



SEKOLAH MENENGAH KEBANGSAAN CONVENT
IPOH, PERAK
Simple in Virtue, Steadfast in Duty

T5

PEPERIKSAAN PERCUBAAN SPM 2021

KESUSASTERAAN INGGERIS

November

2 Hour 30 Minutes

2206

JANGAN BUKA KERTAS SOALAN INI SEHINGGA DIBERITAHU

Arahan:

1. Kertas soalan ini mengandungi **TIGA** bahagian dan **LIMA** soalan.
2. Bagi **Bahagian A**, anda diberikan **2 soalan**. **Jawab hanya SATU soalan sahaja.**
3. Bagi **Bahagian B**, anda perlu **menjawab semua soalan.**
4. Bagi **Bahagian C**, anda diberikan **2 soalan**. **Jawab hanya SATU soalan sahaja.**
5. Jawapan anda perlu ditulis di kertas kjang dan dalam bentuk esei.
6. Anda dicadangkan menjawab **Bahagian A** dalam **50 minit**, **Bahagian B** dalam **50 minit** dan **Bahagian C** dalam **40 minit**.

Instructions:

1. This question paper consists of **THREE** sections and **FIVE** questions.
2. For **Section A**, you are given **2 questions**. Answer **only one question**.
3. For **Section B**, you are required to **answer all question**.
4. For **Section C**, you are given **2 questions**. Answer **only one question**.
5. Your answer must be written in test pad paper and in essay form.
6. You are advised to spend **50 minutes** for **Section A**, **50 minutes** for **Section B** and **40 minutes** on **Section C**.

This question paper consists of 9 pages

Prepared by:

Checked by:

Verified by:

.....
(CIK NURUL HANIN BT
IBRAHIM)
KETUA PANITIA
KESUSASTERAAN INGGERIS

.....
(PN NORFITHRAH BT
NURUDDIN)
GURU KANAN BAHASA

.....
(CIK HADIJAH BT
MOHAMED JABID)
PK PENTADBIRAN

SECTION A: PROSE

Answer either 1 or 2

CHUA KOK YEE: *Sambal Without Anchovies*

MINFONG HO: *Birds of Paradise*

- 1 (a) Read this passage and answer the question that follows it:

Hanif and his father have another disagreement. That evening Hanif suggests a change to their sambal recipe. He knows his father pours away the remainder of the sambal at the end of every day. They are unable to keep the sambal overnight because it is cooked with anchovies. If they refrigerate it, the chilli paste and onions would be alright, but the anchovies would become soggy.

“Sambal without anchovies?” Pak Samad raises his eyebrows.

“Yes, we can just cook the paste, and then fry the anchovies separately. We’ll simply add them both together when we serve the rice.”

“The sambal will not taste the same if you cook it without the anchovies.”

“True, but I don’t think many will notice the difference. This way, both the sambal and the anchovies can be refrigerated, and we can reduce the wastage.”

“Our customers love our sambal because we make it fresh every morning. Besides, sambal cooked without anchovies will not be right. What’s the point of serving something if it’s not good?”

“Come on, ayah! All the other stalls do it.”

For a few moments, Pak Samad appears to give the suggestion a thought. Then he looks at Hanif and smiles, shakes his head and walks out of the kitchen. Hanif rests his clasped hands on top of his head in annoyance. It is not a rejection, but the way his father dismisses his idea that makes him angry. He finds that smile on his father’s face cynical, sarcastic and patronising. Does his father still think of him as a clueless kid, instead of the successful restaurateur he really is? Or, does his father believe that only his own opinions count?

“Yeah, walk away and ignore the problem! Maybe you don’t care about the stall anymore, but I still do!” Hanif shouts after him. “If mak were still around, she would be ashamed of the stall!”

His father’s steps go dead. Hanif sees his father’s body become tense, and he expects him to turn around and confront him. But he does not. After a few moments, the old man simply walks away.

Analyse the conversation between Hanif and his father in this scene.

[15 marks]

- (b) Explore how Min Fong Ho makes the story *Birds of Paradise* memorable.
[20 marks]

MINFONG HO: *Winter Hibiscus*

CHUA KOK YEE: *Thieving Daughter*

- or 2 (a) Read this passage and answer the question that follows it:

David's face appeared at the window. "How'd it go?" he asked with his usual cheerful grin.

Saeng suppressed an urge to pass her hand over her mouth and wipe the grin off. "Not so good," she said. She started to explain, then gave it up. It wasn't worth the effort, and besides, he didn't really care anyway.

He was holding the car door open for her and seemed a little impatient for her to get out. Saeng squirmed out of the seat, then remembered the twenty-dollar note her mother had given her.

"Eh ... thanks," she murmured awkwardly as she got out of the car. "It was nice of you to come here. And letting me use your car."

"Don't mention it," he said, sliding into the driver's seat already pushing it back several inches.

"Would you ... I mean, if you'd like, I could buy ..." Saeng faltered as she saw that David wasn't even listening to her. His attention had been distracted by someone waving to him from across the street. He was waving back and smiling. Saeng followed the direction of his glance and saw a tall girl in tight jeans and a flannel shirt standing under the M archway. Someone blonde and vivacious, her dimpled smile revealing two rows of dazzling white, regimentally straight teeth. *Definitely a cheerleader*, Saeng decided.

"Hold on, I'll be right with you," David was calling over to her. Abruptly he pulled the car door shut, flashed Saeng a perfunctory smile and started to drive off. "Better luck next time," he said as his car pulled away, leaving her in the middle of the road.

Saeng watched him make a fluid U-turn and pull right next to the tall blonde girl, who swung herself gracefully into the seat next to David. For a moment they sat there laughing and talking in the car. So carefree, so casual – so American. They reminded Saeng of Ken and Barbie dolls that she had stared at with such curiosity and longing when she had first arrived in the country.

But it wasn't longing or envy that she felt now, Saeng realized. This girl could have been David's twin sister and Saeng would still have felt this stab of pain, this recognition that *They belonged, and she didn't*.

Analyse Saeng's feelings at this moment in the story.

[15 marks]

- (b) Explore how Kak Noor's insecurities affect her relationship with her daughter in Min Fong Ho's *Thieving Daughter*.

[20 marks]

SECTION B: Drama

- 3 (a) Read this passage and answer the question that follows it:

CHARLIE But it's so wonderfully simple! It has true elegance. The last movement of the fifth concerto is a perfect example of the mathematical variance equivalent applied to an everyday construct.

MISS K *(laughing, good-naturedly)*: Charlie, stop!

CHARLIE *(shocked, angry)*: Miss Kinnian!

MISS K *(instantly serious)*: Forgive me. I wasn't laughing at you.

CHARLIE *(not convinced)*: No?

MISS K No. Certainly not.
But she cannot convince him. A moment.

CHARLIE I can't communicate with anyone very much, now.

MISS K Oh Charlie...

CHARLIE I must read Vrostadt's equations again

MISS K Vrostadt?

CHARLIE 'Levels of Semantic Progression'. It's brilliant, but there's so much more he could have covered... Thank God for my books and my music...

A sudden crash as someone drops a pile of plates.

MISS KINNIAN *jumps.*

The other customers react jeeringly.

	<i>The plates were dropped by a rather slow-witted young man. He is confused and scared by the comments.</i>
BOY	I didn't do it on purpose. <i>This gets a laugh.</i> I didn't!
OWNER	<i>(approaching)</i> : All right, don't just stand there. Clean up this mess.
BOY	Right.
OWNER	Not like that, you idiot! <i>The boy cringes.</i> <i>(Softer)</i> : Not with your hands. You'll cut yourself. Get the broom.
BOY	The broom?
OWNER	The broom from the kitchen.
BOY	<i>(no longer scared)</i> : The broom. Right!
CUSTOMER	He's not so stupid – it's easier to break 'em than wash 'em up. <i>Big laugh.</i>
BOY	<i>(slowly getting the joke)</i> : Yes! Yes! <i>He laughs happily.</i> <i>We suddenly become aware of CHARLIE, close to the mic, chuckling warmly.</i>
MISS K	<i>(low, shocked)</i> : Charlie!
CHARLIE	<i>(absently, still smiling)</i> : What? <i>Then he realises what he's doing.</i> <i>His smile freezes. He's very shaken.</i> My God... <i>Out.</i>

How does the writer make this moment in the play so disturbing?

[15 marks]

- (b) Explore how the writer creates sympathy for Charlie Gordon.

SECTION B: POETRY

Answer either 4 or 5

RUDYARD KIPLING: *If***WILLIAM BLAKE:** *London*

- 4 (a) Read this poem and answer the question that follows it:

If

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with triumph and disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with wornout tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on';

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Rudyard Kipling

“To lead a satisfactory life is to remain balanced.”
Discuss this statement with close reference to the poem.

[15 marks]

- (b) Read this poem and answer the question that follows it:

London

I wander through each chartered street,
Near where the chartered Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls;
And the hapless soldier's sigh
Runs in blood down palace walls.

But most thro' midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

William Blake

How does Blake present the argument that people were living in a state of repression and oppression during his lifetime.

[15 marks]

WILLIAM WORDSWORTH: *Daffodils*

JOHN KEATS: *To Autumn*

or 5 (a) Read this poem and answer the question that follows it:

Daffodils

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

William Wordsworth

How does Wordsworth convey the Nature's ability to comfort one in times of loneliness?

[15 marks]

- (b) Read this poem and answer the question that follows it:

To Autumn

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set the budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind,
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozy hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, -
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

“Life is a journey”. Discuss this statement in relation to the poem above.

[15 marks]

END OF QUESTION PAPER