

**SOUTH WEST REGIONAL MOCK EXAMINATION**  
General Education

**THE TEACHER RESOURCE UNIT (TRU)**  
Cellule d'appui a l'action Pedagogique

**IN COLLABORATION WITH**  
En collaboration avec

**THE REGIONAL INSPECTORATE OF PEDAGOGY AND  
THE SUBJECT TEACHERS' ASSOCIATIONS (STA)**

**THURSDAY 31/03/2022**

**ADVANCED LEVEL**

Subject Title	LITERATURE IN ENGLISH
Paper Number	2
Subject Code Number	0735

**THREE HOURS**

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**INSTRUCTIONS TO CANDIDATES:**

Answer any four questions, choosing one from each of the sections A, B and C. Choose a fourth question from any of the sections but from a different text. In all therefore, answer **FOUR** questions. Each question carries 10 marks.

*You are reminded of the necessity for GOOD English and orderly presentation in your answers.*

SECTION A: DRAMA

ARTHUR MILLER: *Death of a Salesman*

1. "Be liked and you will never want". Critically examine the veracity of this philosophy by referring to Arthur Miller's *Death of a Salesman*.
2. "A classical tragic hero in disguise". Is this a fair assessment of Willy Loman in *Death of a Salesman*?  
OLA ROTIMI: *Our Husband Has Gone Mad Again*
3. How effectively does Ola Rotimi use irony in *Our Husband Has Gone Mad Again*?
4. Politics is widely seen as a negative practice. Discuss this perception of politics by making reference to *Our Husband Has Gone Mad Again*.

SECTION B: PROSE

CHARLES DICKENS: *Hard Times*

5. To what extent is Stephen Blackpool responsible for his problems in *Hard Times*?
6. Why would you describe Charles Dickens as a committed writer?  
TSITSI DANGAREMBGA: *Nervous Conditions*
7. Although subdued by cultural bias, the African woman always finds outlets to extricate herself. Discuss this view in *Nervous Conditions*.
8. To what extent is education a liberating factor in Tsitsi Dangarembga's *Nervous Conditions*?  
JOHN NKEMNGONG NKENGASONG: *Across the Mongolo*
9. *Across the Mongolo* is essentially a battle between two irreconcilable orders. Assess this statement with class reference to the text.
10. The African is deeply connected to their ancestral roots. Illustrate this view with evidence from the *Across the Mongolo*.

SECTION C: POETRY

GEOFFREY CHAUCER: *The General Prologue* and *The Franklin's Prologue and Tale*

11. "*Gold stimulates the heart*". To what extent is this true of Chaucer's characters in *The General Prologue* and *The Franklin's Prologue and Tale*?
12. The picture Geoffrey Chaucer paints of women is a bleak one. How true is this in *The General Prologue* and *The Franklin's Prologue and Tale*?

ALEXANDER POPE: *The Rape of the Lock*

13. Belinda's journey from home marks a steady decline in her fortunes and style. Discuss with close reference to *The Rape of the Lock*.
14. What evidence is there to show that Pope's *The Rape of the Lock* is a microcosm of life in the 18<sup>th</sup> century.

WOLE SOYINKA (ed): *Poems of Black Africa*

15. African poetry brings out the fate of the deracinated African. Discuss this view by making reference to any three poems in your selection.
16. "Revolution Poetry." Using the works of any three poets in your selection illustrate this perception of African poetry.