

SC2102&1  
WASSCE 2020  
LITERATURE-IN-  
ENGLISH 2 & 1 **2 & 1**  
Prose and Objective  
2¼ hours

Name.....

Index Number.....

THE WEST AFRICAN EXAMINATIONS COUNCIL

West African Senior School Certificate Examination  
for School Candidates

SC 2020

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.*

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## PROSE

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

## SECTION A

## AFRICAN PROSE

*Answer one question only from this section.*

DARKO, AMMA: *Faceless*

1. Comment on the significance of Poison's attempted rape of Fofo.
2. Examine the friendship between Odarley and Fofo.

ADEBOWALE, BAYO: *Lonely Days*

3. Discuss the effect of Alani's visit on Yaremi in the novel.
4. How do Yaremi's three suitors reflect the attitude of the people of Kufi to women?

## SECTION B

## NON-AFRICAN PROSE

*Answer one question only from this section.*

WRIGHT, RICHARD: *Native Son*

5. Account for Bigger's frustration in the novel.
6. Comment on the role of Ma in the novel.

WALPOLE, HORACE: *The Castle of Otranto*

7. Examine Theodore's escape from the castle and its contribution to the plot.
8. Assess the role of Bianca in the novel.

**END OF ESSAY TEST**

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. A situation where an audience is aware of an action a character is ignorant of is
  - A. satire.
  - B. dramatic irony.
  - C. comic relief.
  - D. aside.
2. A fictional prose which is neither a novel nor a short story is
  - A. a novelette.
  - B. a novella.
  - C. a fable.
  - D. an allegory.
3. Condensed use of language is a dominant feature of
  - A. tragedy.
  - B. prose.
  - C. poetry.
  - D. comedy.
4. The sudden reversal of a character’s fortune in a literary work is
  - A. peripeteia.
  - B. hubris.
  - C. hamartia.
  - D. denouement.



Read the extract below and answer Questions 5 to 7.

With the pen he wrote kings into reality

With his words, kingdoms arose.

Those same words, slaves inhaled

Their hands building walls, their feet tromping territories

His pen was like the breath of life.

5. The underlined words illustrate
- paradox.
  - metonymy.
  - irony.
  - hyperbole.
6. ... *hands* and *feet* in line 4 illustrate
- synecdoche.
  - personification.
  - litotes.
  - contrast.
7. *His pen was like the breath of life* exemplifies
- simile.
  - satire.
  - pathos.
  - bathos.
8. Comic relief occurs in
- tragedies.
  - romance.
  - pastorals.
  - comedies.
9. One week of fasting makes one weak *is an example of*
- sarcasm.
  - pun.
  - paradox.
  - apostrophe.
10. Students rarely read Julius Caesar these days illustrates
- zeugma.
  - oxymoron.
  - eponym.
  - caesura.
11. In Literature, the term poetic justice applies to
- the rewarding of good characters and the punishing of bad ones.
  - the development of a good plot.
  - characters that are spared death.
  - a story that ends well.
12. Ascribing human moods to nature, as in *a playful breeze* illustrates
- transferred epithet.
  - symbolism.
  - pathetic fallacy.
  - humour.

13. The end of a performance is followed by
- interlude.
  - epilogue.
  - a curtain raiser.
  - a curtain call.

Read the lines below and answer Question 14.

Marching along fifty score strong  
Great hearted gentleman singing this song

14. The underlined words illustrate
- repetition.
  - onomatopoeia.
  - consonance.
  - assonance.
15. A short poem with a witty or sarcastic ending is
- a panegyric.
  - an epigram.
  - an allegory.
  - a ballad.
16. *The big boulder blasted the house* illustrates
- paradox.
  - irony.
  - contrast.
  - alliteration.

Read the extract below and answer Questions 17 and 18.

I find no peace and all my war is done  
I fear and hope. I burn and freeze like ice.

17. The dominant literary device used in the above lines is
- understatement.
  - paradox.
  - hyperbole.
  - euphemism.
18. The feeling of the narrator in the above extract is one of
- joy.
  - love.
  - fatigue.
  - confusion.
19. Which of the following is written by an African playwright?
- The Blood of a Stranger
  - Lonely Days
  - A Raisin in the Sun
  - She Stoops to Conquer

20. Which of the following is written by a Non-African poet?
- The Panic of Growing Older
  - The Schoolboy
  - The Dining Table
  - Piano and Drums

PART II  
UNSEEN PROSE AND POETRY

Read the passage below and answer Questions 21 to 25.

On, on, on, over the countless miles of angry space roll the long heaving billows. Mountains and caves are here; for what is now the one is now the other; then all is but a boiling heap of rushing water. Pursuit, and flight and mad return of wave on wave, and savage struggle, ending up in a spouting up of foam that whitens the black night; incessant change of place and form and hue; constancy in nothing but eternal strife.

On, on, on, they roll and darker grows the night; and louder howls the wind and more clamorous and fierce become the million voices in the sea when the wild cry goes forth upon the storm, 'A ship!'

21. The **most** suitable title for the passage is
- The Million Voices in the Sea.
  - The Long Heaving Waves.
  - At Sea on a Stormy Night.
  - A Savage Struggle at Night.
22. The predominant use of long vowels in the first sentence heightens the ..... of the waves.
- endless movement
  - great noise
  - expanse
  - anger
23. The writer's attitude to the scene is one of
- indifference.
  - contempt.
  - awe.
  - anxiety.
24. The expression *million voices* is used as
- metonymy.
  - hyperbole.
  - euphemism.
  - conceit.
25. *A ship* in the last line symbolizes
- sailors.
  - pirates.
  - hope.
  - despair.



Read the poem below and answer Questions 26 to 30.

Of in the stilly night  
 Ere slumber's chain has bound me  
 Fond memory brings the light  
 of other days around me:

The smiles, the tears  
 of boyhood years.  
 The words of love then spoken:  
 The eyes that shone  
 How dimm'd and gone  
 The cheerful hearts now broken!

Thus in the stilly night  
Ere slumber's chain has bound me.  
 Sad memory brings the light  
 of other days around me.

26. The theme is about the poet's
- yearning for happier times gone by.
  - sleepless nights.
  - fear of the stilly night.
  - broken love affairs.
27. The theme of the poem is presented essentially through
- repetition.
  - paradox.
  - contrast.
  - assonance.
28. The two words that give hint about the poet's unhappiness are
- shone and dimm'd.
  - night and dimm'd.
  - light and shone.
  - light and night.
29. The poet refers to memory as being *fond* and *sad* because it brings
- smiles and tears.
  - sorrow and pity.
  - love and joy.
  - cheers and smiles.
30. The meaning of the expression, *Ere slumber's chain has bound me* is
- since I cannot sleep.
  - before I dream.
  - before I sleep.
  - after I wake up.

## SECTION B

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

WILLIAM SHAKESPEARE: *Othello*

Read the extract below and answer Questions 31 to 35.

Zounds, sir, y' are robbed! For shame, put on your gown!  
Your heart is burst, you have lost half your soul.  
Even now, now, very now, an old black ram  
Is tugging your white ewe. Arise, arise!  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you.  
Arise I say!

(Act I, Scene One, Lines 83 – 89)

31. The speaker is
- A. Roderigo.
  - B. Lodovico.
  - C. Iago.
  - D. Cassio.
32. The listener's initial reaction to the speech is one of
- A. regret.
  - B. disbelief.
  - C. defiance.
  - D. anger.
33. The underlined expression implies an attitude of
- A. tribalism.
  - B. racism.
  - C. hypocrisy.
  - D. callousness.
34. ... *y' are robbed!* refers to
- A. Othello's elopement with Desdemona.
  - B. Iago's stealing of Roderigo's purse.
  - C. Desdemona's stout defiance of Othello.
  - D. Brabantio's rejection of Othello.
35. The speaker is
- A. outside the Sagittary.
  - B. in the council chamber.
  - C. in front of Brabantio's house.
  - D. at the citadel of Cyprus.



Read the extract below and answer Questions 36 to 40.

I will rather sue to be despised than to deceive so good a  
Commander with so slight, so drunken, and so indiscreet  
an officer. Drunk! And speak parrot! And squabble!  
Swagger! Swear! And discourse fustian with one's own  
shadow! O thou invisible spirit of wine, if thou has no  
name to be known by, let us call thee devil!

(Act II, Scene Three, Lines 262 – 267)

36. The speaker is  
A. Roderigo.  
B. Duke.  
C. Iago.  
D. Cassio.
37. The speaker is addressing  
A. Roderigo.  
B. Othello.  
C. Iago.  
D. Cassio.
38. The mood is one of  
A. regret.  
B. hatred.  
C. envy.  
D. deceit.
39. ... *so good a commander* refers to  
A. Roderigo.  
B. Othello.  
C. Duke.  
D. Brabantio.
40. The underlined expression is an example of  
A. euphemism.  
B. chiasmus.  
C. apostrophe.  
D. antithesis.

Read the extract below and answer Questions 41 to 45.

X: ... Did he live now,  
This sight would make him do a desperate turn;  
Yea, curse his better angel from his side,  
And fall to reprobation.

Y: 'Tis pitiful; but yet Iago knows  
That she with Cassio hath the act of shame  
A thousand times committed. Cassio confessed it;  
And she did gratify his amorous works

(Act V, Scene Two, Lines 204 – 211)

41. ... *he* referred to by Speaker X is
- Lodovico.
  - Montano.
  - Gratiano.
  - Brabantio.
42. ... *do a desperate turn* means
- kill Othello.
  - disown Desdemona.
  - confront Duke.
  - commit suicide.
43. Speaker Y's speech shows that
- she is regretful.
  - he is unrepentant.
  - Emilia is to blame.
  - Cassio is to blame.
44. Speaker Y has just
- promoted Cassio.
  - ordered the arrest of Iago.
  - killed Desdemona.
  - discovered Iago's plan.
45. Just after this dialogue
- Roderigo fights Cassio.
  - Iago gloats over his success.
  - Emilia realises her culpability.
  - Cassio is killed.

Read the extract below and answer Questions 46 to 50.

O thou dull Moor, that handkerchief thou speak'st of  
I found by fortune, and did give my husband;  
For often with a solemn earnestness --  
More than indeed belonged to such a trifle --  
He begged of me to steal 't.

(Act V Scene Two, Lines 223 – 227)

46. The speaker is  
A. Emilia.  
B. Desdemona.  
C. Cassio.  
D. Bianca.
47. The speaker has just been threatened by  
A. Othello.  
B. Lodovico.  
C. Iago.  
D. Cassio.
48. What has just happened is that  
A. Roderigo has realised Iago is a fraud.  
B. Othello has murdered his wife.  
C. Iago has openly confessed his crime.  
D. Emilia has confirmed her mistress's guilt.
49. Soon after this, the speaker  
A. shows remorse.  
B. is killed by Iago.  
C. is arrested by Lodovico.  
D. attempts to run away.
50. This stage of the play is known as the  
A. exposition.  
B. denouement.  
C. conflict.  
D. climax.

**END OF PAPER**