

STPM/S920

MAJLIS PEPERIKSAAN MALAYSIA
(MALAYSIAN EXAMINATIONS COUNCIL)



PEPERIKSAAN
SIJIL TINGGI PERSEKOLAHAN MALAYSIA
(MALAYSIA HIGHER SCHOOL CERTIFICATE EXAMINATION)

LITERATURE IN ENGLISH
Syllabus and Specimen Papers

This syllabus applies for the 2012/2013 session and thereafter until further notice.

NATIONAL EDUCATION PHILOSOPHY

“Education in Malaysia is an on-going effort towards further developing the potential of individuals in a holistic and integrated manner, so as to produce individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious, based on a belief in and devotion to God. Such effort is designed to produce Malaysian citizens who are knowledgeable and competent, who possess high moral standards, and who are responsible and capable of achieving a high level of personal well-being as well as being able to contribute to the betterment of the family, the society and the nation at large.”

FOREWORD

This revised Literature in English syllabus is designed to replace the existing syllabus which has been in use since the 2004 STPM examination. This new syllabus will be enforced in 2012 and the first examination will also be held the same year. The revision of the syllabus takes into account the changes made by the Malaysian Examinations Council (MEC) to the existing STPM examination. Through the new system, sixth-form study will be divided into three terms, and students will sit for an examination at the end of each term. The new syllabus fulfils the requirements of this new system. The main objective of introducing the new examination system is to enhance the teaching and learning orientation in sixth form so as to be in line with the orientation of teaching and learning in colleges and universities.

The revision of the Literature in English syllabus incorporates current developments in literature studies and syllabus design in Malaysia. To reflect these changes, both canonical and non-canonical texts are included in the syllabus so that candidates are able to gain insights into historical and modern developments of literature and the ways in which these texts can be read and analysed. The syllabus aims to develop the critical skills of candidates to enable them to engage meaningfully with texts from different literary traditions and genres, and this in turn will contribute towards the development of their aesthetic sense and moral awareness. This orientation in the syllabus requires candidates to give equal consideration to texts and contexts, local and international perspectives, as well as personal relevance and universal concerns.

The syllabus contains topics, teaching periods, learning outcomes, examination format, grade description and specimen papers.

The design of this syllabus was undertaken by a committee chaired by Professor Dr. Ruzy Suliza bt Hashim of Universiti Kebangsaan Malaysia. Other committee members consist of university lecturers, representatives from the Curriculum Development Division, Ministry of Education Malaysia, and experienced teachers teaching Literature in English. On behalf of the Malaysian Examinations Council, I would like to thank the committee for their commitment and invaluable contribution. It is hoped that this syllabus will be a guide for teachers and students in the teaching and learning process.

Chief Executive
Malaysian Examinations Council

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SYLLABUS SPECIFICATIONS
920 LITERATURE IN ENGLISH

Aims

The syllabus aims to enable candidates to engage with and make informed responses to a selection of texts from different literary traditions and genres. It also aims to enhance their aesthetic sense and moral awareness. At the same time, it will develop critical and creative thinking, as well as the following soft skills:

- (a) communication
- (b) questioning, persuading, problem-solving, and organising
- (c) interpersonal and multicultural sensitivity
- (d) research, ICT, and life-long learning
- (e) time management

Learning Outcomes

Upon completion of the syllabus, candidates should be able to do the following in a clear, coherent, and effective manner:

- (a) identify, describe, and explain a range of literary elements, styles, and devices;
- (b) analyse, interpret, and discuss themes, issues, and concerns;
- (c) synthesise and evaluate techniques, points of view, and ideologies.

Assessment Objectives

Candidates are required to:

- (a) demonstrate an understanding of texts by giving a critical and detailed response using relevant and appropriate textual evidence;
- (b) show how meaning is conveyed through the use of language, structure, form, point of view, and other literary devices;
- (c) compare and contrast texts in relation to language, structure, form, issues, and themes;
- (d) demonstrate an awareness of the social, cultural, and historical backgrounds of the texts and the different approaches to their interpretation;
- (e) relate texts to their personal experiences and their own social, cultural, and historical backgrounds;
- (f) present their argument in clear, effective, and well-organised prose.

Prescribed Texts

The prescribed texts for this syllabus are:

Paper 1: Poetry and Short Stories

Poems

1. Sonnet 75	Edmund Spenser
2. Sonnet 73	William Shakespeare
3. A Poison Tree	William Blake
4. The Solitary Reaper	William Wordsworth
5. She Walks in Beauty	Lord Byron
6. Love's Philosophy	P. B. Shelley
7. To Autumn	John Keats
8. My Last Duchess	Robert Browning
9. A Bird Came Down	Emily Dickinson
10. I Look into my Glass	Thomas Hardy
11. At Tea	Thomas Hardy
12. When You are Old	William Butler Yeats
13. Mending Wall	Robert Frost
14. After Apple-Picking	Robert Frost
15. On Growing Old	John Masefield
16. Piano	D. H. Lawrence
17. Snake	D. H. Lawrence
18. i thank you God for most this amazing	e.e. cummings
19. The Magpies	Judith Wright
20. Aunt Jennifer's Tigers	Adrienne Rich
21. Warning	Jenny Joseph
22. Digging	Seamus Heaney

*These poems may be sourced from the Internet

Short Stories from *Malaysian Short Stories*, edition Lloyd Fernando. Petaling Jaya: Maya Press Sdn. Bhd., 2005.

1. Ratnamuni	K.S. Maniam
2. Pasang	Pretam Kaur
3. A Certain Cry	Cynthia Anthony
4. Birthday	M. Shanmugalingam
5. Through the Wall	Pretam Kaur
6. Pictures in My Mind	Pretam Kaur
7. The Dream of Vasantha	K.S. Maniam
8. The Touring Company	Shirley Lim
9. No Visitors Allowed	John Machado
10. A Love of the Past	Stella Kon
11. Removal in Pasir Panjang	K.S. Maniam
12. As the Buffaloes Bathed	Pretam Kaur

Paper 2: Plays

1. William Shakespeare. *Twelfth Night*. Arden Shakespeare, Third Series, edition. Keir Elam. London: Cengage Learning EMEA, 2008.
2. Lorraine Hansberry. *A Raisin in the Sun*. New York: Random House, 2002.

Paper 3: Novels

1. Jane Austen. *Pride and Prejudice*. London: Penguin Classics, 2003.
2. Amy Tan. *The Joy Luck Club*. New York: Penguin Books, 2006.

Description of Papers

Paper 1

Poetry and Short Stories (2 hours)

Candidates are required to study the following poems and short stories:

Poems

1. Sonnet 75	Edmund Spenser
2. Sonnet 73	William Shakespeare
3. A Poison Tree	William Blake
4. The Solitary Reaper	William Wordsworth
5. She Walks in Beauty	Lord Byron
6. Love's Philosophy	P. B. Shelley
7. To Autumn	John Keats
8. My Last Duchess	Robert Browning
9. A Bird Came Down	Emily Dickinson
10. I Look into my Glass	Thomas Hardy
11. At Tea	Thomas Hardy
12. When You are Old	William Butler Yeats
13. Mending Wall	Robert Frost
14. After Apple-Picking	Robert Frost
15. On Growing Old	John Masefield
16. Piano	D. H. Lawrence
17. Snake	D. H. Lawrence
18. i thank you God for most this amazing	e.e. cummings
19. The Magpies	Judith Wright
20. Aunt Jennifer's Tigers	Adrienne Rich
21. Warning	Jenny Joseph
22. Digging	Seamus Heaney

*These poems may be sourced from the Internet.

Short Stories

1. Ratnamuni	K.S. Maniam
2. Pasang	Pretam Kaur
3. A Certain Cry	Cynthia Anthony
4. Birthday	M. Shanmugalingam
5. Through the Wall	Pretam Kaur
6. Pictures in My Mind	Pretam Kaur
7. The Dream of Vasantha	K.S. Maniam
8. The Touring Company	Shirley Lim
9. No Visitors Allowed	John Machado
10. A Love of the Past	Stella Kon
11. Removal in Pasir Panjang	K.S. Maniam
12. As the Buffaloes Bathed	Pretam Kaur

*These short stories are from *Malaysian Short Stories*, edition Lloyd Fernando.

This paper consists of three sections.

Section A requires candidates to analyse a given poem or excerpt from a short story. Answers must focus entirely on the particular poem or excerpt, demonstrating a close reading of, and a critical response to it. No reference should be made to extraneous details not found in the poem or the excerpt.

Section B requires candidates to answer a compulsory essay question. Answers will require close reference to two poems from the syllabus.

Section C requires candidates to answer a compulsory essay question. Answers will require close reference to two short stories from the syllabus.

Answers to questions in Sections B and C must be relevant, critical, and informed. Candidates must choose appropriate poems and short stories in their discussions, providing textual evidence to support their answers.

The Syllabus Specifications provide a guide to topics that will be assessed.

Paper 2

Plays (2 hours)

Candidates are required to study the following plays:

1. William Shakespeare, *Twelfth Night*
2. Lorraine Hansberry, *A Raisin in the Sun*

This paper consists of three sections.

Section A consists of two excerpts, one from each play. Candidates are required to answer questions on one of them. Answers must focus entirely on the particular excerpt. Candidates need to demonstrate a close reading of and a critical response to it. No reference should be made to extraneous details not found in the excerpt.

Section B requires candidates to answer a compulsory essay question on *Twelfth Night*. Answers will require close reference to the play.

Section C requires candidates to answer a compulsory essay question on *A Raisin in the Sun*. Answers will require close reference to the play.

Answers to questions in Sections B and C must be relevant, critical, and informed. Candidates must provide appropriate textual evidence to support their answers.

The Syllabus Specifications provide a guide to topics that will be assessed.

Paper 3

Novels (2 hours)

Candidates are required to study the following novels:

1. Jane Austen, *Pride and Prejudice*
2. Amy Tan, *The Joy Luck Club*

This paper consists of three sections.

Section A consists of two excerpts, one from each novel. Candidates are required to answer questions on one of them. Answers must focus entirely on the particular excerpt. Candidates need to demonstrate a close reading of and a critical response to it. No reference should be made to extraneous details not found in the excerpt.

Section B requires candidates to answer a compulsory essay question on *Pride and Prejudice*. Answers will require close reference to the novel.

Section C requires candidates to answer a compulsory essay question on *The Joy Luck Club*. Answers will require close reference to the novel.

Answers to questions in Sections B and C must be relevant, critical, and informed. Candidates must provide appropriate textual evidence to support their answers.

The Syllabus Specifications provide a guide to topics that will be assessed.

Syllabus Specifications

This syllabus contains **two** parts.

Part I outlines the Critical Appreciation skills component. It should be regarded as an integral part of the syllabus and a crucial guide to analysing the prescribed texts and answering the questions in Papers 1, 2, and 3.

No teaching periods for Critical Appreciation is specified in the syllabus. Teachers are advised to help candidates acquire skills in critical appreciation when teaching the prescribed texts.

The total number of teaching periods for each paper is 120. The table below provides a guide to the duration teachers may allocate to each genre when covering the syllabus.

<i>Paper</i>	<i>Genre</i>	<i>Teaching Periods</i>	<i>Total</i>
1	Poetry	64	120
	Short Stories	56	
2	Plays	120	120
3	Novels	120	120

Part II outlines the syllabus specifications for Papers 1, 2, and 3. The topics, learning outcomes and notes are meant to guide teachers and candidates in the teaching and learning of the texts.

<i>Topics</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1.4 Characterisation	<p>Candidates should be able to:</p> <p>(a) describe the characters in the excerpts/poems;</p> <p>(b) discuss the way characters are presented in the excerpts/poems;</p> <p>(c) compare and contrast characters in the excerpts/poems.</p>	<p>Role/Significance</p> <p>Personality</p> <p>Physical characteristics</p> <p>Speech/Thought processes, Emotions, Inner/External conflicts</p> <p>Personality traits</p> <p>Interaction between characters</p> <p>Gestures and mannerisms</p> <p>Conflict and relationships</p>
1.5 Structure	<p>Candidates should be able to:</p> <p>(a) identify the structure and organisation of the excerpts/poems;</p> <p>(b) examine the structure and organisation of the excerpts/poems.</p>	<p>Sequence of events</p> <p>Foreshadowing</p> <p>Flashback</p> <p>Foregrounding</p> <p>Stanza forms/Sonnets/ Verse paragraphs</p>
1.6 Themes/issues/concerns	<p>Candidates should be able to:</p> <p>(a) identify and discuss the themes/ issues/concerns in the excerpts/poems.</p>	<p>Literal meaning</p> <p>Metaphorical meaning</p> <p>Symbolic meaning</p> <p>Message</p> <p>Authorial intention</p>
1.7 Reader response	<p>Candidates should be able to:</p> <p>(a) relate to candidate's own experiences where relevant.</p>	<p>Interaction between the reader, text and writer</p> <p>Reader-centred response to the text, leading to critical evaluation</p>
1.8 Language and style	<p>Candidates should be able to:</p> <p>(a) identify and describe the language and style in the excerpts/poems;</p> <p>(b) examine the effects of language and style in the excerpts/poems.</p>	<p>Varieties of English</p> <p>Hybridisation</p> <p>Code-switching</p> <p>Code-mixing</p> <p>Language registers</p>

<i>Topics</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
<p>2. Literature, History, and Culture</p> <p>2.1 Context</p> <p>2.2 Themes/Issues</p> <p>(i) Power relations</p> <p>(ii) Quest for identity</p> <p>(iii) Diaspora</p> <p>(iv) Beliefs/value systems</p>	<p>Candidates should be able to:</p> <p>(a) identify and analyse historical, political, and socio-cultural dimensions of excerpts/poems.</p>	<p>Significance of historical, political, and socio-cultural contexts to the process of understanding the excerpts/poems</p> <p>Examine relationships and conflicts between</p> <ul style="list-style-type: none"> – individuals – individual and society – social classes – different communities <p>Identify what is portrayed as central and what is portrayed as marginal</p> <p>Impact of colonisation and imperialism</p> <p>Caught between cultures, values and traditions</p> <p>Encounters between the traditional and the modern</p> <p>Search for roots</p> <p>Displacement/Alienation</p> <p>Migration</p> <p>Sense of belonging</p> <p>Alienation</p> <p>Dislocation</p> <p>Marginalisation</p> <p>Home</p> <p>Assimilation/Integration /Adaptation</p> <p>Hybridity</p> <p>Identify values of</p> <ul style="list-style-type: none"> – characters – author of text – society <p>Relate these values to reader's own value system/ideology</p> <p>Generation gap</p> <p>American dream</p> <p>Folklore, legends, cultural allusions</p>

<i>Topics</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
(v) Race relations		Discrimination/Prejudices Tolerance/Acceptance Oppression Differences Stereotypes Hegemony
2.3 Cultural perspective		Evaluate/Interpret text in the light of one's own cultural position
3 Literature and Gender		
3.1 Gender	Candidates should be able to: (a) identify and examine issues related to gender in the excerpts/poems.	Definition of gender Culturally-sensitive gender focus, i.e. how gender is perceived from different cultural backgrounds
3.2 Context		
(i) Historical		How gender is represented/perceived
(ii) Socio-cultural		Systems of domination based on gender, class, race
3.3 Themes/issues		Man-woman relationships Gender inequality Portrayal of women Empowerment of women Women disguised as men (in plays) Notion of sisterhood Female/Male bonding Mothering/Fathering Patriarchy Stereotypes Pressure to marry Economic inequality
3.4 Perspectives		Identification of female/male perspective Alternative perspectives from one's own experience and value system
– Reading as a woman/man		
3.5 Cultural perspective		Evaluate/Interpret text in the light of one's own cultural position

Part II

First Term: Poetry and Short Stories

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1 Poetry			
1.1 Background	4	Candidates should be able to: (a) describe briefly the backgrounds of the different poets.	Introduction to socio-cultural contexts Brief biography
(i) Period			Biographical material, letters, prefaces
(ii) Poet			
(iii) Supplementary material			
1.2 Verse forms	6	Candidates should be able to: (a) identify and characterise various verse forms; (b) explain how these verse forms relate to meaning.	Blank verse Dramatic monologue Free verse Rhyming verse Sonnets Narrative poetry
1.3 Devices	18	Candidates should be able to: (a) recognise the devices in the poems; (b) illustrate the effect(s) of these devices on the poem(s); (c) evaluate and appreciate the ways in which these devices contribute to the aesthetic and intellectual dimensions of the poems.	Symbol Repetition Foregrounding Deviation
(i) Diction			Choice and order of words
(ii) Figures of speech			Ambiguity Kinds of images (sight, sound, touch, smell, taste, motion, and activity) Simile Metaphor Conceit Personification Irony

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
(iii) Sound effects			Paradox Hyperbole Understatement
1.4 Metrics	6	Candidates should be able to: (a) identify the metrical patterns and cadences in the poems; (b) discuss their effects on the poems.	Alliteration Assonance Consonance Onomatopoeia Rhyme Texture (overall physical impact of the words in the poem) Metre Rhythm Cadence Scansion
1.5 Theme and interpretation	14	Candidates should be able to:	
(i) Meaning		(a) recognise the literal meanings of the poems; (b) infer the underlying meanings in the poems; (c) examine the themes of the poems.	Literal meaning Metaphorical meaning Symbolic meaning Tone, attitudes, and irony Moral/Social/Cultural significance
(ii) Argument			Structure and flow of argument
(iii) Literary ambiguity			Exploration of creative uses of literary ambiguity
1.6 Atmosphere	8	Candidates should be able to:	
(i) Mood/Tone/Feeling		(a) discuss how atmosphere contributes to meaning; (b) recognise the different moods, tones, and feelings in the poems.	Use of language to evoke different atmospheres e.g. nostalgic, mysterious, celebratory Identification of predominant mood/tone/feeling e.g. satiric, ironic, consolatory, despair, fear, regret, love

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
(ii) Voice			Distinctive voices of personas e.g. timid, condescending, proud, humorous
1.7 Relevance	4	Candidates should be able to:	
(i) Contemporary interpretations		(a) use contemporary interpretations of the poems where relevant or appropriate;	Cultural readings Feminist readings
(ii) Relevance to the present		(b) discuss any global or local relevance of the poems in the present world;	
(iii) Personal relevance to candidate		(c) discuss any personal relevance of the poems to candidate.	
1.8 Moral concerns	4	Candidates should be able to:	
		(a) assess the moral values expressed in the poems.	Different expressions of moral concerns: e.g. expression of certain beliefs and values Respect for nature
2 Short Stories			
2.1 Background	3	Candidates should be able to:	
(i) Context		(a) recognise the socio-cultural context of the stories;	Socio-cultural contexts of stories
(ii) Supplementary material		(b) discuss the socio-cultural and historical aspects of the stories.	Use of supplementary materials e.g. biographical material, prefaces, newspaper articles where available

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
<p>2.2 Plot</p> <p>(i) Definition</p> <p>(ii) Development of plot</p>	6	<p>Candidates should be able to:</p> <p>(a) trace the linear or non-linear development of events in the stories;</p> <p>(b) analyse how the sequence of events contribute to the meaning of the stories.</p>	<p>Linear development – chronological sequence</p> <p>Non-linear development e.g. flashbacks; stream of consciousness; overlapping</p> <p>Sequence of events arranged in a chain of cause and effect</p> <p>Identification of important events that affect the lives of the characters</p>
2.3 Characterisation	8	<p>Candidates should be able to:</p> <p>(a) describe the characters in the stories;</p> <p>(b) discuss the ways in which characters respond to the social conventions, beliefs and attitudes in a particular society;</p> <p>(c) express the extent to which the candidate agrees or disagrees with the ideas, viewpoints and values expressed in the stories.</p>	<p>What is observable in the characters</p> <p>Relationships between characters</p> <p>Inner conflicts of characters</p> <p>External factors (e.g. traditional norms, gender constraints) which affect characters' thoughts, feelings, and actions</p>
<p>2.4 Setting</p> <p>(i) Place, time, and atmosphere</p>	6	<p>Candidates should be able to:</p> <p>(a) identify the spatial and temporal setting(s) of the stories;</p> <p>(b) examine the significance of these settings to the stories.</p>	<p>Physical and symbolic landscapes</p> <p>Spatial and temporal settings (place and time)</p>

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
2.5 Narrative techniques	6	Candidates should be able to: (a) identify the narrative techniques used by the writer; (b) examine the effects of these techniques on the short stories.	Omniscient narrator First person narrator Multiple narrators Point of view Stream of consciousness Motif/Leitmotif Foregrounding Flashback Foreshadowing Monologue/Dialogue
2.6 Literary devices	5	Candidates should be able to: (a) identify the literary devices used in the stories; (b) examine the contributions of the devices to the stories.	Imagery (descriptions that appeal to the senses, simile, metaphor, personification) Irony Symbol
2.7 Language and style	6	Candidates should be able to: (a) identify and describe the language and style in the stories; (b) examine the effects of language and style on the stories; (c) identify and interpret the different voices in the stories.	Choice of words (use of adjectives and adverbs; length of sentences; cadences) Use of different language registers and varieties of speech Different voices that a narrator adopts
(i) Voices			
2.8 Theme	7	Candidates should be able to: (a) identify and discuss the themes in stories; (b) relate to candidate's own experiences where relevant.	How themes emerge through the development of characters, dialogue, movement of plot and settings
2.9 Relevance	4	Candidates should be able to: (a) use contemporary interpretations of the stories where relevant or appropriate;	Political readings Feminist readings Postcolonial readings Multicultural readings
(i) Contemporary interpretations			

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
<p>(ii) Relevance to the present</p> <p>(ii) Relevance to the present</p> <p>(iii) Personal relevance to candidate</p> <p>2.10 Moral concerns</p>	5	<p>(b) discuss any global or local relevance of the stories in the present world;</p> <p>(b) discuss any global or local relevance of the stories in the present world;</p> <p>(c) discuss any personal relevance of the stories to candidate.</p> <p>Candidates should be able to:</p> <p>(a) assess the moral values expressed in the stories.</p>	<p>Encouragement to form one's own judgements based on writer's implied values</p> <p>Comparison between these implied values and one's own values</p> <p>Values or attitudes of individuals and society as a whole and socially accepted codes of behaviour</p>

Second Term: Plays

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1 Plays			
1.1 Background	10	Candidates should be able to:	
(i) Period		(a) identify and describe the socio-cultural/political/historical background in which the play is set;	Late 16th-century and early 17th-century England; 20th-century America
(ii) Writer		(b) discuss elements in playwright's background that influence the play, where relevant;	Brief biography of playwright
(iii) Stage		(c) describe how the play was performed in the theatres of its time.	Physical aspects of Shakespearean stage/modern stage Audience Actors Stagecraft e.g. costumes, lighting, scenery, set
1.2 Types of plays	4	Candidates should be able to:	
(i) Comedy		(a) identify the types of plays being studied and highlight their characteristics.	Definitions; Types of comedy, e.g. romantic comedy
(ii) Tragedy			Definitions; Types of tragedy: – Aristotelian tragedy – Shakespearean tragedy
(iii) Tragi-comedy			Definitions
(iv) Histories			Brief background connections with tragedy
(v) Social Plays			Awareness of social issues presented in the play

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
<p>1.3 Reading the text</p> <p>(i) Language and style</p> <p>(ii) Devices</p>	26	<p>Candidates should be able to:</p> <p>(a) identify and describe the language and style of the play;</p> <p>(b) examine the effects produced by speech styles of different characters.</p> <p>(c) identify the various dramatic devices used in the play;</p> <p>(d) analyse their functions and evaluate their effectiveness.</p>	<p>Understanding of varieties of English used in the plays (Shakespearean language/ Black English in the United States)</p> <p>Appreciation of richness and variety of dramatic language</p> <p>Use of different registers of speech</p> <p>Wordplay (puns)</p> <p>Imagery</p> <p>Motif/Leitmotif</p> <p>Dramatic irony</p> <p>Soliloquy</p> <p>Aside</p> <p>Chorus</p> <p>Foreshadowing</p> <p>Flashback</p> <p>Foregrounding</p> <p>Comic relief</p> <p>Gestures</p> <p>Symbols</p> <p>Disguise</p>
<p>1.4 Aspects of the play</p> <p>(i) Plot and structure</p>	50	<p>Candidates should be able to:</p> <p>(a) identify the structure of the play;</p> <p>(b) identify the movements of the main plot(s) and sub-plot(s), and their relationships to one another and to the total meaning of the play;</p> <p>(c) discuss and interpret the significance of important scenes.</p>	<p>Acts and scenes</p> <p>Plot structure:</p> <p>Identification of main plot and sub-plot</p> <p>Relationship between main plot and sub-plot</p> <p>Consider if the division of acts and scenes correspond to the development of the plots</p> <p>Significance of scenes, cruxes and climaxes</p>

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
(ii) Characters		(d) identify and describe the main and minor characters and analyse and discuss their roles, significance, development and relationships; (e) identify special characters where relevant and discuss their distinctive roles in the play; (f) compare and contrast characters within a play.	Main characters Minor characters Relationships between characters Roles and significance of characters Development of some characters The fool in Shakespeare
(iii) Themes		(g) identify and discuss the themes in the play.	How themes emerge through the development of characters, dialogue, movement of plot and settings
1.5 Relevance	10	Candidates should be able to:	
(i) Contemporary interpretations		(a) use contemporary interpretations of the play where relevant or appropriate;	Political readings Feminist readings Postcolonial readings Multicultural readings
(ii) Relevance to the present		(b) discuss any global or local relevance of the play in the present world;	
(iii) Personal relevance to candidate		(c) discuss any personal relevance of the play to candidate.	
1.6 Moral concerns	10	(a) assess the moral values expressed in the play.	Encouragement to form one's own judgements based on writer's implied values Comparison between these implied values and one's own values Values or attitudes of individuals and society as a whole and socially accepted codes of behaviour

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1.7 The play as theatre/film (i) Dramatising (ii) Viewing	10	Candidates should be able to: (a) perform the play as a whole or in part; (b) compare and contrast the written and visual forms of the play, where applicable.	Dramatisation of the whole play or scenes for better understanding Screening of multimedia versions of the play

Third Term: Novels

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1 Novels			
1.1 Background	10	Candidates should be able to:	
(i) Period		(a) identify and describe the socio-cultural background against which the novel is set;	Introduction to the socio-cultural context of writer
(ii) Writer		(b) discuss elements in the writer's background that influence aspects of the novel;	Brief biography
(iii) Supplementary material		(c) use supplementary materials directly or indirectly in discussions of the novel.	Use of supplementary biographical material e.g. letters, prefaces, internet sources, journal articles
1.2 Plot	20	Candidates should be able to:	
		(a) identify and describe sequence of events that make up the plot of the novel;	Linear development – chronological sequence Non-linear development e.g. flashbacks; stream of consciousness; overlapping
(i) Definition		(b) analyse and discuss significant events that affect the lives of characters in the novel.	Sequence of events arranged in a chain of cause and effect
(ii) Development of plot and subplot			Identification of important events that affect the lives of the characters
1.3 Characterisation	30	Candidates should be able to:	
		(a) identify and describe characters in the novel;	e.g. round and flat characters, central/main, roles of characters in the narrative
		(b) recognise and describe different types of characters;	
		(c) discuss the qualities and development of characters in the novel;	Study roles and effectiveness of portrayal

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1.4 Setting (i) Place, time, and atmosphere	10	<p>(d) compare and contrast characters;</p> <p>(e) assess the credibility of character portrayals in the novel.</p> <p>Candidates should be able to:</p> <p>(a) identify and describe spatial and temporal settings of the novel;</p> <p>(b) identify words, images, and details that construct these settings;</p> <p>(c) explain multiple significances of spatial and temporal settings.</p>	<p>Realistic or exaggerated portrayal of characters</p> <p>What is observable in the characters</p> <p>Relationships between characters</p> <p>Inner conflicts of characters</p> <p>External factors (e.g. traditional norms, gender constraints) which affect characters' thoughts, feelings, and actions</p> <p>Physical and symbolic landscapes</p> <p>Spatial and temporal settings (place and time)</p> <p>Significance of a shift from one setting to another</p>
1.5 Narrative techniques	10	<p>Candidates should be able to:</p> <p>(a) recognise and explain relevant elements of narrative techniques employed by the writer;</p> <p>(b) evaluate and discuss the effectiveness of relevant elements of narrative techniques in the novel.</p>	<p>Omniscient narrator</p> <p>First person narrator</p> <p>Multiple narrators</p> <p>Point of view</p> <p>Stream of consciousness</p> <p>Motif/Leitmotif</p> <p>Foregrounding</p> <p>Flashback</p> <p>Foreshadowing</p> <p>Monologue/Dialogue</p>
1.6 Literary devices	10	<p>Candidates should be able to:</p> <p>(a) identify the literary devices used in the novel;</p> <p>(b) examine the contributions of the devices to the novel.</p>	<p>Imagery (descriptions that appeal to the senses, simile, metaphor, personification)</p> <p>Irony</p> <p>Symbol</p>

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
1.7 Language and style (i) Dialogue/ Monologue	10	Candidates should be able to: (a) identify and describe the language and style in the novel; (b) examine the effects of language and style in the novel; (c) identify and interpret the different voices in the novel.	Choice of words (use of adjectives and adverbs; length of sentences; cadences) Use of different language registers and varieties of speech Different voices that narrators adopt Use of different registers of speech, including dialect Internal monologue - thought processes of characters
1.8 Theme	10	Candidates should be able to: (a) identify and discuss the themes in the novel; (b) relate to candidate's own experiences where relevant.	How themes emerge through the development of characters, dialogue, movement of plot, and settings
1.9 Relevance (i) Contemporary interpretations (ii) Relevance to the present (iii) Personal relevance to candidate	4	Candidates should be able to: (a) use contemporary interpretations of the novel where relevant or appropriate; (b) discuss any global or local relevance of the novel in the present world; (c) discuss any personal relevance of the novel to candidate.	Political readings Feminist readings Postcolonial readings Multicultural readings
1.10 Moral concerns	6	Candidates should be able to: (a) assess the moral values expressed in the novel.	Encouragement to form one's own judgements based on writer's implied values Comparison between these implied values and one's own values

<i>Topics</i>	<i>Teaching Periods</i>	<i>Learning Outcomes</i>	<i>Notes & Examples</i>
			Values or attitudes of individuals and society as a whole and socially accepted codes of behaviour

Examination Format

The examination consists of three papers, with equal weighting for each paper:

(a) Paper 1: Poetry and Short Stories

There are three sections in this paper. Candidates are required to answer **three** questions, one from each section.

Section A: **Critical Appreciation.** This section consists of a question on a poem and a question on an excerpt from a short story offered in the syllabus. Candidates are required to answer **one** question only.

Section B: **Poems.** This section consists of **one** compulsory essay question.

Section C: **Short Stories.** This section consists of **one** compulsory essay question.

(b) Paper 2: Plays

Section A: **Critical Appreciation.** This section consists of a question on an excerpt from *Twelfth Night* and a question on an excerpt from *A Raisin in the Sun*. Candidates are required to answer **one** question only.

Section B: **William Shakespeare: *Twelfth Night*.** This section consists of **one** compulsory essay question.

Section C: **Lorraine Hansberry: *A Raisin in the Sun*.** This section consists of **one** compulsory essay question.

(c) Paper 3: Novels

Section A: **Critical Appreciation.** This section consists of a question on an excerpt from *Pride and Prejudice* and a question on an excerpt from *The Joy Luck Club*. Candidates are required to answer **one** question only.

Section B: **Jane Austen: *Pride and Prejudice*.** This section consists of **one** compulsory essay question.

Section C: **Amy Tan: *The Joy Luck Club*.** This section consists of **one** compulsory essay question.

Scheme of Assessment

<i>Study Term</i>	<i>Code and Name of Paper</i>	<i>Type of Test</i>	<i>Marks (Weighting)</i>	<i>Duration</i>	<i>Administration</i>
First Term	920/1 Poetry and Short Stories	Written Test Section A: Essay Question 2 essay questions given Answer 1 out of 2 essay questions Section B: Essay Question 1 essay question given Answer 1 compulsory essay question Section C: Essay Question 1 essay question given Answer 1 compulsory essay question	75 (33.33%)	2 hours	Centralised assessment
Second Term	920/2 Plays	Written Test Section A: Essay Question 2 essay questions given Answer 1 out of 2 essay questions Section B: Essay Question 1 essay question given Answer 1 compulsory essay question Section C: Essay Question 1 essay question given Answer 1 compulsory essay question	75 (33.33%)	2 hours	Centralised assessment
Third Term	920/3 Novels	Written Test Section A: Essay Question 2 essay questions given Answer 1 out of 2 essay questions Section B: Essay Question 1 essay question given Answer 1 compulsory essay question Section C: Essay Question 1 essay question given Answer 1 compulsory essay question	75 (33.33%)	2 hours	Centralised assessment

Grade Description (Critical Appreciation)

Grade A

- Candidate shows an excellent critical understanding of the poem or excerpt.
- Candidate addresses all aspects of the question very well.
- Candidate demonstrates a critical, sensitive, and original response to the poem or excerpt.
- Candidate writes fluently and clearly.
- Candidate shows logical and coherent development of ideas.
- Candidate supports argument with appropriate textual evidence from the particular poem or excerpt.

Grade C

- Candidate shows some critical understanding of the poem or excerpt.
- Candidate addresses some aspects of the question.
- Candidate demonstrates a basic critical response to the poem or excerpt despite some paraphrase and narration.
- Candidate's answer contains occasional errors in grammar and expression.
- Candidate shows some organisation and development of ideas.
- Candidate provides limited textual evidence from the particular poem or excerpt.

Grade Description (Essays)

Grade A

- Candidate shows a detailed knowledge and excellent understanding of text.
- Candidate addresses all aspects of the question with sustained relevance to issues.
- Candidate exhibits ability to identify, analyse, and evaluate tone, attitude, character, form, structure, and language.
- Candidate demonstrates a critical, sensitive, and original response to text.
- Candidate shows an informed response to text.
- Candidate writes fluently and expresses complex ideas clearly.
- Candidate displays logical and coherent development of argument.
- Candidate supports argument with appropriate textual evidence.

Grade C

- Candidate shows sufficient understanding and knowledge of text.
- Candidate addresses some aspects of the question.
- Candidate exhibits some ability to identify and discuss tone, attitude, character, form, structure, and language.
- Candidate demonstrates a basic personal response to text.
- Candidate's answer contains a fair number of language errors.
- Candidate shows some organisation and development of ideas.
- Candidate supports argument with sufficient textual evidence.
- Candidate uses some narration.

List of References

Below is a list of suggested reference materials which may be of general interest and help when teaching and learning the prescribed texts.

General Reading

1. Beard, A., 2003. *The Language of Literature*. London: Routledge.
2. Bressler, C., 1999. *Literary Theory: An Introduction to Theory and Practice*. 2nd edition. Upper Saddle River: Prentice Hall.
3. DiYanni, R., 2000. *Literature: Reading Fiction, Poetry and Drama*. Boston: McGraw-Hill.
4. Gill, R., 1995. *Mastering English Literature*. Basingstoke: Palgrave.
5. Roberts, E.V., and Henry, J., 1998. *Literature: An Introduction to Reading and Writing*. Upper Saddle River: Prentice Hall.
6. Selden, R., Widdowson, P., and Brooker, P., 1997. *A Reader's Guide to Contemporary Literary Theory*. 2nd edition. London: Prentice Hall.
7. Tyson, L., 1999. *Critical Theory: A User-Friendly Guide*. New York: Garland Publishing.

Poetry and Short Stories

8. Kallay, K.G., 2004. *Going Home Through Seven Paths to Nowhere: Reading Short Stories*. Budapest: Akademiai Kiado.
9. Lennard, J., 1996. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford: Oxford University Press.
10. May, C.E., 2002. *The Short Story: The Reality of Artifice*. London: Routledge.
11. Strand, D., 1995. *Colette: A Study of the Short Fiction*. Ann Arbor: University of Michigan Press.
12. Thorne, S., 2005. *Mastering Poetry*. Basingstoke: Palgrave Macmillan.

Plays

13. Brown-Guillory, E. (ed.), 1990. *Their Place on the Stage, Black Women Playwrights in America*. New York: Praeger.
14. Brown-Guillory, E. (ed.), 1990. *Wines in the Wilderness: Plays by African American Women from the Harlem Renaissance to the Present*. New York: Praeger.
15. Gay, P., 2008. *The Cambridge Introduction to Shakespeare's Comedies*. Cambridge: Cambridge University Press.
16. Hine, D.C., Hine, W.C., and Harrold, S., 2002. *The African-American Odyssey*. 2nd edition. Upper Saddle River, N.J: Prentice Hall.
17. Lee, V. (ed.), 2006. *The Prentice Hall Anthology of African American Women's Literature*. New Jersey: Pearson Prentice Hall.
18. White, R.S. (ed.), 1996. *Twelfth Night – New Casebook*. Basingstoke: Palgrave Macmillan.

Novels

19. Bebris, C., 2005. *Pride and Prescience or A Truth Universally Acknowledged: A Mr. and Mrs. Darcy Mystery*. New York: Tom Dougherty.
20. Bomarito, J., Hunter J.W., and Hudock A. (eds.), 2004. *Feminism in Literature: A Gale Critical Companion*. Detroit: Thomson Gale.
21. Chan, S. and Hsu, M.Y. (eds.), 2008. *Chinese Americans and The Politics of Race*. Philadelphia: Temple University Press.
22. Copeland, E. and McMaster, J. (eds.), 1997. *The Cambridge Companion to Jane Austen*. Cambridge: New York: Cambridge University Press.
23. Gard, R., 1992. *Jane Austen's Novels: The Art of Clarity*. New Haven: Yale University Press.
24. Ho, W., 1999. *In Her Mother's House: The Politics of Asian American Mother-Daughter Writing*. Walnut Creek: AltaMira Press.
25. Marsh, N., 1998. *Jane Austen: The Novels*. New York: St. Martin's Press.
26. Wiltshire, J., 2001. *Recreating Jane Austen*. New York: Cambridge University Press.

Websites

General Reading

1. Norton Literature Online
<http://www.norton.com/college/english/literature/OpenSite.htm>
2. Literary Criticism
www.literaryhistory.com/20thC/Tan.html

Poems

1. poets.org
 - William Blake
 - Lord Byron
 - John Keats
 - Robert Browning
 - Robert Frost
 - Percy Bysshe Shelley<http://www.poets.org/>
2. PoemHunter.com
 - William Wordsworth
 - Emily Dickinson
 - Jenny Joseph
 - Thomas Hardy
 - William Butler Yeats
 - Seamus Heaney
 - Adrienne Rich
 - e.e. cummings<http://www.poemhunter.com/poem>

3. Gary Bachlund
 - Thomas Hardy

http://www.bachlund.org/At_Tea.htm
4. The Norton Anthology of Poetry
 - Edmund Spenser

<http://www.wwnorton.com/college/english/nap/toc.htm>
5. Friends of the Aranda Bushland Inc.
 - Judith Wright

<http://www.friendsofarandabushland.org.au/edu/Activity/Writing/Magpie%20poem.htm>

Short Stories

1. University of Southern Queensland, Australia
 - K.S. Maniam

eprints.usq.edu.au/2368/1/Wicks_Maniam9.pdf
2. The Victoria Institution Web Page:
The Literary Works of M. Shanmugalingam
 - M. Shanmugalingam

http://www.viweb.freehosting.net/vilit_M-SHAN.htm
3. National Library of Singapore:
 - Stella Kon

http://infopedia.nl.sg/articles/SIP_428_2005-01-14.html

Plays

1. Project Gutenberg
 - William Shakespeare

<http://www.gutenberg.org/etext/1342>
2. Reading Shakespeare

<http://keithsagar.co.uk/ReadingShakespeare/index.html>
3. William Shakespeare

<http://www.shakespeare-online.com/>
4. English Department, San Antonio College

<http://www.accd.edu/sac/english/bailey/hansberr.htm>

Novels

1. Project Gutenberg
 - Jane Austen

<http://www.gutenberg.org/etext/1342>
2. Luminarium: Anthology of English Literature
 - Amy Tan

<http://www.luminarium.org/contemporary/amytan/>
3. Amy Tan's website
4. Identity-in-Difference: Regenerating Debate about Intergenerational Relationships in Amy Tan's *The Joy Luck Club*.
5. Amy Tan: Overview

* Websites are active at the time of print.

SPECIMEN PAPER

920/1

STPM

LITERATURE IN ENGLISH

PAPER 1

(POETRY AND SHORT STORIES)

(Two hours)

MAJLIS PEPERIKSAAN MALAYSIA

(MALAYSIAN EXAMINATIONS COUNCIL)

SIJIL TINGGI PERSEKOLAHAN MALAYSIA

(MALAYSIA HIGHER SCHOOL CERTIFICATE)

Instructions to candidates

DO NOT OPEN THIS QUESTION PAPER UNTIL YOU ARE TOLD TO DO SO.

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

This question paper consists of printed pages.

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Section A: Critical Appreciation
[25 marks]

Answer only **one** question from this section.

1

I Look into my Glass

I LOOK into my glass,
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"

For then, I, undistrest 5
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve, 10
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.

Thomas Hardy

Discuss the feelings of the persona with special reference to the diction and imagery of the poem.

Or 2

SHORT STORIES: *Malaysian Short Stories*

Now Jiga's limbs moved alongside mine, lifting and depositing mud. A good three inches of grey water lay around. When would the river flood? There was no telling with the vagaries of the monsoon in this northern area. The wet was cold. It was clammy. It crawled into our boots, into our stockings and lodged next to the skin.

As I moved I remembered a time when I slipped. Our bags were half full with our catch. We were proceeding along a *batas* or what we thought was one. A slipping, a crashing and I was struggling in an irrigation canal, my foot twisted under me. The previous year a woman and child had been swept away. There was earth in my nostrils, earth in my mouth, my eyes burned, as I clawed blindly at the shifting bank. My torch lay smashed in the nebulous water, my belt was ripped away; the night's catch of greenbacks sprang in great leaps about me. When Jiga finally managed to haul me up, I breathed deeply and the death-in-life feeling evaporated, leaving an inward cry of unspeakable relief.

A low sonorous clacking rose in the night air. It was like a low base chuckled out on indrawn breath. More clatter. The so-many individual frogs responded to others in a clatter of sustained cries. There is an insistency in the choric song of the green frog that cannot be ignored. For ages those that went before and these had articulated the same way. The rains wakened their long sleep. Roused, they only voiced the old tune, night after night, in a persistent chorus. Year after year they followed the rains, their monotonous chant rising above the pelting rainfall, strong yet signifying nothing, except perhaps, the nature of the beast.

The river ran by us, swollen, mud-dark and not knowable. The car ferry lay moored to our bank but rose and subsided as though some powerful hand pushed up its underside, then tugged it down. Ahead the padi-field glowed in that watery light common to the haze in dreams. November, thunder, lightning, rain, frogs, rain, frogs...the sequence tapped out in my brain, even as the rain rapped against our macs. Still the frogs' calls invited. In this outlandish corner there wasn't much a teacher could do in his spare time. A hobby, games, reading, walks under the curious eyes of a people who had never owned a pair of *Batas* in their lives, the repetitious excitements of the poker table and the 'cowboy' town across the border – and then Jiga arrived. I mean that the dreary wet months before the December holidays came alive for us as we thrilled to the hunt of the edible green frog that appears before flood-time and waste. Mick's father deplored the killing of these creatures.

Cynthia Anthony : *A Certain Cry*

Describe the portrayal of nature in this extract.

Section B: Poems
[25 marks]

Answer the question below.

- 3 With close reference to any **two** poems, discuss how love is expressed through images of nature.

Section C: Short Stories: *Malaysian Short Stories*
[25 marks]

Answer the question below.

- 4 Compare and contrast the portrayal of filial piety in any **two** short stories.

SPECIMEN PAPER

920/2

STPM

LITERATURE IN ENGLISH

PAPER 2

(PLAYS)

(Two hours)

MAJLIS PEPERIKSAAN MALAYSIA

(MALAYSIAN EXAMINATIONS COUNCIL)

SIJIL TINGGI PERSEKOLAHAN MALAYSIA

(MALAYSIA HIGHER SCHOOL CERTIFICATE)

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Section A: Critical Appreciation
[25 marks]

Answer only **one** question from this section.

1 SHAKESPEARE: *Twelfth Night*

[Music] Enter ORSINO, Duke of Illyria, CURIO, and other Lords

<i>Duke</i>	<p>If music be the food of love, play on, Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again, it had a dying fall: O, it came o'er my ear like the sweet sound</p>	5
	<p>That breathes upon a bank of violets, Stealing and giving odour. Enough, no more; 'Tis not so sweet now as it was before. O, spirit of love, how quick and fresh art thou, That notwithstanding thy capacity</p>	10
	<p>Receiveth as the sea, nought enters there, Of what validity and pitch soe'er, But falls into abatement and low price, Even in a minute! So full of shapes is fancy, That it alone is high fantastical.</p>	15
<i>Curio</i>	Will you go hunt, my lord?	
<i>Duke</i>	What, Curio?	
<i>Curio</i>	The hart.	
<i>Duke</i>	<p>Why so I do, the noblest that I have, O, when mine eyes did see Olivia first, Methought she purg'd the air of pestilence; That instant was I turn'd into a hart, And my desires, like fell and cruel hounds, E'er since pursue me.</p>	20
	Enter VALENTINE	25
	How now? what news from her?	
<i>Valentine</i>	<p>So please my lord, I might not be admitted, But from her handmaid do return this answer: The element itself, till seven years' heat, Shall not behold her face at ample view;</p>	30
	<p>But like a cloistress she will veiled walk, And water once a day her chamber round With eye-offending brine: all this to season A brother's dead love, which she would keep fresh And lasting, in her sad remembrance.</p>	35
<i>Duke</i>	<p>O, she that hath a heart of that fine frame To pay this debt of love but to a brother, How will she love, when the rich golden shaft Hath kill'd the flock of all affections else That live in her; when liver, brain, and heart, Those sovereign thrones, are all supplied, and fill'd</p>	40

Her sweet perfections with one selfsame king!
Away before me to sweet beds of flowers!
Love-thoughts lie rich when canopied with bowers.

Exeunt

Twelfth Night, Act 1, Scene 1

- (a) What attitude to love and the beloved does the Duke show in this passage? [10 marks]
- (b) Discuss the use of metaphors and similes in this passage. [15 marks]

WALTER: Mama would listen to you. You know she listen to you more than she do me and Bennie. She think more of you. All you have to do is just sit down with her when you drinking your coffee one morning and talking 'bout things you like you do and—*(He sits down beside her and demonstrates graphically what he thinks her methods and tone should be)*—you just sip your coffee, see, and say easy like that you been thinking 'bout that deal Walter Lee is so interested in, 'bout the store and all, and sip some more coffee, like what you saying ain't really that important to you—And the next thing you know, she be listening good and asking you questions and when I come home – I can tell her the details. This ain't no fly-by-night proposition, baby. I mean we figured it out, me and Willy and Bobo.

RUTH: *(with a frown)*: Bobo?

WALTER: Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your licence get approved—

RUTH: You mean graft?

WALTER: *(frowning impatiently)*: Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't *nothing* happen for you in this world 'less you pay *somebody* off!

RUTH: Walter, leave me alone! *(She raises her head and stares at him vigorously—then says, more quietly)* Eat your eggs, they gonna be cold.

WALTER: *(straightening up from her and looking off)*: That's it. There you are. Man say to his woman: I got me a dream. His woman say: Eat your eggs. *(Sadly, but gaining in power)* Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work. *(Passionately now)* Man say: I got to change my life, I'm choking to death, baby! And his woman say—*(In utter anguish as he brings his fists down on his thighs)*—Your eggs is getting cold!

Discuss the presentation of the conflict between Walter and Ruth in the extract above.

Section B: SHAKESPEARE: *Twelfth Night*
[25 marks]

Answer the question below.

- 3 Discuss, with close reference to the text, the effects of Viola's disguise in *Twelfth Night*.

Section C: LORRAINE HANSBERRY: *A Raisin in the Sun*
[25 marks]

Answer the question below.

- 4 Discuss the significance of the poem *A Raisin in the Sun* to the main concerns of the play.

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SPECIMEN PAPER

920/3

STPM

LITERATURE IN ENGLISH

PAPER 3

(NOVELS)

(Two hours)

MAJLIS PEPERIKSAAN MALAYSIA

(MALAYSIAN EXAMINATIONS COUNCIL)

SIJIL TINGGI PERSEKOLAHAN MALAYSIA

(MALAYSIA HIGHER SCHOOL CERTIFICATE)

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Section A: Critical Appreciation
[25 marks]

Answer only **one** question from this section.

1

JANE AUSTEN: *Pride and Prejudice*

The possibility of Mr. Collins's fancying himself in love with her friend had once occurred to Elizabeth within the last day or two; but that Charlotte could encourage him, seemed almost as far from possibility as that she could encourage him herself, and her astonishment was consequently so great as to overcome at first the bounds of decorum, and she could not help crying out,

“Engaged to Mr. Collins! my dear Charlotte, —impossible!”

The steady countenance which Miss Lucas had commanded in telling her story, gave way to a momentary confusion here on receiving so direct a reproach; though, as it was no more than she expected, she soon regained her composure, and calmly replied,

“Why should you be surprised, my dear Eliza? —Do you think it incredible that Mr. Collins should be able to procure any woman's good opinion, because he was not so happy as to succeed with you?”

But Elizabeth had now recollected herself, and making a strong effort for it, was able to assure her with tolerable firmness that the prospect of their relationship was highly grateful to her, and that she wished her all imaginable happiness.

“I see what you are feeling,” replied Charlotte, — “you must be surprised, very much surprised, — so lately as Mr. Collins was wishing to marry you. But when you have had time to think it all over, I hope you will be satisfied with what I have done. I am not romantic you know. I never was. I ask only a comfortable home; and considering Mr. Collins's character, connections, and situation in life, I am convinced that my chance of happiness with him is as fair, as most people can boast on entering the marriage state.”

Elizabeth quietly answered “Undoubtedly;” — and after an awkward pause, they returned to the rest of the family. Charlotte did not stay much longer, and Elizabeth was then left to reflect on what she had heard. It was a long time before she became at all reconciled to the idea of so unsuitable a match. The strangeness of Mr. Collins's making two offers of marriage within three days, was nothing in comparison of his being now accepted. She had always felt that Charlotte's opinion of matrimony was not exactly like her own, but she could not have supposed it possible that when called into action, she would have sacrificed every better feeling to worldly advantage. Charlotte the wife of Mr. Collins, was a most humiliating picture! — And to the pang of a friend disgracing herself and sunk in her esteem, was added the distressing conviction that it was impossible for that friend to be tolerably happy in the lot she had chosen.

With close reference to the passage above, compare Charlotte's and Elizabeth's feelings towards Charlotte's impending marriage. What do these feelings reveal about their respective attitudes towards marriage?

“What did she do to herself?” I whispered to my mother.

“She met a bad man,” said my mother. “She had a baby she didn’t want.”

And I knew that was not true. I knew my mother made up anything to warn me, to help me avoid some unknown danger. My mother saw danger in everything, even in other Chinese people. Where we lived and shopped, everyone spoke Cantonese or English. My mother was from Wushi, near Shanghai. So she spoke Mandarin and a little bit of English. My father, who spoke only a few canned Chinese expressions, insisted my mother learn English. So with him, she spoke in moods and gestures, looks and silences, and sometimes a combination of English punctuated by hesitations and Chinese frustration: “*Shwo buchulai*” —Words cannot come out. So my father would put words in her mouth.

“I think Mom is trying to say she’s tired,” he would whisper when my mother became moody.

“I think she’s saying we’re the best darn family in the country!” he’d exclaim when she had cooked a wonderfully fragrant meal.

But with me, when we were alone, my mother would speak in Chinese, saying things my father could not possibly imagine. I could understand the words perfectly, but not the meanings. One thought led to another without connection.

“You must not walk in any direction but to school and back home,” warned my mother when she decided I was old enough to walk by myself.

“Why?” I asked.

“You can’t understand these things,” she said.

“Why not?”

“Aii-ya! Such questions! Because it is too terrible to consider. A man can grab you off the streets, sell you to someone else, make you have a baby. Then you’ll kill the baby. And when they find this baby in a garage can, then what can be done? You’ll go to jail, die there.”

I knew this was not a true answer. But I also made up lies to prevent bad things from happening in the future. I often lied when I had to translate for her, the endless forms, instructions, notices from school, telephone calls. “*Shemma yisz?*”—What meaning?—she asked me when a man at a grocery store yelled at her for opening up jars to smell the insides. I was so embarrassed I told her that Chinese people were not allowed to shop there. When the school sent a notice home about a polio vaccination, I told her the time and place, and added that all students were now required to use metal lunch boxes, since they had discovered old paper bags can carry polio germs.

With close reference to the extract above, discuss the mother’s experience as a migrant in a foreign country.

Section B: JANE AUSTEN: *Pride and Prejudice*
[25 marks]

Answer the question below.

3 “In *Pride and Prejudice*, all the characters exhibit foolishness.” To what extent do you agree with this statement? Discuss, with close reference to the novel.

Section C: AMY TAN: *The Joy Luck Club*
[25 marks]

Answer the question below.

4 Discuss the significance of telling stories at the Joy Luck parties in the novel *The Joy Luck Club*.