LITERATURE IN ENGLISH

INTRODUCTION

The public assessment of this subject is based on the Curriculum and Assessment Guide (Secondary 4–6) Literature in English jointly prepared by the Curriculum Development Council and the Hong Kong Examinations and Assessment Authority. Candidates should refer to the Guide for the knowledge, understanding, and skills, etc. they are required to demonstrate in the assessment.

ASSESSMENT OBJECTIVES

The assessment objectives of Literature in English are to evaluate the following:
(a) candidates’ familiarity with the background and content of literary and film texts as well as the techniques employed by the writers/filmmakers in their works;
(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 literary significance to issues of importance in contemporary culture.

MODE OF ASSESSMENT

The table outlines the various components of the public assessment of Literature in English in the 2014 HKDSE:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weighting</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Public Examination</td>
<td></td>
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<tr>
<td>Paper 1 Appreciation</td>
<td>30%</td>
<td>2½ hours</td>
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<tr>
<td>Paper 2 Essay Writing</td>
<td>50%</td>
<td>3 hours</td>
</tr>
<tr>
<td>Paper 3 Portfolio</td>
<td>20%</td>
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PUBLIC EXAMINATION

Paper 1 Appreciation (2½ hours) (30%)

This paper will be divided into 3 sections. Candidates must choose one question (from a choice of two) from all three sections.
Multi-part questions will invite critical analyses and/or comparisons of one or two passages from the prescribed novel or play in Section A (10%), two or three set poems either by the same or different poets in Section B (12%), and one or two unseen poems in Section C (8%). (For the Unseen Poetry section, candidates should study a broad range of modern poetry including themes such as love, nature, war, death and animals. Candidates will be expected to show an ability to understand the thought and feeling in the poetry, and the ways in which these are conveyed.) Copies of the set and unseen poems will be included in the question paper.

Paper 2 Essay Writing (3 hours) (50%)

This paper will be divided into two parts. Part I will be comprised of four sections, A – D, covering a single novel, play, film, and set of short stories respectively. There will be two questions in each section. Part II will be comprised of eight questions requiring comparisons of two or more of the set texts from Part I. Candidates must answer three questions from the paper as a whole, two from Part I (taken from different sections) and one from Part II, which must cover those texts the candidate has not already covered in Part I. All questions will require essay-type answers, with some inviting imaginative expansion of texts.

Paper 3 Portfolio

The portfolio component of Literature in English constitutes 20% of the total weighting for the subject. It involves the preparation of an extended essay on a theme/work/writer connected to the learner’s study in the subject OR an analytical study/review of a film/play/performance, OR (a) piece(s) of creative writing, of around 2000 to 2500 words.

It should be noted that the work for the portfolio should be related to but not exclusively or extensively based on the set texts for study. Learners can use the texts they study as an inspiration for their portfolio work, but they should not include detailed analysis of those works. Instead they should focus on other arts-related materials. 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.

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 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 the set film with local films/television.

Extended essays which deal exclusively with such subjects as history, sociology, psychology, scientific or liberal studies are not appropriate.

Submissions for Portfolio work should not exceed the word limit stated, which includes footnotes. Work should be typed on A4 paper with the task type clearly indicated on the front cover and presented in a folder. Portfolios will be collected at the end of January of the year of examination.
SCHOOL-BASED ASSESSMENT (SBA)

The implementation schedule of SBA in Literature in English has been revised as follows:

<table>
<thead>
<tr>
<th>Year of Examination</th>
<th>Implementation of SBA</th>
</tr>
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<tr>
<td>2018</td>
<td>Optional Trial – Schools can opt to submit SBA marks for feedback from the HKEAA. The marks submitted will not be counted towards the subject result. Public examination results will constitute 100% of the final subject results.</td>
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<tr>
<td>Starting from 2019</td>
<td>Full Implementation – All schools will implement SBA and submit marks to the HKEAA. The SBA marks will contribute to 20% of the final subject marks.</td>
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</table>

The latest design of the SBA is the same as that of Paper 3 Portfolio after review of the new senior secondary curriculum and assessment conducted in 2012-13. The SBA design may be subject to further updates after feedback from schools and experience gained during the transition years. The detailed requirements, regulations, assessment criteria and guidelines will be provided in the revised SBA Handbook for HKDSE Literature in English to be published by September 2015. During the transition years, the curriculum for Literature in English will remain as it is and schools are expected to conduct the SBA activities as an integral part of learning and teaching and internal assessment as recommended in the Curriculum and Assessment Guide.

THE SYLLABUS

The syllabus is based on the study of one of two sets of texts which will vary over time. Each set is comprised of one novel, one play, one film, a set of short stories selected from a given volume and a set of poems selected from a given volume. The texts will be examined as follows:

<table>
<thead>
<tr>
<th>Text</th>
<th>Paper(s)</th>
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<tbody>
<tr>
<td>Novel</td>
<td>1 Section A (text analysis) &amp; 2 Part I Section A, Part II</td>
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<tr>
<td>Play</td>
<td>1 Section A (text analysis) &amp; 2 Part I Section B, Part II</td>
</tr>
<tr>
<td>Film</td>
<td>2 Part I Section C, Part II</td>
</tr>
<tr>
<td>Short stories</td>
<td>2 Part I Section D, Part II</td>
</tr>
<tr>
<td>Poetry</td>
<td>1 Section B (comparison of works by one or more poets)</td>
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</tbody>
</table>
Set 1

Novel: *Lord of the Flies*, William Golding
Play: *Othello*, William Shakespeare
Film: *The Painted Veil* (2006) Dir: John Curran,

- C. P. Gilman: The Yellow Wallpaper
- Edith Wharton: Roman Fever
- Willa Cather: Paul’s Case
- J. Steinbeck: The Chrysanthemums
- Shirley Jackson: The Lottery
- Hisaye Yamamoto: Seventeen Syllables
- Chinua Achebe: Dead Men’s Path
- Raymond Carver: Cathedral
- Alice Walker: Everyday Use
- L. Erdrich: The Red Convertible

Poetry: From *The Rattle Bag* ed. S. Heaney & T. Hughes, Faber and Faber
- W. H. Auden: ‘Stop All the clocks, cut off the telephone’ (p.406);
  ‘This lunar beauty’ (p.423);
  ‘The Wanderer’ (p.454).
- Elizabeth Bishop: ‘The Bight’ (p.76); ‘The Fish’ (p.153); ‘Sandpiper’ (p.363).
- Robert Frost: ‘Birches’ (p.78); ‘Gathering Leaves’ (p.176);
  ‘Stopping by Woods on a Snowy Evening’ (p.407).
- Philip Larkin: ‘At Grass’ (p.45); ‘Cut Grass’ (p.119); ‘Days’ (p.121);
  ‘Seventy Feet Down’ (p.376).
- Sylvia Plath: ‘Crossing the Water’ (p.117); ‘Mushrooms’ (p.299); ‘Pheasant’ (p.342);
  ‘Poppies in July’ (p.351); ‘You’re’ (p.474).

Set 2

Novel: *The Year of Living Dangerously*, Christopher J. Koch
Play: *The Crucible*, Arthur Miller
Film: *Chinatown* (1974) Dir: Roman Polanski

- Sarah Orne Jewett: A White Heron
- C. P. Gilman: The Yellow Wallpaper
- Edith Wharton: Roman Fever
- James Joyce: Araby
- Flannery O’Connor: Everything that Rises Must Converge
- Richard Yates: Doctor Jack-o’-Lantern
- Raymond Carver: Cathedral
- Bobbie Ann Mason: Shiloh
- Gish Yen: In the American Society
- Daniel Orozco: Orientation

- Emily Dickinson: ‘I’m Nobody! Who are You?’ (p.240),
  ‘I Taste a Liquor Never Brewed’ (p.240),
  ‘This is My Letter to the World’ (p.242),
  ‘Because I could not Stop for Death’ (p.243)
- John Keats: ‘La Belle Dame sans Merci’ (p.170), ‘Ode on Melancholy’ (p.174),
  ‘Ode to a Nightingale’ (p.175)
- Langston Hughes: ‘Cross’ (p.401), ‘I, Too’ (p.401), ‘The Weary Blues’ (p.403),
  ‘The Negro Speaks of Rivers’ (p.403), Theme for English B (p.405)
- Ted Hughes: ‘The Thought-Fox’ (p.508), ‘Hawk Roosting’ (p.509), ‘Pike’ (p.510)
- Stevie Smith: ‘One of Many’ (p.407), ‘Mr Over’ (p.407),
  ‘Not Waving but Drowning’ (p.408)