

RAFFLES INSTITUTION
2017 YEAR 6 PRELIMINARY EXAM

LITERATURE IN ENGLISH

9748/02

Paper 2 Victorian Literature (1830–1899)

Monday 18 September 2017
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.

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.

This document consists of **6** printed pages.

Section A

Answer one question in this section.

1

Either (a) The following passage is from the novel *Paved with Gold* (1858) by Augustus Mayhew.

Write a critical appreciation of it, relating its concerns to key features of the period.

The history of one day at the pauper school was so like that of another, that to describe the daily routine was to record the events of the last four years that Phil passed at the place. The changes in the week days were hardly known to the boys by the names they bore, but rather by the alteration they brought in the diet; for what are ordinarily called Tuesday and Thursday were spoken of at the Industrial School as "meat-pudding days," whilst Sunday, Wednesday, and Friday were "suet-pudding¹ days," and Saturday "soup day," instead of being styled after the usual nomenclature of the almanac. 5

To those under eleven years of age the school itself presented little or no variety, whilst to those above that age it afforded the relief of working in the shops or on the farm every alternate day in the week. 10

With these slight exceptions, the life of the pauper seminary was as much a matter of drill, order, and regularity, as if the establishment had been some infantry rather than infantine barracks.

Every morning at six the bell in the court-yard rang with the same clatter as for a departing steam-boat, and instantly all the dormitories, which a few seconds before had been almost as quiet as hospital wards, were alive and bustling as a ship's company in a sudden squall. 15

The dormitories themselves were long, bare, but clean wards, with a row of iron bedsteads ranged down either side of them, whilst in one corner was a compartment partitioned off as a separate berth for the pupil teacher. The only things that broke the monotony of the white walls were the large placards of Bible texts placed over the doors, some impressing the precept, "SPEAK NOT EVIL ONE OF ANOTHER," and others bearing the words, "SET A WATCH, O LORD, BEFORE MY MOUTH, KEEP THE DOOR OF MY LIPS." 20 25

A minute or two after the bell ceased ringing the lads were up and partly dressed, with their bedclothes turned back, and ready waiting for the order of the pupil teacher to "face their beds." Then came the command, "Kneel down," and in an instant all was silent again, with the youths bent in prayer at the foot of the iron bedsteads, and inwardly breathing their supplications to Heaven. 30

At such times even the most callous might have been touched by the solemn sight of the wretched fatherless creatures appealing to their spiritual Father for care and protection throughout the day.

The next minute the boys had taken their jackets from under their pillows, and, drawn up in file before the dormitory door, were awaiting the signal of "forward" to pass from the room and get their shoes from the nest of pigeon-holes in the lobby outside. 35

Then came the calling over names, and the washing in the lavatories at the side of the playground; and this done, the whistle of the drill-master was heard, and the boys were drawn up in rank and file for inspection. 40

¹ suet-pudding – a boiled or steamed pudding made with suet (beef or mutton fat) and flour, sometimes flavoured with raisins or spices.

All was now ready for breakfast and family prayer, but long before the meal the boys and girls who helped in the kitchen had been busy ranging along the tall, narrow benches that served for tables, and made the dining-hall look like a huge writing academy, the seven hundred cans of milk-and-water, and the seven hundred thick lumps of bread and butter, that formed the provision for the morning's repast. And when the large hall, big as an assembly-room, was filled for morning prayers with every soul in the place, except the youngest of the infants – officers and servants, as well as boys and girls – the eye was enabled to comprehend the extent of the bounty feeding such a host of mouths that must otherwise have gone without a crust. Nor could the visitor help contrasting the clean and tidy look of the destitute little throng with the filth and raggedness of other poor children, who are thought to be better off in the world than those who are driven to the parish for support.

When, in answer to the three taps on the table, the entire multitude stood up to say "grace," the clatter of their sudden rising was like the shooting of a load of stones, and as they remained with their eyes shut, half-intoning the supplication for a blessing on their food, they seemed like a legion of blind mendicants,² all uttering the same petition for charity.

² mendicants – beggars, tramps

- Or (b) The following poem, 'Morality' (1852), is by Matthew Arnold. Write a critical appreciation of the poem, relating its concerns to key features of the period.

Morality

We cannot kindle when we will The fire which in the heart resides; The spirit bloweth and is still, In mystery our soul abides. But tasks in hours of insight will'd Can be through hours of gloom fulfill'd.	5
With aching hands and bleeding feet We dig and heap, lay stone on stone; We bear the burden and the heat Of the long day, and wish 'twere done. Not till the hours of light return, All we have built do we discern.	10
Then, when the clouds are off the soul, When thou dost bask in Nature's eye, Ask, how <i>she</i> view'd thy self-control, Thy struggling, task'd morality— Nature, whose free, light, cheerful air, Oft made thee, in thy gloom, despair.	15
And she, whose censure thou dost dread, Whose eye thou wast afraid to seek, See, on her face a glow is spread, A strong emotion on her cheek! "Ah, child!" she cries, "that strife divine, Whence was it, for it is not mine?"	20
"There is no effort on <i>my</i> brow— I do not strive, I do not weep; I rush with the swift spheres and glow In joy, and when I will, I sleep. Yet that severe, that earnest air, I saw, I felt it once—but where?"	25 30
"I knew not yet the gauge of time, Nor wore the manacles of space; I felt it in some other clime, I saw it in some other place. 'Twas when the heavenly house I trod, And lay upon the breast of God."	35

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 the significance of limits and boundaries.
- Or (b)** By comparing the work of **two** writers of the period that you have studied, discuss their presentation of change and constancy.

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.

GEORGE ELIOT: *Silas Marner*

3

Either (a) “And all as we’ve got to do is to do the right thing as far as we know ...”

Comment on the presentation of duty in *Silas Marner*.

Or (b) Discuss the importance of human connections in *Silas Marner*.

CHARLOTTE BRONTË: *Jane Eyre*

4

Either (a) “*Jane Eyre* is the story of an orphan in search of a family and a home”.

In light of this comment, discuss the presentation of the character Jane Eyre in the novel.

Or (b) “He seemed puzzled to decide what I was ...”

Comment on the exploration and examination of identity in *Jane Eyre*.

GEORGE BERNARD SHAW: *Mrs Warren’s Profession*

5

Either (a) How far do you agree that, “in *Mrs Warren’s Profession*, Shaw reveals that the lack of money is the root of all evil”?

Or (b) “Mrs Warren is not a whit a worse woman than the reputable daughter who cannot endure her.”

Comment on the presentation of reputation and respectability in *Mrs Warren’s Profession*.

OSCAR WILDE: *Lady Windermere’s Fan*

6

Either (a) “*Lady Windermere’s Fan* is a comedy of errors.”

Using this statement as a starting point, discuss Wilde’s use of humour in *Lady Windermere’s Fan*.

Or (b) ‘By the end of the play, Lady Windermere and her ideals have been exposed as absurd and inconsequential.

Discuss the validity of this statement in relation to Wilde’s characterisation of Lady Windermere.