

SC2102&1  
WASSCE 2021  
LITERATURE-IN-  
ENGLISH 2 & 1  
Prose and Objective  
2¼ hours

**2&1**

- ❖ PAST QUESTIONS
- ❖ QUIZZES
- ❖ REVISION NOTES
- ❖ SYLLABUS / CHIEF EXAMINERS' REPORT
- ❖ LESSON NOTES
- ❖ FREE COURSES
- ❖ CAREER / SCHOLARSHIP OPPORTUNITIES
- ❖ STUDENT NEWS

**THE WEST AFRICAN EXAMINATIONS COUNCIL**

**West African Senior School Certificate Examination  
for School Candidates**

SC 2021

LITERATURE-IN-ENGLISH 2 & 1

2¼ hours

*Do not open this booklet until you are told to do so. While you are waiting, read and observe the following instructions. Write your name and index number in ink in the spaces provided above.*

*This booklet consists of two papers. Answer Paper 2 which comes first, in your answer booklet and Paper 1 on your Objective Test answer sheet. Paper 2 will last 1¼ hours after which the answer booklet will be collected. Do not start Paper 1 until you are told to do so. Paper 1 will last 1 hour.*

## PROSE

*Answer two questions in all; one question from each section. Develop not fewer than five points in your answers.*

## SECTION A

## AFRICAN PROSE

*Answer one question only from this section.*

BUCHI EMECHETA: *Second Class Citizen*

1. Examine **three** instances of gender discrimination in the novel.
2. Comment on the implications of Adah's decision to live with Francis in the United Kingdom.

ALEX AGYEI-AGYIRI : *Unexpected Joy at Dawn*

3. Discuss the meeting of Nii and Linda at the Hajj camp.
4. Consider Mama Orojo as a woman of faith and courage.

## SECTION B

## NON-AFRICAN PROSE

*Answer one question only from this section.*

RALPH ELLISON: *Invisible Man*

5. Comment on the character of Dr. Bledsoe.
6. Consider the narrator's experiences at Liberty Paints.

EMILY BRONTE: *Wuthering Heights*

7. Compare Wuthering Heights to Thrushcross Grange in the novel.
8. Examine the role of Nelly in the development of the plot.

***END OF ESSAY TEST***

**DO NOT TURN OVER THIS PAGE  
UNTIL YOU ARE TOLD TO DO SO.**

**YOU WILL BE PENALIZED SEVERELY IF YOU  
ARE FOUND LOOKING AT THE NEXT PAGE  
BEFORE YOU ARE TOLD TO DO SO.**

**WHILE YOU ARE WAITING, READ THE FOLLOWING  
INSTRUCTIONS CAREFULLY.**

PAPER 1  
OBJECTIVE TEST  
[50 marks]

1 hour

1. Use **2B** pencil throughout.
2. On the pre-printed answer sheet, check that the following details are **correctly** printed:
  - (a) In the space marked *Name*, check your **surname** followed by your **other names**.
  - (b) In the spaces marked *Examination, Year, Subject* and *Paper*, check 'WASSCE, 'SC 2021', 'LITERATURE-IN-ENGLISH', and '1' in that order.
  - (c) In the box marked *Index Number*, your **index number** has been printed vertically in the spaces on the left-hand side, and each numbered space has been shaded in line with each digit. **Reshade** each of the shaded spaces.
  - (d) In the box marked *Subject Code*, the digits 210113 are printed vertically in the spaces on the left-hand side. **Reshade** the corresponding numbered spaces as you did for your index number.
3. An example is given below. This is for a male candidate whose *name* is Adams Smith ACKAH. His *index number* is 7102143958 and he is offering *Literature-In-English 1*.

**THE WEST AFRICAN EXAMINATIONS COUNCIL  
ANSWER SHEET**

PRINTED IN BLOCK LETTERS		GHA	
Name: ACKAH ADAMS SMITH		Year: SC 2021	
Examination: WASSCE		Paper: 1	
Subject: LITERATURE-IN-ENGLISH			

**INSTRUCTIONS TO CANDIDATES**

1. Use grade 2B pencil throughout.
2. Answer each question by choosing one letter and shading it like this:  A  B  C  D  E
3. Erase completely any answer you wish to change.
4. Leave extra spaces blank if the answer spaces provided are more than you need.
5. Do not make any markings across the heavy black marks at the right hand edge of your answer sheet.

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**For Supervisors only**  
If candidate is absent  
shade this space.

Answer **all** the questions.

Each question is followed by four options lettered A to D. Find the **correct** option for **each** question and shade in **pencil** on your answer sheet, the answer space which bears the same letter as the option you have chosen. Give only **one** answer to **each** question. An example is given below.

“All the world’s a stage,” is an example of

- A. metaphor.
- B. paradox.
- C. allusion.
- D. personification.

The correct answer is metaphor, which is lettered A, and therefore answer space A would be shaded.

A  B  C  D  E

Think carefully before you shade the answer spaces; erase completely any answers you wish to change.

Do all rough work on this question paper.

Now answer **all** the following questions:

#### SECTION A

Answer **all** the questions in this section.

#### PART I

#### GENERAL KNOWLEDGE OF LITERATURE

1. Something a character says on stage that is meant for the audience alone is
  - A. an aside.
  - B. an epilogue.
  - C. a mime.
  - D. a soliloquy.
2. A pause within a line of poetry is
  - A. an alliteration.
  - B. an assonance.
  - C. a caesura.
  - D. a metre.
3. A recurring idea, image, or a group of images that unifies a work of literature is
  - A. allusion.
  - B. anecdote.
  - C. legend.
  - D. motif.
4. *When you are old and grey and full of sleep.*  
The rhythmic pattern of the above line is
  - A. anapestic.
  - B. dactylic.
  - C. iambic.
  - D. trochaic.

5. An inscription on a tombstone is an  
 A. epigram.  
 B. epistle.  
 C. epitaph.  
 D. ode.
6. A three-line stanza, rhymed ABA, BCB, CDC is a  
 A. couplet.  
 B. haiku.  
 C. heroic couplet.  
 D. terza rima.
7. The chorus normally features prominently in  
 A. drama.  
 B. poetry.  
 C. the epic.  
 D. the novel.
8. A story which explains a natural phenomenon or justifies the beliefs of a society is  
 A. fable.  
 B. legend.  
 C. motif.  
 D. myth.

*Read the extract below and answer Questions 9 to 11.*

What happened to a dream deferred?  
 Does it dry up  
 Like a raisin in the sun?  
 Or fester like a sore  
 And then run?  
Does it stink like rotten meat?

9. The dominant literary device is  
 A. verbal irony.  
 B. paradox.  
 C. the epithet.  
 D. the rhetorical question.
10. *Does it stink like rotten meat?* makes use of the sense of  
 A. sight.  
 B. smell.  
 C. taste.  
 D. touch.
11. The mood of the poem is one of  
 A. anger.  
 B. certainty.  
 C. doubt.  
 D. joy.

12. A short play performed in the pause between the act of a longer play is
- A. epilogue.
  - B. denouement.
  - C. interlude.
  - D. prologue.
13. The **most** intense part of a conflict is the
- A. climax.
  - B. denouement.
  - C. deus ex machina.
  - D. resolution.
14. *I feel a million times better than I felt yesterday* is
- A. an apostrophe.
  - B. a euphemism.
  - C. a hyperbole.
  - D. an irony.
15. Identify the **odd** item:
- A. epistolary technique.
  - B. first person narrative.
  - C. literary appreciation.
  - D. third person narrative.
16. A dramatist is someone who ..... plays.
- A. commissions
  - B. directs
  - C. promotes
  - D. writes
17. *Nando's family lives within the lower income bracket* illustrates
- A. allusion.
  - B. climax.
  - C. euphemism.
  - D. sarcasm.
18. A dramatic performance without words is
- A. an aside.
  - B. a mime.
  - C. a monologue.
  - D. a soliloquy.
19. *Utopia* is a term used to describe
- A. ideal societies.
  - B. difficult conditions.
  - C. pleasant feelings.
  - D. strange circumstances.

20. *The lawyer addressed the bench* illustrates
- alliteration.
  - oxymoron.
  - metonymy.
  - simile.

PART II  
UNSEEN PROSE AND POETRY

*Read the passage below and answer Questions 21 to 25.*

When he was little, he would ask his mother sometimes, as he lay in the cold little room and looked up at her as she sat beside his bed stroking his hair, why two boys from his class had thrown stones at a dog; or why on another occasion a gang of them had broken into an empty house, smashing the thick door which had curved mouldings on the front which had been turned by carpenters years before; or why he had ended up in a fight which had begun when a little girl had shouted names at him which made no sense about his house and his mother and others had joined in and he had rushed at them, scattering them as some shrieked and some laughed and he flailed about with his hard little fists and tears in his eyes. His mother would smile, say 'shhh' and he would drift to sleep with the heart shape of her face imprinted on his mind.

21. The dominant feeling in the passage is that of
- anger.
  - expectancy.
  - fear.
  - nostalgia.
22. The feeling is conveyed by the
- boys' actions.
  - tender care of his mother.
  - little girl's taunts.
  - mouldings on the door.
23. The dominant literary device in the passage is
- antithesis.
  - litotes.
  - parallelism.
  - personification.
24. ... *and he had rushed at them, scattering them as some shrieked and some laughed* illustrates
- climax.
  - metaphor.
  - metonymy.
  - onomatopoeia.
25. The **main** character is
- humorous.
  - inquisitive.
  - playful.
  - sad.

Read the poem below and answer Questions 26 to 30.

We wear the mask that grins and lies,  
 It hides our cheeks and shades our eyes,  
 This debt we pay to human guile;  
 With torn and bleeding hearts we smile  
 And mouths with myriad subtleties,

Why should the world be over-wise,  
 In counting all our tears and sighs?  
 Nay, let them only see us, while  
 We wear the mask.

We smile but O great God, our cries  
 To thee from tortured souls arise.  
 We sing, but oh the clay is vile  
 Beneath our feet and long the mile,  
 But let the world dream otherwise,  
 We wear the mask!

26. The poem is about
- appearances.
  - costumes.
  - debtors.
  - dreams.
27. The poet's tone is
- conciliatory.
  - compliant.
  - defiant.
  - supplicatory.
28. The rhyme scheme of the **first** stanza is
- aabbc.
  - aabcc.
  - ababa.
  - abbac.
29. The dominant mood is one of
- fear.
  - joy.
  - optimism.
  - sadness.
30. *We wear the mask that grins and lies* illustrates
- alliteration.
  - irony.
  - personification.
  - synecdoche.

## SECTION B

Answer **all** the questions in this section.

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Read the extract below and answer Questions 31 to 35.

X: You do impeach your modesty too much,  
To leave the city and commit yourself  
Into the hands of one that loves you not;  
To trust the opportunity of night  
And the ill counsel of a desert place  
With the rich worth of your virginity.

Y: Your virtue is my privilege: for that  
It is not night when I do see your face,  
Therefore I think I am not in the night;

(Act II, Scene One, Lines 214 – 222)

31. Speaker X is  
A. Demetrius.  
B. Hermia.  
C. Lysander.  
D. Philostrate.
32. Speaker Y is  
A. Helena.  
B. Hippolyta.  
C. Peaseblossom.  
D. Titania.
33. Speaker X sees Speaker Y  
A. for the first time.  
B. as a pretender.  
C. as a past lover.  
D. for the last time.
34. Both speakers are in the woods  
A. for different reasons.  
B. for the same reason.  
C. to hide from each other.  
D. to spy on each other.
35. *Night* evolves in the speakers?  
A. contrasting feelings.  
B. despairing thoughts.  
C. erotic feelings.  
D. huge responsibilities.

Read the extract below and answer Questions 36 to 40.

But, masters, here are our parts, and I am  
to entreat you, request you, and desire you, to con them by  
to-morrow night; and meet me in the place wood, a mile  
without the town, by moonlight. There will we rehearse: for  
if we meet in the city, we shall be dogged with company, and  
our devices known.

(Act I, Scene Two Lines 79 – 84)

36. The speaker is  
 A. Bottom.  
 B. Quince.  
 C. Peaseblossom.  
 D. Puck.
37. The speaker is addressing  
 A. artists.  
 B. actors.  
 C. painters.  
 D. writers.
38. They intend to rehearse the play,  
 A. *Pyramus and Thisby*.  
 B. *A Midsummer Night's Dream*.  
 C. *The Tragedy of Lovers*.  
 D. *The Battle Royal*.
39. The rehearsal is in preparation for  
 A. Egeus' acceptance of Lysander.  
 B. Theseus' wedding.  
 C. the dance of the fairies.  
 D. Titania waking up from a dream.
40. The **main** actors will be  
 A. Snug and Snout.  
 B. Philostrate and Starveling.  
 C. Quince and Bottom.  
 D. Puck and Mustardseed.

*Read the extract below and answer Questions 41 to 45.*

X: I pray thee, gentle mortal, sing again;  
 Mine ear is much enamoured of thy note;  
 So is mine eye enthralled to thy shape;  
 And thy fair virtue's force perforce doth move me  
 On the first view, to say, to swear, I love thee.

Y: Methinks, mistress, you should have little reason for that: ....

(Act III, Scene One, Lines 116 – 121)

41. Speaker X is  
 A. Oberon.  
 B. Hippolyta.  
 C. Snout.  
 D. Titania.
42. Speaker X has just  
 A. abandoned a loved one.  
 B. escaped from the city.  
 C. fallen into a world of dreams.  
 D. woken up from an induced sleep.
43. Speaker Y is  
 A. Bottom.  
 B. Demetrius.  
 C. Quince.  
 D. Lysander.

44. Speaker Y is a member of  
 A. the group of actors.  
 B. the group of lovers.  
 C. Theseus' retinue.  
 D. Titania's retinue.
45. Speaker X's speech can be described as a  
 A. conceit.  
 B. paradox.  
 C. parody.  
 D. satire.

*Read the extract below and answer Questions 46 to 50.*

If we offend, it is with our good will.  
 That you should think, we come not to offend,  
 But with good will. To show our simple skill,  
 That is the true beginning of our end.  
 Consider then, we come but in despite.  
 We do not come, as minding to content you,  
 Our true intent is.

(Act V, Scene One, Lines 108 – 114)

46. The speaker is  
 A. Bottom.  
 B. Flute.  
 C. Philostrate.  
 D. Quince.
47. The speech is part of the  
 A. epilogue.  
 B. exposition.  
 C. lyric.  
 D. prologue.
48. The speaker is involved in putting on  
 A. an act.  
 B. a play.  
 C. a scene.  
 D. a skit.
49. The occasion is  
 A. Oberon's threat to punish Titania.  
 B. Titania falling in love with Bottom.  
 C. the celebration of the royal marriage.  
 D. the king's decision to banish Hermia.
50. The speech is  
 A. comic.  
 B. romantic.  
 C. satiric.  
 D. tragic.

***END OF PAPER***