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LITERATURE

PAPER 1 LITERARY APPRECIATION AND PROSE 1215/1

Friday **17 MAY 2019** 12:30 P.M.–3:00 P.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 question one in Section I (Literary Appreciation) and **TWO** questions from Section II (Prose). Each answer to a Prose question 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

LITERARY APPRECIATION – 24 Marks

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

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

¹Coolie Mother (Abridged)

Jasmattie live in bruk –
Down hut big like ²Bata shoe-box
Beat clothes, weed yard, chop wood, feed fowl
For this body and that body and every blasted body,
Fetch water, all day fetch water like if the
Whole slow-flowing Canje river God create
Just for she one own bucket.

Till she foot-bottom crack and she hand cut-up
And curse swarm from she mouth like red-ants
And she cough blood on the ground but mash it in:
Because Jasmattie heart hard, she mind set hard.

To hustle save she one-one slow penny,
Because...she son Harilall *got* to go to school in Georgetown,
Must wear clean starch pants, or they go laugh at he,
Strap leather on he foot, and he *must* read book,
Learn to talk proper, take exam, go to England university,
Not turn out like he rum-sucker ³chamar dadée.

David Dabydeen

¹Coolie – offensive term referring to a Caribbean person of East Indian descent

²Bata – well-known brand of shoes

³chamar – lower-class; servant

How does the writing here create for you a strong impression of Jasmattie?

[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.

Prescola was in a reflective mood as she dressed for the wedding. She would play her role as proud mother of the bride with consummate flair.

The past few months had been hectic to say the least. She and Gilbert had spared no expense for the wedding preparations. It would be a truly elegant affair. Dahlia's elaborate wedding gown, a flowing white designer creation of moiré satin and antique lace, had not come cheap. The hotel's ballroom had been magically transformed by the artistry of Jim Brader, the foppish foreign interior decorator. The carefully compiled guest list comprised life-long friends, as well as the politically and socially correct.

There was only one inescapable, discordant note. When the wedding ceremony was over, her prized daughter Dahlia, the apple of her eye, would walk down the aisle as Mrs. Augustin Baptiste. That definitely 'stuck in her craw. Prescola, who was known for her snobbery, had not gone gently into this unexpected social mismatch. In fact, she had tried everything in her power to deter her beautiful but headstrong daughter from this unsuitable match. That Dahlia and Augustin were two young people deeply in love with each other was an inconvenient fact which Prescola was most eager to ignore.

Gilbert, her hen-pecked husband of thirty years, had been of no assistance at all. When Prescola first voiced her strong aversion to the prospect of a Haitian son-in-law he had faint-heartedly commented that the neighbours used to make fun of his parents' funny accent when they had first arrived in The Bahamas from Bottle Creek, Turks Island. Prescola sucked her teeth. She angrily retorted,

"Gilbert, my Dahlia marrying that Haitian boy would be as ridiculous as peaches on a dilly tree. It will never happen."

At least Turks Islanders were civilized and spoke English. Those people should stick to their own kind. In the last thirty years they had steadily advanced from the yards and gardens to the tailor shops and police force – now one was about to infiltrate her very family.

'stuck in her craw – annoyed her

What does Albury's writing in this extract convey to you about Prescola's character traits, situation and state of mind? [20]



- OR 3.** How does Albury's writing make striking for you the manipulative nature of people? Support your thinking by referring in detail to **TWO** characters, each from a different story in the text. [20]
- OR 4.** Select **TWO** stories from Perspectives from Inner Windows where Albury creates particularly dramatic moments. How does Albury's writing make these moments dramatic for you? [20]



ZEE EDGELL: Beka Lamb

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

"Hello, Beka gyal," Toycie said, moving over so Beka could also sit in the shelter of the tree.

"Feeling any better?" Beka asked.

"I'm still feeling queasy, but at least I didn't throw up my lunch. Aunt Eila is watching me."

"No walk today, then?"

"Well," Toycie replied, looking up at the sunlight shifting on the undersides of the cashew tree leaves, "I'm going to Mass at St. Joseph's this evening. Can you come with me, Beka? I haven't been to that church before, and I might feel shy by myself."

"I went to mass at Holy Redeemer this morning, Toycie. Why are you going all the way back there?"

"Beka, girl, I haven't seen much of Emilio since we came home from the caye. All I get is a quick hail and a wave when he flashes by here on his bicycle. He goes to church at St. Joseph's and I must speak to him."

"Why do you want to see him so badly?"

"He's got to marry me, Beka, because I am pregnant."

"Pregnant? Pregnant?" Beka sprang off the planks as if she'd been bitten by a scorpion.

"Shut up and stop squawking like macaw parrot. Aunt Eila will hear you!"

"How do you know such a thing?" Beka pleaded, looking into Toycie's eyes, black as the seed of a mamey apple; noticing how thick eyebrows touched over her nose, watching pink lips trembling against the rich brownness of her skin. Mama Lilla always said Toycie's fingers were made for music they were so tapered and strong. Beka usually felt overgrown and overfed beside Toycie's slenderness.

"How do you know such a thing?" Beka asked again.

Toycie licked her lips.

"Well, I feel sick in the mornings, sometimes all day, and I haven't had my periods for the second month. I was reading about it in a doctor book at Bliss library."

"Why don't you tell Miss Eila?" Beka whispered fiercely into her friend's face. "Maybe you read wrong!"

"I can't tell. I can't, Beka! Aunt Eila thinks I'm a queen."

"What do you think Emilio will do – marry you – Toycie gyal?"

"He'll marry me ... he always said if anything happened he would marry me."

"But he's in school."

"So am I!"

"What about graduation?"

Toycie put her head down on her knees and her shoulders were shaking,

"What to do, Beka? What to do?"

How does Edgell's writing in this extract dramatically convey to you the emotions revealed here?

[20]



- OR 6.** How does Edgell's presentation of Belize in Beka Lamb make the country appealing or unappealing to you? Support your view with details from the text. [20]
- OR 7.** The Lamb household was not without its conflicts. How does Edgell's writing make this real for you? [20]



WILLIAM GOLDING: Lord of the Flies

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

A naval officer stood on the sand, looking down at Ralph in wary astonishment. On the beach behind him was a cutter, her bows hauled up and held by two ratings. In the stern-sheets another rating held a sub-machine gun.

The ululation faltered and died away.

The officer looked at Ralph doubtfully for a moment, then took his hand away from the butt of the revolver.

"Hullo."

Squirming a little, conscious of his filthy appearance, Ralph answered shyly.

"Hullo."

The officer nodded, as if a question had been answered.

"Are there any adults – any grown-ups with you?"

Dumbly, Ralph shook his head. He turned a half-pace on the sand. A semicircle of little boys, their bodies streaked with coloured clay, sharp sticks in their hands, were standing on the beach making no noise at all.

"Fun and games," said the officer.

The fire reached to coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.

The officer grinned cheerfully at Ralph.

"We saw your smoke. What have you been doing? Having a war or something?"

Ralph nodded.

The officer inspected the little scarecrow in front of him. The kid needed a bath, a hair-cut, a nose-wipe and a good deal of ointment.

"Nobody killed, I hope? Any dead bodies?"

"Only two. And they've gone."

The officer leaned down and looked closely at Ralph.

"Two? Killed?"

Ralph nodded again. Behind him, the whole island was shuddering with flame. The officer knew, as a rule, when people were telling the truth. He whistled softly.

Other boys were appearing now, tiny tots some of them, brown, with the distended bellies of small savages. One of them came close to the officer and looked up.

"I'm, I'm –"

But there was no more to come. Percival Wemys Madison sought in his head for an incantation that had faded clean away.

The naval officer turned back to Ralph.

"We'll take you off. How many of you are there?"

Ralph shook his head. The officer looked past him to the group of painted boys.

"Who's boss here?"

"I am," said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.



"We saw your smoke. And you don't know how many of you there are?"

"No, sir."

"I should have thought," said the officer as he visualized the search before him, "I should have thought that a pack of British boys – you're all British, aren't you? – would have been able to put up a better show than that – I mean –"

"It was like that at first," said Ralph, "before things –"

He stopped.

"We were together then –"

The officer nodded helpfully.

"I know. Jolly good show. Like the Coral Island."

How does Golding make this a significant **and** dramatic moment in the novel? [20]

OR 9. How does Golding's writing draw your attention to people's desire for power and control? [20]

OR 10. How does Golding make vivid for you the impact of the natural world on the lives of the boys? [20]



CHESTER THOMPSON: The Fledgling

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

The weeks were woven into months and Lily was transformed from a ten pound squirming piglet into a hundred pound waddling porker. We no longer ran on the beach. When I cleaned her up she was almost pretty, with shining coat, tightly curled tail and pink ears. At least she thought so and gazed in admiration at her reflection in the water trough. Uncle said that her tail curled to the right instead of to the left because Hope Town is north of the Equator. I believed him until he scratched his nose.

When not sleeping, Lily was eating. Uncle had dug all the sweet potatoes from his field and I had to seek further for coconut palms with available nuts. Climbing trees, opening the coconuts and extracting the kernels took up most of my time.

At feeding time one Friday afternoon, Mr. Lofton Lowe, an assistant preacher in the Methodist Church, came to the sty. He was tall and lean with a long neck. I looked upward as he spoke. His Adam's apple, like a busy mouse under the skin, twitched up and down. "You got a nice fat pig here," he said.

He was known as Lofty. His short fat cousin, the town drunk, also named Lofton, was called Shorty. When Lofty was not preaching and praying he slaughtered pigs and turtles for a portion of the meat.

We were joined at the sty by Auntie and Uncle. Lofty shook their hands and never missing an opportunity to practise his prayers said, "I hope you're coming to church tonight to worship our Saviour, to him be the glory forevermore. He came to save poor sinners like you and" Auntie interrupted. She didn't like being referred to as a poor sinner. I could see her point. She was born with a Methodist spoon in her mouth.

"Lofty, you know why you're here," she said. He swung his long legs over the slats and into the sty. I had taught Lily to be friendly so she allowed him to prod her belly and legs and have a look in her mouth. He stepped out of the sty and said to Auntie, "Yes, I can kill her in the morning."

I was stunned and ran to Auntie. "Please don't let him kill Lily," I said, clutching her apron. Uncle looked up at the sky. Lofty was silent, but the mouse in his throat danced up and down.

Auntie was thinking, her glasses flashing in the last rays of the setting sun, as she nodded rapidly. I held my breath. The breeze off the ocean keened through the casuarinas.

Auntie looked down, her mouth set tightly, determination in her blue eyes, and jerked her apron way. She said, "It's time. She's big enough to eat. You spend too much time with her and neglect your school work. You'll never be a school teacher."

Uncle came closer to me and said, "But Emmie, do we have to....?" But Auntie was still speaking, "Both of you hush this foolishness. It's time you dressed for prayer meeting."

As they walked away, Uncle looked back, shrugged his shoulders and put his palms upward in a gesture of helplessness. I sat on the sand beside the sty and tried to explain to Lily what had been decided. She seemed unconcerned and lay down with a contented grunt. She didn't like missing her evening nap.

I heard Auntie calling, "Make haste, we'll be late for church." My mind was in turmoil. They couldn't do this to Lily. She mustn't die. I ran to the workshop, found Uncle's crowbar and removed two slats from the side of the sty. When Lily awoke she would be free to roam in the thick forest at the south end of the village.



How does Thompson's writing here influence your feelings about Auntie, Uncle and the boy?
[20]

OR 12. In what ways does Thompson's writing in The Fledgling make its subtitle "A Bahamian Boyhood" seem an appropriate choice? [20]

OR 13. In what ways does The Fledgling illustrate for you the importance of family life? Support your opinion by referring closely to Thompson's writing. [20]



LITERATURE

PAPER 2 DRAMA AND POETRY 1215/2

Thursday **23 MAY 2019** 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 12 printed pages and 4 blank pages.

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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.

Travis: *Grandmama, that stuff Bennie is using smells awful. Can I go downstairs, please?*

Mama: *Did you get all them chores done already? I ain't seen you doing much.*

Travis: *Yes 'm – finished early. Where did Mama go this morning?*

Mama: *(Looking at BENEATHA) She had to go on a little errand.
(The phone rings. BENEATHA runs to answer it and reaches it before WALTER, who has entered from the bedroom)*

Travis: *Where?*

Mama: *To tend her business.*

Beneatha: *Haylo ... (Disappointed) Yes, he is. (She tosses the phone to WALTER, who barely catches it) It's Willy Harris again.*

Walter: *(As privately as possible under MAMA's gaze) Hello, Willie. Did you get the papers from the lawyer? ... No, not yet. I told you the mailman doesn't get here till ten-thirty ... No, I'll come there ... Yeah! Right away. (He hangs up and goes for his coat)*

Beneatha: *Brother, where did Ruth go?*

Walter: *(As he exits) How should I know!*

Travis: *Aw come on, Grandmama. Can I go outside?*

Mama: *Oh, I guess so. You stay right in front of the house, though, and keep a good lookout for the postman.*



- Travis:** *Yes'm. (He darts into bedroom for stickball and bat, reenters, and sees BENEATHA on her knees spraying under sofa with behind upraised. He edges closer to the target, takes aim, and lets her have it. She screams) Leave them poor little cockroaches alone, they ain't bothering you none! (He runs as she swings the spray gun at him viciously and playfully) Grandma! Grandma!*
- Mama:** *Look out there, girl, before you be spilling some of that stuff on that child!*
- Travis:** *(Safely behind the bastion of Mama) That's right – look out now! (He exits)*
- Beneatha:** *(Drily) I can't imagine it would hurt him – it has never hurt the roaches.*
- Mama:** *Well, little boys' hides ain't as tough as southside roaches. You better get over there behind the bureau. I seen one marching out of there like Napoleon yesterday.*
- Beneatha:** *There's really only one way to get rid of them, Mama –*
- Mama:** *How?*
- Beneatha:** *Set fire to this building! Mama, where did Ruth go?*
- Mama:** *(Looking at her with meaning) To the doctor, I think.*
- Beneatha:** *The doctor? What's the matter? (They exchange glances) You don't think –*
- Mama:** *(With her sense of drama) Now I ain't saying what I think. But I ain't never been wrong 'bout a woman neither. (The phone rings)*
- Beneatha:** *(At the phone) Hay-lo ... (Pause, and a moment of recognition) Well – when did you get back! ... And how was it? ... Of course I've missed you – in my way ... This morning? No ... house cleaning and all that and Mama hates it if I let people come over when the house is like this ... You have? Well, that's different ... What is it – oh, what the hell, come on over ... Right, see you then. Arrivederci. (She hangs up)*

How does Hansberry in this extract highlight for you the various conflicts within the Younger family? [20]



- OR 2.** How does Hansberry make memorable for you the Youngers' determination to achieve their dreams? Support your opinion with detailed reference to the play. [20]
- OR 3.** Which **TWO** characters in A Raisin in the Sun have made the most lasting impression on you? How has Hansberry's writing influenced your choice? [20]



WILLIAM SHAKESPEARE: Henry IV, Part 1

EITHER 4. Read the following extract from Henry IV, Part 1, then answer the question that follows.

LADY PERCY

*O, my good lord, why are you thus alone?
For what offence have I this fortnight been
A banish'd woman from my Harry's bed?
Tell me, sweet lord, what is't that takes from thee
Thy stomach, pleasure and thy golden sleep?
Why dost thou bend thine eyes upon the earth,
And start so often when thou sit'st alone?
Why hast thou lost the fresh blood in thy cheeks;
And given my treasures and my rights of thee
To thick-eyed musing and cursed melancholy?
In thy faint slumbers I by thee have watch'd,
And heard thee murmur tales of iron wars;
Speak terms of manage to thy bounding steed;
Cry 'Courage! to the field!' And thou hast talk'd
Of sallies and retires, of trenches, tents,
Of palisadoes, frontiers, parapets,
Of basilisks, of cannon, culverin,
Of prisoners' ransom and of soldiers slain,
And all the currents of a heady fight.
Thy spirit within thee hath been so at war
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat have stood upon thy brow
Like bubbles in a late-disturbed stream;
And in thy face strange motions have appear'd,
Such as we see when men restrain their breath
On some great sudden hest. O, what portents are these?
Some heavy business hath my lord in hand,
And I must know it, else he loves me not.*

In what ways does Lady Percy's description of her husband here add to your understanding of Hotspur's character? Refer to Shakespeare's writing as you respond. [20]

OR 5. How does Shakespeare's writing vividly portray for you the differences between the world of the tavern and the world of the court? [20]

OR 6. How does Shakespeare make memorable for you the conflict between the Percy family and the King? [20]



EFUA T. SUTHERLAND: The Marriage of Anansewa

EITHER 7. Read the following extract from The Marriage of Anansewa, then answer the question that follows.

ANANSE: *[He holds out his hand for a handkerchief from PROPERTY MAN, and sobs into it.]*

*The world is hard,
The world is hard,
The world is really hard.*

AYA: *[Entering to find him in this state] My son, is this weeping you're weeping? What's the matter?*

ANANSE: *[Wringing out the handkerchief] Mother!*

AYA: *My stalwart son.*

ANANSE: *Mother. [He returns the handkerchief, and acting like a man in conflict, yells out] Destroyers! Evil-doers! They won't rest until they have ruined me. Enemies whose outward appearance makes you think they are not enemies.*

AYA: *[Wide-eyed with confusion] Enemies? It's that woman Christie, isn't it? The minute I met that woman here I felt instinctively that trouble marches alongside people of her kind.*

ANANSE: *[Bursting into tears afresh] Handkerchief!*

[PROPERTY MAN supplies him again.]

AYA: *[Completely lost] Stop Kweku. [She calls out:] Ekuwa! Run over here, Kweku is crying. My son, have I said something bad?*

ANANSE: *Instead of packing up your things promptly and going where my enemies are to fight them for me, you stand there uselessly – and falsely – blaming poor Christie.*

AYA: *I apologise, I shouldn't have said that. Drop it. Ekuwa! Come and help me apologise to Kweku.*

ANANSE: *It isn't any apology that will help me. It is necessary for you to return home, because it's there the trouble has occurred.*

AYA: *Home?*

ANANSE: *Yes. Our home-town Nanka itself. Someone has just reported to me that ... that enemies have set fire to our hope. Our cocoa farm.*

AYA: *What, the cocoa? Ekuwa!*

ANANSE: *There is the telephone; still tingling with the news.*

EKUWA: *[Tidying herself up as she enters] I heard a call for me. What's the matter? I heard someone saying "cocoa".*

ANANSE: *My capital which I invested in our family land is all ruined. All those lovely cocoa trees, wasted. They say that flames are raging through them.*

AYA: *Ekuwa, they have finished us!*



EKUWA: *Didn't I say so? Did I not turn prophet and prophesy that as soon as the people of Nanka see a little improvement in our circumstances, skin-pain will seize them?*

ANANSE: *[Suffering] People are bad! [He moves close to the web and watches from there.]*

Which aspect of Ananse's personality is illustrated most vividly in this extract? How does Sutherland's writing highlight it for you? [20]

OR 8. In The Marriage of Anansewa, Sutherland uses many techniques other than characterisation to engage her audience. Explore some of the other ways in which Sutherland creates dramatic effect for you. [20]

OR 9. Which **ONE** of Anansewa's suitors do you think would have made the best husband for her? Justify your choice by referring in detail to Sutherland's portrayal of him and, however briefly, at least one other suitor. [20]



TELCINE TURNER: Woman Take Two

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

Beverly: I don't want to hear any more of your lies or excuses. [Mimicking] "We can't get married for at least three weeks ..."

Lionel: That's true! Ask any minister.

Beverly: And to top it all off, I must leave the very job that could give us a start! ... Lionel ... Lionel, look at me. Do I seem that stupid? Why don't you admit you wanted me to leave because of fear I'd find out about you and Sonia? About your arrangement?

Lionel: You read too many silly love books. I wish you'd get it through your thick skull that there is no "arrangement" between Sonia and me.

Beverly: So now I'm thick-skulled.

Lionel: And an ass.

Beverly: Takes one to find one.

Lionel: This is childish. When you're this way it's senseless trying to talk to you. I'll come back after you sort out your mind. [Looking at the suitcase by the entrance] A trip to the island should do you good. Your mother might penetrate that shell.

Beverly: You really think I'm running off to some corner to pine, don't you? That's where you're wrong. I'm going to Miami on business, and I don't want to see you around when I get back. Give my regards to the baby.

Lionel: What the hell are you talking about?

Beverly: What I learned from my "knowledgeable source". Oh, that's all right. Go ahead and say it's a shotgun affair. I'm fool enough to believe that, you know. Tell me you hate marrying money. I can see you crying all the way to the bank.

[Lionel rises from the settee and grabs Beverly by her shoulders.]

Lionel: I did not make Sonia pregnant.

Beverly: That's been said before.

[Jennifer runs in.]

Jennifer: Bev! Bev! Car out there to you!

Beverly: Let me go, Lionell

Lionel: Not until you listen!

[Jennifer dances up and down urgently.]



Jennifer: *Hurry, Bev. The driver say if you comin' or not.*
Lionel: *Sonia's pregnant by someone else, not by me.*

[Merline enters from behind the curtains and stands watching the trio, cutlass in hand.]

Beverly: *Let me go!*
Lionel: *No!*
Merline: *You better go like she say 'fore I separate your ass from your elbow.*

[Merline advances ominously. Lionel lets Beverly go, more from the helplessness of the situation than from fear of Merline.]

Beverly [To Jennifer]: *Tell the driver I'm coming.*

[Jennifer darts off, downstage. Beverly picks up the suitcase and moves towards the front steps. Lionel strides in her direction and tries to touch her.]

Beverly: *Keep away from me. I'm through with you. Marry your Sonia – I don't care. I can make it on my own. I don't need you!*
Lionel: *Please, Bev, just one minute.*

[Beverly wavers for a moment. Lionel holds her hand. For that moment she is undecided; then pride wins and she pulls away.]

Beverly: *I mean it. Leave me alone, you no-good, two-timing, double-crossing, scrawny-necked, piss-tailed, low-down Haitian freak!*

[Lionel releases her and draws away.]

Lionel: *You must be off your head.*
Beverly: *No, sweetie pie. I'm on my head, and that's just where I'll stay. Go with Sonia. That won't stop you from being the nothing you always were ... just like your pa and those other generations of rock-pickers!*

[Beverly rushes off downstage. Lionel turns to Merline.]

Lionel: *She's got it all wrong.*

How does Turner's writing make this a particularly dramatic moment in the play?

[20]



- OR 11.** How does Turner present any **TWO** themes in Woman Take Two in such a way that they are memorable for you? [20]
- OR 12.** Write about the ways Turner makes dramatic for you the differences in personality between two characters in Woman Take Two. [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 have any **TWO** poems that you have studied memorably conveyed to you a sense of powerlessness? [20]
14. Explore **TWO** poems that you have studied which have changed the way you view the world. How has the writing in these poems influenced your views? [20]
15. Explore **TWO** poems that you have studied, each of which brings out a **different** emotion in you. As you respond, be sure to comment on how the writing evokes these emotions. [20]