containing horrific scenes of war. | | ‘Belfast. Beirut. Phnom Penh.’ | The listing of warzones suggests a cold, unsympathetic summary of the places the photographer has been assigned. | | ‘fields which don’t explode beneath the feet’ | The contrast with ‘Rural England’ highlights the fear and violence of war. | | ‘a half-formed ghost’ | A vivid image suggesting a partially developed photograph but also the impact of war on an individual. | | ‘From the aeroplane he stares impassively… they do not care’ | Despite a brief moment of ‘tears’ there seems little compassion from the photographer or newspaper readers for the victims of war. | |
| **118** | **Some questions to consider** | **Possible answers:**   * The photographs described seem shocking, but the story behind the photographs – for example, the photographer remembering ‘the cries of this man’s wife’ - adds significantly to their impact. * The final stanza implies that the editor will pick the ‘five or six’ images most likely to make ‘The reader’s eyeballs prick with tears’. * The lack of feeling in the poem suggests, implicitly, the suffering the photographer has seen and his desensitisation to it. While some readers may condemn this, in others it may create sympathy. |
| **118** | **Exam-style questions** | **1. Responses may focus on:**   * The ruthlessly manipulative Duke’s complete absence of guilt in ‘My Last Duchess’ with the prominent references to emotion in ‘War Photographer’. * The Duke’s endless justification for his wife’s murder in ‘My Last Duchess’ in contrast to the focus on the process of the photographer’s work and absence of explicit justification in ‘War Photographer’.   **2.** Student’s own answers |
| **120** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘began to beat’ | The alliteration seems effective here because the ‘b’ represents the sound of the beating of the heart. | | ‘What dread hand? And what dread feet?’ | The repetition in these two short questions shows that the different parts of the creator’s body are thought of as producing a feeling of fear and dread. | | ‘burning bright/In the forests of the night’ | The tiger is shown to be a fiery figure shining through the forests, which are seen as dark. | | ‘What the hammer? what the chain/In what furnace was thy brain?’ | The imagery of heavy industry creates a powerful image of the Tyger created through the power of fire. | | ‘Did he who made the Lamb make thee?’ | The image of the lamb – a symbol of Christ and of gentle innocence – highlights the speaker’s questioning of God as the creator of both good and evil. | | ‘What immortal hand or eye/Could frame thy fearful symmetry? | The frequent use of rhetorical questions suggests the ambiguity of the subject and the uncertainty of the speaker. The repetition of the first and final stanzas emphasises that the speaker has not resolved his uncertainty by the end of the poem. | |
| **121** | **Some questions to consider** | **Possible answers:**   * The references to heavy industry suggest the process of creation, but also the power of the Tyger and its creator. * The Lamb is written in shorter lines, creating a gentler tone; the imagery of, for example, ‘softest clothing’ and a ‘tender voice’ stands in stark contrast to the imagery describing the fierce and powerful Tyger; the poem reaches a joyful resolution, unlike the unresolved uncertainty of ‘The Tyger’. * The strong trochaic rhythm and regular rhyme scheme give a menacing, marching pace to the poem, perhaps suggesting the pacing of a powerful and threatening beast. * The questioning tone suggests both uncertainty and a forceful interrogation. |
| **121** | **Exam-style questions** | **1. Responses may focus on:**   * Nature in ‘The Tyger’ is presented as forceful and threatening; the Tyger ‘burning bright’ suggests the creature’s strength and majesty, while the ‘forests of the night’ suggest its habitat is a place of darkness and danger. * Nature, in ‘La Belle Dame Sans Merci’ is shown as both bountiful and failing. The ‘harvest’s done’, ‘the squirrel’s granary is full’, and the knight feasts on ‘roots of relish sweet/And honey wild’. However, the ‘sedge has withered’ and ‘no birds sing’, creating an ominous sense of the death of nature and impending doom.   **2.** Student’s own answers |
| **124** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘A nine-hundred-years-old name’ | This shows how much importance the Duke puts on coming from a long-established family, which he thinks the Duchess needed to respect much more,  compared with everyone else. | | ‘I gave commands’ | This phrase seems deliberately vague: the reader does not know who he gave the commands to, but it does sound threatening, especially with the pause after it. | | ‘The Count your master’s known munificence…’ | The language here seems very pretentious and formal, emphasising that he is thinking of this marriage entirely as a business contract. | | ‘None puts by/The curtain I have drawn for you, but I’ | The Duke is shown to be domineering. | | ‘The dropping of the daylight in the West/The bough of cherries… the white mule…’ | The Duchess seemingly takes pleasure in the natural world and in simple things, while the Duke considers she is ‘too easily impressed’. | | ‘Had you skill/In speech — (which I have not)’ | The Duke claims to have little skill in speech yet talks relentlessly without pause throughout the poem, suggesting his dominance and arrogance. | | ‘I choose/Never to stoop’ | The Duke’s dominance and arrogance is shown yet more clearly in this short, emphatic sentence. | |
| **125** | **Some questions to consider** | **Possible answers:**   * The Duke seems to have stronger feelings for the skill of the artist he commissioned to paint the Duchess than he had for the Duchess herself. * The Duke reveals his pride and arrogance throughout the poem, for example in his ‘nine-hundred-years-old name’ and his belongings such as the bronze of ‘Neptune… Taming a sea-horse’. Above all, his arrogant expressions of his dissatisfaction with, and ultimate rejection of, his ‘Last Duchess’ clearly reveals his cold and ruthless nature. * In the final ten lines, the Duke rapidly moves from the subject of his wife’s murder, back to the painting, then to his future marriage and finally to his bronze of Neptune. The impression is given of polite conversation and, ultimately, that his wife’s death is of little significance. * The use of rhyme, rhythm and enjambment create an impression of speech without pause: a relentless monologue which allows no interruption. * There is no explanation given for the ‘commands’ the Duke gave. That these were the commands that led to her death is strongly implied in the subsequent line: ‘There she stands/As if alive.’ |
| **125** | **Exam-style questions** | **1. Responses may focus on:**   * The belief firmly expressed in Sonnet 116 of the constancy of love in stark contrast to the marriage revealed in ‘My Last Duchess’ which shows no love and no constancy: the Duke appears to believe that marriage can be terminated with a simple murder if his status is not fully recognised and appreciated.   **2.** Student’s own answers |
| **128** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘when I dream/I dream halfa-dream’ | By suggesting the phrase ‘half-caste’ means half a person, Agard lists examples of normal human behaviour that are only half complete. This use of humour makes the idea of someone being ‘half-caste’ seem ridiculous and something to laugh at. | | ‘explain yuself/wha yu mean/when yu say half-caste’ | Repetition of this imperative tells the reader to give a logical explanation for the phrase ‘half-caste’ – and of course there isn’t one! It is a simple but clever way of making the reader question something, by literally asking them a question. | | ‘mix a black key/wid a white  key/is a half-caste symphony’ | The use of black and white mirrors the idea of mixing colours. The result of the mix is a beautiful piece of art. | | ‘Excuse me/standing on one leg…’ | This ridiculous initial image sets the mocking tone of the poem: to consider someone half a person is ridiculous. | | ‘Ah listening to yu wid de keen/half of mih ear’ | The use of second person (‘you’) creates a yet more confrontational, and less humorous tone. | | ‘will tell yu/de other half/of my story’ | The final lines of the poem suggests that to consider a person to be ‘half caste’ is to only partially understand and appreciate them. | |
| **129** | **Some questions to consider** | **Possible answers:**   * The opening stanza of the poem, while initially sounding polite and humble, is soon shown to be sarcastic in tone. * The use of humour in the poem is initially engaging but it soon develops a more confrontational tone. * The irregular form of the pattern suggests a conversational, spoken performance, allowing the writer to highlight particular words, phrases and ideas. * The final six lines of the poem implore the reader to ‘see’ and appreciate the whole of a person so that they can fully understand them. * The image of dreaming ‘half-a-dream’ and casting ‘half-a-shadow’ suggests that they are diminished by the attitude that the speaker is confronting. |
| **129** | **Exam-style questions** | **1. Responses may focus on:**   * The challenge that both poems make to the reader, forcing them to confront harmful and negative attitudes and actions. * The broad impression of humanity created in ‘Prayer Before Birth’ in contrast to a specific attitude challenged in ‘Half-Caste’.   **2.** Student’s own answers |
| **132** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘Blind eyes could blaze like  meteors’  . | This is a striking simile because normally you would not expect blind eyes to be ‘fiery’ in this way: ‘meteors’ suggest objects that have a really powerful impact. | | ‘there on the sad height’ | His father is placed by Thomas in a high place, perhaps his deathbed, showing him being separated from the world of the living. Note that it is the poet who is sad, not the place where his father is dying | | ‘words had forked no lightning… frail deeds’ | The poem suggests some have a sense of failure and disappointment in life – but they need to still rage against death. | | ‘Wild men who caught and sang the sun in flight’ | Those who are ambitious, though they lived to regret it, should also rage against death. | | ‘Rage, rage against the dying of the light’ | The poem associates light with life and darkness with death, throughout. | |
| **132** | **Some questions to consider** | **Possible answers:**   * The poet’s fear and upset at the impending death of his father is clear in the poem, however it is also clear that ‘wise men’, ‘good men’ and ‘wild men’ should similarly fight for their lives: it is implied that there is always more they can achieve despite their ‘old age’. * The dominant metaphors of ‘light’ and ‘darkness’ vividly convey the power of life and the fear of death. * The repetition and repetitive structure of the poem strongly suggest the emphatic, almost desperate tone of the speaker, imploring the reader to heed his words. |
| **132** | **Exam-style questions** | **1. Responses may focus on:**   * the highlighting of the influence of the speaker’s father on her life in ‘Poem at Thirty Nine’ while the speaker’s desperate plea to his father to fight for life implies but does not explore a similarly strong bond between parent and child. * the contrasting tone of the two poems: the reflective tone of ‘Poem at Thirty Nine’ suggested by its irregular structure and the desperate, urgent tone of ‘Do No Go Gentle into That Good Night’ created through repetition and the villanelle form.   **2.** Student’s own answers |
| **135** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Language** | **Comment on meaning/effect** | | ‘Nor I half turn to go yet turning stay’ | This is a line that is interesting because it seems to switch from talking definitely about the journey into the metaphorical land of death to a ‘real’ situation. | | ‘darkness and corruption’ | These words themselves suggest death (the decaying of the body), but here they also seem to suggest bad thoughts in his mind that she does not want him to have. | | ‘Remember me when I am gone away’ | The start is a very direct and clear request, but the reader does not yet know that she is referring to death rather than going away on a journey. | | ‘the silent land’ | A metaphor for death, suggesting a physical journey and emphasising the separation of the speaker and her loved one. | | ‘our future that you planned’ | A moving line, implying a future plan that will no longer be realised. | | ‘Better by far you should forget and smile…’ | The final lines highlight the selflessness of the speaker, imploring her lover not to be sad at her death. | |
| **135** | **Some questions to consider** | **Possible answers:**   * The image of ‘the silent land’ seems negative: it suggests a lack of life, of communication and highlights the impassable barrier between the speaker and her loved one. * It seems likely that the speaker’s request to her lover not to be sad at her death would be futile. The speaker’s selflessness suggests a strong relationship which, at its end, would surely bring grief. * The speaker implores her lover to remember her throughout the poem, but is forgiving if her lover should ‘forget me for a while’. There seems a conflict in the speaker, acknowledging her desire to be remembered but also for her lover to ‘smile’ and not be consumed by grief. * The octave focuses on the speaker’s desire to be remembered, while the sestet shows acceptance that she should not expect and does not want her memory to dominate her lover’s life. This change casts the speaker in a more forgiving and accepting light. |
| **135** | **Exam-style questions** | **1. Responses may focus on:**   * The almost aggressive pleading of ‘Do Not Go Gentle Into That Good Night’ in contrast to the far gentler and more considered tone of ‘Remember’. * The acceptance of death in ‘Remember’ in contrast to the plea to reject and fight against it in ‘Do Not Go Gentle Into That Good Night’. * The ability of the speaker in ‘Remember’ to imagine a future after her death; in ‘Do Not Go Gentle Into That Good Night’ there is no consideration, or seemingly will or ability to consider, a time after the death of a loved one.   **2.** Student’s own answers |