

P310/3
Literature in English
Paper 3
July, 2025
3 hours



LITERATURE & ENGLISH EDUCATION INITIATIVE UGANDA (LEECU)
Uganda Advanced Certificate of Education
MOCK EXAMINATIONS 2025
LITERATURE IN ENGLISH
(Novels and Short Stories)
Paper 3
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 **A** and any **two** others from sections **B, C, and D**.*
- *Not more than **one** question may be chosen from **one** section.*
- *Any additional question(s) answered will **not** be marked.*

SECTION A

1. Read the following extract and answer the questions that follow.

JANE AUSTEN: *Pride and Prejudice*

Elizabeth had the satisfaction of receiving an answer to her letter as soon as she possibly could. She was no sooner dressed in the morning than a letter was brought to her from her aunt. It had been written the day before; and they had received it only a few hours after their arrival in London.

“My dear niece,” she began, “I am most happy to tell you that Mr. Darcy has been here, and has declared himself to me in the most generous and disinterested way. He has told me of his love for you, and his earnest desire of obtaining your hand. I assure you, Elizabeth, that I am most sincerely rejoiced in this prospect of your happiness. I have not the smallest objection to your receiving his addresses; and I do not think you will be in any danger of being disappointed in him. He is everything that is amiable and sensible; and I must own to you that I am much better satisfied with him than I had ever expected to be.

“Your uncle and I had been speaking of his behaviour to Mr. Wickham; and we had come to the conclusion that he had been very wrong in his conduct towards him. But since hearing from Mr. Darcy, and learning all that he has done for your sister, we are convinced that he is an excellent young man, and that he has a heart as generous as his head is clever.

“I am not surprised that you should be so attached to him; for he is perfectly charming in every respect. I had no idea that he could be so agreeable. I must own myself surprised by the kindness of his manner and the warmth of his feelings. But I will not dwell on such trifles. You know quite well what he is. He is your choice, and I am sure he will make you very happy.

“Yours most affectionately,
M. Gardiner.”

Elizabeth’s spirits soon rising to playfulness again, she wanted Mr. Darcy to account for his having ever fallen in love with her. “How could you begin?” said she. “I can comprehend your going on charmingly, when you had once made a beginning; but what could set you off in the first place?”

“I cannot fix on the hour, or the spot, or the look, or the words, which laid the foundation. It is too long ago. I was in the middle before I knew that I had begun.”

“My beauty you had early withstood, and as for my manners – my behaviour to you was at least always bordering on the uncivil, and I never spoke to you

without rather wishing to give you pain than not. Now be sincere; did you admire me for my impertinence?"

"For the liveliness of your mind, I did."

"You may as well call it impertinence at once. It was very little less. The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for your approbation alone. I roused, and interested you, because I was so unlike them. Had you not been really amiable, you would have hated me for it. But in spite of the pains you took to disguise yourself, your feelings were always noble and just. And in your heart, you thoroughly despised the persons who so assiduously courted you. There – I have saved you the trouble of accounting for it; and really, all things considered, I begin to think it perfectly reasonable. To be sure, you knew no actual good of me – but nobody thinks of that when they fall in love."

"Was there no good in your affectionate behaviour to Jane while she was ill at Netherfield?"

"Dearest Jane! who could have done less for her? But make a virtue of it by all means. My good qualities are under your protection, and you are to exaggerate them as much as possible; and, in return, it belongs to me to find occasions for teasing and quarrelling with you as often as may be. And I shall begin directly by asking you what made you so unwilling to come to the point at last? What made you so shy of me, when you first called, and afterwards dined here? Why, especially, when you called, did you look as if you did not care about me?"

"Because you were grave and silent, and gave me no encouragement."

"But I was embarrassed."

"And so was I."

"You might have talked to me more when you came to dinner."

"A man who had felt less, might."

"How unlucky that you should have a reasonable answer to give, and that I should be so unreasonable as to ask you! But, now I hope that you are satisfied, for, what can you have to ask me?"

"Nothing. But to thank you once more for that loving assurance of yours, that my good opinion is now the only thing you need."

Elizabeth's gratitude and pleasure were beyond expression. She felt herself to be most fortunate in having found such a companion for life; and the glow of happiness which this conviction diffused over her whole countenance made him

thankful for the means of acquiring her affection. Let their union be ever so advantageous to themselves, or let their mutual affection be ever so rational and just, their fortune on both sides so truly fair, yet Mr. Bennet still made sport of the matter.

“I admire all my three sons-in-law highly,” said he. “Wickham, perhaps, is my favourite; but I think I shall like your husband quite as well as Jane’s.”

Elizabeth looked at her father with something like confusion. “And yet,” said she, “your daughter’s choice is not only the work of a moment, but the result of deep feeling and long acquaintance.”

“My dear Lizzy,” said her mother, “how rich and how great you will be! What pin-money, what jewels, what carriages you will have! Jane’s is nothing to it – nothing at all.”

“I am only sorry that he comes with so few. Four or five thousand a year, and very likely more as he gets older. My goodness! nothing in comparison to what you will have, Lizzy.”

Elizabeth could but smile. Such trivialities had no hold on her thoughts at that moment. Her happiness was of a quieter, more enduring kind.

Questions:

- a) Place this passage in context. (08 marks)
- b) Discuss love and marriage as presented in the passage. (08 marks)
- c) Explain the narrative techniques employed in the passage. (08 marks)
- d) Of what significance is this passage to the development of the novel? (10 marks)

2. Read the following extract and answer the questions that follow.

THOMAS HARDY: *Tess of the d’Urbervilles*

‘But Tess!’ he said, amazed at her reply, and holding her still more greedily close. ‘Do you say no? Surely you love me?’

‘O yes, yes! And I would rather be yours than anybody’s in the world,’ returned the sweet and honest voice of the distressed girl. ‘But I *cannot* marry you.’

‘Tess,’ he said holding her at arm’s length. ‘You are engaged to marry someone else!’

‘No, no!’

‘Then why do you refuse me?’

‘I don’t want to marry. I have not thought o’ doing it. I cannot. I only want to love you.’

‘But why?’

Driven to subterfuge, she stammered –

‘Your father is a parson, and your mother wouldn’t like you to marry such as me. She will want you to marry a lady.’

‘Nonsense – I have spoken to them both. That was partly why I went home.’

‘I feel I cannot – never, never!’ she echoed.

‘It is too sudden to be asked thus, my pretty?’

‘Yes- I did not expect it.’

‘If you will let it pass, please, Tess, I will give you time,’ he said.

‘It was very abrupt to come home and speak to you all at once. I’ll not allude to it again for a while.’

She again took up the shining skimmer, held it beneath the pump, and began anew. But she could not, as at other times, hit the exact under-surface of the cream with the delicate dexterity required, try as she might: sometimes she was cutting down into the milk, sometimes in the air. She could hardly see, her eyes having filled with two blurring tears drawn forth by a grief which, to this her best friend and dear advocate, she could never explain.

‘I can’t skim – I can’t!’ she said turning away from him.

Not to agitate and hinder her longer the considerate Clare began talking in a more general way. ‘You quite misapprehend my parents. They are the most simple-mannered people alive, and quite unambitious. They are two of the few remaining Evangelical school. Tessy, are you an Evangelical?’

‘I don’t know.’

‘You go to church very regularly, and our parson here is not very high, they tell me.’

Tess’s ideas on the views of the parish clergyman, whom she heard every week, seemed to be rather more vague than Clare’s, who had never heard him at all. ‘I wish I could fix my mind on what I hear there more firmly than I do,’ she remarked as a safe generality.

‘It is often a great sorrow to me.’

Questions:

- a) Place the passage in context. (08 marks)
- b) Describe the character of Tess as portrayed in the extract. (04 marks)
- c) Explain the techniques used in the extract. (06 marks)

d) Of what significance is the extract to the development of the novel?

(10 marks)

3. Read the following extract and answer the questions that follow.

CHARLES DICKENS: *Great Expectations*

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets. Day after day a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all.

Alterations have been made to that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night like discharges of cannon, or breaking in of doors. A chimney had come down with a crash, and the rain was beating at the windows, when I set the candle down on the table, and sat down beside it to read.

It was late, but being possessed by an uncontrollable restlessness, I went out on the staircase to look at the weather, and even as I stood there listening, a footstep was heard on the stairs. Someone was approaching. I turned back into the room, and shut the door. The footstep came on, up the stair. It was someone coming to me.

There was a noise on the staircase outside. I opened the door, and there, standing in the light of the candle, was a man. He was not a gentleman, he was not dressed like a gentleman, he was a convict in coarse grey, with a great iron on his leg. But he was not the same man I had seen on the marshes years before.

He looked older. He had a weather-beaten appearance, a hard, brown face, grizzled hair and a long iron-grey beard. He removed his hat and stood looking at me with an air of persistent expectation. As I stared at him, a vague remembrance of his features stirred me. But I could not bring it into form.

“Do you not know me?” he asked.

“No,” I said.

“Dear boy,” he returned, “I’ve come back. For you. Yes, dear boy, I’ve made a gentleman on you!”

I stared at him, and he stared at me. And slowly, as I looked at him in the dim candlelight, the truth began to form in my mind. The long-guarded, long-cherished dream of Miss Havisham as my benefactress dissolved like a mist. The benefactor I had feared to meet was here – and he was not a lady, he was a convict. It was not Miss Havisham who had lifted me from my humble origin and poverty; it was this man. Abel Magwitch. The man I had helped as a frightened child on the marshes.

“You acted noble, my boy,” he said. “Noble, Pip. And I swore I’d make a gentleman on you. I’ve done it. I’ve come back to see you with my own eyes. Look at my clothes. They’re coarse, but they’re paid for. Look at me. I’m your second father, Pip.”

I dropped into the chair, trembling. I was stunned. My dream of gentility, of love, of rising to Estella’s level—all had been a lie. I had been the beneficiary of a criminal’s gratitude, not a lady’s design.

He drew a chair near to mine, and we sat without speaking for some time. The candle flickered between us. The wind howled and the rain beat on the windows. He began to talk of his life: the transportation, the years of exile, the fortunes he made by honest labor in New South Wales. All of it had been for me. Every pound he had earned had been set aside to make me a gentleman.

As I listened, I could not disguise my horror, my shame, my revulsion. And yet, there was something in his devotion that struck me. A coarse man, yes – but he had risked his life to return and see me. He had kept faith.

“I’m rich, Pip,” he said. “I’ve made money, and I’ve kept it all for you.” His words fell on my heart like a weight. I could not speak. The room spun. I thought of Joe, and Biddy, and all I had left behind. I had rejected them for this, and now the truth returned to me like a tempest. I had been ashamed of my origin, and now I found that my new life was rooted in it.

He looked at me with yearning.

“Speak to me, dear boy,” he said.

But I could not. Not yet.

Questions:

- a) Place the passage in context. (08 marks)
- b) Based on the passage, how would you describe Magwitch? (08 marks)
- c) Explain the themes in the passage. (08 marks)
- d) Of what significance is this passage to the rest of the novel? (10 marks)

SECTION B

MONGO BETI: *The Poor Christ of Bomba*

4. Discuss the use of setting in the development of themes in the novel, *The Poor Christ of Bomba*? (33 marks)
5. Explain the contribution of Catherine to the novel, *The Poor Christ of Bomba*. (33 marks)

NGUGI WA THIONG'O: *Devil on the Cross*

6. Show how Ngugi uses setting to develop themes in the novel, *Devil on the Cross*. (33 marks)
7. Describe the role of Mwaura in the novel, *Devil on the Cross*. (33 marks)

IVAN TURGENEV: *Fathers and Sons*

8. How does Turgenev present the generational conflict between the older aristocracy and the younger nihilists in *Fathers and Sons*? (33 marks)
9. Describe the character of Nikolai Petrovich as portrayed in the novel, *Fathers and Sons*. (33 marks)

SECTION C

ALEX LA GUMA: *A Walk in the Night*

10. "Never walk in the night." Justify this statement in the context of the novella, *A Walk in the Night*. (33 marks)
11. How does the author evoke sympathy for Willieboy in *A Walk in the Night*? (33 marks)

EZEKIEL MPHALELE: *In Corner B*

12. Discuss Ezekiel's use of irony in the story, *In Corner B*. (33 marks)
13. How is the theme of violence developed in the story, *In Corner B*? (33 marks)

CHINUA ACHEBE: *The Voter*

14. Explain the social and political weaknesses in the story, *The Voter*. (33 marks)
15. "Opposition to him was like the proverbial fly trying to climb a dunghill." Justify this statement with ample illustration from the short story, *The Voter*. (33 marks)

SECTION D

JULIUS OCWINYO: *Footprints of the Outsider*

16. Discuss the different struggles Abudu Olwit goes through. How do these shape his character as the novel, *Footprints of the Outsider*, progresses? (33 marks)

17. Explain how societal judgment and prejudice shape the destiny of characters in *Footprints of the Outsider*. (33 marks)

OLE KULET: *Vanishing Herds*

18. Discuss how Norpisia's journey challenges gender norms in the Maasai community. (33 marks)
19. Describe the relationship between the Maasai people and the environment. How is this relationship threatened by modern forces? (33 marks)

OSI OGBU: *The Moon Also Sets*

20. Describe the most significant incident in the novel, *The Moon Also Sets*. How does it contribute to the development of the novel? (33 marks)
21. Discuss how the characters in *The Moon Also Sets* struggle with societal pressures and family duties. (33 marks)

END