

Hoërskool Roodepoort
Grade 11 English HL
Lockdown Learning
Week 1
Mr L Breytenbach

This ebook is your self-study guide of work that has to be done at home whilst the lockdown continues due to the Coronavirus. We are doing the same work in class and the notes are available at school.

Here are the steps you should follow for this week:
20 – 24 July 2020

1. Join the new WhatsApp Group for Grade 11 to stay up to date in English:
<https://chat.whatsapp.com/EO7cRQUid5DC2EEdd3ewsY>
2. Study the Tsotsi Booklet (included in this booklet) – do the questions and mark it using the suggested answers.
3. Complete the online Tsotsi Test:
<https://forms.gle/4xCa3wRRLdCTVgN59>
4. Do the language worksheets for homework.
The answers will be posted on WhatsApp.
5. Study the notes and do the questions for the poem, “Funeral Blues”
The answers are included in this booklet.

Sorting out your Standard English

People often make mistakes with word choices, spelling, punctuation, grammar or tenses. Take each of these non-standard or incorrect English sentences and write a corrected version beneath it. You might need to change the words.



The first one has been completed for you.

Me and my friends were sat at the table waiting for are lunch when the fire alarm went.

My friends and I were sitting at the table, waiting for our lunch, when all of a sudden the fire alarm sounded.

1. Us teenagers have to stick together.

.....

2. How's your cleaning routines going?

.....

3. The winner off the race did good.

.....

4. Was you serious when you said that?

.....

5. Our class are the bestest in the county.

.....

6. Have you seen them students on Educating Essex? Their hilarious!

.....

7. I don't know weather he'll be here on time cos he wasn't well yesterday.

.....

8. The students gathered in the assembly hall so they could sing altogether.

.....

9. I love the action drama special FX and fight seens in Neeson's films.

.....

10. They was all in it together they all ways win in the end.

.....

Extension: write your own 'incorrect' sentences to test your friends.

Apostrophe practice

An apostrophe is used to show that something belongs to someone, something or somewhere.

1. The possessive 's is added to singular words (referring to one item) e.g.

the girl's shoes	means the shoes belonging to the girl
Mrs Jones's shop	the shop belonging to Mrs Jones
the man's jumper	the jumper belonging to the man
the jumper's sleeves	the sleeves of the jumper

2. For plural words (referring to more than one item) only the apostrophe ' is added, because the plural word already ends in s, e.g.

the girls' shoes	the shoes belonging to the girls
the cities' cinemas	the cinemas in the cities

3. **BUT** if the plural doesn't end in s, then put 's at the end of the word, e.g.

the men's jumpers	the jumpers belonging to the men
-------------------	----------------------------------

4. An apostrophe is used to show where one or more letters have been missed out in words and phrases that have been shortened, forming a contraction, e.g.

five o'clock	is short for five of the clock
isn't it	is not it
she wasn't at home	she was not at home
we'll see	we shall see

Now put apostrophes in the correct place in the following sentences.

- a. Heres the butchers shop I told you about.
- b. The café doesnt open until ten oclock.
- c. The boys toy car was in the cupboard.
- d. This week there are new womens magazines in the newsagents shop.
- e. Well see if Mrs Taylors children want to come with us.
- f. Which letters missing from Halloween?



Foreign words used in English

1. How much do you know about the English language? Work in pairs and try to answer the following quiz questions.

1. Where did the English language originate?

A. Germany and the Netherlands B. Wales C. England

2. Approximately how many words are there in the English language?

A. 170,000 B. More than a million C. Between 20,000 and 30,000

3. What percentage of words in the English language actually have their origins in a different language?

A. 20 % B. 45% C. 80%

4. How many languages is it estimated that English has 'borrowed' words from?

A. 55 B. 380 C. 126

2. Ask your teacher for the answers. Do any of the answers surprise you? If so, why?

3. Discuss in pairs.

What words can you think of that your language has borrowed from English?

Do you know any words which English has borrowed from your language?



4. With your partner, try to put these English 'loan words' into the correct column.

admiral anime bagel beef broccoli bungalow café candy caravan cockroach delicatessen
entrepreneur glitch graffiti guerrilla khaki pyjamas rickshaw rucksack shampoo tsunami

Arabic	French	German	Hindi and Urdu
Italian	Japanese	Spanish	Yiddish

5. Read the article and check your ideas.

English was originally brought to what is now called Britain by Anglo-Saxon settlers from northwest Germany, West Denmark and the Netherlands. But the language that we nowadays call English has been changed almost out of recognition by the passing of time, and even more influentially, the impact of other languages.

It is estimated that words borrowed from other languages make up around 80% of the English language. As the author James D. Nicoll has noted:

“We don't just borrow words; on occasion, English has pursued other languages down alleyways to beat them unconscious and rifle their pockets for new vocabulary.”

One of the reasons why English has such a huge vocabulary- estimated to be more than two million words, though not all are in current use- is that English has borrowed words from up to 350 other languages. Some of the biggest contributions come from Latin and Greek, and French- via the Norman invasion of 1066. We easily recognise such words as café and entrepreneur as being French, but a lot of much older words are too. For example, most of the words for meat, such as beef, mutton and pork come from French, and this explains why they are so different from the words we use to describe the animals themselves.

Arabic has given the language many words that most people would not recognise as anything but English. For example, admiral, caravan and candy. And the time the British spent in India, as a colonial



power, has given the language words Hindi or Urdu words such as bungalow, pyjamas, khaki and shampoo.

And then there are more modern borrowings, such as anime, tsunami and rickshaw from Japanese, guerrilla and cockroach (cucaracha) from Spanish, rucksack and delicatessen from German, broccoli and graffiti from Italian and glitch and bagel from Yiddish.

It is often remarked that English spelling and pronunciation is confusing and unpredictable, but once we start to recognise what a hotchpotch (derived from French) the language actually is, it all starts to make more sense.

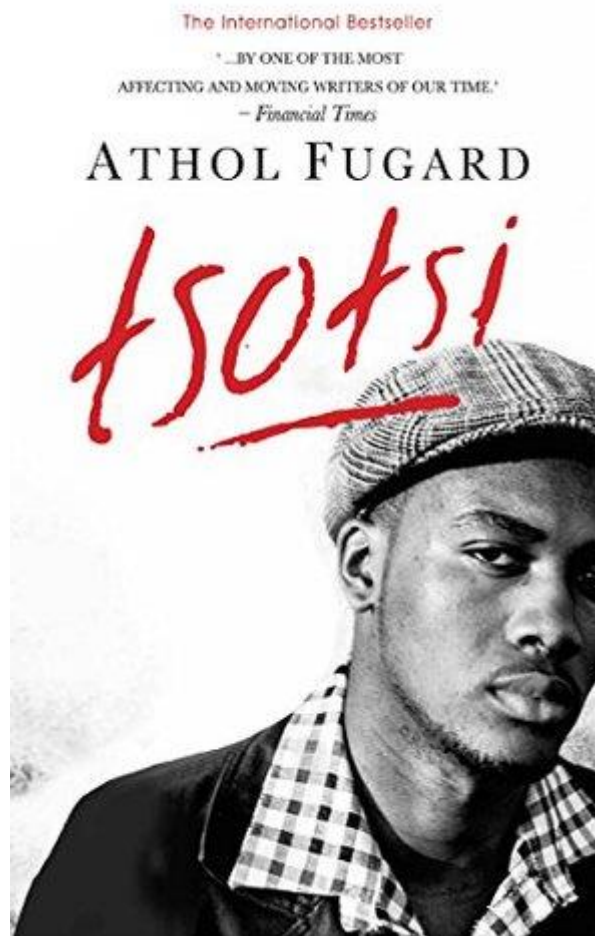
6. Read the article again and answer the following questions.

1. What explanation does the writer give for the prevalence of English words borrowed from French?
2. Why does the writer think the English language uses words from Hindi or Urdu?
3. What explanation does the writer give for the difficulty of English spelling and pronunciation?

7. What spelling rules for English do you know? Discuss in pairs.

8. Look at the list of words below and correct the spelling where necessary.

- | | |
|------------------|-----------------|
| 1. embarrass | 9. professional |
| 2. occasion | 10. immediately |
| 3. accommodation | 11. foreign |
| 4. acquiese | 12. accessible |
| 5. recommend | 13. aficionado |
| 6. responsible | 14. anniversary |
| 7. necessary | 15. ingenious |
| 8. pronunciation | 16. miniscule |



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TSOTSI: CONTEXTUAL QUESTION 1

Read the extract and answer the questions that follow.

CHAPTER 4

1 It was the Saturday street. Lots of people come today gone tomorrow, very hot, making up now for the banshee time around midnight when Saturday night would reach its climax. Tsotsi saw it very quickly and closed his mind to it. He had seen it before. Free of the embarrassment and humiliation he felt in buying the milk he was free now to hurry without a loss of pride. He slipped the tin into his coat pocket and pushed forward. People felt safe in the daylight and that made it harder to move through the crowds on the pavement. On Fridays they opened up and made a path for him.

2 When he reached his room he was sweating. He closed the door behind him, putting a chair against it so that no one could enter unexpectedly. The window, or rather the hole in the wall since there was no glass, he covered up with the thin square of wood which he used for that purpose when it was cold or raining and the wind blew. Only then, feeling safe from inquisitive eyes or interruption, did he take the shoebox from its hiding place under the bed. He put it down carefully on the table, pulled up a chair, sat down, and then took off the lid to examine its contents.

3 It was still alive and seemed to be sleeping. A foul acrid smell rose up from the box, but he didn't notice it because for a moment he was again awed by what he saw. This was man. This small, almost ancient, very useless and abandoned thing was the beginning of a man. It had legs and arms

A head and a body, but even when he allowed for that, he could still not see how this would one day straighten out, smooth and shape itself into manhood. Even asleep its face was cross-grained with complaint. The head was misshapen. It looked more like an egg. The body was covered with pathos of fuzzy hair.

4 When his first surprise passed, Tsotsi noticed the smell. He left the table to fetch an old coat hanging on a nail behind the door, first bundling it up before putting it down. Then very carefully he took the baby out of the box and put it down on the coat. He was proud of that, the idea to use the coat. The baby looked better resting on it than it would have on the bare, bottle-stained table-top. Catching himself with the feeling of pride he frowned, pursed his lips and worked on. Apart from the stain on the bottom the box was still all right, which meant the smell was coming from the baby. He examined it. The smell was coming from its clothes, the rags in which it was wrapped.

P.T.O

QUESTIONS:

- 1.1 Place the extract in context. What happened just before this paragraph? (2)
- 1.2 Account for the image of the “banshee street” to describe Saturday night in the township. (2)
- 1.3 Explain the reasons for Tsotsi’s fear in Paragraph 1-2. (3)
- 1.4 Why do people make a path when they see Tsotsi on a Friday night? (1)
- 1.5 Refer to paragraph 2.
- 1.5.1 How does the author build up the picture of Tsotsi as a meticulous character? (2)
- 1.5.2 “A foul acrid smell rose up from the box, but he didn’t notice it because for a moment he was again awed by what he saw. This was man.”
What is unusual about Tsotsi’s reaction here? (2)
- 1.6 Comment on the effectiveness of the diction in the words: “cross-grained with complaint”. Refer to the meaning of “cross-grained” and the sound device. (2)
- 1.7 What role does the baby have here, and in the rest of the novel, in enabling the redemption of Tsotsi? (4)
- (18)**

EXTRACT B

1 “So Simon is dead, but I got my baby and there’s little David too. It’s hard times but I’m doing washing and my brother gives me something each week and I manage.” Miriam stood at the door, looking out into the yard. “I mean we gotta live. Little David – he’s got to live. Anyway, Simon must and me too. Even you. We just got to live. Isn’t that so? That’s what it is. That’s all it is. Tomorrow comes and you got to live.

2 Tomorrow comes, Tsotsi thought, and a little boy has got no father and his mother never came back and anyway he didn’t remember, but tomorrow taught him that he had to live. She was right.

[Chapter 10]

1.8 Why is it significant that Tsotsi names the baby David? (1)

1.9 Refer to paragraphs 1- 2.

1.9.1 Comment on the effect of omniscient narration which gives us insight into both character’s thoughts. (1)

1.9.2 What little boy is Tsotsi referring to in paragraph 2? (1)

1.10 Discuss Miriam’s role in Tsotsi’s transformation. Refer to this extract and other parts of the novel. (3)

1.11 What tragic event happens soon after this conversation? (1)

(7)

[Total for Question 1: 25]

CONTEXTUAL Question 1**MEMORANDUM**

1.1 Place the extract in context. What happened just before this paragraph? (2)

Tsotsi buys milk for the baby at an Indian store.

1.2 Account for the image of the “banshee street” to describe Saturday night in the township. (2)

The street becomes like a crazy, evil place on a Saturday night. It resembles an evil spirit.

1.3 Explain the reasons for Tsotsi’s fear in Paragraph 1-2. **He is afraid of what people will think of him. His pride as a tough man will be lost if he is seen buying milk for a baby. He is also afraid of being arrested with the burden of having to escape with a baby. He is afraid that people will discover he cannot read.** Any 3. (3)

1.4 Why do people make a path when they see Tsotsi on a Friday night? (1)

They know he is a gangster and they are afraid of him.

1.5 Refer to paragraph 2.

1.5.1 How does the author build up the picture of Tsotsi as a meticulous character? (2)

Meticulous means careful. He puts everything in order before taking the baby out from under the bed. Routine is what has kept him sane.

1.5.2 “A foul acrid smell rose up from the box, but he didn’t notice it because for a moment he was again awed by what he saw. This was man.” What is unusual about Tsotsi’s reaction here?

He is reverent about the mystery of life, when he normally has no respect for life. He is trying to understand growth. He does not notice the stench. He is gentle, not harsh as he usually is. (2)

1.6 Comment on the effectiveness of the diction in the words: “cross-grained with complaint”. Refer to the meaning of “cross-grained” and the sound device.

The baby’s face is wrinkled with moaning about its hunger, but it seems old in its capacity to teach Tsotsi lessons about love and life. The repeated “c” sound reinforces the idea that it is older than it looks. (2)

1.7 What role does the baby have here, and in the rest of the novel, in enabling the redemption of Tsotsi? **The baby allows Tsotsi to feel compassion for someone else’s distress. This sparks a range of softer emotions he has never experienced. The baby stirs memories of Tsotsi’s childhood, enabling him to restore his identity as David Madondo. The baby is helpless and needs his care, so drawing him away from his life of crime. He saves the baby, thereby symbolizing his own salvation by God.** (4)

(18)

EXTRACT B

1.8 Why is it significant that Tsotsi names the baby David? (1)

It is his own name which he has not used for years. The baby brings his personality to life.

1.9 Refer to paragraphs 1- 2.

1.9.1 Comment on the effect of omniscient narration which gives us insight into both character's thoughts.

The narrator gives the reader insight into Miriam's words and the thoughts which Tsotsi does not express. (1)

1.9.2 What little boy is Tsotsi referring to in paragraph 2?

Himself (1)

1.10 Discuss Miriam's role in Tsotsi's transformation. Refer to this extract and other parts of the novel.

She is beautiful, compassionate and shows the gangster a new side of family life which he has missed out on. She speaks truthfully, but waits until the right time to gently share the vision she has for her future. In caring for others, she has found hope in a difficult situation. "I mean, we gotta live." (3)

1.11 What tragic event happens soon after this conversation?

Tsotsi and the baby die as a bulldozer razes the abandoned building they are sheltering in. (1)

(7)

(25)

TSOTSI CONTEXTUAL QUESTION 2

Read the passage and answer the questions in full sentences.

1 As he turned away from the window it hit him. Boston was thinner than he had ever imagined. His ribs stood out clearly pressing against the skin with the effort of each breath, which seemed to arch his body. In the uncertain light his legs were out of all proportion to the rest of him. Tsotsi went to the bed and examined him carefully, so absorbed in his purpose that he hardly felt the liquid wax fall on the back of the hand holding the candle.

2 The head was almost misshapen by blue swellings on the forehead. One eye was so swollen that all that remained of it was a straight fold of skin. Even as Tsotsi looked, a few drops of colourless liquid oozed out and trickled down the cheek. Impulsively he put his hand out and caught one up in his finger. He tasted it. Tears. Tsotsi straightened up and scratched off the candle wax on the back of his hand. He was trembling. He bent down again. From the eyes he moved slowly to the nose – a clotted mass of blood and broken bone – then to the mouth and the cuts about the chin. Very lightly he put a hand on Boston's chest. The flesh was warm and living and felt like pain. It was as red as pain too, where he had broken it open...

3 Then he counted his money. Two shillings. What did he expect after three days without a job... Tsotsi sat down in the dark. I won't light the candle, he thought. It's short. I'll need it when he talks. He ate some of the bread, drank half the milk, and waited...

[Later when Boston regains consciousness]

4 "Boston man." He waited. "Hey, Boston. The beggar." Boston looked at him. "Help me there man. I had him. Really, I had him man, but I let him go."

Boston continued to watch him, so he told that story as well.

Boston concentrated hard and listened. He heard that story right through to the end. In its way it was as surprising as the other. Why is it strange to find mercy. What a tremendous thought mercy is! The word itself is like the sigh of the wind. Where had he heard it like that? Then it came to him; the long, lonely wind that swept through the long grass in the fields of his youth.

(Chapter 3)

2.1 Refer to paragraph 1.

What "hit" Tsotsi at this point about Boston? (1)

2.2 What profession was Boston partly trained for? (1)

2.3 What qualities did Tsotsi need Boston for to make the gang successful? (2)

2.4 Why had Tsotsi beaten him up? (2)

2.5 Refer to paragraph 2.

What discovery is Tsotsi making about Boston here? Discuss the reason for the change in his treatment of the man he had beaten up. (2)

2.6 Refer to paragraph 3.

What is unusual about Tsotsi's behaviour in this paragraph? (2)

2.7 Refer to stanza 4.

2.7.1 Comment on the effectiveness of the simile. (2)

2.7.2 Why did Tsotsi offer Morris, the beggar, mercy? (2)

2.8 Discuss the theme of mercy in the novel as a whole. Refer to the following points:

Tsotsi and the baby

God's mercy

Miriam's mercy for Tsotsi

(6)

(20)

CONTEXTUAL QUESTION 2 MEMORANDUM

2.1 Refer to paragraph 1. What “hit” Tsotsi at this point about Boston?

Boston is a unique individual, thin and a person of value. (1)

2.2 What profession was Boston partly trained for? **teaching** (1)

2.3 What qualities did Tsotsi need Boston for to make the gang successful? **He can read and he is clever, helping them to find solutions to their problems.** (2)

2.4 Why had Tsotsi beaten him up? **He asked questions about Tsotsi’s past. He stirred him to think about right and wrong. He made Tsotsi feel bad about his life of crime.** (1)

2.5 Refer to paragraph 2.

What discovery is Tsotsi making about Boston here? Discuss the reason for the change in his treatment of the man he had beaten up. **Boston has feelings: Tsotsi sees the tears. Tsotsi takes responsibility for the physical pain he has caused Boston by beating him up so badly.** (2)

2.6 Refer to paragraph 3.

What is unusual about Tsotsi’s behaviour in this paragraph? (2)

He sees there is very little money left for food but does not go out and do another crime to provide for the.

He keeps food aside for Boston when he wakes up, whereas before it was “every man for himself”

2.7 Refer to stanza 4.

2.7.1 Comment on the effectiveness of the simile. **Mercy is compared to a sigh of the wind. Tsotsi remembers mercy in his childhood, but only vaguely, as if it is a faint sigh.** (2)

2.7.2 Why did Tsotsi offer Morris, the beggar, mercy? **He wanted to live**
He felt sorry for him. (2)

2.8 Discuss the theme of mercy in the novel as a whole. Refer to the following points:

Tsotsi and the baby **Tsotsi offers mercy to the baby by providing milk for it instead of leaving it to die.**

God’s mercy **Tsotsi has an encounter with God; and later at the church he is offered forgiveness for his sin and is invited to come and join the believers.**

Miriam’s mercy for Tsotsi **Miriam could have reported Tsotsi to the police, but she sees a change in him thorough his compassion for the child. She feeds the baby and offers to be a mother for David. She shares her sorrow with Tsotsi, thereby providing an opportunity for him to experience true friendship.** (6)

(20)

TSOTSI: ESSAY QUESTIONS

ESSAY QUESTION 1

Critically assess the following statement: *Tsotsi is the story of one man's redemption from numbness and moral indecency*. In your discussion you may refer to:

- *Boston
- *The baby
- *Childhood memories
- *The church/God
- *Miriam

(25)

ESSAY QUESTION 1 MEMORANDUM

Critically assess the following statement: Tsotsi is the story of one man's redemption from numbness and moral indecency.

- **Boston says he has some "decency" which means he feels guilt at having killed Gumboot. He questions Tsotsi relentlessly about his past, asks him if he has a soul and eventually gets beaten up by Tsotsi for it. He is someone who stands out as a character with morality in the middle of a gang. He shows the leader that there is another way to live. He shows courage in confronting Tsotsi and finally stirs the necessary memories in the leader. Confused, Tsotsi finds Boston to help explain what is happening to him and is introduced to God, mercy and redemption.**
- **the baby allows Tsotsi to feel compassion for someone else's distress. This sparks a range of softer emotions he has never experienced. The baby stirs memories of Tsotsi's childhood, enabling him to restore his identity as David Madondo. The baby is helpless and needs his care, so drawing him away from his life of crime. He saves the baby, thereby symbolizing his own salvation by God.**
- **childhood memories The memories of the yellow dog, his mother, the homeless boys provide Tsotsi with an identity, memories of compassion, motherly love**
- **the church/God. The narrator acknowledges that God is presiding over Tsotsi's redemption, even orchestrating the various triggers/people who have a significant role.**
- **Tsotsi goes to a church to find help when he feels confused.**
- **Miriam is beautiful, compassionate and shows the gangster a new side of family life which he has missed out on. She speaks truthfully, but waits until the right time to gently share the vision she has for her future. In caring for others, she has found hope in a difficult situation. "I mean, we gotta live."**

(25)

TSOTSI ESSAY QUESTION 2

Write an essay of 350-400 words (1 ½ to 2 pages) on the following topic:

When the novel opens, Tsotsi's life is filled with fear. This changes during the course of the story, as he learns the value of love and trust.

Discuss the theme of fear as it relates to some or all of the following aspects of the narrative:

- the fear Tsotsi has for his father
- fear of the Apartheid authorities
- fear of not surviving among the orphans
- the fear provoked by the gang
- Boston's fearlessness in challenging Tsotsi
- Tsotsi's fear of remembering
- Tsotsi's love for the baby, David
- The development of trust for Miriam

(25)

TOTAL SECTION B: 20

TSOTSI ESSAY QUESTION 2 MEMORANDUM

When the novel opens, Tsotsi's life is filled with fear. This changes during the course of the story, as he learns the value of love and trust.

Discuss the theme of fear as it relates to some or all of the following aspects of the narrative:

- the fear Tsotsi has for his father **Tsotsi does not know his father well because he is a migrant worker, so some of his fear comes from ignorance. He watches his father beat up and kill a pregnant dog and decides to run away from home rather than risk being with such a violent man without his mother there.**
- fear of the Apartheid authorities **Black people in the townships feared police raids because they would arrest people who did not have passes. Tsotsi's mom was arrested during one of these raids, so he ended up on the streets.**
- fear among the pipe children **Each day the orphans would scavenge for food in order to stay alive. They fear being arrested, they fear never finding their own parents**
- the fear provoked by the gang **The gang are feared even by people on the streets. They enjoy the power this fear provokes in those around them. The crowds part down the streets as they walk. Tsotsi relishes the look of fear on Gumbo's face as he is dying.**
- Boston's fearlessness in challenging Tsotsi **Boston knows he will get beaten up by Tsotsi, but he persists in asking awkward questions, challenging the numbness in the gang leader's emotions. He represents decency and the desire to do good things. He is the conscience of the gang and has the courage to risk his own life to be that person.**
- Tsotsi's fear of remembering **Tsotsi is afraid of the past because many of his memories have been erased by childhood trauma. He does not want to face the feeling of abandonment by his mother, or the abusive behavior of his father.**
- Tsotsi's love for the baby, David **Tsotsi's love for the baby helps him overcome fear of remembering the past. He realizes the love of his mother is something beautiful. At first he is afraid of what the gang will think of him for going "soft" over the baby, but later he admits all of this to Boston, including his mercy to the cripple. He is afraid of the authorities finding him and the baby, so he hides the baby in the ruins. He is courageous in trying to save the baby from the bulldozer and loses his own life.**
- The development of trust for Miriam **Tsotsi struggles to trust people, so although he trusts Miriam to feed the baby, he does not leave the baby with her, resulting in both of their deaths.**

(25)

W H Auden (1907–1973, UK/USA)



Auden is another very influential 20th-century poet. Born in England, he travelled very widely: Iceland, Europe, China, and eventually the United States of America, where he became a citizen in 1946. His travelling curiosity also led him to Spain where he served as an ambulance driver for the Republican Army during the Spanish Civil War. Auden was a very productive writer, producing plays and essays in addition to his poetry.

Introduction

“IX. [Funeral blues]” is written in the style of a classical elegy. It is written from the perspective of a man who is mourning deeply for a lover who has died. The man wants the life of his lover to be recognised and applauded and finds it unbearable that the death of someone so special to him might go unacknowledged by others.

The poem is written in four stanzas of four lines and each line contains four beats. The poem features informal language and objects of everyday life and is rich in imagery, personification and metaphor. The layers of metaphor in the third stanza give an insight to the reader into how much the deceased meant to the speaker and on how many levels the deceased gave the speaker direction, guidance and purpose.

Before reading (discussion)

► Coping with the loss of someone or with a broken relationship causes immense and overwhelming sadness. Can you think of ways in which people try to lessen such sadness?

After reading: What is it about? (written work)

1. List the ways in which the speaker asks society to mourn the loss of his partner. (4)
2. Identify and explain the metaphor in line 9 of the poem. (2)
3. What does the line “I was wrong” reveal about the speaker’s attitude towards his loss? (2)
4. In your view, is the speaker justified in suggesting that “nothing now can ever come to any good”? (2)

“Funeral Blues”

IX. [Funeral blues] (1936)

Take note of the literal meaning of the title. The "blues" is a musical genre which is characterised by sad, soulful singing.

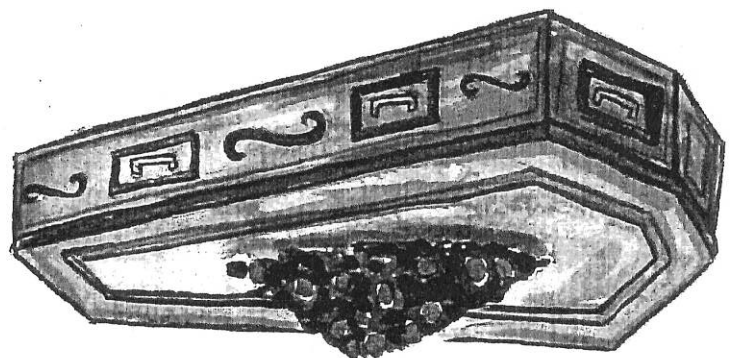
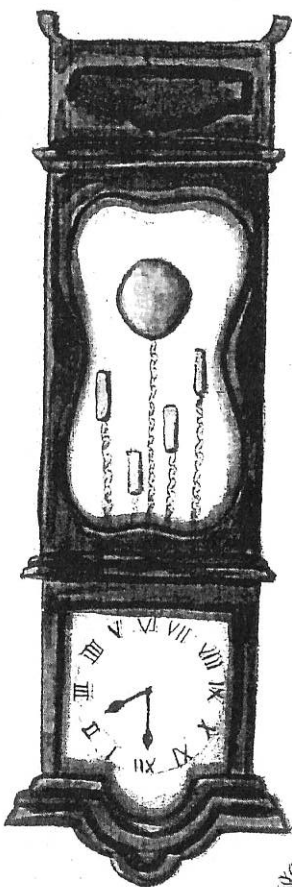
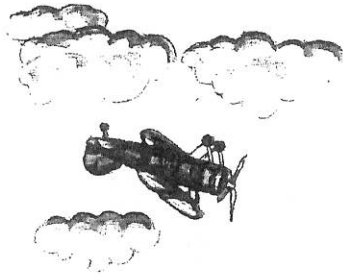
Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled¹ drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message He Is Dead,
Put crepe² bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last for ever: I was wrong.

The stars are not wanted now: put out every one;
Pack up the moon and dismantle³ the sun;
Pour away the ocean and sweep up the wood;

For nothing now can ever come to any good.



(10)

In an essay of approximately 250-300 words, critically discuss the poet's use of metre and rhyme in this poem. Does it suit the sadness evident in the tone of the poem?

Essay

- 1 muffled – covered to make it sound softer
- 2 crepe – (pronounced "crape") thin fabric with wrinkles; also "crinkled paper" – thin paper with wrinkles used for decoration
- 3 dismantle – take apart

Funeral Blues

Wystan Hugh Auden (1907-1973)

Modern/Political Poet

Most of his poems focus on social ills + concern with the working of the mind.

Tone: (Author's attitude or feelings about the subject)
Harsh/Serious

Mood: (Readers emotions from reading the text)
Sadness/empathy

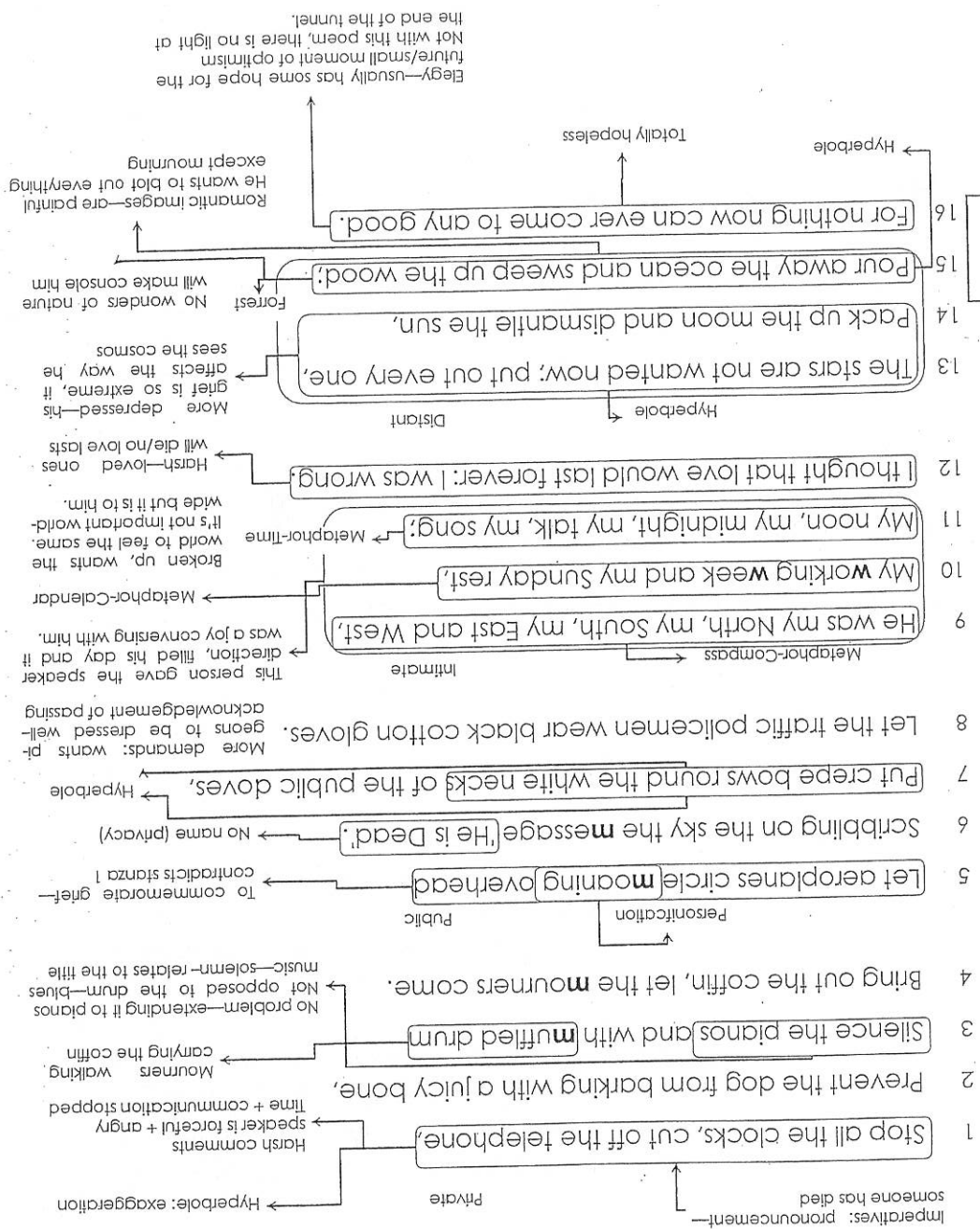
Glossary
Muffled—wrapped to decaden the sound
Crepe—light crinkled fabric
Dismantle—take apart
Blues—American word for a sad song
Lament—to express grief/
mourn

Theme: Death + grief
Speaker wants the world to come to an end

Form:
Elegiac: resembling an elegy (expressing sorrow)
4 quatrains (4 stanzas of 4 lines)
Rhyme scheme: AAB/CCDD/EEFF/GGHH
Iambic pentameter

Expression of grief and heart-ache.
He describes his pain and links his overwhelming emotion of despair to world around him.
Reference to 'clocks', 'telephone', 'dog', 'piano's', examines the mourner's reaction to his immediate domestic surroundings, the lens of loss.
Poem then expands the surroundings to the public arena with 'aeroplane', 'doves', 'traffic policemen'
L8 finally ends in the universal sphere of 'stars', 'moon', 'sun', 'ocean', 'wood'
3rd stanza describes their relationship + gives a personal account of what the dead man meant to the speaker

Stanzas Contrasting Themes
Public vs. private (Stanza 1+2)
Intimate vs. Distant (Stanza 3+4)



QUESTION 2: POETRY – CONTEXTUAL QUESTION

5

Exam!

IX. [FUNERAL BLUES] – W H AUDEN

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

5

Let aeroplanes circle moaning overhead
Scribbling on the sky the message He is Dead,
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

10

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

15

The stars are not wanted now; put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

- 2.1 Refer to line 3: "Silence the pianos and with muffled drum". State two other objects that the speaker wants silenced in stanza 1. (2)
- 2.2 Refer to line 9: "He was my North, my South, my East and West". Describe the person to whom this line refers. (2)
- 2.3 Comment on the effectiveness of the repetition of "my" in stanza 3. (2)
- 2.4 Comment on the effectiveness of the hyperbole in stanza 3. (2)
- 2.5 Do you agree with the interpretation that this poem is as much a poem about the depth of love as it is of loss? Justify your answer. (2) [10]

QUESTION 2: "IX. [Funeral blues]" – W H Auden

2.1 The speaker wants (any two of)

barking dogs, ringing telephones
and ticking clocks to be silenced. (2)

2.2 This line refers to the person who

gave the speaker direction and
a purpose in life. Without this
partner, the speaker feels lost and
lonely, so the person must have
been special and caring. (2)

2.3 The repetition of the personal

pronoun "my" emphasises the
closeness of the relationship and
how the speaker is now lost and
alone without this person to share
life with. (2)

2.4 Stanza 3 develops how important

this person was to the speaker.
All meaning, direction and
purpose in life were connected
to this person. The speaker feels
their relationship was perfect
and would have lasted forever,
(shown through the examples of
hyperbole and exaggeration), and
now that it is over everything feels
"wrong". (2)

2.5 Own view. Although the poem

reflects on the cruel loss of love
through death, it also highlights
(through images and hyperbole)
the strength of love and how
wonderful a relationship can be. (2)

[10]

QUESTION 7: POETRY – CONTEXTUAL QUESTION

'FUNERAL BLUES' – WH Auden

7.1 The clocks indicate normality and the passing of time. By stopping the clocks, he wants other people's normality to cease so that they can relate to his situation. The death of his loved one is so momentous that he feels the world cannot continue.

It was tradition to stop the clocks from ticking when someone in the house had died. The speaker wants the world to acknowledge the death of his loved one.

[Award 2 marks for any one idea well discussed OR any two relevant and distinct points.] (2)

7.2 The capital letters indicate the importance of the loved one in the speaker's life and emphasise the intensity of the grief he is experiencing. It creates the impression that the person who has died is a person of significance within society and thus deserving of outpourings of public grief. Capital letters draw the reader's attention to the stark finality of death.

[Award 2 marks for any one idea well discussed OR any two relevant and distinct points.] (2)

7.3 The deceased was like the points on a compass to the speaker. He provided him with guidance and played a significant role in the speaker's life. The image is effective because, like a compass, the deceased was dependable and one on whom the speaker could always rely. Now that he is dead, the speaker feels lost and without direction. The four compass points emphasise that the deceased was an important part of every aspect of the speaker's life.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

7.4 The speaker is devastated/distraught/despondent because he sees no future. He wants the entire universe to come to an end. All sources of light need to be extinguished because to him, everything is now dark and depressing. He wants all of nature to disappear as it is now inconsequential to him. The hyperbolic statements emphasise the intensity of his pain at the death of his loved one.

[Award 3 marks for any two ideas well discussed OR three ideas.] (3)

[10]

QUESTION 7: POETRY – CONTEXTUAL QUESTION

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

FUNERAL BLUES – WH Auden

1 Stop all the clocks, cut off the telephone,
2 Prevent the dog from barking with a juicy bone,
3 Silence the pianos and with muffled drum
4 Bring out the coffin, let the mourners come.
5 Let aeroplanes circle moaning overhead
6 Scribbling on the sky the message He is Dead,
7 Put crêpe bows round the white necks of the public doves,
8 Let the traffic policemen wear black cotton gloves.
9 He was my North, my South, my East and West,
10 My working week and my Sunday rest,
11 My noon, my midnight, my talk, my song;
12 I thought that love would last forever: I was wrong.
13 The stars are not wanted now; put out every one;
14 Pack up the moon and dismantle the sun;
15 Pour away the ocean and sweep up the wood;
16 For nothing now can ever come to any good.

7.1 Account for the speaker's desire to 'Stop all the clocks' (line 1). (2)

7.2 Suggest a reason for the use of capital letters in 'He is Dead' (line 6). (2)

7.3 Refer to line 9: 'He was my North, my South, my East and West'. (3)

Discuss the effectiveness of this image in the context of the poem.

7.4 Critically comment on how the images in the final stanza convey the speaker's attitude toward the death of his loved one. (3)

[10]

Thore's
no 7

IX. [Funeral blues] (p. 38)

What is it about?

1. The speaker asks society (any four from) to stop "clocks" and time, to not communicate or use the "telephone", to keep dogs from "barking", to not be jovial and listen to music or "pianos", to be still as the "coffin" is carried, to broadcast the news with "aeroplanes", to use "bows" as a mark of respect, and for "policemen" to wear "black" gloves a show of public mourning.
2. The deceased is compared to the cardinal points (North, South, East,

- West) showing that this person gave direction and meaning to the speaker. The speaker is now lost and alone without a guiding partner who meant everything.
3. Although the final word "wrong" is almost predictable because of the rhyme scheme, the short statement of monosyllabic words "I was wrong" reveals that the speaker is devastated and now aware of his loss and isolation. His love has been cut short.
 4. The speaker is justified in suggesting that life is now meaningless and happiness irrecoverable which is shown in the way the poem builds the tragedy and mourning he has endured. His true love has been taken away unfairly and prematurely. However, if the speaker can feel love again, or can find a new partner to share life with, then there could be "good" at another time. It is understandable that happiness seems impossible now.

The poem is an immensely sad elegy paying tribute at the death of a loved one. Despite the mournful tone, the speaker is still able to show an unlimited love and affection to the deceased. The style and message of the poem seem contradictory at times.

There are four stanzas of four lines

each, giving the poem a regular structure. Each line uses about 10 to 12 syllables. The poet uses rhyming couplets ("overhead ... Dead") throughout which give the poem a melody that seems at odds with its sad

tone. The metre in some lines also seems to skip and lift ("my North, my South ...") in iambic pairs, but this is sometimes followed by slower and longer patterns ("The stars are not wanted ...") which force the reader to reflect and question the loss.

Rhyming couplets give the poem a

sense of predictability, which is childlike and simple ("my song ... I was wrong")

and perhaps not suitable for the content and mournful intent. However, this also

allows for understanding and pathos – and delivers a tragic conclusion to each couplet. The love shared was immense but has been tragically and unfairly removed.

The speaker wishes to remember this

all-consuming love ("working week, and

my Sunday rest") fondly, as well as prepare for life without "any good". Despite the

familiarity and at times humour in these

lines ("Prevent the dog from barking"), it

is very clear that a love that is deep like an

"ocean" should be praised and remembered

in fond and familiar terms.

- This poem is an expression of grief and heartache. The speaker describes his pain and links his overwhelming emotion of despair to the world around him. The reference to 'clocks', 'telephone' (line 1), 'dog' (line 2) and 'pianos' (line 3) examines the mourner's reaction to his immediate, domestic surroundings through the lens of loss. The poem then expands the surroundings to the public arena with 'aeroplanes' (line 5), 'doves' (line 7) and 'traffic policemen' (line 8), and finally ends in the universal sphere of 'stars' (line 13), 'moon', 'sun' (line 14), 'ocean' and 'wood' (line 15). The third stanza describes their special relationship, and gives a personal account of what the dead man meant to the speaker.
- It is clear from the outset what the subject of the poem will be with the title 'Funeral Blues'. The choice of the word 'Blues' is an effective one as this could refer to a depressed mood, and also describes a slow, sad musical piece. The reader immediately understands the call for everything to cease – time, noise, music – as soon as reference is made to the 'coffin' and 'mourners' (line 4). The stark message 'He Is Dead', to be written on the sky for all to see, implies the speaker's need for the world around him to register the passing of his beloved.

Form and structure

- The poem comprises four stanzas of equal length. Each stanza's four lines rhyme regularly in an *a-a-b-b*, *c-c-d-d*, *e-e-f-f*, *g-g-h-h* pattern.
- Each stanza explores a different aspect of the speaker's grief. The first stanza explores the domestic or home environment, the second broadens to his local and public surroundings, the third stanza explains the nature of the speaker's love for the deceased, while the fourth stanza looks beyond to elements of nature in the greater universe.

Poetic/language devices

- Auden effectively captures the speaker's sense of devastation and grief with his images in the first stanza. The speaker's world has ended, and he feels that life has changed forever. It seems wrong for the world to continue on with the telephone ringing or dogs barking in the face of his loss.
- The personification of the aeroplanes 'moaning' (line 5) shows the speaker's projection of his grief to his broader surroundings, as is the powerful image of the words scribbled on the sky for all to see (line 6).
- Describing the loved one as the points of a compass suggests that he, the departed, provided a sense of direction

Understanding the poem

the explanation that 'he' was there for the daily grind of work as well as the moments of 'Sunday rest' (line 10). We see the depth of the relationship as it gave meaning to the various times of the day – with their implications, and through 'my talk, my song' (line 11) was one that thrived through both ordinary conversation and companionship, as well as moments of joy.

- Line 12 achieves its emotive impact through its simplicity, coupled with the use of the colon to state its devastating realisation.
- The final stanza plays on images often associated with romantic love: the starlit night sky, the shining moon, romantic walks along a beach or picnics in the wood. These conventions are destroyed as the speaker calls for all these symbols to be stripped of their meaning as 'nothing now can ever come to any good' (line 16).
- Auden achieves a remarkable balance of tone. The speaker's grief is starkly evident and his sorrow, confusion and even anger or bitterness at his loss is readily apparent. But Auden never allows the tone to become overly sentimental. As a result, the grief seems real and moving as we share and understand the speaker's bereavement.

Sound devices

- The rhythm of the poem is regular, and the rhyme scheme contributes to this. This is fitting for a 'Blues' musical piece of the title. Notice how the regularity of the rhythm breaks down in the last line: This echoes the meaning as the speaker expresses his utter despair at his beloved's death.
- Auden allows the aeroplanes to 'moan': The onomatopoeia here encourages us to hear the low hum of a light aircraft in the sky overhead. References to sound are effectively used in the opening stanza with the contrast created between ordinary household noises and the call for silence, only to be broken by the solemn, 'muffled drum' (line 3) of the funeral procession.