

## **PART 3 WORLD WAR II**

### **PART 3.1 WAR: WORLD WAR II**

#### **16. High Flight – John Gillespie Magee (HL)**

- 1. The first person speaker/voice might establish/enhance the lyricism of the poem. This is the description of a highly personal experience that the speaker feels compelled to share.*
- 2. The listener could be whoever cares to listen; it is at the same time a powerful personal manifesto of belief/statement of faith. It does not seem to matter who is listening; the urge to speak is so strong it could be spoken into the wind. What is important is the driving urge to say it.*
- 3. “laughter-silvered”; “sun-split”; “wind-swept” all add to the excitement the speaker feels; the outpouring of delight in the experience. In his exuberance the poet finds that the only way he can find the right epithet is to make one up.*
- 4. Pathetic fallacy is the false attribution of feelings to inanimate things. The bonds of earth cannot be “surlly”; nor would the plane’s wings “laugh”; the clouds do not feel mirth. The feelings of the speaker are transferred onto the inanimate object.*
- 5. joyous, excited, thankful*
- 6. Over-awed; a great sense of privilege*

#### **17. Naming of Parts – Henry Reed (HL)**

- 1. Here the speaker is trapped in a training exercise while outside nature is calling to him to leave the boring task in hand and merge with life and spring and rebirth. Every item mentioned by the drill sergeant ironically reminds him of an aspect of nature.*
- 2. Here is a real possibility for practice for Home Language as both poems mentioned are set poems for Home Language. Once again you are reminded that memos are not provided for essays.*
- 3. There are quite a few double entendre example, the most obvious being “easing the spring” in which the speaker suggests that the birds and the bees are finding their partners and are happily about the business of spring reproduction and rejuvenation while he is stuck inside with a cold metal “spring” mechanism on his rifle.*
- 4. He may have been a frustrated serviceman, forced to sit through hours of basic training.*

#### **18. Pieta – Guy Butler (HL & FAL)**

- 1** Look up the word “pieta” and explain its meaning.  
*A pieta is a picture or sculpture of the Virgin Mary, mother of Jesus, holding the body of the dead Christ.*

- 2 In the octet Butler describes a young mother “at bay”.
- 2.1 Why does he use this phrase?  
*The mother of the small boy is like an animal cornered and fighting for the life of her child. She is overwhelmed and desperate in the face of the enemy.*
- 2.2 How are the soldiers depicted?  
*The soldiers are depicted as crass and powerfully invading the city of the conquered people while they swear and laugh “A stream of beady bubbles” as they march unheeding to the suffering around them.*
- 3 How, in the sestet, does Butler address the picture he paints in the octet?  
*Butler compares the real-life mother he has seen trying to protect her child with the Virgin Mary and the dead Christ who died for our sins. He reflects on the horror of war and the meaning of Christianity.*

### **PART 3.2 PEACE: AND THE BOYS COME HOME**

#### **20. The Great War – Vernon Scannell (NEP)**

*The poem is not examinable but do go through the gloss, if only for the sake of history.*

#### **21. Rhythms – Margaret Gough (HL)**

1. *Gough uses dance to link the stanzas. Amidst the violence of war men and women seek entertainment and relaxation in dances that were the rage at the time. In the last stanza she brings war close to South Africa.*
2. *The toyi-toyi is a war dance and contains elements of staged combat rather than an escape from war. In this way the poet brings fear into the mix.*
3. *Gough leads the reader to a contemplation of the South African condition – the struggle and more particularly the role of the whites, seen as onlookers in the history of South Africa.*

#### **22. The Conscript – Margaret Gough (NEP)**

1. *A close relationship is implied. Over time the person has been observed closely enough for the speaker to have noticed habits like the tendency to frown each time he or she came across cruelty to creatures.*
2. *The same person who would take a spider and place it gently outside in the grass has come to accept, without any guilt, killing a spider that might bite. So it is with those who are forced into the army to fight. A person who would be saddened by the death of a friend is untouched by the death of someone unknown him, supposed to be an enemy.*
3. *Sadly, the subject learned to accept the death of people and creatures considered harmful.*
4. *There is a gentleness about the observation that speaks of regret at the loss of a sense of compassion in another.*
5. *Growing up, a person is enlisted to do certain unpleasant things, like killing spiders, just as killing might be compulsory in the army.*