

UGANDA ADVANCED CERTIFICATE OF EDUCATION

MOCK EXAMINATIONS 2016

P310/3 LITERATURE IN ENGLISH

PAPER 3

NOVELS

TIME: 3 HOURS

*Instructions to Candidates:*

This paper consists of four sections; A, B, C, and D

Candidates must answer **three** questions in all, one question must be chosen from section B and two others from A, C and D

Note more than one question may be chosen from one section.

Any additional question(s) attempted will not be marked.

**SECTION A:**

Charles Dickens: *Oliver Twist*

1. Examine the use of symbolism by Dickens in *Oliver Twist*
2. Show how the plot of *Oliver Twist* is developed.

**SECTION B:**

E.M Forster: *A Room with a View*

3. Read the following passage very carefully and answer the questions that follow.

‘My dear,’ said the old man gently, ‘I think that you are repeating what you have heard older people say. You are pretending to be touchy; but you are not really. Stop being so tiresome and tell me instead what part of the church you want to see. To take you to it will be a real pleasure.’

Now, this was abominably impertinent, and she ought to have been furious. But it is sometimes as difficult to lose one’s temper as it is difficult at other times to keep it. Lucy could not get cross. Mr. Emerson was an old man, and surely a girl might humour him. On the other hand, his son was a young man, and she felt that a girl ought to be offended with him, or at all events be offended before him. It was at him that she gazed before replying.

‘I am not touchy, I hope. It is the Giotto’s that I want to see, if you will kindly tell me which they are.’

The son nodded. With a look of somber satisfaction, he led the way to the Peruzzi Chapel. There was a hint of the teacher about him. She felt like a child in school who had answered a question rightly.

The chapel was already filled with an earnest congregation, and out of them rose the voice of a lecturer, directing them how to worship Giotto, not by tactile valuations, but by the standards of the spirit.

‘Remember,’ he was saying, ‘the facts about this church of Santa Croce; how it was built by faith in the full fervor of medievalism, before any taint of the Renaissance had appeared. Observe how Giotto in these frescoes – now, unhappily, ruined by restoration – is untroubled by the snares of anatomy and perspective. Could anything be more majestic, more pathetic,

beautiful, true? How little, we feel, avails knowledge and technical cleverness against a man who truly feels!’

‘No!’ exclaimed Mr. Emerson, in much too loud a voice for church. ‘Remember nothing of the sort! Built by faith indeed! That simply means the workmen weren’t paid properly. And as for the frescoes, I see no truth in them. Look at that fat man in blue! He must weigh as much as I do, and he is shooting into the sky like an air-balloon’.

- (a) Place the excerpt in its context
- (b) Examine briefly Mr. Emerson’s character in the excerpt
- (c) Identify the theme(s) in the excerpt and how it/they are depicted.
- (d) Briefly give your opinion of Lucy in the excerpt and the rest of the novel.

### SECTION C

Ferdinand Oyono: *Houseboy*

4. To what extent would you blame Toundi for what happens to him in the novel *Houseboy*?
5. How does setting help you understand two major themes in the novel?

### SECTION D:

Ole Kulet :*Blossoms of the Savannah*

6. With ample illustrations discuss the role of Taiyo and Resian in the novel *Blossoms of the Savannah*.
7. Discuss the relevance and suitability of the title *Blossoms of the Savannah*.

**END**