

**RAFFLES INSTITUTION**  
**2015 YEAR 6 PRELIMINARY EXAM**

**LITERATURE IN ENGLISH**

**9748/02**

Paper 2 Victorian Literature (1830–1899)

**Thursday 17 September 2015**  
**1330–1630**  
**3 hours**

Additional Materials: Answer Paper

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

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**READ THESE INSTRUCTIONS FIRST**

Write your index number, CT group and name 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.

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

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

At the end of the examination tie your answer sheets to each section securely.

Hand in your answers separately.

All questions in this paper carry equal marks.

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This document consists of **8** printed pages.

## Section A

Answer one question in this section.

1

Either (a) The following passage is taken from *North and South* (1855) by Elizabeth Gaskell.

Margaret Hale, with her mother and pastor father, has left her home in Helstone in the rural south of England and has settled in the northern industrial town of Milton. In the passage below, Margaret is looking for a servant girl to help their servant Dixon.

Write a critical appreciation of the passage, referring its concerns to key features of the period.

After a quiet life in a country parsonage for more than twenty years, there was something dazzling to Mr. Hale in the energy which conquered immense difficulties with ease; the power of the machinery of Milton, the power of the men of Milton, impressed him with a sense of grandeur, which he yielded to without caring to inquire into the details of its exercise. But Margaret went less abroad<sup>1</sup>, among machinery and men; saw less of power in its public effect, and, as it happened, she was thrown with one or two of those who, in all measures affecting masses of people, must be acute sufferers for the good of many. The question always is, has everything been done to make the sufferings of these exceptions as small as possible? Or, in the triumph of the crowded procession, have the helpless been trampled on, instead of being gently lifted aside out of the roadway of the conqueror, whom they have no power to accompany on his march? 5 10

It fell to Margaret's share to have to look out for a servant to assist Dixon, who had at first undertaken to find just the person she wanted to do all the rough work of the house. But Dixon's ideas of helpful girls were founded on the recollection of tidy elder scholars at Helstone school, who were only too proud to be allowed to come to the parsonage on a busy day, and treated Mrs. Dixon with all the respect, and a good deal more of fright, which they paid to Mr. and Mrs. Hale. Dixon was not unconscious of this awed reverence which was given to her; nor did she dislike it; it flattered her much as Louis the Fourteenth<sup>2</sup> was flattered by his courtiers shading their eyes from the dazzling light of his presence. But nothing short of her faithful love for Mrs. Hale could have made her endure the rough independent way in which all the Milton girls, who made application for the servant's place, replied to her inquiries respecting their qualifications. They even went the length of questioning her back again; having doubts and fears of their own, as to the solvency of a family who lived in a house of thirty pounds a-year, and yet gave themselves airs, and kept two servants, one of them so very high and mighty. Mr. Hale was no longer looked upon as Vicar of Helstone, but as a man who only spent at a certain rate. Margaret was weary and impatient of the accounts which Dixon perpetually brought to Mrs. Hale of the behaviour of these would-be servants. Not but what Margaret was repelled by the rough uncourteous manners of these people; not but what she shrunk with fastidious pride from their hail-fellow accost and severely resented their unconcealed curiosity as to the means and position of any family who lived in Milton, and yet were not engaged in trade of some kind. But the more Margaret felt impertinence, the more likely she was to be silent on the subject; and, at any rate, if she took upon herself to make inquiry for a servant, she could spare her mother the recital of all her disappointments and fancied or real insults. 15 20 25 30 35

<sup>1</sup> Abroad – outdoors

<sup>2</sup> Louis the Fourteenth – the King of France (1638–1715), also known as the Sun King, or Louis the Great

Margaret accordingly went up and down to butchers and grocers, seeking for a nonpareil<sup>3</sup> of a girl; and lowering her hopes and expectations every week, as she found the difficulty of meeting with any one in a manufacturing town who did not prefer the better wages and greater independence of working in a mill. It was something of a trial to Margaret to go out by herself in this busy bustling place. Mrs. Shaw's ideas of propriety and her own helpless dependence on others, had always made her insist that a footman should accompany Edith and Margaret, if they went beyond Harley Street or the immediate neighbourhood. The limits by which this rule of her aunt's had circumscribed Margaret's independence had been silently rebelled against at the time: and she had doubly enjoyed the free walks and rambles of her forest life, from the contrast which they presented. She went along there with a bounding fearless step, that occasionally broke out into a run, if she were in a hurry, and occasionally was stilled into perfect repose, as she stood listening to, or watching any of the wild creatures who sang in the leafy courts, or glanced out with their keen bright eyes from the low brushwood or tangled furze. It was a trial to come down from such motion or such stillness, only guided by her own sweet will, to the even and decorous pace necessary in streets. But she could have laughed at herself for minding this change, if it had not been accompanied by what was a more serious annoyance. The side of the town on which Crampton lay was especially a thoroughfare for the factory people. In the back streets around them there were many mills, out of which poured streams of men and women two or three times a day. They came rushing along, with bold, fearless faces, and loud laughs and jests, particularly aimed at all those who appeared to be above them in rank or station. The tones of their unrestrained voices, and their carelessness of all common rules of street politeness, frightened Margaret a little at first. The girls, with their rough, but not unfriendly freedom, would comment on her dress, even touch her shawl or gown to ascertain the exact material; nay, once or twice she was asked questions relative to some article which they particularly admired. There was such a simple reliance on her womanly sympathy with their love of dress, and on her kindness, that she gladly replied to these inquiries, as soon as she understood them; and half smiled back at their remarks.

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<sup>3</sup> *Nonpareil – having no equal, better than any other*

- Or (b) The following passage is taken from a play *Society* (1865) by Thomas William Robertson. In the scene below, Tom Stylus, a writer, introduces John Chodd and his son to Sidney Daryl, a barrister with literary interests.

Write a critical appreciation of the passage, referring its concerns to key features of the period.

DODDLES *the man-servant enters, door, R.*

DODDLES. Mr. Daryl will be with you directly; will you please to sit down?

CHODD, SR., *sits L. c.*, TOM *takes chair L., of table*; CHODD, JR., *waits to have one given to him, is annoyed that no one does so, and sits on table*—DODDLES goes round to L.

5

CHODD, JR. Where is Mr. Daryl?

DODDLES. In his bath!

CHODD, JR. (*jumping off table*). What! you don't mean to say he keeps us here while he's washing himself?

*Enter SIDNEY DARYL in morning jacket, door R.*

10

SIDNEY. Sorry to have detained you; how are you, Tom?

TOM and CHODD, SR., *rise*; CHODD, JR., *sits again on table and sucks cane*.

CHODD, SR. Not at all!

CHODD, JR. (*with watch*) Fifteen minutes.

SIDNEY (*crossing, c, handing chair to CHODD, JR.*) Take a chair!

15

CHODD, JR. This'll do.

SIDNEY. But you're sitting on the steel pens.

TOM. Dangerous things! pens.

CHODD, JR., *takes a chair L.*

SIDNEY. Yes! loaded with ink, percussion powder's nothing to 'em.

20

CHODD, JR. We came here to talk business. (*To DODDLES.*) Here, you get out!

SIDNEY (*surprised*) Doddles—I expect a lot of people this morning, be kind enough to take them into the library.

DODDLES. (*L.*) Yes, sir! (*aside looking at CHODD, JR.*) Young rhinoceros! (*Exit door, L.*)

SIDNEY. Now, gentlemen, I am— (*Crossing behind table to R.*)

25

TOM. (*L. of table*) Then I'll begin,—first let me introduce Mr. Sidney Daryl, to Mr. John Chodd of Snoggerston, also to Mr. John Chodd, Jr., of the same place; Mr. John Chodd of Snoggerston is very rich;—he made a fortune by—

CHODD, SR. No!—my brother Joe made the fortune in Australey, by gold digging and then spec'ulating; which he then died, and left all to me.

30

CHODD, JR. (*aside*) Guv! cut it!

CHODD, SR. I shan't,—I ain't ashamed of what I was, nor what I am;—it never was my way. Well, sir, I have lots of brass!

SIDNEY. Brass?

CHODD, SR. Money!

35

CHODD, JR. Heaps!

CHODD, SR. (*L.C.*) Heaps; but having begun by being a poor man, without edication, and not being a gentleman—

- CHODD, JR. (*aside*) Guv!—cut it.
- CHODD, SR. I shan't—I know I'm not, and I'm proud of it, that is, proud of knowing I'm not, 40  
and I won't pretend to be. Johnny, don't put me out—I say I'm not a  
gentleman, but my son is.
- SIDNEY (*looking at him*) Evidently.
- CHODD, SR. And I wish him to cut a figure in the world—to get into Parliament.
- SIDNEY. Very difficult. 45
- CHODD, SR. To get a wife?
- SIDNEY. Very easy.
- CHODD, SR. And in short, to be a—a real gentleman.
- SIDNEY. Very difficult.
- CHODD, SR. } Eh? 50
- CHODD, JR. }
- SIDNEY. I mean very easy.
- CHODD, SR. Now, as I'm anxious he should be an M.P. as soon as—
- SIDNEY. As he can.
- CHODD, SR. Just so, and as I have lots of capital unemployed, I mean to invest it in—
- TOM. (*slapping SIDNEY on knees*) A new daily paper? 55
- SIDNEY. By Jove!
- CHODD, SR. A cheap daily paper, that could—that will—What will a cheap daily paper do?
- SIDNEY. Bring the “Court Circular” within the knowledge of the humblest.
- TOM. Educate the masses—raise them morally, socially, politically, scientifically, 60  
geologically, and horizontally.
- CHODD, SR. (*delighted*) That's it—that's it, only it looks better in print.
- TOM. (*spouting*) Bring the glad and solemn tidings of the day to the labourer at his  
plough—the spinner at his wheel—the swart forger<sup>4</sup> at his furnace—the sailor,  
on the giddy mast—the lighthouse keeper, as he trims his beacon lamp—the  
housewife, at her paste-board<sup>5</sup>—the mother at her needle—the lowly lucifer 65  
seller<sup>6</sup>, as he plashes his wet and weary way through the damp, steaming,  
stony streets, eh ?—you know, (*slapping SIDNEY on the knee—they both  
laugh*)
- CHODD, SR. (*to CHODD, JR.*) What are they a laughing at?

<sup>4</sup> Swart forger – dark-complexioned blacksmith

<sup>5</sup> Paste – pastry

<sup>6</sup> Lucifer seller – a match seller

**Section B**

**Answer one question in this section, using two texts that you have studied.**

**The texts used in this question cannot be used in Section C.**

**2**

**Either (a)** Compare the ways in which **two** Victorian writers make use of or explore the importance of physical appearances.

**Or (b)** Compare the presentation of vice and virtue in **two** Victorian texts you have studied.

## Section C

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

GEORGE ELIOT: *Silas Marner*

3

**Either (a)** Comment on the ways in which the Raveloe villagers contribute to your understanding of community and tradition in *Silas Marner*.

**Or (b)** '... there's some things as I've never felt i' the dark about, and they're mostly what comes i' the day's work.'

Comment on the significance of work and labour in *Silas Marner*.

CHARLOTTE BRONTË: *Jane Eyre*

4

**Either (a)** Comment on the ways in which Brontë makes use of foils and doubles to Jane Eyre.

In your answer, you should make specific reference to at least **two** or **three** characters in the novel.

**Or (b)** 'My home, when I find a home ...'

Comment on the presentation of home and kinship in *Jane Eyre*.

OSCAR WILDE: *Lady Windermere's Fan*

5

**Either (a)** 'I thought Mrs Erlynne was a woman more sinned against than sinning.' (Act 4)

In light of the above quotation, discuss Wilde's presentation of Mrs Erlynne.

**Or (b)** 'The play itself finally endorses some kinds of concealment not only as considerate and unselfish but also as necessary.'

Discuss the validity of this statement in relation to Wilde's *Lady Windermere's Fan*.

**GEORGE BERNARD SHAW: *Mrs Warren's Profession***

6

**Either (a)** 'If on the large social scale we get what we call vice instead of what we call virtue it is simply because we are paying more for it.'

Using the above statement as a starting point, comment on the importance of money in *Mrs Warren's Profession*.

**Or (b)** 'Fashionable morality is all a pretence'.

Discuss the presentation of manners and morals in *Mrs Warren's Profession*.