

Question No. <i>Rhif y cwestiwn</i>	Mark Marc
Total Cyfanswm	

## Candidate 9

ydych wedi eu defnyddio yn y blwch gwyn

### INSTRUCTIONS TO CANDIDATES

- Use black ink or black ball point pen only. Do not use pencil or gel pen. Do not use correction fluid.
- Write the information required in the spaces above and complete in BLOCK CAPITALS. Make sure you correctly copy the paper reference. This is provided on the question paper.
- Use both sides of the paper. Please only write within the white areas of the book.
- Write the question number in the two boxes provided in the left hand margin at the start of each answer, for example **0 1**
- If you make an error when filling in the question number boxes, fill in both boxes completely and write the question number in the space immediately below the boxes you have filled in.
- Leave at least a space of two lines between each answer.
- Do all rough work in this answer book. Cross through any work that you do not want to be marked. Do not tear out any part of this book. All work must be handed in.
- Check that you have written the information required on each book used.
- **DO NOT ANSWER MORE THAN ONE EXAMINATION IN THIS PINK BOOKLET.**
- Write the numbers of the questions you answer, in the order attempted, in the boxes under 'Question No.' provided above.

## CYFARWYDDIADAU I YMGEISWYR

- Defnyddiwlch iac neu feiro du. Peidiwlch â defnyddio pensil na beiro gel. Peidiwlch â defnyddio hylif cywiro.
- Ysgrifennwch y wybodaeth sydd ei hangen yn y lleoedd gwag uchod. Defnyddiwlch BRIFLYTHRENNAU. Gwnewch yn siŵr eich bod yn copio cyfeirnod y papur yn gywir. Mae'r papur cwestiynau yn dangos hyn.
- Defnyddiwlch ddwy ochr y papur. Ysgrifennwch yn y rhannau gwyn yn y llyfr yn unig.
- Ysgrifennwch rif y cwestiwn yn y ddau flwch ar yr ochr chwith ar ddechrau pob ateb, er enghraifft 0 1
- Os ydych yn gwneud camgymeriad wrth lenwi blychau rhif y cwestiwn, llenwch y ddau flwch yn llwyr. Yna nodwch rif y cwestiwn o dan y blychau yr ydych wedi'u llenwi.
- Gadewch o leiaf ddwy linell wag rhwng pob ateb.
- Gwnewch eich holl waith bras yn y llyfr ateb hwn a chroesi allan unrhyw waith nad ydych am iddo gael ei farcio. Peidiwlch â thori allan unrhyw ran o'r llyfr hwn. Rhaid rhoi pob darn o waith i mewn.
- Gwnewch yn siŵr eich bod yn ysgrifennu'r wybodaeth angenrheidiol ar bob llyfr yr ydych wedi'i ddefnyddio.
- PEIDIWLCH AG ATEB MWY NAG UN ARHOLIAD YN Y LLYFRYN PINC HWN.
- Ysgrifennwch rifau'r cwestiynau rydych yn eu haterb yn y drefn yr atebwdd nhw. yn y blychau dan 'Rhif y Cwestiwn' uchod.



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In the poem 'Drinking with Hitler', Sheers presents power as something that can only be acquired by men. The title of the poem refers to war leader Dr 'Hitler' Hunzvi, who led a resistance army in Zimbabwe. The name 'Hitler' has clear connotations of power and dominance, perhaps suggesting that this man obtained power through merciless violence.

The personification of power in the first stanza could show that this man is so strong that even his presence frightens people. The metaphor of the aftershave which women "flounder" in could show that Dr. Hitler's power makes him sexually appealing to women. The metaphor of the "fire work" could show that the attractive side to him is superficial, and is used to distract women from the brutality that comes with his power.

Sheers portrays Dr. Hitler's power as superior to other men in his army. Dr. Hitler selects the version of himself he wants to present to people like a "CD selected", which could show that he has the power to manipulate his emotions to get people to trust him. However, Sheers presents his power as betraying when he describes the "burned worker's homes" and the "scorched huts" which remind him of wounds. This semantic field of pain could signify that Dr. Hitler's irresponsible and reckless power causes misfortune to the people around him.

Sheers presents power as exclusive to Dr. Hitler, firstly through the title of the poem but also through his choice of lexis when



describing Dr. Hitler's less powerful counter parts. The interesting choice of phrasing in the line "the men who cradle the fruits of their bruises," could evoke connotations of childlike vulnerability in Dr. Hitler's men. The word "cradle" could be Sheers' method of making the reader subliminally position the men in the army as babies, in companionship to Dr. Hitler. The way they also complacently follow Dr. Hitler's orders could also suggest a naive submission to their leader's power.

The first half of the poem could be seen as a conversation between the speaker and Dr. Hitler, as if Dr. Hitler is proudly recalling the time that the police "beat" his workers. If so, it could be suggested that Sheers is implying people in possession of power will flaunt it to people less powerful than themselves. Dr. Hitler is given power over the speaker again when ~~he~~ Sheers states that Dr. Hitler is "finished with me," because it is Dr. Hitler who has the power to end the conversation.

Sheers portrays Dr. Hitler's power as chauvinistic when he introduces a "Zambian businesswoman" at the bar. Businesswomen are conventionally associated with power, but this businesswoman is belittled as she is described as "film pretty" and "delicate." This could suggest that her power is only an illusion, as her power stems from her good ~~looks~~ looks, and the word "delicate" could signify that Dr. Hitler could easily strip her of any power she has. The semantic field



of vulnerability, like with the word "delicate", could present the businesswoman as powerless in comparison to Dr. Hitler.

Sheers portrays power as something which is earned by the respect of peers, as seen in the line "asked-for laughter," which could suggest that Dr. Hitler has power over other people because they are too afraid to resist him or anger him. The word "conducting" could also compare Dr. Hitler to a musical conductor in an orchestra, perhaps showing that he has the power to control the way people respond to him.

In the final stanza, Sheers portrays Dr. Hitler as having sexual power over women, when describing how Dr. Hitler "laid his hand on her thigh." Sheers could be suggesting that Dr. Hitler uses his power to impose himself on women, without their consent. Sheers ends the poem, perhaps positioning the female ~~even~~ character with power when she is "washing him away". This line could suggest that Dr. Hitler's power over the women is temporary and easily removed, so easily that all it takes is a splash of water for his powerful touch to be forgotten.

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Both Heaney and Sheers comment on society with clear reference to the political landscape in which their poetry has been written. Heaney and Sheers both make



references to the societies which they stem from, with Sheers immediately setting the tone of his poetry collection with an epigraph taken from T. S. Eliot, a Welsh nationalist poet. When their poetry was written, Heaney and Sheers were both living in a society that faced conflict, terrorism, and a decline in traditional jobs, which may have shaped the political personal opinions they explore in their poetry.

Heaney and Sheers both write about the roles that people in society fill. In Heaney's poem 'The Singer's House', the poet explores his duty to society, and says that he must "conjure" people so they can wake up and be made aware of the political issues happening around them. Heaney wrote this poetry collection during 'The Troubles' in Ireland, where the country was at war with itself because of religion. This poem is dedicated to David Hammond, a folk singer who quit his career after a bomb detonated in a recording studio. Heaney tells Hammond, "Raise it again, man. We still believe what we hear," which could be Heaney suggesting that it is the duty of an artist, whether he is a singer or a poet, to use their voices to tell society what is happening to them. Sheers makes a similar comment about society in his poem 'Service'. Unlike Heaney, Sheers has not made this poem in dedication to a specific person, but Sheers similarly explores the roles of people within society. The extended metaphor of the restaurant in 'Service', along with the role-play motif Sheers has used in poems such as



'Last Act', could be interpreted as a presentation of the hierarchy of society. The waiters of the poem represent the working man of society whose duty is to work hard to provide for other people, while the customer represents the elite class who's role is to give orders to people below them. The relationship between the ~~man~~ waiter and the customer in this poem could be similar to the relationship between the reader and the poet in Heaney's 'The Singer's House'. A Marxist reader might say that Sheers effectively captures the inequalities of the societal hierarchy in 'Service', through the metaphor of the large man whose belt is on its "last notch," which could be a symbol for the greed of the upper classes in society. While Heaney also considers the roles of people in society, he doesn't focus on class as much as Sheers does. Heaney's emphasis is more focused on the duty of an artist to society, rather than his role with retrospect to his place in the class hierarchy. However, both poets are from agricultural backgrounds, so they would have understood the significance of ~~their~~ their trades in society.

Heaney and Sheers both express their personal political opinions when writing about the decline of traditional jobs in society. Both poets were raised in the countryside, and have strong agricultural roots in their families. In an interview, Sheers said, "I fell in love with landscape before I fell in love with poetry", which could show that his agricultural background has shaped his style of writing.



Sheers has also cited Heaney as an inspiration of his, because of their similar backgrounds in agriculture.

Years ago, Wales and Ireland had thriving business in society, like with the "salt-miners" mentioned in 'The Silvers' House' and the castrating of ~~lambs~~ lambs in 'Late Spring' by Sheers. However, when industrial work moved from the countryside to the city, many people working in agriculture in Wales and Ireland subsequently lost their jobs. Both Heaney and Sheers explore in their poetry how <sup>and</sup> dying trades in society have affected them personally.

Both Heaney and Sheers draw similar comments about the decline in traditional jobs in their respective poems 'Glanmore Sonnet V' and 'Border Country.' These poems explore the harmful effects that decline in trades have on people in society. In this sonnet, Heaney explores how English words have taken over Irish ones, perhaps due to the ~~rise~~ rise of agricultural business in England and the decline of it in Ireland. In the line, "Boortree is power tree," Heaney rejects the anglicised version of an Irish word, despite the fact that Irish traditions have died. This line may reflect Heaney's conflict of being an Irishman writing in English, which could mirror the way Irish society felt about losing their business to England. Similarly, Sheers' poem 'Border Country' illustrates the inner conflict of a Welshman who committed suicide as a result of losing his traditional business to the people of



the city. A reader from an agricultural background may empathise with the speakers in the poems, and with Heaney and Sheers themselves, because the decline of trades for Welsh and Irish farmers has largely affected many people in rural society.

However, Sheers and Heaney use different form, structure, and tone to tell their experiences of society's decline in traditional trades. Heaney wrote in the structure of a sonnet, which is a very traditional English form of poetry. This could have been deliberately chosen by Heaney to reflect the way he may have felt about Irish tradition losing to English invention. In contrast, Sheers wrote 'Border Country' in six stanzas of nine lines, perhaps this size in length because Sheers has a lot of opinions and emotions to express about society in this poem. The chosen form and structure of the poets could reflect the personal differences between Heaney and Sheers. Heaney could be seen as being a traditionalist, as many of his poems in 'Field Work' are memories of Irish history. In juxtaposition, while he does write about tradition in some poems, Sheers is from a different generation and society to Heaney, so he has written using more modern structure because he writes about modern invention. Some critics have mentioned that Sheers' style mimics that of T.S. Eliot, who was a fore runner in the invention of 'modern poetry'.

Heaney and Sheers use different tones in their poems, which could reflect their



different stances on the decline of traditional work in society. 'Sonnet V' by Heaney has a nostalgic tone, as Heaney recalls a childhood memory that relates to tradition. While the subtext of the poem is a serious political comment about the loss of Irish tradition in society, the sonnet can be perceived as quite lighthearted in its description of the game of "touching tongues" Heaney used to play while he hid in his den. This starkly contrasts to the morbid tone of 'Border Country', where Sheers explicitly describes the suicide of his friend's father that happened as a result of dying trades in Wales. Sheers' description of his friend's "father's shotgun" could be prophetic, perhaps foreshadowing the death of his father, which mirrors the death of Welsh traders, later in the poem. Sheers may be ~~referencing~~ referencing playwright ~~Anton Chekhov's~~ Anton Chekhov's eponymous 'Chekhov's Gun' in this line, which is a rule stating that if a gun is featured in the first act of a play, it must go off in the third. Some readers may suggest that Sheers' graphic description in this poem could reflect his own passion about the decline of traditional jobs in society, because he has personally known people who were directly affected by this.

Heaney and Sheers make similar comments about the senseless violence in society, and use their poetry to voice their political opinions regarding conflict and violence.

There is a direct connection between Heaney's poem 'After a Killing' and Sheers'



poem 'Mametz Wood.' While these poems describe different conflicts, both poets focus on the young soldiers who were senselessly thrown into war without adequate preparation. Heaney describes the "two young men with rifles on the hill," which mirrors Sheers' description of the "wasted youth" ~~desan~~ introduced in the opening stanza of 'Mametz Wood.' In his poem, Heaney is describing the young men recruited during the 'Troubles' in Ireland, while Sheers is describing eager soldiers during the Second World War. Mametz Wood is the location of the memorial for the Welsh soldiers who died during the Battle of the Somme, which could illustrate Sheers' pride as a Welshman. A Welsh reader might say that Sheers effectively conveys his pride to be a Welshman, while an Irish reader may say that Heaney's presentation of his heritage is different as he explicitly describes the "basalt, blood, water, headstones, leeches," that were all a result of senseless political killings.

Heaney and Sheers present violence in society differently in these poems by writing about different eras. Heaney personally lived through the Troubles, and knew people, such as Colum McCartney and Sean Armstrong, who died as a result of this political violence. Sheers, ~~on~~ on the other hand, did not personally experience the Second World War, so the poets are writing from different perspectives. Heaney is a man who experienced



this violence first hand, while Sheers is writing about the experiences of others. Some readers may say that is the reason why Heaney's poems about political killings in society hold more poignance, in comparison to the work of Sheers, because Heaney personally dealt with these societal issues during the divide of Ireland.

Overall, both poets explore similar themes and concepts regarding society, and often include their personal political ~~positions~~ opinions within the poems. However, the poets have different backgrounds and experiences which have shaped the unique form, structure, and tone of their poetry.