



RIVER VALLEY HIGH SCHOOL  
ADVANCED LEVEL  
YEAR 6 PRELIMINARY EXAMINATION II  
HIGHER 2 9748/02

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**LITERATURE IN ENGLISH**

**9748/2**  
20 SEPTEMBER 2017  
Drama Studio  
3 hours  
08.00 – 11.00

**Paper 2 Victorian Literature (1830 – 1899)**

Set texts may be taken into the examination room. Only underlining, highlighting or the use of vertical lines in the margins is permitted. Nothing else should be written in the texts. Any kind of folding or flagging of pages in texts (e.g. use of post-its, tape flags or paper clips) is also not permitted.

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**READ THESE INSTRUCTIONS FIRST**

Write your name, index no. and class on all the work you hand in.  
Write in dark blue or black on both sides of the paper.  
Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **THREE** questions, **one** from **each** section.

Start each answer on a fresh piece of paper.

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 carry equal marks.

**SECTION A**  
**Answer one question from this section**

1

**Either (a)** Read the following poem by Mary Elizabeth Coleridge [1861-1907] and consider in detail how it presents a woman of the time's inner world, relating it, if appropriate to any other of your readings from the era.

*The Other Side of a Mirror*

I sat before my glass one day,  
 And conjured up a vision bare,  
 Unlike the aspects glad and gay,  
 That erst<sup>1</sup> were found reflected there -  
 The vision of a woman, wild  
 With more than womanly despair. 5

Her hair stood back on either side  
 A face bereft of loveliness.  
 It had no envy now to hide  
 What once no man on earth could guess. 10  
 It formed the thorny aureole<sup>2</sup>  
 Of hard, unsanctified distress.

Her lips were open - not a sound  
 Came though the parted lines of red,  
 Whate'er it was, the hideous wound 15  
 In silence and secret bled.  
 No sigh relieved her speechless woe,  
 She had no voice to speak her dread.

And in her lurid eyes there shone  
 The dying flame of life's desire, 20  
 Made mad because its hope was gone,  
 And kindled at the leaping fire  
 Of jealousy and fierce revenge,  
 And strength that could not change nor tire.

Shade of a shadow in the glass, 25  
 O set the crystal surface free!  
 Pass - as the fairer visions pass -  
 Nor ever more return, to be  
 The ghost of a distracted hour,  
 That heard me whisper: - 'I am she!' 30

**Turn over**

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<sup>1</sup> First

<sup>2</sup> A halo shape

**Or (b)** The following passage is taken from Anthony Trollope's satire of clerical life, *Barchester Towers*. Comment on the portrayal of Mrs. Proudie, the new bishop's wife, her relationship with her world and any possible narrative effects.

It is not my intention to breathe a word against the character of Mrs. Proudie, but still I cannot think that with all her virtues she adds much to her husband's happiness. The truth is that in matters domestic she rules supreme over her titular lord, and rules with a rod of iron. Nor is this all. Things domestic Dr. Proudie might have abandoned to her, if not voluntarily, yet willingly. But Mrs. Proudie is not satisfied with such home dominion, and stretches her power over all his movements, and will not even abstain from things spiritual. In fact, the bishop is hen-pecked.

The archdeacon's<sup>3</sup> wife, in her happy home at Plumstead, knows how to assume the full privileges of her rank and express her own mind in becoming tone and place. But Mrs. Grantly's sway, if sway she has, is easy and beneficent. She never shames her husband; before the world she is a pattern of obedience; her voice is never loud, nor her looks sharp: doubtless she values power, and has not unsuccessfully striven to acquire it; but she knows what should be the limits of a woman's rule. 10

Not so Mrs. Proudie. This lady is habitually authoritative to all, but to her poor husband she is despotic<sup>4</sup>. Successful as has been his career in the eyes of the world, it would seem that in the eyes of his wife he is never right. All hope of defending himself has long passed from him; indeed he rarely even attempts self-justification, and is aware that submission produces the nearest approach to peace which his own house can ever attain.

The state of vassalage<sup>5</sup> in which our bishop has been kept by his wife has not tended to exalt his character in the eyes of his daughters, who assume in addressing their father too much of that authority which is not properly belonging, at any rate, to them. They are, on the whole, fine engaging young ladies. They are tall and robust like their mother, whose high cheek-bones, and--we may say auburn hair they all inherit. Considering their connexion with the church, they entertain but few prejudices against the pleasures of the world, and have certainly not distressed their parents, as too many English girls have lately done, by any enthusiastic wish to devote themselves to the seclusion of a Protestant<sup>6</sup> nunnery. 20

One other marked peculiarity in the character of the bishop's wife must be mentioned. Though not averse to the society and manners of the world, she is in her own way a religious woman, and the form in which this tendency shows itself in her is by a strict observance of Sabbatarian<sup>7</sup> rule. Dissipation<sup>8</sup> and low dresses during the week are, under her control, atoned for by three services, an evening sermon read by herself, and a perfect abstinence from any cheering employment on the Sunday. Unfortunately for those under her roof to whom the dissipation and low dresses are not extended, her servants namely and her husband, the compensating strictness of the Sabbath includes all. Woe betide the recreant<sup>9</sup> housemaid who is found to have been listening to the honey of a sweetheart in the Regent's park instead of the soul- 30

<sup>3</sup> An archdeacon is lower in the church hierarchy than a bishop

<sup>4</sup> As a tyrant

<sup>5</sup> Being a subordinate

<sup>6</sup> Of the Anglican Church in this case.

<sup>7</sup> The rule of keeping Sunday [the Sabbath holy day] a day for prayer and meditation not enjoyment.

<sup>8</sup> pleasure

<sup>9</sup> Taking her recreation

stirring evening discourse of Mr. Slope. Not only is she sent adrift, but she is so sent with a character which leaves her little hope of a decent place. Woe betide the six-foot hero who escorts Mrs. Proudie to her pew in red plush breeches if he slips away to the neighbouring beer-shop instead of falling into the back seat appropriated to his use. Mrs. Proudie has the eyes of Argus for such offenders. Occasional drunkenness in the week may be overlooked, for six feet on low wages are hardly to be procured if the morals are always kept at a high pitch, but not even for grandeur or economy will Mrs. Proudie forgive a desecration of the Sabbath. 40

## 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)** Compare the ways in which **two** Victorian writers you have studied explore strong influences and their consequences.

**Or (b)** By comparing the work of **two** writers of the period that you have studied, discuss their presentation of the precious or the valuable.

**SECTION C**

**Answer one question from this section, using one text that you have studied.**

**3** GEORGE ELIOT: *Silas Marner*

**Either (a)** Discuss the importance of Chance or Providence to the life and in the life of Godfrey.

**Or (b)** “From a less than ideal beginning, Eppie goes on to live an ideal life.” How helpful is this statement with regard to an understanding of her contribution to the meaning of the novel?

**4** CHARLOTTE BRONTE: *Jane Eyre*

**Either (a)** In *Jane Eyre*, Jane finds herself continually in conflict with dominant males. What are some of the sources of this conflict and how does Jane resolve it?

**Or (b)** Consider the uses to which Bronte puts symbols in the telling of the story of Jane’s journey towards happiness.

**5** G B SHAW: *Mrs. Warren’s Profession*

**Either (a)** “The strongest link in the play is that between money and necessity”. How helpful is this statement to your understanding of the main thrusts of the play?

**Or (b)** What roles have been served throughout by Frank, the Rev. Garner, Praed and Crofts?

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