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LITERATURE

PAPER 2 DRAMA AND POETRY 1215/2

Thursday **23 MAY 2024** 9:00 A.M.–11:30 A.M.

Additional materials:
Answer Booklet

MINISTRY OF EDUCATION NATIONAL EXAMINATIONS

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.

- RUTH: *Well—[She waits a long time, and then with resignation starts to put away her things] I guess I might as well go on to bed ... [More or less to herself] I don't know where we lost it ... but we have ... [Then, to him] I—I'm sorry about this new baby, Walter. I guess maybe I better go on and do what I started... I guess I just didn't really realize how bad things was with us ... I guess I just didn't really realize—[She starts out to bedroom and stops] You want some hot milk?*
- WALTER: *Hot milk?*
- RUTH: *Yes—hot milk.*
- WALTER: *Why hot milk?*
- RUTH: *'Cause after all that liquor you come home with you ought to have something hot in your stomach.*
- WALTER: *I don't want no milk.*
- RUTH: *You want some coffee then?*
- WALTER: *No, I don't want no coffee. I don't want nothing hot to drink. [Almost plaintively] Why you always trying to give me something to eat?*
- RUTH: *[Standing and looking at him helplessly]: What else can I give you, Walter Lee Younger?*
- [She stands and looks at him and presently turns to go out again. He lifts his head and watches her going away from him in a new mood which began to emerge when he asked her "Who cares about you?"]*
- WALTER: *It's been rough, ain't it, baby? [She hears and stops but does not turn around and he continues to her back] I guess between two people there ain't never as much understood as folks generally thinks there is. I mean like between me and you—[She turns to face him] How we gets to the place where we scared to talk softness to each other. [He waits, thinking hard himself] Why you think it got to be like that? [He is thoughtful, almost as a child would be] Ruth, what is it gets into people ought to be close?*



- RUTH: *I don't know, honey. I think about it a lot.*
- WALTER: *On account of you and me, you mean? The way things are with us. The way something done come down between us.*
- RUTH: *There ain't so much between us, Walter ... Not when you come to me and try to talk to me. Try to be with me ... a little even.*
- WALTER: *[Total honesty]: Sometimes ... sometimes ... I don't even know how to try.*
- RUTH: *Walter–*
- WALTER: *Yes?*
- RUTH: *[Coming to him, gently and with misgiving, but coming to him]: Honey ... life don't have to be like this. I mean sometimes people can do things so that things are better ... You remember how we used to talk when Travis was born ... about the way we were going to live ... the kind of house ... [She is stroking his head] Well, it's all starting to slip away from us ...*
- [He turns her to him and they look at each other and kiss, tenderly and hungrily. The door opens and MAMA enters–WALTER breaks away and jumps up. A beat.]*

How does the writing here dramatically present to you the softer, gentler side of Walter and Ruth's relationship? [20]

- OR 2. How does Hansberry's writing powerfully draw your attention to the importance of money in A Raisin in the Sun? [20]
- OR 3. How does Hansberry's writing emphasise for you the contrasting views of the older and younger generations in the play? [20]

WILLIAM SHAKESPEARE: Richard III

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

RICHARD: *Who intercepts me in my expedition?*

DUCHESS: *O, she that might have intercepted thee,
By strangling thee in her accurséd womb,
From all the slaughters, wretch, that thou hast done.*

QUEEN ELIZABETH, 'to Richard'
*Hid'st thou that forehead with a golden crown
Where should be branded, if that right were right,
The slaughter of the prince that owed that crown
And the dire death of my poor sons and brothers?
Tell me, thou villain-slave, where are my children?*

DUCHESS, 'to Richard'
*Thou toad, thou toad, where is thy brother Clarence,
And little Ned Plantagenet his son?*

QUEEN ELIZABETH, 'to Richard'
Where is gentle Rivers, Vaughan, Grey?

DUCHESS, 'to Richard' *Where is kind Hastings?*

RICHARD: *A flourish, trumpets! Strike alarum, drums!
Let not the heavens hear these telltale women
Rail on the Lord's anointed. Strike, I say!*

[Flourish. Alarums.]

*Either be patient and entreat me fair,
Or with the clamorous report of war
Thus will I drown your exclamations.*

DUCHESS: *Art thou my son?*

RICHARD: *Ay, I thank God, my father, and yourself.*

DUCHESS: *Then patiently hear my impatience.*

RICHARD: *Madam, I have a touch of your condition,
That cannot brook the accent of reproof.*

DUCHESS: *O, let me speak!*

RICHARD: *Do then, but I'll not hear.*

DUCHESS: *I will be mild and gentle in my words.*

RICHARD: *And brief, good mother, for I am in haste.*

DUCHESS: *Art thou so hasty? I have stayed for thee,
God knows, in torment and in agony.*

RICHARD: *And came I not at last to comfort you?*



*DUCHESS: No, by the Holy Rood, thou know'st it well.
Thou cam'st on Earth to make the Earth my hell.
A grievous burden was thy birth to me;
Tetchy and wayward was thy infancy;
Thy school days frightful, desp'rate, wild, and furious;
Thy prime of manhood daring, bold, and venturous;
Thy age confirmed, proud, subtle, sly, and bloody,
More mild, but yet more harmful, kind in hatred.
What comfortable hour canst thou name,
That ever graced me with thy company?*

*RICHARD: Faith, none but Humfrey Hower, that called your Grace
To breakfast once, forth of my company.
If I be so disgracious in your eye,
Let me march on and not offend you, madam.—
Strike up the drum.*

DUCHESS: I prithee, hear me speak.

RICHARD: You speak too bitterly.

*DUCHESS: Hear me a word,
For I shall never speak to thee again.*

RICHARD: So.

*DUCHESS: Either thou wilt die by God's just ordinance
Ere from this war thou turn a conqueror,
Or I with grief and extreme age shall perish
And nevermore behold thy face again.
Therefore take with thee my most grievous curse,
Which in the day of battle tire thee more
Than all the complete armor that thou wear'st.
My prayers on the adverse party fight,
And there the little souls of Edward's children
Whisper the spirits of thine enemies
And promise them success and victory.
Bloody thou art; bloody will be thy end.
Shame serves thy life and doth thy death attend.*

[She exits]

How does Shakespeare's writing here dramatically reveal to you the relationship between Richard and his mother, the Duchess? [20]

OR 5. In what ways does Shakespeare use the theme of deception to make the play particularly dramatic for you? [20]

OR 6. How does Shakespeare cause you to feel sympathy for both Queen Elizabeth and Queen Margaret? [20]

IAN STRACHAN: Gun Boys Rhapsody

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

[In school uniform, MARSHA stands next to a school desk and chair.]

MARSHA: *Everybody is talk to me the same way, like is my fault. Like I cause dis to happen. Everybody lookin at me like I's a wicked person. Like I swing somebody. But it ain' like dat and nobody even tryin to hear what I sayin. Dey have all dis stuff to say to me but nobody listenin to what I sayin. And nobody care how I feel. Even the Guidance Counsellor. She sayin one ting wit' her mout but her eyes sayin sometin else.*

[Exasperated] *I tell O-D I break up wit' him and he just ack like I was talkin out my head. I wasn cheatin on him. We wasn together no more. But he just couldn stand da fact dat I didn want to be wit' him no more. He couldn stand da fact dat I was wit' somebody else.*

*What I was suppose to do? He was always gettin in trouble. When he wasn in dis fight, he was in one next fight. Everything was bout his friends. **[Sarcastically imitating the swagger of O-D]***

"Gun Boys don' surrender," "Gun Boys don' take no prisoners." Every day, wit dat stupidness. I know he was pushin'weed and I didn't tink it was no big deal. So much fellas doin it.

But den I start hearin' how he was robbin people. I did like him, but he was makin' me scared to be roun him. I just keep expectin sometin to happen to him. Or to me.

[O-D appears stage right. He gives a confident street-thug pose. Looks across stage at MARSHA flirtatiously. MARSHA looks at him, momentarily annoyed, then turns to look at the audience, smiling and shaking her head at how foolish she was.]

One time he had me ridin me in dis car he say he borrie from his uncle for da weekend. Turn out he teef da car and I only find out when we gone to da show. When we come out from da movie, da police was all roun da car lookin at it suspicious an ting. He was scared to go back to the car, tell me we was goin ter walk roun' the mall lil bit ...

[Looks at O-D, fed up] *Next ting I know we was walkin home.*

[Fade on O-D]

[She sits] *It was jus too much stress bein wit O-D. I know he did really like me but he was always tryin to impress, ya know. An' everyting he do to impress people just get him in more problems. I tell him all dis. I try show him how he was gern end up just like dis, in jail or dead, and he try act like he was too slick to get catch.*

Well, I tell him he wasn' ga keep me stress out no more. My mummy was already givin me stress just for havin boyfrien in da first place. Don' mind she done had a ton a man hangin up round our house, always tryin ta rap to me an' my sista when she go out. I soon ga leave out a dere. Now dis ting wit'

O-D and T.K. gat her on my case like white on rice, aksin me what kinda tings I into ta make



man kill ova me. Talkin bout dis what I get for not listenin to her and my head too hard and I too slack.

[Pauses, Feeling Overwhelmed]

What I suppose to do now? I still can't believe this happen. Is like, it ain't real. I keep expectin to see one a dem on the road or somethin. But dey ain't comin back. And in school all the girls is be lookin at me funny and whisperin. I don't even want go back dere no more.

[Hangs her head]

I try do the right thing, ya know. I try walk away from O-D., but nobody hearin' dat. An' what 'bout T.K.?

[T.K. appears, stage right in school uniform. A PEN and PAPER in his hands. He is writing something, and is pleased with how it's going. He mimes and then write another line.]

He was decent, you know what I mean? He was different from O-D. He was cool just bein' wit me. We used to plan tings, ya know? He wasn't all dat good in school, but he never duck or ack up or cause no problems. He didn' deserve none a dis.

[Fade on T.K.]

And at da funeral, his mummy look at me like I was a dirty dog. I try talk to her at the graveyard and tell her I was really sorry and Travis was a really nice guy but when I walk up to her T.K. aunty stand in front of me and tell me just leave. I did feel so bad I jus' wanted to disappear.

[Tries to suppress tears as she speaks]

When I go to bed I jus' wish I could sleep for days and weeks. I wish I had some family in the States or Freeport so I could just get away from here. But I ain't gat no where to go and nobody to talk to.

[Speaking through the tears she can no longer hold back.] Maybe I am a bad person. Maybe it is my fault. Maybe I shoulda just stay by myself, den O-D wouldna hurt nobody. But maybe instead he woulda hurt me.

Is all jus' so crazy. Sometimes I wish it was me who was dead. I just don't know what to do next, or who I should be. I just don't know.

How does Strachan's writing here influence your impressions of Marsha? [20]

OR 8. In what ways does Strachan suggest to you that the young people of I-land have not benefitted from the education they have been offered? [20]

OR 9. Explore the ways in which Strachan presents **TWO** characters, not including Marsha, who seem to be pretending to be something they are not. [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.

ANANSE: *[With great fuss]: Chairs! Bring chairs for the messengers of royalty. [PROPERTY MAN provides chairs.] And water! Water, instantly! Let the royal travellers have water at once! [Sitting down himself] You come from the great one himself, I know. All is well with us here.*

SECOND MESSENGER: *That is so.*

FIRST MESSENGER: *And, to be brief, he sends you greetings.*

ANANSE: *I respond.*

[The water drinking over, the woman with the girdle round her waist unties it.]

MESSENGERS: *And he asks us to place this money in your hands. He says, he is placing it in your hands so that if the object of his interest should need anything you will have the wherewithal. He wants you to understand that in doing this, he does not mean to say that he wants anything from you immediately. This is an outright gift. If other gifts follow afterwards, he knows you will understand that he is merely doing what it is beautiful to do until the time arrives.*

[The MESSENGERS with the girdle unties the money and hands it to Ananse.]

ANANSE: *[Taking the money with trembling hands]: Oh, because I perfectly understand what he means, I thank him.*

FIRST MESSENGER: *All right. Then, Pa, that is what brought us here this morning.*

ANANSE: *Well done.*

SECOND MESSENGER: *And because we have some shopping to do before we return to Sapaase, we would like to be excused.*

ANANSE: *I understand. You are excused. [The women rise together.] Tell the Mighty-Tree-Of-Ancient-Origin that I greet him over and over again. Tell the Guardian-Of-The-Needy, my thanks in profusion.*

MESSENGERS: *Right. He will be told. [They start the song 'Am I Not Odum's Child' again, dance back to their places and stop the music.]*

ANANSE: *[Hastily counting the money]: And how much has the Chief sent? [He finishes checking.] Oh considerable. [He weighs it.] Substantial. Oh, son of the gods,*



Chief of Sapa, you too can display. [He beckons to PROPERTY MAN.] Come over here, man. Tomorrow is Sunday, isn't it? [PROPERTY MAN nods agreement.] And the first Sunday of the month, isn't it? [PROPERTY MAN agrees.] In that case, tomorrow I'm going to church. [He speaks to rhythmic accompaniment from drum and gong:]

*I'm heading for town on a buying spree.
I'll be seen with the best of the spenders,
And when I return expect me to bring
The latest cloth in town,
The latest suit in town.*

*Yes, tomorrow, I go to church.
To deposit with the best of the spenders.*

*Those born on Sunday,
Those born on Monday,
Those born on Tuesday.*

*Yes, tomorrow, I go to church
To deposit with the best of the spenders.
Those born on Wednesday—*

*You'll see Kweku depositing
Alongside the best of the spenders.*

[He beckons to PROPERTY MAN again.]

Come over, man. Go to town and buy every kind of newspaper on the market. Search them for notices of all memorial services and select for me the one which promises to draw the biggest crowd.

*Ah, I'm heading for town on a buying spree.
To purchase clothes for me.*

How does the writing here make dramatic for you people's obsession with money and the appearance of wealth? Support your ideas with details from the writing. [20]

OR 11. How does Sutherland's portrayal of any **TWO** of the women in the play highlight for you their importance in the success of Ananse's plans? [20]

OR 12. Does this play convey a moral message, or is it mainly for entertainment? Support your views by referring in detail to Sutherland's writing. [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 does the writing, in **TWO** poems that you have studied, present human weakness? [20]
14. Which **TWO** poems that you have studied do you find particularly relevant for teenagers today?
How has the writing in the poems influenced your choice? [20]
15. How does the writing, in **TWO** poems that you have studied, present distressing situations? [20]

