<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td><strong>Remember – C. Rosseti</strong></td>
<td>* The paradox of wanting to be remembered and forgotten</td>
<td>Controlled</td>
<td>*The simple language conveys the heartfelt and genuine love the speaker feels for her beloved.</td>
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<tr>
<td></td>
<td>Speaker first asks her beloved to</td>
<td></td>
<td>Beseeching/imploring</td>
<td>* Placing of ‘remember’: lines 1 &amp; 5 remember is imperative;</td>
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<td></td>
<td>remember her after she dies, and then asks to be forgotten</td>
<td></td>
<td>Contemplative</td>
<td>line 7 ‘only remember’; lines 10 ‘afterwards remember’; line 14 ‘better … you should forget… than …remember’</td>
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<tr>
<td></td>
<td>* Speaker’s awareness of her</td>
<td></td>
<td>Conciliatory</td>
<td>[power of request to remember is fading/decreasing]</td>
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<td></td>
<td>impending death and its effect on her</td>
<td></td>
<td>Sadness</td>
<td>* Turning point in line 9: ‘Yet’ (also called ‘the volta’)</td>
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<td></td>
<td>beloved’s memory of her</td>
<td></td>
<td>Acceptance</td>
<td>* Freedom personified as a woman – bride?</td>
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<td></td>
<td>* Speaker doesn’t want to be</td>
<td></td>
<td></td>
<td>* The powerful emotion in ‘ululating’ (also onomatopoeic)</td>
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<td></td>
<td>remembered with sadness</td>
<td></td>
<td></td>
<td>* symbolism of ‘wedding’ – a new joyous life</td>
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<td></td>
<td>* Imperiousness of the title – the</td>
<td></td>
<td></td>
<td>* image of light – hope &amp; optimism</td>
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<td></td>
<td>beloved is ordered to remember her</td>
<td></td>
<td></td>
<td>* pride the ancestors would have felt at this time (traveling tall)</td>
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<td>2</td>
<td><strong>First Day after the War – K. Mazisi</strong></td>
<td>* The sheer joy of people at the realization that they are free from the shackles of apartheid.</td>
<td>Celebration</td>
<td>* Imagery of intense heat</td>
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<tr>
<td></td>
<td>Using the metaphor of a wedding party</td>
<td></td>
<td>Exhilaration</td>
<td>* References to heat and shade</td>
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<td></td>
<td>the speaker describes the feelings of the people who celebrate the first day after the end of apartheid.</td>
<td>* Invitation to everyone to celebrate the freedom</td>
<td>Elation</td>
<td>* Impending doom implied in the last stanza</td>
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<td></td>
<td></td>
<td>* Sharing of the joy</td>
<td>Delight</td>
<td>* Impending rebellion of the Zulu people</td>
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<td></td>
<td></td>
<td>* use of sound to spread the happiness</td>
<td>Tranquility/serenity</td>
<td></td>
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<td></td>
<td></td>
<td>* References to nature to emphasise the healing process after the suffering endured during apartheid</td>
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<td>3</td>
<td><strong>The Zulu Girl – R. Campbell</strong></td>
<td>* The hardships endured by the Zulu girl &amp; the discomfort suffered by the baby</td>
<td>Repressed anger</td>
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<td></td>
<td>A Zulu girl working in the heat on the fields takes a break to feed her hungry baby</td>
<td></td>
<td>Deep love</td>
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<td></td>
<td></td>
<td>* The undercurrent of resentment felt by the Zulu nation at their subjugation</td>
<td>Deep resentment</td>
<td></td>
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<td></td>
<td></td>
<td>* The mother’s love for her child</td>
<td>Fear</td>
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| 4  | Motho ke Motho – J. Cronin | *The cleverness of the 2 prisoners in finding ways to maintain communication with sign language*  
*Defiance of prison rules*  
*Rising above the degradation of imprisonment (communication being forbidden)*  
*The resilience of the human spirit*  
*Communication without words*  
*The victory of human connection across prison cell and colour line*  
*The spirit of ‘Ubuntu’* | Conversational  
Undertone of rebellion  
Sardonic (mocks principle of imprisonment – restriction of personal freedom)  
Ironic  
Defiance | *Use of italics to convey speech (although silent)*  
*The iconic symbol of the black fist*  
*The hand-held mirror is an apt metaphor for how increasingly common it is for people today to look at life indirectly*  
*L5: Clever use of ‘I’ in the mirror, I [consider ‘eye’] see him see …* |
| 5  | Funeral Blues – W.A. Auden | *A poignant expression of grief, memory, devastation and longing, after the death of a loved one.*  
*An expression of grief that goes beyond words into silence*  
*Life becomes pointless when a loved one dies* | Intense grief  
Appears to be a mocking tone in stanzas 1 & 2 (mocks the fact that all the shows of grief will never be able to capture the real grief the speaker feels)  
In stanza 3 tone of sincerity (of grief)  
Anger; bitterness; sorrow | *The imperative mood of the verbs in Stanzas 1 and 4 conveys the forcefulness of the speaker in demanding that everyone joins him in his grief*  
*Image of the compass in stanza 3 - the loss of direction in life when one loses a loved one*  
*Metaphor of stars in stanza 4 – aspirations in life* |
| 6  | A Hard Frost – C.D. Lewis | *The transient beauty of the countryside after the frost at night*  
*The transformation from death to life, that takes place with the arrival of spring*  
*The brilliance of the beauty of the scene transformed by frost* | Accusatory  
Admiration  
Admonition  
Pity | *Powerful imagery: changeling, bride (implied in ‘bridal gear’), raw country maid*  
*Strong verbs: 1st line of each stanza: stole (l. 1); blaze (l. 10)*  
*Power of nature in ‘unclenches’ (line 18)* |
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| 7  | **An African Thunderstorm – D. Rubadri**   | * The suddenness and violence of the storm  
* The impending destruction caused by the storm  
* Implied reference to an army – ‘And the pelting march of the storm’  
* Implied allegorical reference to the destructive effects of colonialism in Africa  
* Are women and children more susceptible to colonialism? [men are not mentioned in the poem] | Dismay  
Fear  
Excitement  
panic | *Rhythm, throughout the poem, conveys the turbulent and violent progress of the storm – the pace of the words echoes the strength of the wind, the exploding sound of thunder and the brilliant flashes of lightning  
* Length of lines is of particular significance in this poem  
* Personification of the wind and clouds as a gigantic dragon  
* Onomatopoeia in ‘Rumble, tremble and crack’ |
| 8  | **An African Elegy – Ben Okiri**           | * Mankind must see himself as being precious because he was created by God  
* Overcoming problems and difficulties of life by being positive is the rewarding – this is he African way of dealing with suffering.  
* The ancestors/mystic entity are ever-present in offering support and guidance. | Quiet confidence  
Optimism  
Hope  
Acceptance | * Why is this an ‘Elegy’?  
Perhaps there is praise for one’s ability to see to the ‘death’ of negativity in life.  
* The regular 5-line stanza structure probably suggests the balance one can create in life by off-setting the negative with the positive. |
| 9  | **Somewhere I have never traveled – e.e. cummings** | * Speaker’s intense love for and utter devotion to his lover  
* The tremendous power she exercises over him  
* The fragility of the woman he loves  
* The opening and closing of the petals of the rose convey the blossoming and, if probable, the ending of love, which he will gladly accept (my life will shut very | Sincerity  
Passion  
Devotion | * Created his signature style in which he ignored traditional rules of poetry and experimental use of punctuation, capitalization and spacing  
* Complicated ‘syntax’ of the poem echoes the complicated nature of love  
* Imagery of touch, eyes and roses |
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<td>10</td>
<td>The Garden of Love – W. Blake</td>
<td>The speaker visits a beautiful garden but is disappointed to find that a chapel has been built there and that there are priests parroting the grounds.</td>
<td>Anger, Dismay, Frustration, Disappointment</td>
<td>* Presence of paradoxes in the imagery: e.g. he is touched by the ‘untouchable’ which is love. * Significance of ‘Spring’ being the only word which is capitalised. * Short lines of 1st stanza as compared to long lines in last stanza: emphasizes the death and decay of pleasure compared to the short-lived joy of the speaker before the church steps in. * Contrast between flowers and graves/tombstones. * Contrast between pastoral and gothic imagery. * Negativity of last stanza. * Priests seen as prison guards. * Use of the word ‘And’ in all lines that convey a negative idea/disapproval/dismay. * Internal rhyme: lines 13 &amp; 14: gowns – rounds, briars – desires conveys the overwhelming oppression exercised by the church; speaker’s hopes are crushed. * The Garden – symbolic of a place within ourselves where we store our primal emotions? The use of capitals for Garden, Love, Chapel, Priests.</td>
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| 11 | **Felix Randal – G.M. Hopkins**  
The speaker reflects on the long illness and eventual death of a powerfully strong farrier called Felix Randall | * The deep bond between the priest and the farrier  
* The ravages of physical illness  
* The lessons learned through tending to the ill.  
* The mortality of man  
* The compassion of the priest  
* Important role played by religion | Pity  
Compassion  
Admiration  
Acceptance | * Contrast between stanza 1 and stanza 4: description of the farrier  
* Reference to two type of strength: Physical and Spiritual  
* Irony in ‘mould of man’ to refer to Felix Randal  
* Significance of “broke” (line 5) |
| 12 | **Vulures – Chinua Achebe**  
Poem consists of 2 parts: a description of two vultures nestling together affectionately after having fed on a decomposing body; a description of a concentration-camp commandant going home to his child after having presided over the killing and cremation of thousands of Jews during WW2 | * The repulsiveness of the physical description of the vultures.  
* The incongruity between the affection the vultures show each other and their horrific day-time activity of devouring pieces of a dead body  
* The mystery of the existence of love in the most unexpected places of killing and horror  
* The shocking contrast between the Commandant’s day-time activities and his buying of sweets for his child  
* The appalling contrast between the Commandant as a murderer and a daddy.  
* The bleakness of stanza 4 | Revulsion  
Bleakness  
Horror  
Incredulity  
Disbelief  
Condemnation  
Ruthlessness | * The moral comment a the end of each of the 2 parts of the poem  
* The vivid references to the corpse that the vultures feasted on  
* The personification of love  
* The horror in the reference to ‘human roast’  
* The horrific reality provided by Stanza 4  
* Cold reality of the existence of good and evil in one being |