



HWA CHONG INSTITUTION
JC 2 Preliminary Examination
Higher 2

CANDIDATE NAME

CT GROUP

CENTRE NUMBER

INDEX NUMBER

LITERATURE IN ENGLISH

Paper 2 Victorian Literature (1830 – 1899)

9748/02

October / November 2014

3 hours

Additional Materials: Answer Paper

READ THESE INSTRUCTIONS FIRST

Set texts may be taken into the examination room. They may bear underlining or highlighting. Any kind of folding or flagging in texts (e.g. use of post-its, tape flags or paper clips) is not permitted.

Write your name and class on all the work you hand in.

Write in dark blue or black pen on both sides of the paper.

Do not use staples, paper clips, highlighters, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Answer **three** questions, one from each Section A and B and C.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

Section A
Answer one question in this section

1 (a) Write a critical appreciation of the following poem “Recessional, A Victorian Ode” (1897) by Rudyard Kipling, relating it to the concerns of the Victorian Period.

¹Recessional, A Victorian Ode

God of our fathers, known of old --
Lord of our far-flung battle line --
Beneath whose awful hand we hold
Dominion over palm and pine --
Lord God of Hosts, be with us yet, 5
Lest we forget -- lest we forget!

The tumult and the shouting dies --
The Captains and the Kings depart --
Still stands Thine ancient ²sacrifice,
An humble and a contrite heart. 10
Lord God of Hosts, be with us yet,
Lest we forget -- lest we forget!

Far-called our navies melt away --
On dune and headland sinks the ³fire --
Lo, all our pomp of yesterday 15
Is one with ⁴Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget -- lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe -- 20
Such boastings as the Gentiles use,
Or lesser breeds without the Law --
Lord God of Hosts, be with us yet,
Lest we forget -- lest we forget!

For heathen heart that puts her trust 25
In reeking tube and iron shard --
All valiant dust that builds on dust,
And guarding calls not Thee to guard.
For frantic boast and foolish word,
Thy Mercy on Thy People, Lord! 30
Amen.

¹ A hymn sung as the clergy and choir leave a church in procession at the end of a service.

² C.f. Psalm 51.17: “The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise.

³ Bonfires were lit on high ground all over Britain on the night of the Jubilee.

⁴ Once capitals of great empires.

Or (b) Write a critical commentary of the extract from Wilkie Collins' The Woman in White (1859) relating it to the concerns of the Victorian era.

"It is true," said the Count quietly. "I am a citizen of the world, and I have met, in my time, with so many different sorts of virtue, that I am puzzled, in my old age, to say which is the right sort and which is the wrong. Here, in England, there is one virtue. And there, in China, there is another virtue. And John Englishman says my virtue is the genuine virtue. And John Chinaman says my virtue is the genuine virtue. And I say Yes to one, or No to the other, and am just as much bewildered about it in the case of John with the top-boots as I am in the case of John with the pigtail. Ah, nice little Mousey! come, kiss me. What is your own private notion of a virtuous man, my pret-pret-pretty? A man who keeps you warm, and gives you plenty to eat. And a good notion, too, for it is intelligible, at the least." 1 5

"Stay a minute, Count," I interposed. "Accepting your illustration, surely we have one unquestionable virtue in England which is wanting in China. The Chinese authorities kill thousands of innocent people on the most frivolous pretexts. We in England are free from all guilt of that kind—we commit no such dreadful crime—we abhor reckless bloodshed with all our hearts." 10

"Quite right, Marian," said Laura. "Well thought of, and well expressed."

"Pray allow the Count to proceed," said Madame Fosco, with stern civility. "You will find, young ladies, that HE never speaks without having excellent reasons for all that he says." 15

"Thank you, my angel," replied the Count. "Have a bon-bon?" He took out of his pocket a pretty little inlaid box, and placed it open on the table. "Chocolat a la Vanille," cried the impenetrable man, cheerfully rattling the sweetmeats in the box, and bowing all round. "Offered by Fosco as an act of homage to the charming society."

"Be good enough to go on, Count," said his wife, with a spiteful reference to myself. "Oblige me by answering Miss Halcombe." 20

"Miss Halcombe is unanswerable," replied the polite Italian; "that is to say, so far as she goes. Yes! I agree with her. John Bull does abhor the crimes of John Chinaman. He is the quickest old gentleman at finding out faults that are his neighbours', and the slowest old gentleman at finding out the faults that are his own, who exists on the face of creation. Is he so very much better in this way than the people whom he condemns in their way? English Society, Miss Halcombe, is as often the accomplice as it is the enemy of crime. Yes! yes! Crime is in this country what crime is in other countries—a good friend to a man and to those about him as often as it is an enemy. A great rascal provides for his wife and family. The worse he is the more he makes them the objects for your sympathy. He often provides also for himself. A profligate spendthrift who is always borrowing money will get more from his friends than the rigidly honest man who only borrows of them once, under pressure of the direst want. In the one case the friends will not be at all surprised, and they will give. In the other case they will be very much surprised, and they will hesitate. Is the prison that Mr. Scoundrel lives in at the end of his career a more uncomfortable place than the workhouse that Mr. Honesty lives in at the end of his career? When John-Howard-Philanthropist wants to relieve misery he goes to find it in prisons, where crime is wretched—not in huts and hovels, where virtue is wretched too. Who is the English poet who has won the most universal sympathy—who makes the easiest of all subjects for pathetic writing and pathetic painting? That nice young person who began life with a forgery, and ended it by a suicide—your dear, romantic, interesting Chatterton. Which gets on best, do you think, of two poor starving dressmakers—the woman who resists temptation and is honest, or the woman who falls under temptation and steals? You all know that the stealing is the making of that second woman's fortune—it advertises her from length to breadth of good-humoured, charitable England—and she is relieved, as the breaker of a 25 30 35 40

commandment, when she would have been left to starve, as the keeper of it. Come here, my jolly little Mouse! Hey! presto! pass! I transform you, for the time being, into a respectable lady. Stop there, in the palm of my great big hand, my dear, and listen. You marry the poor man whom you love, Mouse, and one half your friends pity, and the other half blame you. And now, on the contrary, you sell yourself for gold to a man you don't care for, and all your friends rejoice over you, and a minister of public worship sanctions the base horror of the vilest of all human bargains, and smiles and smirks afterwards at your table, if you are polite enough to ask him to breakfast. Hey! presto! pass! Be a mouse again, and squeak. If you continue to be a lady much longer, I shall have you telling me that Society abhors crime—and then, Mouse, I shall doubt if your own eyes and ears are really of any use to you. Ah! I am a bad man, Lady Glyde, am I not? I say what other people only think, and when all the rest of the world is in a conspiracy to accept the mask for the true face, mine is the rash hand that tears off the plump pasteboard, and shows the bare bones beneath. I will get up on my big elephant's legs, before I do myself any more harm in your amiable estimations—I will get up and take a little airy walk of my own. Dear ladies, as your excellent Sheridan said, I go—and leave my character behind me."

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Section B

**Answer one question in this section, using two texts that you have studied.
The texts used in this section cannot be used in Section C.**

2

Either (a) By comparing the work of two writers of the Victorian period that you have studied, discuss their presentation of futility.

Or (b) Compare the ways in which two writers of the Victorian period you have studied explore the relationship between power and displacement.

Section C

Answer one question in this section, using one text that you have studied.
The text used in this section cannot be used in Section B.

CHARLES DICKENS: *Great Expectations*

3

Either (a) In what ways and with what effects does Dickens make use of parallels between Pip and Orlick in the novel?

Or (b) 'A comic account of the individual's struggle to come to terms with the world.'
How far do you agree with this view of the novel?

GEORGE ELIOT: *Silas Marner*

4

Either (a) How far do you agree that this novel is 'a simple moral tale with a happy ending'?

Or (b) The novel's full title is *Silas Marner: The Weaver of Raveloe*. In what ways and with what effects does Eliot use the images of the loom and weaving in the novel?

THOMAS HARDY: *Far From the Madding Crowd*

5

Either (a) How important are chance and coincidence in the novel's structure and development?

Or (b) 'Our understanding of Bathsheba's development through the novel is shaped by her interaction with her three suitors.'

Discuss Hardy's presentation of Bathsheba Everdene in the light of this comment.

CHARLOTTE BRONTE: *Jane Eyre*

6

Either (a) What, in your view, is the significance of the Lowood School episode in the novel?

Or (b) How far do you agree that 'the relationship between passion and duty' is at the heart of the novel?

LORD ALFRED TENNYSON: *Selected Poems*

7

Either (a) In what ways and with what effects does Tennyson's poetry convey powerful emotions? You should refer in detail to **two** or **three** poems in your answer.

Or (b) Discuss the presentation of loss and survival in Tennyson's poetry. You should refer to at least **two** poems or sections of longer poems in your answer.

ROBERT BROWNING: *Selected Poems*

8

Either (a) Discuss some of the ways in which the poems in your selection tell stories in poetic form. You should refer in detail to **two** or **three** poems in your answer.

Or (b) By what means, and with what effects, do the poems in your selection explore power in personal relationships? You should refer to at least **two** poems in your answer.

GERARD MANLEY HOPKINS: *Selected Poems*

9

Either (a) Discuss the relationship between the sensuous and the spiritual in Hopkin's poetry. You should refer in detail to **two** or **three** poems in your answer.

Or (b) In what ways, and with what effects, does Hopkin's poetry explore uniqueness and individuality? You should refer in detail to **two** or **three** poems in your answer.

G.B. SHAW: *Mrs Warren's Profession*

10

Either (a) 'The characters are less interesting than the ideas.'

How far do you agree with this comment on the play?

Or (b) The play has been described as a justification of the world at work. Discuss Shaw's methods and effects in the light of this view.

OSCAR WILDE: *Lady Windermere's Fan*

11

Either (a) 'An utter condemnation of upper class Victorian morality with no redeeming qualities.'

How far do you agree with this description of *Lady Windermere's Fan*?

Or (b) Discuss the dramatic significance of the dandy in *Lady Windermere's Fan*.