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English have been provided by WAEC to  
assist you understand the required

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standards expected in Literature-In-English final Examination. Students performance in examination under review was done by the Chief examiner, this you will see while exploring links like General Comment, Performance, Weaknesses, Strength and Observation to respective Questions.



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Literature Paper 3 Weac(Drama and Poetry) will take place on Monday, 16th April from 1:30pm to 3:30pm [details will

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be posted as the day arrives]. 2018 waec answers on literature in english paper 3 - Bing Welcome to the most extensive independent WASSCE past questions archive on the web existing since 2013. If you've read our very popular Page 11/26

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Paper 3: The last paper which is the WAEC literature paper 3, will be a paper that contains questions on literature Drama and Poetry. Format: the questions on this paper will be set into 4 different sections. Section A will contain questions from an African Drama.

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CHAPTER3 Learning Objectives After finishing this chapter, you should be able to: 3.1 Summarize what a literature review is, what it tells the reader, and why it is necessary. 3.2 Evaluate the nine basic steps taken to write a well-constructed literature review. 3.3 Conduct an

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## *CHAPTER 3 Conducting a Literature Review*

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"Adah, a woman from the Ibo tribe, moves to England to live with her Nigerian student husband. She soon discovers that life for a young Nigerian woman living in

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London in the 1960s is grim. Rejected by British society and thwarted by her husband, who expects her to be subservient to him, she is forced to face up to life as a second-class citizen."--Back cover.

Fifteen years ago, Mama said, starting her



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story, I came to Lagos from Ghana. I came to Nigeria because I was considered an alien in that country. The government of Ghana passed a law asking all aliens without resident permits to regularise their stay in the country'. This story of migration, identities and lives undermined by cynical and xenophobic politics pushed

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to its logical and terrible conclusion pertains to the Ghanaian orders of 'alien compliance' issued in 1970-1971, which determined to force all non-ethnic Ghanaians, so called illegal immigrants, to return to their - so stipulated - 'home'. The novel thus touches on concerns of deeper relevance to the politics of race and

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migration of the twenty first century.

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In this short and powerful book, celebrated philosopher Martha Nussbaum makes a passionate case for the importance of the liberal arts at all levels of education. Historically, the humanities have been central to education because they have been seen as essential for creating competent democratic citizens. But

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recently, Nussbaum argues, thinking about the aims of education has gone disturbingly awry in the United States and abroad. We increasingly treat education as though its primary goal were to teach students to be economically productive rather than to think critically and become knowledgeable, productive, and

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empathetic individuals. This shortsighted focus on profitable skills has eroded our ability to criticize authority, reduced our sympathy with the marginalized and different, and damaged our competence to deal with complex global problems. And the loss of these basic capacities jeopardizes the health of democracies and

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the hope of a decent world. In response to this dire situation, Nussbaum argues that we must resist efforts to reduce education to a tool of the gross national product. Rather, we must work to reconnect education to the humanities in order to give students the capacity to be true democratic citizens of their countries and

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the world. In a new preface, Nussbaum explores the current state of humanistic education globally and shows why the crisis of the humanities has far from abated. Translated into over twenty languages, Not for Profit draws on the stories of troubling—and hopeful—global educational developments. Nussbaum



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offers a manifesto that should be a rallying cry for anyone who cares about the deepest purposes of education.

From Nobel Prize winner Amartya Sen, a long-awaited memoir about home, belonging, inequality, and identity, recounting a singular life devoted to

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betterment of humanity. The Nobel laureate Amartya Sen is one of a handful of people who may truly be called “a global intellectual” (Financial Times). A towering figure in the field of economics, Sen is perhaps best known for his work on poverty and famine, as inspired by events in his boyhood home of West Bengal,

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India. But Sen has, in fact, called many places “home,” including Dhaka, in modern Bangladesh; Kolkata, where he first studied economics; and Trinity College, Cambridge, where he engaged with the greatest minds of his generation. In *Home in the World*, these “homes” collectively form an unparalleled and

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profoundly truthful vision of twentieth- and twenty-first-century life. Here Sen, “one of the most distinguished minds of our time” (New York Review of Books), interweaves scenes from his remarkable life with candid philosophical reflections on economics, welfare, and social justice, demonstrating how his experiences—in

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Asia, Europe, and later America—vitaly informed his work. In exquisite prose, Sen evokes his childhood travels on the rivers of Bengal, as well as the “quiet beauty” of Dhaka. The Mandalay of Orwell and Kipling is recast as a flourishing cultural center with pagodas, palaces, and bazaars, “always humming with intriguing

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activities.” With characteristic moral clarity and compassion, Sen reflects on the cataclysmic events that soon tore his world asunder, from the Bengal famine of 1943 to the struggle for Indian independence against colonial tyranny—and the outbreak of political violence that accompanied the end of British rule. Witnessing these

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lacerating tragedies only amplified Sen's sense of social purpose. He went on to study famine and inequality, wholly reconstructing theories of social choice and development. In 1998, he was awarded the Nobel Prize for his contributions to welfare economics, which included a fuller understanding of poverty

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as the deprivation of human capability. Still Sen, a tireless champion of the dispossessed, remains an activist, working now as ever to empower vulnerable minorities and break down walls among warring ethnic groups. As much a book of penetrating ideas as of people and places, *Home in the World* is the ultimate



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“portrait of a citizen of the world”  
(Spectator), telling an extraordinary story of human empathy across distance and time, and above all, of being at home in the world.

In 1956 John Osborne's *Look Back in Anger* changed the course of English

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theatre. 'Look Back in Anger presents post-war youth as it really is. To have done this at all would be a significant achievement; to have done it in a first play is a minor miracle. All the qualities are there, qualities one had despaired of ever seeing on stage - the drift towards anarchy, the instinctive leftishness, the automatic

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rejection of "official" attitudes, the surrealist sense of humour . . . the casual promiscuity, the sense of lacking a crusade worth fighting for and, underlying all these, the determination that no one who dies shall go unmourned.' Kenneth Tynan, Observer, 13 May 1956 'Look Back in Anger . . . has its inarguable importance as

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the beginning of a revolution in the British theatre, and as the central and most immediately influential expression of the mood of its time, the mood of the "angry young man".' John Russell Taylor

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