



**ΠΑΜΙΒΙΑ UNIVERSITY
OF SCIENCE AND TECHNOLOGY
FACULTY OF HUMAN SCIENCES**

DEPARTMENT OF COMMUNICATION

QUALIFICATION: BACHELOR OF ENGLISH	
QUALIFICATION CODE: 07 BAEN	LEVEL: 6
COURSE CODE: TPP611S	COURSE NAME: THEORY AND PRACTICE OF WORLD POETRY 1A
SESSION: JUNE 2019	PAPER: THEORY
DURATION: 3 HOURS	MARKS: 100
FIRST OPPORTUNITY EXAMINATION QUESTION PAPER	
EXAMINER(S)	Mr A.Brewis
MODERATOR:	Dr J.Pasi
INSTRUCTIONS	
<ol style="list-style-type: none">1. Answer ALL the questions.2. Write clearly and neatly.3. Number the answers clearly.4. Indicate whether you are a FM,PM or a DI student on the cover of your answer booklet5. Up to 10% will be deducted from your final mark for language errors.	

THIS QUESTION PAPER CONSISTS OF 4 PAGES (Including this front page)

Question 1**[30 marks]**

- a) Identify the rhyme scheme in the following poem. What is its effect here? (10 marks)
- b) Identify two metaphors in the poem below and explain how they help to express its message. (20 marks)

Langston Hughes: Dreams

Hold fast to dreams
 For if dreams die
 Life is a broken-winged bird
 That cannot fly.

Hold fast to dreams
 For when dreams go
 Life is a barren field
 Frozen with snow.

Question 2**[35 marks]**

Analyse the following poem by answering the questions below.

- a) Identify the rhyme scheme and describe its effect. (10 marks)
- b) Describe the relationship between the speaker and the addressee and the role of sexuality in this relationship. (10 marks)
- c) Analyse how poetic techniques emphasise the message of the poem. (15 marks)

Thom Gunn: Carnal Knowledge

Even in bed I pose: desire may grow
 More circumstantial and less circumspect
 Each night, but an acute girl would suspect
 My thoughts might not be, like my body, bare.
 I wonder if you know, or, knowing care?

You know I know you know I know you know.
 I am not what I seem, believe me, so
 For the magnanimous pagan I pretend
 Substitute a forked creature as your friend.
 When darkness lies – without a roll or stir – 10
 Flaccid, you want a competent poseur
 Whose seeming is the only thing to know.

I prod you, you react. Thus to and fro
 We turn, to see ourselves perform the same
 Comical act inside the tragic game. 15
 Or is it perhaps simpler: could it be
 A mere tear-jerker void of honesty
 In which there are no motives left to know?
 Lie back. Within a minute I will stow
 Your greedy mouth, but will not yet to grips. 20

‘There is a space between the breast and lips.’
 Also a space between the thighs and head,
 So great, we might as well not be in bed:
 For we learn nothing here we did not know.
 I hardly hoped for happy thoughts, although 25
 In a most happy sleeping time I dreamt
 We did not hold each other in contempt.
 Then lifting from my lids night’s penny weights
 I saw that lack of love contaminates.

You know I know you know I know you know. 30
 Abandon me to stammering, and go;
 If you have tears, prepare to cry elsewhere –
 I know of no emotion we can share.
 Your intellectual protests are a bore,
 And even now I pose, so now go, for 35
 I know you know.

QUESTION 3

Write a critical appreciation of the following poem, paying particular attention to form, diction and figurative language. (35 marks)

Shall I Compare Thee to a Summer's Day ?

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,

And often his gold complexion dimmed;

And every fair from fair sometime declines,

By chance or nature's changing course untrimmed:

But thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st;

Nor shall Death brag thou wand'rest in his shade,

When in eternal lines to time thou grow'st;

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

William Shakespeare

END OF EXAMINATION