**Sir John Hunt Community College – Paper 2 revision Questions.**

**Preparation for Exam**

 

**GCSE English Literature (8702)**

**Paper 2: Modern Texts and Poetry**

**Exemplar Questions**

**Welcome!**

This booklet contains a wealth of practice extracts and questions for Paper 2 of your English Literature exam. This covers the **Modern Text** you studied in Year 10, as well as the **Anthology Cluster of Poetry** and the **Unseen Poetry** elements you have studied in Year 11.

Section A, your question on the Modern Text, is structured simply as a single focus essay question, with no provision of an extract. Section B, which examines your Anthology Cluster, is a comparative question between a named poem, a copy of which is printed in your exam paper, and another poem of your choice from the Cluster, which you must recall from memory. Section C, your unseen question, will provide you with a main unseen poem, which you will need to analyse individually, and then provide a comparative unseen, which you must then compare to the core unseen.

Remember that **all** of your English Literature exams are **closed-book**; this means you will not have access to the texts in your exam. This means you need to have a thorough knowledge of the texts, including ideally some key memorable quotations that you have explored and analysed in lessons.

**English Literature Paper 2 (8702/2)**

**Friday 26th May 2017 9am Sports Hall**

**Top Tips!**

* You examiner awards you marks for making insightful and relevant points, making appropriate inferences from quotations, talking about language/form/structure, analysing the writer’s intentions, the effect of the text on its reader/audience, and the role of context.
* Context can mean a variety of elements, including social, cultural and historical information about when the texts are set, written or received, and how this influences our reaction to and understanding of the plot and its characters.
* You are not required to use quotations when referring to and discussing the whole text beyond the extract, but you may have remembered some. If you know them, use them.
* For poetry, make sure you use the **printed poem** to carry out close language analysis, picking out and focusing on individual words, phrases and language features;
* In unseen poetry, remember your focus is entirely on language, form and structural comparison.

**Boundaries**

Your English Literature Paper 2 Exam is worth 60% of your overall Literature grade.

Sections A and B are both out of 30 marks, with Section A (Modern Text) also carrying 4 marks for AO4 – Spelling, Punctuation and Grammar. Section C (Unseen Poetry) carries 32 marks, divided into 24 marks for Part i (Analysis of Main Unseen Poem) and 8 marks for Part ii (Comparison to 2nd Unseen Poem).

**Modern Texts**

You are advised to spend about **45 minutes** on this section.

Answer **one** question.

**JB Priestley: *An Inspector Calls***

1. How and why does Priestley present Inspector Goole in *An Inspector Calls*?

Write about:

* how the Inspector treats and deals with the other characters
* how Priestley presents the Inspector by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley explore the role of women in *An Inspector Calls*?

Write about:

* the ideas about women presented in *An Inspector Calls*
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How and why does Sheila change in *An Inspector Calls*?

Write about:

* how Sheila responds to her family and the Inspector
* how Priestley presents Sheila by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

* the ideas about responsibility in *An Inspector Calls*
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley use the character of Mrs Birling to explore ideas about social class?

Write about:

* how Priestley presents the character of Mrs Birling and her ideas
* how Priestley shows ideas about social class by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. Do you think Eva Smith is an important character in *An Inspector Calls*?

Write about:

* how Priestley presents the character of Eva Smith
* how Priestley presents ideas about people and society by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. “We are members of one body. We are responsible for each other”. How far is this idea important in *An Inspector Calls*?

Write about:

* what you think Priestley is saying about responsibility and society
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley present Eric in *An Inspector Calls*?

Write about:

* how Eric is involved in the events of the play
* how Priestley presents ideas about Eric by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. “We really must stop these silly pretences”. How does Priestley suggest that people often pretend to be things they are not in *An Inspector Calls*?

Write about:

* the ways characters are different from the impression they create
* how Priestley presents these differences by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley criticise the selfishness of people in *An Inspector Calls*?

Write about:

* how Priestley presents characters’ selfishness in *An Inspector Calls*
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley the relationship between Sheila Birling and Gerald Croft in *An Inspector Calls*?

Write about:

* the way the relationship between Sheila and Gerald changes through the play
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley present the life of the Birling family?

Write about:

* what Priestley is suggesting about the different members of the Birling family
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley present the differences between two characters in *An Inspector Calls*?

Write about:

* what Priestley suggests are the differences between two characters
* how Priestley presents certain ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

1. How does Priestley explore the role of men in *An Inspector Calls*?

Write about:

* the ideas about men presented in *An Inspector Calls*
* how Priestley presents these ideas by the ways he writes.

**[30 marks]**

**AO4 [4 marks]**

**Section B: Poetry**

You are advised to spend about **45 minutes** on this section.

Answer **one** question.

**AQA Anthology: *Poems Past and Present***

**Power and Conflict**

The poems you have studied are:

|  |  |
| --- | --- |
| Percy Bysshe Shelley  | Ozymandias  |
| William Blake  | London  |
| William Wordsworth  | The Prelude: stealing the boat  |
| Robert Browning  | My Last Duchess  |
| Alfred Lord Tennyson  | The Charge of the Light Brigade  |
| Wilfred Owen  | Exposure  |
| Seamus Heaney  | Storm on the Island  |
| Ted Hughes  | Bayonet Charge  |
| Simon Armitage  | Remains  |
| Jane Weir  | Poppies  |
| Carol Ann Duffy  | War Photographer  |
| Imtiaz Dharker  | Tissue  |
| Carol Rumens  | The émigree  |
| Beatrice Garland  | Kamikaze  |
| John Agard  | Checking Out Me History  |

1. Compare the ways poets present ideas about pride in ‘Ozmandias’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Ozymandias

I met a traveller from an antique land

Who said: Two vast and trunkless legs of stone

Stand in the desert. Near them on the sand,

Half sunk, a shatter’d visage lies, whose frown

And wrinkled lip and sneer of cold command

Tell that its sculptor well those passions read

Which yet survive, stamp’d on these lifeless things,

The hand that mock’d them and the heart that fed;

And on the pedestal these words appear:

‘My name is Ozymandias, king of kings:

Look on my works, ye Mighty, and despair!’

Nothing beside remains. Round the decay

Of that colossal wreck, boundless and bare,

The lone and level sands stretch far away.

PERCY BYSSHE SHELLEY

1. Compare the ways poets present ideas about anger in ‘London’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

London

I wander through each chartered street,

Near where the chartered Thames does flow,

And mark in every face I meet

Marks of weakness, marks of woe.

In every cry of every man,

In every infant’s cry of fear,

In every voice, in every ban,

The mind-forged manacles I hear:

How the chimney-sweeper’s cry

Every black’ning church appalls,

And the hapless soldier’s sigh

Runs in blood down palace walls.

But most through midnight streets I hear

How the youthful harlot’s curse

Blasts the new-born infant’s tear,

And blights with plagues the marriage hearse.

WILLIAM BLAKE

1. Compare the ways poets present fear in ‘The Prelude’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Extract from, The Prelude

One summer evening (led by her) I found

A little boat tied to a willow tree

Within a rocky cove, its usual home.

Straight I unloosed her chain, and stepping in

Pushed from the shore. It was an act of stealth

And troubled pleasure, nor without the voice

Of mountain-echoes did my boat move on;

Leaving behind her still, on either side,

Small circles glittering idly in the moon,

Until they melted all into one track

Of sparkling light. But now, like one who rows,

Proud of his skill, to reach a chosen point

With an unswerving line, I fixed my view

Upon the summit of a craggy ridge,

The horizon’s utmost boundary; far above

Was nothing but the stars and the grey sky.

She was an elfin pinnace; lustily

I dipped my oars into the silent lake,

And, as I rose upon the stroke, my boat

Went heaving through the water like a swan;

When, from behind that craggy steep till then

The horizon’s bound, a huge peak, black and huge,

As if with voluntary power instinct,

Upreared its head. I struck and struck again,

And growing still in stature the grim shape

Towered up between me and the stars, and still,

For so it seemed, with purpose of its own

And measured motion like a living thing,

Strode after me. With trembling oars I turned,

And through the silent water stole my way

Back to the covert of the willow tree;

There in her mooring-place I left my bark, –

And through the meadows homeward went, in grave

And serious mood; but after I had seen

That spectacle, for many days, my brain

Worked with a dim and undetermined sense

Of unknown modes of being; o’er my thoughts

There hung a darkness, call it solitude

Or blank desertion. No familiar shapes

Remained, no pleasant images of trees,

Of sea or sky, no colours of green fields;

But huge and mighty forms, that do not live

Like living men, moved slowly through the mind

By day, and were a trouble to my dreams.

WILLIAM WORDSWORTH

1. Compare the ways poets present memory in ‘My Last Duchess’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

My Last Duchess

*Ferrara*

That’s my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Frà Pandolf’s hands

Worked busily a day, and there she stands.

Will’t please you sit and look at her? I said

‘Frà Pandolf’ by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, ’twas not

Her husband’s presence only, called that spot

Of joy into the Duchess’ cheek: perhaps

Frà Pandolf chanced to say ‘Her mantle laps

Over my lady’s wrist too much,’ or ‘Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat’: such stuff

Was courtesy, she thought, and cause enough

For calling up that spot of joy. She had

A heart – how shall I say? – too soon made glad,

Too easily impressed; she liked whate’er

She looked on, and her looks went everywhere.

Sir, ’twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace – all and each

Would draw from her alike the approving speech,

Or blush, at least. She thanked men, – good! but thanked

Somehow – I know not how – as if she ranked

My gift of a nine-hundred-years-old name

With anybody’s gift. Who’d stoop to blame

This sort of trifling? Even had you skill

In speech – (which I have not) – to make your will

Quite clear to such an one, and say, ‘Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark’ – and if she let

Herself be lessoned so, nor plainly set

Her wits to yours, forsooth, and made excuse,

– E’en then would be some stooping; and I choose

Never to stoop. Oh sir, she smiled, no doubt,

Whene’er I passed her; but who passed without

Much the same smile? This grew; I gave commands;

Then all smiles stopped together. There she stands

As if alive. Will’t please you rise? We’ll meet

The company below, then. I repeat,

The Count your master’s known munificence

Is ample warrant that no just pretence

Of mine for dowry will be disallowed;

Though his fair daughter’s self, as I avowed

At starting, is my object. Nay, we’ll go

Together down, sir. Notice Neptune, though,

Taming a sea-horse, thought a rarity,

Which Claus of Innsbruck cast in bronze for me!

ROBERT BROWNING

1. Compare the ways poets present the effect of conflict in ‘The Charge of the Light Brigade’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

The Charge of the Light Brigade

1.

Half a league, half a league,

Half a league onward,

All in the valley of Death

Rode the six hundred.

‘Forward, the Light Brigade!

Charge for the guns!’ he said:

Into the valley of Death

Rode the six hundred.

2.

‘Forward, the Light Brigade!’

Was there a man dismay’d?

Not tho’ the soldier knew

Some one had blunder’d:

Theirs not to make reply,

Theirs not to reason why,

Theirs but to do and die:

Into the valley of Death

Rode the six hundred.

3.

Cannon to right of them,

Cannon to left of them,

Cannon in front of them

Volley’d and thunder’d;

Storm’d at with shot and shell,

Boldly they rode and well,

Into the jaws of Death,

Into the mouth of Hell

Rode the six hundred.

4.

Flash’d all their sabres bare,

Flash’d as they turn’d in air

Sabring the gunners there,

Charging an army, while

All the world wonder’d:

Plunged in the battery-smoke

Right thro’ the line they broke;

Cossack and Russian

Reel’d from the sabre-stroke

Shatter’d and sunder’d.

Then they rode back, but not

Not the six hundred.

5.

Cannon to right of them,

Cannon to left of them,

Cannon behind them

Volley’d and thunder’d;

Storm’d at with shot and shell,

While horse and hero fell,

They that had fought so well

Came thro’ the jaws of Death

Back from the mouth of Hell,

All that was left of them,

Left of six hundred.

6.

When can their glory fade?

O the wild charge they made!

All the world wonder’d.

Honour the charge they made!

Honour the Light Brigade,

Noble six hundred!

ALFRED TENNYSON

1. Compare the ways poets present the reality of conflict in ‘Exposure’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Exposure

Our brains ache, in the merciless iced east winds that knive

us ...

Wearied we keep awake because the night is silent ...

Low, drooping flares confuse our memory of the salient ...

Worried by silence, sentries whisper, curious, nervous,

But nothing happens.

Watching, we hear the mad gusts tugging on the wire,

Like twitching agonies of men among its brambles.

Northward, incessantly, the flickering gunnery rumbles,

Far off, like a dull rumour of some other war.

What are we doing here?

The poignant misery of dawn begins to grow ...

We only know war lasts, rain soaks, and clouds sag stormy.

Dawn massing in the east her melancholy army

Attacks once more in ranks on shivering ranks of grey,

But nothing happens.

Sudden successive flights of bullets streak the silence.

Less deadly than the air that shudders black with snow,

With sidelong flowing flakes that flock, pause, and renew,

We watch them wandering up and down the wind's

nonchalance,

But nothing happens.

Pale flakes with fingering stealth come feeling for our faces -

We cringe in holes, back on forgotten dreams, and stare,

snow-dazed,

Deep into grassier ditches. So we drowse, sun-dozed,

Littered with blossoms trickling where the blackbird fusses.

– Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed

With crusted dark-red jewels; crickets jingle there;

For hours the innocent mice rejoice: the house is theirs;

Shutters and doors, all closed: on us the doors are closed, -

We turn back to our dying.

Since we believe not otherwise can kind fires burn;

Now ever suns smile true on child, or field, or fruit.

For God's invincible spring our love is made afraid;

Therefore, not loath, we lie out here; therefore were born,

For love of God seems dying.

Tonight, His frost will fasten on this mud and us,

Shrivelling many hands. puckering foreheads crisp.

The burying-party, picks and shovels in their shaking grasp,

Pause over half-known faces. All their eyes are ice,

But nothing happens.

WILFRED OWEN

1. Compare the ways poets present ideas about the power of nature in ‘Storm on the Island’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Storm on the Island

We are prepared: we build our houses squat,

Sink walls in rock and roof them with good slate.

This wizened earth has never troubled us

With hay, so, as you see, there are no stacks

Or stooks that can be lost. Nor are there trees

Which might prove company when it blows full

Blast: you know what I mean – leaves and branches

Can raise a tragic chorus in a gale

So that you can listen to the thing you fear

Forgetting that it pummels your house too.

But there are no trees, no natural shelter.

You might think that the sea is company,

Exploding comfortably down on the cliffs

But no: when it begins, the flung spray hits

The very windows, spits like a tame cat

Turned savage. We just sit tight while wind dives

And strafes invisibly. Space is a salvo,

We are bombarded by the empty air.

Strange, it is a huge nothing that we fear.

SEAMUS HEANEY

1. Compare the ways poets present the consequences of conflict and war in ‘Bayonet Charge’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Bayonet Charge

Suddenly he awoke and was running – raw

In raw-seamed hot khaki, his sweat heavy,

Stumbling across a field of clods towards a green hedge

That dazzled with rifle fire, hearing

Bullets smacking the belly out of the air –

He lugged a rifle numb as a smashed arm;

The patriotic tear that had brimmed in his eye

Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –

In what cold clockwork of the stars and the nations

Was he the hand pointing that second? He was running

Like a man who has jumped up in the dark and runs

Listening between his footfalls for the reason

Of his still running, and his foot hung like

Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame

And crawled in a threshing circle, its mouth wide

Open silent, its eyes standing out.

He plunged past with his bayonet toward the green hedge,

King, honour, human dignity, etcetera

Dropped like luxuries in a yelling alarm

To get out of that blue crackling air

His terror’s touchy dynamite.

TED HUGHES

1. Compare the ways poets present ideas about guilt in ‘Remains’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Remains

On another occasion, we get sent out

to tackle looters raiding a bank.

And one of them legs it up the road,

probably armed, possibly not.

Well myself and somebody else and somebody else

are all of the same mind,

so all three of us open fire.

Three of a kind all letting fly, and I swear

I see every round as it rips through his life –

I see broad daylight on the other side.

So we’ve hit this looter a dozen times

and he’s there on the ground, sort of inside out,

pain itself, the image of agony.

One of my mates goes by

and tosses his guts back into his body.

Then he’s carted off in the back of a lorry.

End of story, except not really.

His blood-shadow stays on the street, and out on patrol

I walk right over it week after week.

Then I’m home on leave. But I blink

and he bursts again through the doors of the bank.

Sleep, and he’s probably armed, possibly not.

Dream, and he’s torn apart by a dozen rounds.

And the drink and the drugs won’t flush him out –

he’s here in my head when I close my eyes,

dug in behind enemy lines,

not left for dead in some distant, sun-stunned, sand-smothered land

or six-feet-under in desert sand,

but near to the knuckle, here and now,

his bloody life in my bloody hands.

SIMON ARMITAGE

1. Compare the ways poets present attitudes to war in ‘Poppies’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Poppies

Three days before Armistice Sunday

and poppies had already been placed

on individual war graves. Before you left,

I pinned one onto your lapel, crimped petals,

spasms of paper red, disrupting a blockade

of yellow bias binding around your blazer.

Sellotape bandaged around my hand,

I rounded up as many white cat hairs

as I could, smoothed down your shirt’s

upturned collar, steeled the softening

of my face. I wanted to graze my nose

across the tip of your nose, play at

being Eskimos like we did when

you were little. I resisted the impulse

to run my fingers through the gelled

blackthorns of your hair. All my words

flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked

with you, to the front door, threw

it open, the world overflowing

like a treasure chest. A split second

and you were away, intoxicated.

After you’d gone I went into your bedroom,

released a song bird from its cage.

Later a single dove flew from the pear tree,

and this is where it has led me,

skirting the church yard walls, my stomach busy

making tucks, darts, pleats, hat-less, without

a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced

the inscriptions on the war memorial,

leaned against it like a wishbone.

The dove pulled freely against the sky,

an ornamental stitch. I listened, hoping to hear

your playground voice catching on the wind.

JANE WEIR

1. Compare the ways poets present individual experiences in ‘War Photographer’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

War Photographer

In his darkroom he is finally alone

with spools of suffering set out in ordered rows.

The only light is red and softly glows,

as though this were a church and he

a priest preparing to intone a Mass.

Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays

beneath his hands, which did not tremble then

though seem to now. Rural England. Home again

to ordinary pain which simple weather can dispel,

to fields which don't explode beneath the feet

of running children in a nightmare heat.

Something is happening. A stranger's features

faintly start to twist before his eyes,

a half-formed ghost. He remembers the cries

of this man's wife, how he sought approval

without words to do what someone must

and how the blood stained into foreign dust.

A hundred agonies in black-and-white

from which his editor will pick out five or six

for Sunday's supplement. The reader's eyeballs prick

with tears between the bath and pre-lunch beers.

From the aeroplane he stares impassively at where

he earns his living and they do not care.

CAROL ANN DUFFY

1. Compare the ways poets present the power of humans in ‘Tissue’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Tissue

Paper that lets the light

shine through, this

is what could alter things.

Paper thinned by age or touching,

the kind you find in well-used books,

the back of the Koran, where a hand

has written in the names and histories,

who was born to whom,

the height and weight, who

died where and how, on which sepia date,

pages smoothed and stroked and turned

transparent with attention.

If buildings were paper, I might

feel their drift, see how easily

they fall away on a sigh, a shift

in the direction of the wind.

Maps too. The sun shines through

their borderlines, the marks

that rivers make, roads,

railtracks, mountainfolds,

Fine slips from grocery shops

that say how much was sold

and what was paid by credit card

might fly our lives like paper kites.

An architect could use all this,

place layer over layer, luminous

script over numbers over line,

and never wish to build again with brick

or block, but let the daylight break

through capitals and monoliths,

through the shapes that pride can make,

find a way to trace a grand design

with living tissue, raise a structure

never meant to last,

of paper smoothed and stroked

and thinned to be transparent,

turned into your skin.

IMTIAZ DHARKER

1. Compare the ways poets present ideas about loss and absence in ‘The émigree’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

The Émigree

There once was a country… I left it as a child

but my memory of it is sunlight-clear

for it seems I never saw it in that November

which, I am told, comes to the mildest city.

The worst news I receive of it cannot break

my original view, the bright, filled paperweight.

It may be at war, it may be sick with tyrants,

but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes

glow even clearer as time rolls its tanks

and the frontiers rise between us, close like waves.

That child’s vocabulary I carried here

like a hollow doll, opens and spills a grammar.

Soon I shall have every coloured molecule of it.

It may by now be a lie, banned by the state

but I can’t get it off my tongue. It tastes of sunlight.

I have no passport, there’s no way back at all

but my city comes to me in its own white plane.

It lies down in front of me, docile as paper;

I comb its hair and love its shining eyes.

My city takes me dancing through the city

of walls. They accuse me of absence, they circle me.

They accuse me of being dark in their free city.

My city hides behind me. They mutter death,

and my shadow falls as evidence of sunlight.

CAROLE RUMENS

1. Compare the ways poets present ideas about identity in ‘Checking Out Me History’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Checking Out Me History

Dem tell me

Dem tell me

Wha dem want to tell me

Bandage up me eye with me own history

Blind me to me own identity

Dem tell me bout 1066 and all dat

dem tell me bout Dick Whittington and he cat

But Toussaint L’Ouverture

no dem never tell me bout dat

*Toussaint*

*a slave*

*with vision*

*lick back*

*Napoleon*

*battalion*

*and first Black*

*Republic born*

*Toussaint de thorn*

*to de French*

*Toussaint de beacon*

*of de Haitian Revolution*

Dem tell me bout de man who discover de balloon

and de cow who jump over de moon

Dem tell me bout de dish ran away with de spoon

but dem never tell me bout Nanny de maroon

*Nanny*

*see-far woman*

*of mountain dream*

*fire-woman struggle*

*hopeful stream*

*to freedom river*

Dem tell me bout Lord Nelson and Waterloo

but dem never tell me bout Shaka de great Zulu

Dem tell me bout Columbus and 1492

but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp

and how Robin Hood used to camp

Dem tell me bout ole King Cole was a merry ole soul

but dem never tell me bout Mary Seacole

*From Jamaica*

*she travel far*

*to the Crimean War*

*she volunteer to go*

*and even when de British said no*

*she still brave the Russian snow*

*a healing star*

*among the wounded*

*a yellow sunrise*

*to the dying*

Dem tell me

Dem tell me wha dem want to tell me

But now I checking out me own history

I carving out me identity

JOHN AGARD

1. Compare the ways poets present attitudes to status and reputation in ‘Kamikaze’ and in one other poem from ‘Power and Conflict’

**[30 marks]**

Kamikaze

Her father embarked at sunrise

with a flask of water, a samurai sword

in the cockpit, a shaven head

full of powerful incantations

and enough fuel for a one-way

journey into history

but half way there, she thought,

recounting it later to her children,

he must have looked far down

at the little fishing boats

strung out like bunting

on a green-blue translucent sea

and beneath them, arcing in swathes

like a huge flag waved first one way

then the other in a figure of eight,

the dark shoals of fishes

flashing silver as their bellies

swivelled towards the sun

and remembered how he

and his brothers waiting on the shore

built cairns of pearl-grey pebbles

to see whose withstood longest

the turbulent inrush of breakers

bringing their father’s boat safe

*- yes, grandfather’s boat* – safe

to the shore, salt-sodden, awash

with cloud-marked mackerel,

black crabs, feathery prawns,

the loose silver of whitebait and once

a tuna, the dark prince, muscular, dangerous.

*And though he came back*

*my mother never spoke again*

*in his presence, nor did she meet his eyes*

*and the neighbours too, they treated him*

*as though he no longer existed,*

*only we children still chattered and laughed*

*till gradually we too learned*

*to be silent, to live as though*

*he had never returned, that this*

*was no longer the father we loved.*

And sometimes, she said, he must have wondered

which had been the better way to die.

BEATRICE GARLAND