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LITERATURE

PAPER 2 DRAMA AND POETRY 1215/2

Friday **11 JUNE 2021** 9:00 A.M.–11:30 A.M.

Additional materials:
Answer booklet

MINISTRY OF EDUCATION NATIONAL EXAMINATIONS
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BAHAMAS GENERAL CERTIFICATE OF SECONDARY EDUCATION

INSTRUCTIONS TO CANDIDATES

Do NOT open this booklet until you are told to do so.

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 page 3. This should help you to find the questions on the texts you have studied.



This question paper consists of 11 printed pages and 1 blank page.

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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.

Beneatha: *You pregnant?*

Mama: *Lord have mercy, I sure hope it's a little old girl. Travis ought to have a sister.*

(BENEATHA and RUTH give her a hopeless look for this grandmotherly enthusiasm)

Beneatha: *How far along are you?*

Ruth: *Two months.*

Beneatha: *Did you mean to? I mean did you plan it or was it an accident?*

Mama: *What do you know about planning or not planning?*

Beneatha: *Oh, Mama.*

Ruth: ***(Wearily)*** *she's twenty years old, Lena.*

Beneatha: *Did you plan it, Ruth?*

Ruth: *Mind your own business.*

Beneatha: *It is my business – where is he going to live, on the roof? **(There is silence following the remark as the three women react to the sense of it.)** Gee – I didn't mean that Ruth, honest. Gee, I don't feel like that at all. I – I think it is wonderful.*

Ruth: ***(Dully)*** *Wonderful.*

Beneatha: *Yes – really. **(There is a sudden commotion from the street and she goes to the window to look out)** What on earth is going on out there? These kids. **(There are, as she throws open the window, the shouts of children rising up from the street. She sticks her head out to see better and calls***



out) TRAVIS! TRAVIS... WHAT ARE YOU DOING DOWN THERE? *(She sees)* Oh Lord they're chasing a rat!

(RUTH covers her face with her hands and turns away)

Mama: *(Angrily)* Tell that young 'un to get himself up here, at once!

Beneatha: TRAVIS... YOU COME UPSTAIRS... AT ONCE!

Ruth: *(Her face twisted)* Chasing a rat...

Mama: *(Looking at RUTH, worried)* Doctor say everything going to be all right?

Ruth: *(Far away)* Yes – she says everything is going to be fine...

Mama: *(Immediately suspicious)* "She" – What doctor you went to?

(RUTH just looks at MAMA meaningfully and MAMA opens her mouth to speak as TRAVIS bursts in)

Travis: *(Excited and full of narrative, coming directly to his mother)* Mama. You should have seen the rat... Big as a cat, honest! *(He shows an exaggerated size with his hands)* Gaaleee, that rat was really cuttin' and Bubber caught him with his heel and the janitor, Mr Barnett, got him with a stick – and then they got him in a corner and – BAM! BAM! BAM! and he was still jumping around and bleeding like everything too – there's rat blood all over the street –

(RUTH reaches out suddenly and grabs her son without even looking at him and clamps her hand over his mouth and holds him to her. Mama crosses to them rapidly and takes the boy from her)

How does Hansberry's writing in this extract make the challenges faced by the Younger family so dramatic? [20]

OR 2. To what extent does Hansberry's portrayal of Walter make you sympathetic towards him? Refer closely to the writing to support your views. [20]

OR 3. What point about decision – making does Hansberry make most vividly for you in A Raisin in the Sun? Refer closely to the writing to support your views. [20]

WILLIAM SHAKESPEARE: Richard III

EITHER 4. Read the following extract from Richard III, then answer the question that follows.

Enter RICHARD, DUKE OF GLOUCESTER, solus

Richard: *Now is the winter of our discontent
Made glorious summer by this son of York;
And all the clouds that loured upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums changed to merry meetings,
Our dreadful marches to delightful measures.
Grim-visaged war hath smoothed his wrinkled front;
And now, instead of mounting barbed steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamped, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtailed of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinished, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them –
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels and dreams,
To set my brother Clarence and the King
In deadly hate, the one against the other:
And if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up,
About a prophecy, which says that 'G'
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul: here Clarence comes.*



What do you find particularly striking about these opening lines from Richard III? Refer closely to the writing in the extract to support your views. [20]

- OR 5.** How does Shakespeare convey to you the importance of the young princes in the play? Support your opinion by referring closely to Shakespeare's writing. [20]
- OR 6.** How does Shakespeare present Richard's defeat at the end of the play? Support your view by closely referring to the writing. [20]



IAN STRACHAN: Gun Boys Rhapsody

EITHER 7. Read the following extract from Gun Boys Rhapsody, then answer the question that follows.

[TK lies on the floor, occupying the human outline chalked out on the ground throughout. Flashing lights. He sits up. Three visible bullet wounds in his chest. Blood dried on the side of this mouth.]

Tha's it? Just like that. I didn't have time to think. Fella just walks up to me, calls me a sissy and then blahww. Three in the chest.

[Looks at his wounds]

I thought it would hurt a lot more. I mean it hurt; it did, but I was so scared I wasn't thinking about the pain. I just smelt the smoke and I remember I couldn't breathe. I was gaspin and suckin but nothin' was comin' in. And I tried to get up, tried to walk but I couldn't feel my legs. People was screamin and runnin everywhere. And nobody was actually tryin to help me. They all just break off and leave me there on the ground, bleedin and chokin.

[Looks around.]

An' I remember sayin, "This is real, this is really real. I'm really going to die. It's over. Right here. Right now. No tomorrow. Nothing. Nobody will see me again. No one will talk to me again. No one will touch me again."

[Silence.]

*And I don't know what's next. I don't know what it all means. I don't know where I'm going. I don't know why this is happenin'. I don't know what I did to deserve this. I don't know why O-D hate me so much. I don't know.
I don't know. I DON'T KNOW!*

[Silence. He looks around again.]

She was just a nice girl. I just liked her. I wasn't tryin to start a war. I wasn't tryin to hurt nobody. I just liked her. I wrote her a poem. It's in my pocket. I wrote it in Maths. The day Ms. Forbes was sick and we was all just goofin off. I was going to give it to her.

[He pulls out the PAPER from his trouser pocket. His hands are bloody.]

*Your face is like a song
Your smile is like the sun
Your laugh is like the rain
Your hands are like the shade
Your hair is like the sea*



That's all I write. I didn't finish it yet. I think she woulda liked it. I think so. I mean, girls like poetry, right?

[Silence.]

She tell me her an' OD wasn't goin' no more. She tell me she dump him. But that night, to the show, he jus' carry on like he was crazy. Makin' a scene. I wasn't tryin' to start no fight. I ain' never been in a fight in my life. He shove me and I fall to the ground. I wasn't even mad. I jus' kep' sayin, "Sorry, I didn't know ya'll was still goin'. She tell me ya'll wasn't goin. Erryting cool, boss. Everytin cool, I ain't tryin to start nuttin." Then when I try to get up he punch me. And before I could catch myself a bunch a niggers was jumpin him. I didn't even know my brother was in da show.

And now, look at me. Look at me, man. It just happen and look, people already going on with life. Folks still buyin conch salad and fritters. Folks still drinkin and laughin. It'll be on the news and in the paper. And folks will come by the house. And then in two weeks I'll be in a grave somewhere. Folks will cry. My mom especially. But eventually everybody will go back to life. And me? I'll be rottenin.

My name was TK, Travis Kirkland Rolle. My mother's name is Esther Rolle and my father's name is Kirkland Rolle. I live in Pinewood Gardens. I have one brother, Shane. One little sister, Dejanique. She's 8. I had sex once in my life. I went to Miami twice. I can't swim. I play the trumpet. My best subject was English, but I wasn't really good at anything much. I liked Nike shoes. I liked gettin a haircut and I like Chocolate Chip ice cream. I helped around the house. I use to cook us all breakfast sometimes, just so I could make sure the eggs was just the way I liked it. I used to put ketchup on my white rice. . . .

[Tears come to his eyes] *I never hurt nobody.*

How does Strachan's writing make this scene particularly dramatic for you? [20]

OR 8. Explore **TWO** scenes in the play which you find to be both serious and light-hearted. How does Strachan's writing create this effect? [20]

OR 9. How does the writer dramatise the theme of revenge in the play? Refer closely to the writing in the play to support your views. [20]



EFUA T. SUTHERLAND: The Marriage of Anansewa

EITHER 10. Read the following extract from The Marriage of Anansewa, then answer the question that follows.

STORYTELLER: *I say, young man! Gentleman! [AKWASI stops.] If you know that this girl is in the wrong, why don't you take her to court? [AKWASI hesitates.] Sir, have you, by any chance, performed her head-drink* ceremony?*

AKWASI: *Look, dad, whoever you are, don't make me wild. [He stalks out, driven away by jeering laughter from the players.]*

STORYTELLER: *There you are. As I was saying, it is possible for Ananse to profit from the gifts his daughter's suitors bring, and not be bound by any obligation at all.*

What craftiness. Also, he has been careful to explain what his daughter Anansewa stands to gain from his design, but nobody has heard him making any direct hints about what he personally will gain. [He shakes his head, smiling.] Ananse! [He pauses reflectively.] Listen, I have a feeling he may have overdone it a little. It may be well that Anansewa was right to feel afraid.

The process which Ananse is exploiting to select a husband for his daughter, and at the same time as a means of getting maintenance for both of them, is full of snares. What if he cannot extricate himself? [Listening] I hear footsteps. Is someone coming?

[He moves aside quickly. POSTMAN enters with a letter in his hand. He mimes checking the address on the letter against the address of a house in a street. He finds the house for which he is searching.]

POSTMAN: *Here is the address. AW/6615 Lagoon Street. It's correct. [Testing the weight of the letter.] This is a letter of some weight. [He clears his throat.] Is there someone to let me in?*

STORYTELLER: *[To POSTMAN.] I greet you.*

POSTMAN: *[Approaching him.] Are you house No. AW/6615?*

STORYTELLER: *Do I look like a house?*

POSTMAN: *I didn't mean that, sir. Didn't mean to offend. Are you Mr. George K. Ananse of this address?*



STORYTELLER: *May that never be. [ANANSE enters, a faraway look in his eyes.] But I don't think the man you want has gone very far. He might be that man standing over there. [He joins the PLAYERS.]*

POSTMAN: *[Signalling with the letter] Sir!*

ANANSE: *Me?*

POSTMAN: *Are you house No. AW/6615 Lagoon Street?*

ANANSE: *[Feebly] That's right.*

POSTMAN: *Letter for Mr. George K. Ananse.*

ANANSE: *[He seizes the letter and studies it, turning it over. Happiness takes over.] I say, Togbe Klu! [To POSTMAN.] It comes from Akate, does it?*

POSTMAN: *Seems like it.*

ANANSE: *[With a dismissing toss of his head] Very well, boy, received. Good morning.*

POSTMAN: *Right you are.*

ANANSE: *[Pleased with the contents of the letter.] Oh! Oh! Yes, that's the way it's done. A postal order worth ... [He is thrilled.] Oh! Oh! Not bad at all.*

**head-drink: A gift of money and drinks from the prospective husband to the future wife's family; important token by which a marriage is legally established.*

How does Sutherland's presentation of the Storyteller and the Postman here add to your enjoyment and understanding of the play? [20]

OR 11. Based on his portrayal in the play, do you feel more charmed or disgusted by Ananse? Refer closely to the writing in the play to support your views. [20]

OR 12. Anansewa says, "Then make me understand; the game you're playing is full of mystery." To what extent do you agree that Ananse is playing a game? Refer closely to the writing in the play to support your views. [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 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. How do any **TWO** poems that you have studied vividly draw your attention to people's experiences with death? [20]
14. Explore **TWO** poems that you have studied where the writing creates sympathy in you, commenting on the ways in which this mood is evoked. [20]
15. How has the writing in any **TWO** poems that you have studied caused them to have a positive influence on the way you view yourself? [20]

