

## LITERATURE IN ENGLISH

### ADVANCED LEVEL

#### AIMS

The Advanced Level Literature in English examination aims at assessing how well candidates have understood and appreciated representative literary texts (and in the case of Paper 1, films) as well as related cultural forms in order to develop a greater awareness of the relationship between literature and society.

#### OBJECTIVES

The examination will assess:

- (a) candidates' familiarity with the background and content of literary texts as well as literary techniques employed by the writers;
- (b) candidates' ability to articulate an informed personal response;
- (c) candidates' ability to write clear, succinct answers which demonstrate critical and analytical skills; and
- (d) candidates' ability to express themselves more freely, informally and imaginatively in portfolio work which relates topics of chosen literary significance to issues of importance in our contemporary culture.

#### THE EXAMINATION

The examination will consist of the following papers:

**Paper 1** (two-hour written examination plus portfolio of written work; subject weighting – 50%)

The paper will consist of two parts.

**Part I** (two-hour written examination; paper weighting – 66%)

Candidates are allowed to choose one of three topics.

They will be expected to answer two questions on the text and subject matter of the chosen topic, with each question worth 33% of the paper marks.

Candidates will be expected to have read all the books and seen all the films in the chosen topic, and to show knowledge of these texts in the examination.

Note: When no particular edition of a set text is specified, any unabridged and unsimplified edition may be used. When a particular edition is specified, the examination questions will be based on this particular text.

**Part II** (portfolio examination; paper weighting – 34%)

Part II will consist of a portfolio of written work.

The portfolio should be presented in a folder and may be handwritten or typewritten on lined or unlined A4 paper.

Candidates should submit their portfolio to the Examinations and Assessment Authority by 30th January of the second year of the course, accompanied by a declaration, signed by the candidate and witnessed by the teacher, that this is the candidate's own work. Private candidates will be notified individually of the arrangements that apply to them.

Portfolio work must be related to the topic chosen in Paper 1, Part I. Candidates should choose from one or two of the following:

- (i) a film or book or drama review,
- (ii) an arts-related analytical essay inspired by a subject or theme related to books/films in the chosen topic,
- (iii) a project inspired by material from any arts-related cultural medium that is relevant to the chosen topic,
- (iv) a piece or pieces of creative writing relevant to the chosen topic.

Although candidates may wish to use the set texts as an inspiration for their portfolio work (either from the topic they have chosen, or from the other two topics), they should not include detailed analysis of those works. Instead they should focus on other arts-related materials relevant to the topic chosen in Paper 1, Part I. In the context of this subject, 'arts' refers to activities such as literature, cinema, television, music, painting and dance, which people can take part in for the purposes of enjoyment, or to create various impressions and/or meanings.

Candidates selecting

- (i) should bear in mind that reviews are generally short in length. They may therefore wish to include more than one review, or a commentary on how the chosen text(s) was/were critically received by the media.
- (ii) should aim to develop on, or explore, a subject or theme addressed by either the set texts (bearing in mind the restriction outlined above) or any other texts that may reasonably be included under the title of the topic chosen.
- (iii) should note that projects which deal exclusively with such subjects as history, sociology, psychology, scientific or liberal studies are therefore **not** appropriate.
- (iv) may wish to adapt part of one of the set texts for a different medium, write an alternative ending or additional scenes, or produce entirely original work.

The main prose or film works chosen for study should be written or made originally in English. Similarly, studies of other cultural mediums should centre largely on the works of English-speaking artists or performers. Candidates should, however, be encouraged to make connections between what they read and things occurring in Hong Kong and around the world. Cross-cultural references can be made in the work, e.g. comparing films in the Travel and Discovery section with local films/television.

In total, submission/s for Part II should be about 3000 words. Text and footnotes (where included) should not exceed this limit.

**Paper 2** (three-hours written examination; subject weighting – 50%)

Candidates are required to answer one question from Part I. They are allowed to choose one of three topics for Part II, from which they must answer two questions. Each question is worth 33% of the paper marks.

Candidates are expected to be familiar with all three texts in their chosen topic of the syllabus, and to show knowledge of these texts in the examination.

The paper will consist of two parts, Part I and Part II.

**Part I** (paper weighting – 34%)

Candidates will be required to answer one question from this part, which will consist of two unseen passages of prose and verse. Candidates will be expected to discuss and compare content and form, showing comprehension of the meaning and appreciation of the style of the passages.

**Part II** (paper weighting – 66%)

Candidates will be required to answer two questions from this part. Both questions must be chosen from the same topic. Both answers should be based on the set texts in the syllabus but candidates should feel free to include references to other works where relevant.

In the 'Shakespeare Our Contemporary' option, candidates are encouraged to make connections between themes in the plays and sonnets and issues of contemporary importance.

***General note for both papers: Material used in one answer must not be repeated in another.***

## **THE SYLLABUS**

### **Paper 1**

The syllabus is based on the study of one of the following three topics:

1. **Good and Evil**  
 Texts: Harper Lee, *To Kill a Mockingbird*  
 Graham Greene, *Brighton Rock*  
 Films: Dir: Steven Spielberg, *Schindler's List* (1993)  
 Dir: Ridley Scott, *Blade Runner - The Final Cut* (1982\*)  
 \* This version released in 2007.
  
2. **Travel and Discovery**  
 Texts: Christopher J. Koch, *The Year of Living Dangerously*  
 Jonathan Raban, *Hunting Mr. Heartbreak*  
 Films: Dir: David Lean, *A Passage to India* (1984)  
 Dir: Charles Laughton, *The Night of the Hunter* (1955)
  
3. **Love and Death**  
 Texts: Virginia Woolf, *To the Lighthouse*  
 Kazuo Ishiguro, *A Pale View of Hills*  
 Films: Dir: Roman Polanski, *Chinatown* (1974)  
 Dir: John Curran, *The Painted Veil* (2007)

## Paper 2

The syllabus is based on the study of one of the following three topics:

### Modern Literature

Ian McEwan, *Enduring Love*  
 eds. Margaret Ferguson, Mary Jo Salter and Jon Stallworthy, *The Norton Anthology of Poetry* (4th ed.). The poems of *Stevie Smith* (p.1330-1334), *Judith Wright* (p.1470-1473) and *Seamus Heaney* (p.1788-1795).  
 Arthur Miller, *The Crucible*

### Women In Literature

Anita Desai, *Clear Light of Day*  
 ed. Judith Kinsman, *Six Women Poets*. A selection of poems: *Grace Nichols*: Waterpot (p.34); Sugar Cane (p.35); We the Women (p.38); Up my Spine (p.40); Of course when they ask for poems about the 'Realities' of black women (p.41); In My Name (p.43); Be a Butterfly (p.49); Those Women (p.50); Praise Song for My Mother (p.50); Iguana Memory (p.51). *Fleur Adcock*: Loving Hitler (p.55); Outwood (p.56); Earlswood (p.57); Nature Table (p.58); Tadpoles (p.59); The Prize-winning Poem (p.68); Street Song (p.70); Witnesses (p.71); Last Song (p.72). *Liz Lochhead*: The Offering (p.120); The Teachers (p.121); Revelation (p.124); Laundrette (p.125); Poppies (p.128); The Father (p.133); The Mother (p.134); Spinster (p.135).  
 William Shakespeare, *The Taming of the Shrew*

### **Shakespeare Our Contemporary**

A selection of Shakespeare's sonnets: Sonnets 6, 20, 37, 55, 59, 91, 104, 128, 147

William Shakespeare, *Much Ado About Nothing*

William Shakespeare, *Richard III*

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