



BGCSE

LITERATURE

EXAMINATION PAPERS



UNDERSTAND • PRACTICE • SUCCEED





THE OPENHANDED CLASSROOM

LEARN MORE. ACHIEVE MORE. SMILE MORE.



BGCSE CLASSES

- ✓ Exam-Focused Learning
- ✓ Past Papers & Strategies
- ✓ Stronger Understanding
- ✓ Better Grades, Brighter Future



[**CLICK HERE**](#)



SAT CLASSES

- ✓ Smart Test Strategies
- ✓ Stronger Scores
- ✓ Time Management Skills
- ✓ College & Scholarship Ready



[**CLICK HERE**](#)



BJC CLASSES

- ✓ Clear, Simple Explanations
- ✓ Focus on Understanding
- ✓ Help That Fits Your Pace
- ✓ Build Confidence, Get Results



[**CLICK HERE**](#)



THE OPENHANDED CLASSROOM

BGCSE FREE SOLUTIONS MANUALS

COMPLETE SOLUTIONS FOR ALL
MAJOR SUBJECTS

- ⦿ MATHEMATICS
- ⦿ ENGLISH LANGUAGE
- ⦿ HISTORY
- ⦿ RELIGIOUS STUDIES
- ⦿ ACCOUNTS
- ⦿ SCIENCES (BIOLOGY, PHYSICS,
COMBINED SCIENCE)
- ⦿ FOREIGN LANGUAGE
(FRENCH AND SPANISH)

UNDERSTAND. PRACTICE. SUCCEED.

[CLICK HERE](#)

FREE LISTENING COMPREHENSION — AUDIO FILES —



THE **EXACT AUDIO** USED
IN PAST BJC & BGCSE EXAMS



REAL EXAMS

The exact listening comprehension audio from past papers.



REAL PREPARATION

Hear what you'll hear in the real exam.



REAL RESULTS

Practise with purpose. Improve your confidence and performance.

AVAILABLE FOR:



BJC

ENGLISH



BGCSE

**ENGLISH
LANGUAGE**



BJC

FRENCH



BJC

SPANISH



BGCSE

FRENCH



BGCSE

SPANISH

WHY THESE AUDIO FILES MATTER



EXACT AUDIO

The exact recordings used in past BJC & BGCSE exams.



EXAM FAMILIARITY

Get used to the real voices, speed, accents and exam conditions.



STRATEGIC ADVANTAGE

Walk in confident knowing exactly what to expect.



100% FREE

High quality. No cost. Just results.



CLICK HERE

DOWNLOAD • START PRACTISING



BETTER PREPARATION.
BETTER RESULTS.

You've got this!

LITERATURE

PAPER 1 LITERARY APPRECIATION AND PROSE 1215/1

Thursday **19 MAY 2011** 1:00 – 3:10 P.M.

Additional Materials
Answer Booklet

MINISTRY OF EDUCATION NATIONAL EXAMINATIONS

BAHAMAS GENERAL CERTIFICATE OF SECONDARY EDUCATION

INSTRUCTIONS TO CANDIDATES

Write your answers in the separate answer booklet provided.

Write your school number, candidate number, surname and initials in the spaces provided on the answer booklet.

You must answer **ALL** the questions in Section I (Literary Appreciation) and **TWO** questions from Section II (Prose). Each answer must be on a different text.

At least **ONE** of the questions you select from **EITHER** Paper 1 **OR** Paper 2 **MUST** be on a Bahamian text you have studied for the examination.

Remember that this is a Literature examination and you will be rewarded for how well you know, understand and respond to your chosen books. You should therefore ensure that each of your answers is based closely on the text.

You are reminded of the importance of clear English and orderly presentation in your answers.

INFORMATION FOR CANDIDATES

This paper carries 40% of the total marks for the subject.

You will find a list of contents on page 3. This should help you to find the questions on the texts you have studied.

This question paper consists of 12 printed pages and 4 blank pages.

BLANK PAGE

MINISTRY OF EDUCATION

GENERAL EXAMINATIONS / EXAMINATIONS / EXAMINATIONS

19 MAY 2011

MINISTRY OF EDUCATION
GENERAL EXAMINATIONS

MINISTRY OF EDUCATION
GENERAL EXAMINATIONS

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

LIST OF CONTENTS

	PAGE
LITERARY APPRECIATION	4
CHERYL ALBURY: <u>Perspectives from Inner Windows</u>	6
ZEE EDGELL: <u>Beka Lamb</u>	8
WILLIAM GOLDING: <u>Lord of the Flies</u>	10
CHESTER THOMPSON: <u>The Fledgling</u>	12

SECTION I

LITERARY APPRECIATION – 24 Marks

1. ALL candidates **MUST** answer the question in this section.

You are advised to spend ten minutes reading the passage before you begin to write your answer.

(**DEATH** speaks to **SAVITRI**.)

DEATH: *Who would have thought you would follow Death to the earth's edge? No living mortal has ever come this far. Look down there. Look down the other side of the mountain, and tell me what you see.*

SAVITRI: *I see . . . shadow. The whole land shrouded in shadow that swirls like a black fog. And nothing more. Nothing beneath that or beyond that. From here outwards, in all directions, to the horizon, and beyond the horizon – a world of shadow.*

DEATH: *What you see is my kingdom, the land of the dead. I must go there, now, and I must take with me the man who was once your husband. And you will not be able to follow us there.*

SAVITRI: *I've followed you to the end of the world. I can follow beyond the end.*

DEATH: *Don't deceive yourself. Did you learn nothing during the year you spent with the holy man? Human life must be lived within bounds and limits. They are necessary to maintain the balance of creation. If those limits are crossed, the balance is upset, and creation is plunged into chaos. Were you to attempt to place one foot within my kingdom, before your due time, the fabric of the world would be torn apart. Are you willing to risk that for the sake of this one man?*

1ST NARRATOR: *Savitri said nothing. She was silent.*

2ND NARRATOR: *She knew that Death spoke the truth.*

1ST NARRATOR: *She could not disrupt the nature of things.*

2ND NARRATOR: *She could not plunge the world into chaos.*

1ST NARRATOR: *And she knew that now she must return home, bearing her grief in her arms . . .*

2ND NARRATOR: *Nurse it and nurture it, her only child.*

DEATH: *(To SAVITRI.) But I will give you something that will perhaps make that grief a little easier. A third time, you may ask for anything – except the life of your husband.*

1ST NARRATOR: *Savitri stood awhile in thought. She could think of nothing she wanted.*

2ND NARRATOR: *All she wanted was here, and it was lost to her.*

1ST NARRATOR: *And then that loss spoke to her.*

- 2ND NARRATOR:** *And there, at the world's end, above the place of shadow and death . . .*
- 3RD NARRATOR:** *. . . where there was no hope, hope came.*
- SAVITRI:** *You have given my father-in-law his sight. You have given him back his kingdom. Now, will you give him happiness?*
- DEATH:** *Yes, I will.*
- SAVITRI:** *You promise?*
- DEATH:** *Once I give my word, it will not be taken back.*
- SAVITRI:** *Then the one thing that will make my father-in-law truly happy is this – to see his grandchildren playing at his feet, and to see them grow to full health and happiness.*
- 1ST NARRATOR:** *And now Death was silent. He knew he had been outwitted.*
- 2ND NARRATOR:** *Because, as yet, Savitri had no children. And only with her husband could she have children.*
- 1ST NARRATOR:** *And he'd given his word and could not take it back.*
- 2ND NARRATOR:** *The promise he'd made would have to be kept.*
- DEATH:** *Savitri. It's a brave and courageous woman who would follow Death to the edge of his own kingdom. And it's a wise woman who would dare to trick Death himself. You have looked on despair and found hope. You have gazed into Death's face and found life. So I give your husband back to you. Go, now, the two of you. Return to the world. Live there together, with your children. And live happily.*
- (DEATH turns and walks back to where he was sitting. All now speak as narrators.)**
- 1ST NARRATOR:** *And Death was gone.*
- 2ND NARRATOR:** *The mountain was gone.*
- 3RD NARRATOR:** *Savitri and Satyavan stood once more in the forest, by the pool where they had knelt to drink.*
- 4TH NARRATOR:** *Sunlight shone through the trees. Birds sang. Flowers bloomed among the grass. The whole earth felt warm, and fresh, and alive.*
- 5TH NARRATOR:** *And Savitri took her husband's hand, and she smiled at him . . .*
- 4TH NARRATOR:** *. . . and he smiled at her . . .*
- 5TH NARRATOR:** *And together they walked back into their lives.*
- 1ST NARRATOR:** *Lives that were fruitful.*
- 2ND NARRATOR:** *Lives that were blessed.*
- 3RD NARRATOR:** *Lives that were lived in contentment and happiness.*
- 6TH NARRATOR:** *Until Death came to claim them, as he does all those who walk in the world.*

How does the writing in this extract help to build your interest in the conflict between Savitri and Death? [24]

SECTION II

PROSE

You must answer **TWO** questions from this section. Each answer must be on a **DIFFERENT** text.

CHERYL ALBURY: Perspectives from Inner Windows

EITHER 2. Read the following extract from Perspectives from Inner Windows, then answer the question that follows.

Their first date was on a Sunday afternoon. Stafford was sure that she would enjoy the pomp and excitement of a funeral procession. Stafford and Phyllis made an attractive couple as they casually walked along Lewis Street toward Blue Hill Road and St. Agnes Church, where the funeral service was being held. Phyllis wore a yellow cotton pique dress with peasant sleeves and a full skirt trimmed with lace. Stafford, always well dressed, wore a white shirt, red patterned necktie and blue trousers. His straw hat was tilted at a jaunty angle, with the front brim lightly turned on one side. She was aware of the admiring glances which they met with along the way, and the many people who respectfully greeted Sgt. McPhee.

Phyllis was impressed that a young man so close to her own age already commanded such deference in the community. She could understand why, as he had already confided to her, Stafford hoped to one day represent his people as a member of the House of Assembly.

As they waited for the funeral procession to pass, Stafford chose a spot near the top of Blue Hill Road, explaining that from that vantage point she could best see the columns of people who were taking part. Since old Mr. Bain, the deceased, had been a member of three lodges – the Elks, Good Samaritans, as well as the Eastern Star, Masonic Lodge – their members would be well represented. He had also been quite active in his church and other civic organizations, and had operated a thriving grocery store “Over the Hill”. As a result, the funeral procession would be quite long. Phyllis, of course, was enthralled by his knowledge of everything that took place in the community. As a policeman he was privy to many forms of information, both official and otherwise. Many people deferred to him and she was duly impressed.

By the time they had left the graveyard, the afternoon was spent. Dusk was beginning to settle as they reached her gate walking hand in hand. Stafford kissed her lightly on the forehead before seeing her into the doorway.

That was the first of their many dates.

How does Albury’s writing here make Phyllis and Stafford’s date memorable to you?

[20]

OR 3. Explore how Albury vividly portrays both weak and strong characters in her stories. Support your thinking by referring to **TWO** characters, each from a different text. [20]

OR 4. Does Albury's writing in any **TWO** stories in Perspectives from Inner Windows suggest to you that people deserve the consequences of the choices they make? [20]

EITHER 5. Read the following extract from Beka Lamb, and then answer the question that follows.

Beka licked the salty spray from her lips as they entered the courtyard of the asylum, built to resemble a brick mansion, their feet rattling on the loose cobblestones. Everything appeared clean, and there was a strong medicinal smell in the air which, Granny Ivy muttered was "the smell of drugs - of a somewhat dangerous kind". Beka trailed her elders, heart beating fast, marvelling that the men and women gripping the bars at the windows no longer seemed all that fearful to her. She gazed at an attractive young man with brown, curly hair in striped pyjamas. His lean face alternated between extreme seriousness and riotous laughter making him double over it was so painful.

There was little to complain about with regard to Toycie's cell. The room overlooked Barracks Green, a pleasant area, where soldiers drilled long ago, and where, so Beka was told, a small concentration camp had been set up for a few German residents of the town during that last war of the world. From the barred window of Toycie's room, Beka could see a latrine protruding over the sea. To Beka's eyes, hoping as she was for the best, Toycie seemed more or less like her old self, excepting that her hair was cropped so short not a curl was visible. The scar on her forehead pointed in a jagged line to her eyes moving weakly back and forth. Toycie's face was plump, and her hands were cupped in front of her face in a most peculiar fashion, and when Beka sat on the bed beside her and said,

"Hello, Toycie gial."

Toycie said angrily, "Shush!" and Beka realized that she was pretending to study.

The three people watched her, the tears rolling down Miss Eila's face which, during the last harrowing weeks, had shrunk to skin and bone. Visiting time over, they left Toycie in the same position as they had found her and walked to the gate where Matron Sedasey waited to talk with visitors. Matron's silken plaits were pinned around her ears in flat round buns, and her jowly cheeks seemed a part of her neck. Her tan face was creased and the eyes looking out of rubbery folds of skin expressed automatic sympathy, not unkind, but unsurprised and a trifle detached. She greeted them saying,

"Don't take things so hard, Miss Eila. I've seen cases worse than your niece and sometimes they recover, given time."

Miss Eila perched her scrawny body on a boulder near the gate, gazing across the green to the chiffon-grey sea. Her greying hair was puffed out in an invisible hairnet, and her black waterwave taffeta Sunday dress was shiny from many washings and ironings. The flat nose looked too broad for her face now it was so thin, and her dark eyes were sunken in their sockets. Selecting a hairpin anchoring the net, she examined it, then tucked it in again at the top of her head.

"I failed Toycie, Matron," Miss Eila said. "I was trying and working to give her the life I never had, but I failed her. But, you know, Matron, she never was a child to give any trouble. She appreciated everything I did and that gave me the strength to do more. Nurse Palacio tells me she was starved for loving words, but I gave deeds, and didn't realize."

How does Edgell convey a powerful sense of hopelessness and despair in this extract? [20]

OR 6. Several people in Beka Lamb show their strength of character through their willingness to oppose the viewpoints of Belizean society. Explore how Edgell conveys this impression through her presentation of any **TWO** characters. [20]

OR 7. "Time does not seem to change the plight of the Belizean woman. She seems destined to live a life of broken dreams."

How does Edgell vividly present this idea for you in Beka Lamb? [20]

WILLIAM GOLDING: Lord of the Flies

EITHER 8. Read the following extract from Lord of the Flies, and then answer the question that follows.

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises – squeakings – and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack's face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track.

"I was choosing a place," said Jack. "I was just waiting for a moment to decide where to stab him."

"You should stick a pig," said Ralph fiercely. "They always talk about sticking a pig."

"You cut a pig's throat to let the blood out," said Jack, "otherwise you can't eat the meat."

"Why didn't you———?"

They knew very well, why he hadn't: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.

"I was going to," said Jack. He was ahead of them and they could not see his face. "I was choosing a place. Next time –!"

How does Golding's writing here make clear to you that this is the boys' first attempt at hunting? [20]

- OR 9.** How does Golding use Piggy to highlight the negative aspects of Jack's character? [20]
- OR 10.** How does Golding's novel memorably suggest to you that laws are important for a civilized society? [20]

CHESTER THOMPSON: The Fledgling

EITHER 11. Read the following extract from The Fledgling, and then answer the question that follows.

I emerged from the whimpering and groping of infancy into a world dominated by the sea. The moan and march of waves on the reef harmonized with my breathing. The sea's damp sounds as waves ran up the beach and slid down again ceaselessly, its unpredictable moodiness, as the savagery of storm changed overnight to soothing calm, and its clean ozone smell impinged on my expanding awareness.

For the rest of my life, the sight and sound of the sea would evoke in me a oneness with the universe, an intimation that the great sea mother was calling across the void of time, with a rhythm unchanged since the earth was young. This call is clarion clear when standing on a sea swept coast unblemished by man – a wild place, of rocky shore, sand dunes and deep ocean touching land-voices only of waves and sea birds; trees shaped by wind driven salt spray.

For the first two years I was king, spoiled by three indulgent older brothers by day and safe in the cocoon of my mother's large bed at night. As I snuggled against her sleepy tired body the darkness was soft and velvet and the bed our planet, drifting silently through space. When morning came she was gone but I would roll into the warm furrow left by her body and for a while hover in the twilight of sleeping and waking. When fully awake I pretended that the sheet was my tent.

I expected this to last forever but with the arrival of my younger brother I was summarily banished to a mattress on the floor, in a corner of the attic. My mother's warmth and hugs were not for me alone but to be shared with my brothers.

The trauma of this separation, if any, must have been short lived as I have only pleasant memories of that period. In the early dawn I would awaken and be comforted by the knowledge that, though I was big enough to join my brothers on the floor, my mother was still nearby.

The sun's rays came slanting through tiny cracks in the cedar shingles and floating dust motes were magnified and transformed into a thousand diamonds, insubstantial and ephemeral to my grasping fingers.

As the village awoke, early morning sounds came floating through the dormer windows, muffled at first and then attaining shape and clarity as grownups began their day: the splash of oars in water, the clatter of sails being hoisted and distant shouts from the harbour side.

My mother and brothers were downstairs and soon the aromas of breakfast became irresistible. My new found skill of walking, or, if that failed, sliding feet first down the stairs, brought me to the kitchen: to be greeted by hugs from my mother and amused tolerance from my brothers. Spoonfuls of grits and bits of fish were thrust into my willing mouth, which opened and closed like that of a fledgling bird.

How does Thompson's writing bring out the boy's sense of safety and security in this extract? [20]

- OR 12.** What role do you think Uncle Whittleton and Aunt Emmie play in developing the narrator's ability to face challenges? Refer closely to Thompson's writing to support your view. [20]
- OR 13.** Explore **TWO** moments in The Fledgling when Thompson vividly conveys how memorable first experiences are. [20]

LITERATURE

PAPER 2 DRAMA AND POETRY 1215/2

Tuesday **24 MAY 2011** 9:00 – 11:10 A.M.

Additional Materials
Answer Booklet

MINISTRY OF EDUCATION NATIONAL EXAMINATIONS

BAHAMAS GENERAL CERTIFICATE OF SECONDARY EDUCATION

INSTRUCTIONS TO CANDIDATES

Write your answers in the separate answer booklet provided.

Write your school number, candidate number, surname and initials in the spaces provided on the answer booklet.

You must answer **THREE** questions, at least one from each section (Section I, Drama and Section II, Poetry). Each answer must be on a different text.

At least **ONE** of the questions you select from **EITHER** Paper 1 **OR** Paper 2 **MUST** be on a Bahamian text you have studied for the examination.

Remember that this is a Literature examination and you will be rewarded for how well you know, understand and respond to your chosen books. You should therefore ensure that each of your answers is based closely on the text.

You are reminded of the importance of clear English and orderly presentation in your answers.

INFORMATION FOR CANDIDATES

This paper carries 40% of the total marks for the subject.

You will find a list of contents on the next page. This should help you to find the questions on the texts you have studied.

This question paper consists of 12 printed pages and 4 blank pages.

LIST OF CONTENTS

DRAMA	PAGE
LORRAINE HANSBERRY: <u>A Raisin in the Sun</u>	3
WILLIAM SHAKESPEARE: <u>Macbeth</u>	6
WOLE SOYINKA: <u>The Lion and the Jewel</u>	8
TELCINE TURNER: <u>Woman Take Two</u>	10
POETRY	12

-3-

SECTION I

DRAMA

You must answer at least **ONE** and not more than **TWO** questions from this section.

Each answer must be on a different text.

LORRAINE HANSBERRY: A Raisin in the Sun

EITHER 1. Read the following extract from A Raisin in the Sun, then answer the question that follows.

MAMA: *I am afraid you don't understand. My son said we was going to move and there ain't nothing left for me to say. (Briskly) You know how these young folks is nowadays, mister. Can't do a thing with 'em! (As he opens his mouth, she rises) Good-bye.*

LINDNER: *(Folding up his materials) Well – if you are that final about it . . . there is nothing left for me to say. (He finishes, almost ignored by the family, who are concentrating on WALTER LEE. At the door LINDNER halts and looks around) I sure hope you people know what you're getting into. (He shakes his head and exits)*

RUTH: *(Looking around and coming to life) Well, for God's sake – if the moving men are here – LET'S GET THE HELL OUT OF HERE!*

MAMA: *(Into action) Ain't it the truth! Look at all this here mess. Ruth, put Travis' good jacket on him . . . Walter Lee, fix your tie and tuck your shirt in, you look like somebody's hoodlum! Lord have mercy, where is my plant? (She flies to get it amid the general bustling of the family, who are deliberately trying to ignore the nobility of the past moment) You all start on down . . . Travis child, don't go empty-handed . . . Ruth, where did I put that box with my skillet in it? I want to be in charge of it myself . . . I'm going to make us the biggest dinner we ever ate tonight . . . Beneatha, what's the matter with them stockings? Pull them things up, girl . . . (The family starts to file out as two moving men appear and begin to carry out the heavier pieces of furniture, bumping into the family as they move about)*

BENEATHA: *Mama, Asagai asked me to marry him today and go to Africa –*

MAMA: *(In the middle of her getting-ready activity) He did? You ain't old enough to marry nobody – (Seeing the moving men lifting one of her chairs precariously) Darling, that ain't no bale of cotton, please handle it so we can sit in it again! I had that chair twenty-five years . . .*

(The movers sigh with exasperation and go on with their work)

BENEATHA: *(Girlishly and unreasonably trying to pursue the conversation)* To go to Africa, Mama – be a doctor in Africa . . .

MAMA: *(Distracted)* Yes, baby –

WALTER: *(Africa!)* What he want you to go to Africa for?

BENEATHA: To practice there . . .

WALTER: Girl, if you don't get all them silly ideas out your head! You better marry yourself a man with some loot . . .

BENEATHA: *(Angrily, precisely as in the first scene of the play)* What have you got to do with who I marry!

WALTER: Plenty. Now I think George Murchison –

BENEATHA: George Murchison! I wouldn't marry him if he was Adam and I was Eve!

(WALTER and BENEATHA go out yelling at each other vigorously and the anger is loud and real till their voices diminish. RUTH stands at the door and turns to MAMA and smiles knowingly)

MAMA: *(Fixing her hat at last)* Yeah – they something all right, my children . . .

RUTH: Yeah – they're something. Let's go, Lena.

MAMA: *(Stalling, starting to look around at the house)* Yes – I'm coming. Ruth –

RUTH: Yes?

MAMA: *(Quietly, woman to woman)* He finally come into his manhood today, didn't he? Kind of like a rainbow after the rain . . .

RUTH: *(Biting her lip lest her own pride explode in front of MAMA)* Yes, Lena.

(WALTER's voice calls for them raucously)

WALTER: *(Off stage)* Y'all come on! These people charges by the hour, you know!

MAMA: *(Waving Ruth out vaguely)* All right, honey – go on down. I be down directly.

(RUTH hesitates, then exits. MAMA stands, at last alone in the living room, her plant on the table before her as the lights start to come down. She looks around at all the walls and ceilings and suddenly, despite herself, while the children call below, a great heaving thing rises in her and she puts her fist to her mouth to stifle it, takes a final desperate look, pulls her coat about her, pats her hat and goes out. The lights dim down. The door opens and she comes back in, grabs her plant, and goes out for the last time)

Curtain

In what ways does Hansberry's writing here vividly suggest that this moment is both an ending and a beginning for the Younger family? [20]

OR 2. How does Hansberry's portrayal of Travis suggest that he is a symbol of the Younger family's hopes and dreams? [20]

OR 3. How does Hansberry's writing suggest that the characters in A Raisin in the Sun are being held back by the society in which they live? [20]

WILLIAM SHAKESPEARE: Macbeth

EITHER 4. Read the following extract from Macbeth, and then answer the question that follows.

Macbeth: *The table's full.*
Lennox: *Here is a place reserv'd, sir.*
Macbeth: *Where?*
Lennox: *Here, my good lord. What is't that moves your highness?*
Macbeth: *Which of you have done this?*
Lords: *What, my good lord?*
Macbeth: *Thou canst not say I did it; never shake
Thy gory locks at me!*
Ross: *Gentlemen, rise, his highness is not well.*
Lady Macbeth joins the Lords
Lady Macbeth: *Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is momentary; upon a thought
He will again be well. If much you note him
You shall offend him and extend his passion.
Feed, and regard him not. [To Macbeth] Are you a man?*
Macbeth: *Ay, and a bold one, that dare look on that
Which might appal the devil.*
Lady Macbeth: *O proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which you said
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire
Authoriz'd by her grandam. Shame itself?
Why do you make such faces? When all's done
You look but on a stool.*
Macbeth: *Prithee, see there! Behold, look, lo! How say you?
[To Ghost] Why, what care I? If thou canst nod, speak too.
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [Exit Ghost of Banquo]*
Lady Macbeth: *What, quite unmann'd in folly?*
Macbeth: *If I stand here, I saw him.*
Lady Macbeth: *Fie, for shame.*
Macbeth: *Blood hath been shed ere now, i'th'olden time,
Ere humane statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear. The time has been
That when the brains were out, the man would die,
And there an end. But now they rise again
With twenty mortal murders on their crowns*

*And push us from our stools. This is more strange
Than such a murder is.*

Lady Macbeth: *My worthy lord,
Your noble friends do lack you.*

Macbeth: *I do forget –
Do not muse at me, my most worthy friends.
I have a strange infirmity which is nothing
To those that know me. Come, love and health to all,
Then I'll sit down. Give me some wine; fill full!*

How does Shakespeare's writing vividly convey the significance of this moment in the play? [20]

OR 5. What do you find dramatically memorable about Shakespeare's portrayal of human beings' pursuit of power in the play? Support your answer with details from the text. [20]

OR 6. In what ways do the witches make the play more dramatic for you? [20]

WOLE SOYINKA: The Lion and the Jewel

EITHER 7. Read the following extract from The Lion and the Jewel, and then answer the question that follows.

- SIDI:** *Is that the truth? Swear! Ask Ogun to
Strike you dead.*
- GIRL:** *Ogun strike me dead if I lie.*
- SIDI:** *If that is true, then I am more esteemed
Than Bale Baroka,
The Lion of Ilujinle.
This means that I am greater than the Undergrowth,
The living god among men . . .*
- LAKUNLE:** *[peevishly.] And devil among women.*
- SIDI:** *Be silent, you.
You are merely filled with spite.*
- LAKUNLE:** *I know him what he is. This is
Divine justice that a mere woman
Should outstrip him in the end.*
- SIDI:** *Be quiet;
Or I swear I'll never speak to you again.
[Affects sudden coyness.]
In fact, I am not so sure I'll want to wed you now.*
- LAKUNLE:** *Sidi!*
- SIDI:** *Well, why should I?
Known as I am to the whole wide world, I would demean my
worth to wed a mere village school teacher.*
- LAKUNLE:** *[in agony.] Sidi!*
- SIDI:** *And one who is too mean
To pay the bride-price like a man.*
- LAKUNLE:** *Oh, Sidi, don't!*
- SIDI:** *[plunging into an enjoyment of Lakunle's misery.]
Well; don't you know?
Sidi is more important even than the Bale.
More famous than that panther of the trees.
He is beneath me now –
Your fearless rake, the scourge of womanhood!
But now,
He shares the corner of the leaf
With the lowest of the low –
With the dug-out village latrine!
While I – How many leaves did my own image take?*
- FIRST GIRL:** *Two in the middle and . . .*
- SIDI:** *No, no. Let the school teacher count!
How many were there, teacher-man?*
- LAKUNLE:** *Three leaves.*

SIDI: *[threateningly.] One leaf for every heart that I shall break.
Beware!
[Leaps suddenly into the air.]
Hurray! I'm beautiful!
Hurray for the wandering stranger!*

CROWD: *Hurray for the Lagos man!*

SIDI: *[wildly excited.] I know. Let us dance the dance of the lost
Traveller.*

Explore Soyinka's portrayal of Sidi in this extract, explaining your impressions of her mood and personality. [20]

OR 8. How does Soyinka's writing make Lakunle so obviously the "odd man out" of the play and why do you think he presents Lakunle in this way? [20]

OR 9. "Those who forget the mistakes of the past are likely to repeat them."

To what extent does the writing in The Lion and the Jewel illustrate this idea for you? Refer closely to the text as you respond. [20]

TELCINE TURNER: Woman Take Two

EITHER 10. Read the following extract from Woman Take Two, then answer the question that follows.

*During the singing of the last stanza **Harold Davies** enters down left and watches. **Sonia** sees him, stops singing and completes the purchase order. **Lionel** hears the silence and turns around to face **Harold** uneasily.*

Harold: *This what I pay you for? Entertainment?*

Lionel: *Sir, you can't expect me to work without material.
I came for an order to get more blocks. Mr. Miller sent me.*

Harold: *So why didn't you get the order and go, instead of hanging 'round here like it is The Three Queens?*

Sonia: *But Daddy, you said not to sign anything in your absence, to tell them to wait.*

Sonia hands **Harold** the order. He signs it and gives it to **Lionel**.

Harold: *I forgot. Too many things to think about . . . How's the job coming, Joseph?*

Lionel: *All right, sir. But I wish I didn't have to work with Mr. Miller. He doesn't know how to talk to people.*

Harold: *His bark's worse than his bite. I'll drop by this afternoon and have a talk with him . . . Get them to deliver the stuff. We don't want to overwork our trucks.*

Lionel: *Yes, sir.*

Lionel leaves. **Harold** turns wrathfully on **Sonia**.

Harold: *You should know better than to carouse with a common worker.*

Sonia: *We were not carousing, and Lionel is not common. People like you and Mr. Miller try to make out that he is, but one of these days he'll surprise you. He'll give you competition. He as much as said so.*

Harold: *Biggity!* That's those Haitians for you. Stay away from him. Just to make sure, look in the files and phone in that secretary ad to the Tribune for tonight.*

Sonia: *Yes, sir.*

Harold retreats through the door marked Private. **Sonia** extracts an ad copy from a file and dials a number on the telephone.

Sonia: *Hello, the Tribune? . . . I want to place an ad for this evening's paper, please . . . Yes. [Waits. Speaks slowly and distinctly]
"Wanted: efficient secretary, Davies Construction Company . . ."*

Lights fade

How does Telcine Turner's writing here dramatically portray Harold and Sonia's attitude toward Lionel? [20]

OR 11. "Conflicts often arise when people break long established rules." Explore **TWO** incidents which you think dramatically support this statement. [20]

OR 12. Explore **TWO** characters who you think face great challenges in the play. Support your views by referring to Turner's presentation of the characters and their situations. [20]

SECTION II

POETRY

You must answer at least **ONE** and not more than **TWO** questions from this section. The poems you refer to in your answers must be taken from the lists of poems in the prescribed texts studied for this examination. You must not use the same information substantially in more than one essay. You may select poems by one poet or by two different poets.

13. Explore the **TWO** poems that you have studied which you feel most vividly create a clear picture of places. [20]
14. Which **TWO** poems that you have studied most dramatically bring out for you a change in the characters they portray? How does the writing in these poems vividly convey these changes? [20]
15. In what ways have the writers of any **TWO** poems you have studied made their poems particularly engaging for you? [20]