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LITERATURE

PAPER 2 DRAMA AND POETRY 1215/2

Thursday **22 MAY 2025** 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 the next page. 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: *Travis, you go downstairs—*

MAMA: *(Opening her eyes and looking into WALTER'S) No. Travis, you stay right here. And you make him understand what you doing, Walter Lee. You teach him good. Like Willy Harris taught you. You show where our five generations done come to. (WALTER looks from her to the boy, who grins at him innocently) Go ahead, son— (She folds her hands and closes her eyes) Go ahead.*

WALTER: *(At last crosses to LINDNER, who is reviewing the contract) Well, Mr. Lindner. (BENEATHA turns away) We called you—(There is a profound, simple groping quality in his speech)—because, well, me and my family (He looks around and shifts from one foot to the other) Well—we are very plain people ...*

LINDNER: *Yes—*

WALTER: *I mean—I have worked as a chauffeur most of my life—and my wife here, she does domestic work in people's kitchens. So does my mother. I mean—we are plain people ...*

LINDNER: *Yes, Mr. Younger—*

WALTER: *(Really like a small boy, looking down at his shoes and then up at the man) And—uh—well, my father, well, he was a laborer most of his life ...*

LINDNER: *(Absolutely confused) Uh, yes—yes, I understand. (He turns back to the contract)*

WALTER: *(A beat; staring at him) And my father—(With sudden intensity) My father almost beat a man to death once because this man called him a bad name or something, you know what I mean?*



- LINDNER: *(Looking up, frozen)* No, no, I'm afraid I don't—
- WALTER: *(A beat. The tension hangs; then WALTER steps back from it)* Yeah. Well—what I mean is that we come from people who had a lot of pride. I mean—we are very proud people. And that's my sister over there and she's going to be a doctor—and we are very proud—
- LINDNER: Well—I am sure that is very nice, but—
- WALTER: What I am telling you is that we called you over here to tell you that we are very proud and that this—
(Signaling to TRAVIS) Travis, come here. *(TRAVIS crosses and WALTER draws him before him facing the man)* This is my son, and he makes the sixth generation our family in this country. And we have all thought about your offer—
- LINDNER: Well, good ... good—
- WALTER: And we have decided to move into our house because my father—my father—he earned it for us brick by brick. *(MAMA has her eyes closed and is rocking back and forth as though she were in church, with her head nodding the Amen yes)* We don't want to make no trouble for nobody or fight no causes, and we will try to be good neighbors. And that's all we got to say about that. *(He looks the man absolutely in the eyes)* We don't want your money. *(He turns and walks away)*
- LINDNER: *(Looking around at all of them)* I take it then—that you have decided to occupy ...
- BENEATHA: That's what the man said.

How does Hansberry's writing in this extract bring out the dramatic change in Walter for you?
[20]

- OR 2. Explore two moments in A Raisin in the Sun which evoke anger from you, commenting on how Hansberry's writing influenced your reaction. [20]
- OR 3. How does Hansberry draw your attention to the challenges women face? Refer closely to the writing in your response. [20]

WILLIAM SHAKESPEARE: Richard III

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

CLARENCE: *O, I have passed a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian faithful man,
I would not spend another such a night
Though 'twere to buy a world of happy days,
So full of dismal terror was the time.*

KEEPER: *What was your dream, my lord? I pray you tell me.*

CLARENCE: *Methoughts that I had broken from the Tower
And was embarked to cross to Burgundy,
And in my company my brother Gloucester,
Who from my cabin tempted me to walk
Upon the hatches. <Thence> we looked toward
England
And cited up a thousand heavy times,
During the wars of York and Lancaster,
That had befall'n us. As we paced along
Upon the giddy footing of the hatches,
Methought that Gloucester stumbled, and in falling
Struck me, that thought to stay him, overboard
Into the tumbling billows of the main.
O Lord, methought what pain it was to drown,
What dreadful noise of <waters> in <my> ears,
What sights of ugly death within <my> eyes.
Methoughts I saw a thousand fearful wracks,
A thousand men that fishes gnawed upon,
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvalued jewels,
All-scattered in the bottom of the sea.
Some lay in dead men's skulls, and in the holes
Where eyes did once inhabit, there were crept—
As 'twere in scorn of eyes—reflecting gems,
That wooed the slimy bottom of the deep
And mocked the dead bones that lay scattered by.*

KEEPER: *Had you such leisure in the time of death
To gaze upon these secrets of the deep?*



CLARENCE: *Methought I had, and often did I strive
To yield the ghost, but still the envious flood
Stopped in my soul and would not let it forth
To find the empty, vast, and wand'ring air,
But smothered it within my panting bulk,
Who almost burst to belch it in the sea.*

KEEPER: *Awaked you not in this sore agony?*

CLARENCE: *No, no, my dream was lengthened after life.
O, then began the tempest to my soul.
I passed, methought, the melancholy flood,
With that sour ferryman which poets write of,
Unto the kingdom of perpetual night.*

How does Shakespeare's writing here make vivid for you Clarence's sense of impending doom? Refer closely to the writing in the extract to support your views. [20]

OR 5. Which two acts of betrayal in the play do you think were most impactful? Support your opinion by referring closely to Shakespeare's writing. [20]

OR 6. How does Shakespeare present Richard's attitude to women and what is striking about this presentation? 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.

[JANERO sits on the same bench ODARION did. He listens to music from a CELLPHONE and EARPHONES. He speaks to the audience as if answering their questions, just as ODARION did.]

JANERO: *[Rapping] How much dirt have I done?*

My life has just begun

I sleep with my gun

My problems weigh a ton

Live by the gun die by the gun

Hah? Das Snoop Dog and Eastsidaz. Dat come hard hey? Janero. I live right over there in da yellow house [Pointing]. I was sitting dere listening to my mp3s, ya see. And das when da bey come t'rough da corner and shoot Odarion.

Yeah man, everybody know O-D. I'da like him. If I aks him to lemme dollar he always gee me it. Plus sometimes he send me ta da shop for him, ya see. Dat was a light vibe, bey. Fella shoot him in he back, bey. Mussie 3-4 times. Den he can't shoot good so he miss and shoot up da woman house. Dat woman scream for mussie a hour.

If I was scared? Uh-uh. I see dead people before you know? Las' Easter Marion get shoot right in he face when he was fixing he car. Right round da corner.

En I tell you I wasn't scared? He wasn't tryin to shoot me, right? Aw. Besides. I ain' goin out like dat, dread. I always gat my piece ready. [Boasting, posing] I have a knife and a gun. Niggers know better than ta mess wit me cuz I'll go straight loco. I jick one boy before ya know? He try take my phone. I jick him in he leg, bey.

[Rapping] How much dirt have I done? ...

Ah? I in Grade 5. No, das my knife. I teef it from one joneser.

[Smiling] OK. Da gun ain' mine but I know where it is, ya see, so I could get it whenever I want to. Odarion and Vardo is be dealin on da corner and if tings get hot dey is dash for da gat. [Pointing]

One right in da bush behind dat garbage and a nex' one under da front seat a dat broke down car. Das da one I like. Is a 9.

[Pauses, remembering something]

You know, dis little sissy boy ta school was runnin on wit' me las week. I should take my gun and butt him. I know he'll pee hesefright up. Is Gun Boys t'rough dis corner, ya see? [Makes a gun with his hand and points it in the air] No surrender, take no prisoners.

[Pauses, as if listening to a question]

My daddy is a security. He always out. Mummy is work to da hospital. Dey's work late so I get my own key from I was in Grade 1. I jus' is play wit' my frens and watch tv. I like Tempo and BET.

What I wan' be when I grow up? [Sucks his teeth] Why you is aks so much questions?

[He thinks] A rapper, man. Like Snoop Dogg. Or Fifty Cent. Or Kanye. Yeah. And I ga deal too, ya see. I ga have all da honeys and I ga have a cris' ride. A Hummer. You ever see da stretch Hummer? I ga have one a dem. Big ballin.



No. I ain' scared a nobody shootin me. Cause when I start dealin I ga have a bullet proof vest like Fifty Cent. So all dey bullets ga jus bounce off a me and I ga shoot dem. Ratatatat!!

[Puts earphones back on and listens]

[Rapping] It ain't easy to make money

So now everybody wanna take money

You ain't a thug, matter fact you a fake money

Mess wit mines, I'm a view you at ya wake money

It ain't a game

[He pauses and a cloud seems to come over his face]

Yeah, dey had a wake for Odarion last night. Plenty fellas come to dat. Odarion mummy keep cryin but dese fellas get drunk and start cussin. And den da police come cause they was licking off shots. Couple people get lock up. Dat was a light vibe.

What do you find striking about Strachan's portrayal of Janero here? [20]

OR 8. In some ways Odarion can be viewed as a symbol of what is wrong with I-land society. How does Strachan's writing support this view? [20]

OR 9. How does Strachan make Gun Boys Rhapsody such a compelling play for young audiences? 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 can't laugh enough. Listen, Ananse is lying, he is really, and so relax. As for some people! They do not pause to enquire how true a thing is before they believe it, and so it's easy to deceive them.*

You were here, weren't you, when Ananse started drilling his daughter, Anansewa, in pretending dead? Very well. It turns out that he did his work well.

And so, since Anansegoro doesn't take long to grow, time having passed, let me remind you that this is the day set by one of the four chiefs for his performance of the head-drink ceremony for Anansewa.

[The WOMEN rush in again.]

FIRST WOMAN: *And so, how could this thing happen? They called in Dispenser Hammond.*

SECOND WOMAN: *How could it happen?*

They called in Dispenser Hammond.

TOGETHER: *Oh, Dispenser Hammond!*

Oh, oh!

They called in Dispenser Hammond.

Mhmm-m-m.

[They pass through. STORYTELLER mounts the stage.]

STORYTELLER: *You'd better stop; better stop because they say the minute wailing sounds in Mr Ananse's ear, he wants to kill himself.*

[Addressing the audience:]

Last night, everybody was asleep by the time the Methodist Church clock struck twelve o'clock.

[PROPERTY MAN strikes this hour while STORYTELLER counts, leaping numbers to reach twelve o'clock quickly.]

The town deserted, with nobody coming or going, suddenly there was Mr George K. Ananse's voice, screaming.

VOICE OF ANANSE: *Come, somebody! Come to my aid! Ah, my one and only possession! I'm about to see disaster!*

STORYTELLER: *You hear that?*

VOICE OF ANANSE: *Alas! Anansewa! She has fainted!*

Something has descended on her! Where is everybody? Help! Help! People! People!

STORYTELLER: *By the time people who heard this call arrived on the scene, there was Anansewa, lying as though she were dead. And then, you should have seen Ananse here.*



VOICE OF ANANSE: *Where are the doctors? Oh! Dispenser*

Hammond! Call in Dispenser Hammond! Ah! Ah! Ah!

STORYTELLER: *Thereupon, one tears off this way, another that way. And as for Mr Ananse, he was by this time rolling on the ground, and striking his head violently against the wall, pum, pum, pum.*

[PROPERTYMAN produces the 'pum, pum' sound to help STORYTELLER.]

Believe me, had there not been tough-muscled men present to restrain him, he would have done violence to himself and died instead.

Friends, Anansegro doesn't take long to grow!

How does Sutherland's writing here make this a dramatic and significant moment in the play? [20]

OR 11. What do you think motivated Ananse more – love or greed? Support your view with detailed reference to the play. [20]

OR 12. How does The Marriage of Anansewa reveal to you Sutherland's passion for African storytelling? Support your view with detailed reference to the play. [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. Which **TWO** characters, each from a different poem that you have studied, have made the greatest impression on you? How has the writing in the poems brought these characters to life for you? [20]
14. Which **TWO** poems that you have studied do you feel are most deserving of an award? Justify your choice by referring to the writing in each poem. [20]
15. Explore **TWO** poems that you have studied in which the poet's use of symbolism has made the poems memorable for you. Comment on what you find interesting about the symbolism. [20]

