

SC 2101  
WASSCE 2024  
LITERATURE-IN-  
ENGLISH 1  
Objective Test  
1 hour

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Name .....

Index Number .....

THE WEST AFRICAN EXAMINATIONS COUNCIL

## SECTION A

Answer all the questions.

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

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

A  B  C  D

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

Do all rough work on this question paper.

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Now answer all the following questions:

## SECTION A

Answer all the questions in this section.

## PART I

## GENERAL KNOWLEDGE OF LITERATURE

1. A poem that is shaped in the image of the object it talks about is
  - A. romantic.
  - B. lyrical.
  - C. metaphysical.
  - D. concrete.
2. *The choir is on wheels to a convention* illustrates
  - A. allusion.
  - B. metonymy.
  - C. hyperbole.
  - D. personification.
3. One of the following helps best to create and sustain interest in a literary work.
  - A. Plot
  - B. Rhyme
  - C. Suspense
  - D. Rhythm
4. The dominant device used in *Macbeth doth murder sleep; the innocent sleep* is
  - A. alliteration.
  - B. personification.
  - C. metonymy.
  - D. conceit.
5. A narrative that extols the deeds of a heroic figure is a
  - A. ballad.
  - B. panegyric.
  - C. folktale.
  - D. pastoral.
6. *She is a woman of great virtue*  
*She is a woman of great vice* illustrate
  - A. paradox.
  - B. alliteration.
  - C. antithesis.
  - D. pathos.

7. The overwhelming confidence and pride that lead to the fall of the protagonist is  
 A. catharsis.  
 B. ego.  
 C. hubris.  
 D. hamartia.
8. *Those you have loved and respected mock you to your face* illustrates  
 A. irony.  
 B. hyperbole.  
 C. oxymoron.  
 D. paradox.
9. The major divisions in a play are  
 A. scenes.  
 B. chapters.  
 C. acts. ria  
 D. stanzas.

*Read the lines below and answer Questions 10 and 11.*

My heart aches, and a drowsy numbness pains  
 My sense, as though of hemlock I have drunk

10. The metrical pattern is  
 A. iambic.  
 B. dactylic.  
 C. anapestic.  
 D. trochaic.
11. The mood of the poet is that of  
 A. drunkenness.  
 B. apathy.  
 C. anger.  
 D. sadness.
12. A narrative composed in the form of a letter is  
 A. an eponymous novel.  
 B. a panegyric.  
 C. a novella.  
 D. an epistolary novel.
13. The device used in *she gave him lots of cash and tender attention* is  
 A. bathos.  
 B. zeugma.  
 C. suspense.  
 D. pathos.
14. The Shakespearean sonnet differs from the Petrarchan sonnet by ending with a  
 A. sestet.  
 B. quatrain.  
 C. couplet.  
 D. tercet. ria

*Read the lines below and answer Question 15*

The closing of the day  
 Is the beginning of the day

15. The lines  
 A. are alliterated.  
 B. run on.  
 C. end stop.  
 D. are repeated.

16. One of the important means available to a writer of a literary work is
- stage.
  - fiction.
  - diction.
  - stanza.

Read the line below and answer Questions 17 and 18. ria

The curl of my lips, the swing of my waist, the ride of my breast, the stride of my steps, the flash of my teeth and the palm of my hand

17. The line is an example of
- parallelism.
  - euphemism.
  - personification.
  - synecdoche.
18. The image created in the line appeals to the sense of
- smell.
  - taste.
  - sight. ria
  - touch.
19. Characters in a play that the author uses as a vehicle for commentary is
- drummers.
  - dancers.
  - chorus.
  - singers.
20. The ..... comes after the loose ends of the plot have been tied up.
- climax
  - epilogue
  - denouement
  - prologue

PART II  
UNSEEN PROSE AND POETRY

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Read the passage and answer Questions 21 to 25.

The message was unambiguous: her John was on his way back. For how long had he been gone? Jenny wondered. She wrung her hands in silent expectation. She stood, turned about, and sat, motionless. She was listening to the silence of the room and looking into the gloom of the unlit room.

She seemed to pull herself together as she rose to her full height, switched on the light and turned on the TV, to no station in particular, selecting no programme at all. She sat in front of the TV, not watching. Her heart was pounding. Slowly, she hoisted herself from the arm chair and moved towards the kitchen, like one sleepwalking.

She must get some food ready for the sojourner. Her rapid heartbeat did not show in her slow motion actions. Her cooking done, Jenny was carrying the dish on a tray to the dining table when the doorbell rang. Jenny dropped the tray.

21. The passage is about
- a meeting place.
  - the passion of love.
  - the disappointments of love.
  - Jenny's expert cooking.
22. The figure of speech used in *She was listening to the silence of the room* is
- irony.
  - conceit.
  - oxymoron.
  - zeugma.

23. The technique of narration is  
 A. first person.  
 B. second person.  
 C. stream of consciousness.  
 D. third person.
24. In ... *and moved towards the kitchen, like one sleepwalking*, the simile portrays one who is  
 A. passion driven.  
 B. disappointed.  
 C. absent minded.  
 D. morose.
25. The mood is one of  
 A. sorrow.  
 B. despondency.  
 C. anxiety.  
 D. regret.

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Read the poem and answer Questions 26 to 30

My heart was in fearful flight  
 Pursued by Cupid, arrow poised  
 Waiting for my flight's end  
 When I'd turn about  
 5 Or I'd fall supine  
 My fleeing heart to pierce  
 Enslave or enthrall and ravish hopeless  
 So I'm pining and pining away  
 For you high up there have perched  
 10 Out of reach of my now yearning  
 Which was why my heart'd been fleeing  
 From Cupid's poised arrow

26. The poem is about ..... love.  
 A. unforgettable  
 B. sacrificial  
 C. unrequited  
 D. selfish
27. The lines that provide the evidence for question 26 are  
 A. 9 and 10.  
 B. 7 and 8.  
 C. 2 and 3.  
 D. 11 and 12.
28. The poem is a  
 A. haiku.  
 B. lyric.  
 C. limerick.                      ria  
 D. kenning.
29. The dominant image is one of  
 A. begging.  
 B. running.  
 C. flying.  
 D. waiting.

30. In the poem, Cupid is
- A. the persona's mistress.
  - B. a metonymy.
  - C. an allusion.
  - D. the persona's rival.

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## SECTION B

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

WILLIAM SHAKESPEARE; *A Midsummer Night's Dream*

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Read the extract below and answer Questions 31 to 35.

Where I have come, great clerks have purposed  
 To greet me with premeditated welcomes;  
 Where I have seen them shiver and look pale,  
 Make periods in the midst of sentences,  
 Throttle their practised accent in their fears,  
 And in conclusion, dumbly have broken off,  
 Not paying me a welcome...

31. The speaker is
- A. Helena.
  - B. Theseus.
  - C. Philostrate.
  - D. Hermia.
32. The speaker is addressing
- A. Philostrate.
  - B. Lysander.
  - C. Hippolyta.
  - D. Quince.
33. The speech is in reaction to
- A. Hippolyta's rejection of the burden the poor bear.
  - B. the arrival of the players.
  - C. the address of the chorus.
  - D. Philostrate's rejection of the play-within-the play.
34. The speaker's experience is that
- A. the poor are inhibited.
  - B. even the eloquent can falter in their speech.
  - C. the poor are eloquent.
  - D. even the poor can be tongue-tied.
35. At the end of the speech,
- A. Philostrate announces the prologue.
  - B. Hippolyta storms out of the place.
  - C. the ladies settle down.
  - D. the curtain is drawn.

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Read the extract below and answer Questions 36 to 40

So should the murdered look; and so should I,  
Pierced through the heart with your stern cruelty:  
Yet you, the murderer, look as bright, as clear  
As yonder Venus in her glimmering sphere.

36. The speaker and the addressee are ria
- Demetrius and Hermia.
  - Hermia and Lysander.
  - Demetrius and Lysander.
  - Lysander and Helena.
37. Earlier, the addressee has accused the speaker of
- disloyalty.
  - murder.
  - infidelity.
  - theft.
38. In turn, the speaker accuses the addressee of
- discrimination.
  - cruelty.
  - deceit.
  - indiscretion.
39. The underlined lines portray the addressee as a ria
- traitor.
  - hunter.
  - painter.
  - coward.
40. The setting of the extract is
- the wood.
  - Helena's place.
  - another part of the wood.
  - Theseus's palace.

Read the extract below and answer Questions 41 to 45

The wildest hath not such a heart as you.  
Run when you will, the story shall be changed:  
Apollo flies, and Daphne holds the chase;  
ria The dove pursues the griffin, the mild hind  
Makes speed to catch the tiger; bootless speed,  
When cowardice pursues, and valour flies.

41. The speaker is
- Egeus.
  - Lysander.
  - Helena.
  - Titania.
42. The addressee is
- Oberon.
  - Hermia.
  - Demetrius.
  - Puck.

43. *The wildest* refers to  
 A. wild beasts.  
 B. the least cruel man.  
 C. good people.  
 D. the most deceptive spirit.
44. The speech is intended to .....the addressee.  
 A. confuse  
 B. pacify  
 C. reclaim  
 D. provoke
45. Another character present at the scene is  
 A. Egeus.  
 B. Oberon.  
 C. Lysander.  
 D. Theseus.

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

ria And in the wood, where often you and I  
 Upon faint primrose -beds were wont to lie,  
Emptying our bosoms of their counsel sweet,  
 There, my Lysander and myself shall meet,  
 And thence from Athens turn away our eyes  
 To seek new friends and stranger companies.  
 Farewell, sweet playfellow; ...

46. ... *you and I* in the first line refer to  
 A. Hermia and Lysander.  
 B. Demetrius and Helena.  
 C. Hippolyta and Lysander.  
 D. Oberon and Titania.
47. The couple are going to the wood because  
 A. they are running away from the Athenian law.  
 B. it is their favourite spot.  
 C. they want to have their peace.  
 D. the wood is romantic.
48. The underlined means being  
 A. careful.  
 B. faithful.  
 C. reckless.  
 D. flirtatious.
49. *Farewell, sweet playfellow* refers to  
 A. Demetrius.  
 B. Hermia.  
 C. Lysander.  
 D. Helena.
50. Soon after, *sweet playfellow* decides to  
 A. go into exile.  
 B. betray Hermia.  
 C. go to the nunnery.  
 D. reconcile with Demetrius.

**END OF PAPER**