

English Language Education Section
Curriculum and Assessment Planning at Senior Secondary Level
An Annotated Exemplar for Literature in English

Introduction

- This exemplar focusses on how a girls' school plans and implements its school-based curriculum and assessment for Literature in English at senior secondary level. It highlights the school's effective practices in developing students' independent literary response and critical analysis through designing and implementing:
 - a progressive and flexible school-based curriculum;
 - learning and teaching activities that suitably cater for students' needs and abilities; and
 - strategies aimed at promoting assessment for learning as well as assessment of learning.

School Background

- The school is a girls' school adopting English as the medium of instruction.
- Literature in English has been offered in the school from S1 upwards for many years. At present, there is one HKDSE Literature in English class in each of S4 and S5, with around 30 students in each class.
- Students are generally good at English, particularly at speaking. Nonetheless, there is still a certain degree of diversity in terms of student abilities in the Literature class, which consists of more advanced students who rank top few in the form as well as less advanced ones who rank bottom few.

Curriculum Planning and Implementation

Taking into consideration their own context and needs, the following strategies were adopted in planning and implementing the curriculum for Literature in English in this school:

Feature	Strategy
<p><i>Curriculum Planning</i></p> <ul style="list-style-type: none">• A progressive and well-focussed three-year curriculum had been developed:<ul style="list-style-type: none">➢ At S4, the curriculum emphasised exposure to literary concepts, e.g. genre, characterisation and theme, as well as a range of literary forms including short stories, novels and poems. Students were engaged in various short creative learning tasks that elicited personal response and encouraged reflection.	<p>Considerations: Students at this stage generally lacked a firm grasp of literary terms and concepts for making critical judgement and in-depth analysis of literary texts even though they had been provided with some exposure to literary texts and opportunities for expressing personal responses at junior secondary level. Thus, in planning the senior secondary Literature curriculum, attention was especially given to building a solid foundation by fostering such abilities in S4 and providing opportunities for application in S5 and S6.</p> <p>← The school aptly places emphasis on concept building at the beginning of the three-year course, with the aim of introducing students to literary terms and devices that will enable them to examine and discuss literary works. Assigning students suitably challenging learning tasks</p>

<ul style="list-style-type: none"> ➤ At S5, the curriculum focussed on experiencing literary texts, e.g. the set film <i>The Painted Veil</i> and the set play <i>Othello</i>, through activities such as role play or movie shooting. In addition to the genres taught in S4, film and drama were introduced. Students were encouraged to express their ideas and views through activities such as writing reviews and essays. ➤ For S6, teachers plan to consolidate the literary knowledge and skills that students have previously acquired. The remaining set texts will be covered and students will be challenged to do text comparison and contrast as well as portfolio work. <ul style="list-style-type: none"> • The design of the curriculum was flexible, allowing adjustments to be made to enhance learning and teaching where necessary. <p>For instance, it was originally intended that the S4 curriculum would cover most of the short stories as they were deemed easier to handle due to their shorter length. However, on realising that some of the stories, though short, were highly complex in terms of language and subject matter, a number of them were postponed to S5 or S6. The novel which was originally planned for S5 and S6 was taught earlier instead.</p>	<p>ensures that they gain motivation and enjoyment through working on the tasks.</p> <p>← In selecting the literary genres to be covered, it is important to take into consideration students' interests and prior experience.</p> <p>← At S5, students are given opportunities to apply their understanding of literary concepts as well as their knowledge of the features of different genres in interpreting texts. The visual elements of literary works are introduced through appreciation of film and drama. Students are encouraged to exercise their creative imagination and make informed and critical judgement through close interaction with the texts.</p> <p>← The curriculum of the last year of study allows students to consolidate their learning and helps prepare them for the HKDSE exam. Further opportunities are provided for students to apply their literary knowledge and skills through making critical analysis and cross-text comparison, as well as producing their own literary work.</p> <p>Considerations: Teachers were aware that this was the first time the curriculum was implemented and hence there might be unanticipated difficulties arising. The curriculum was therefore made as flexible as possible so that adjustments could be made where necessary.</p> <p>← The school's flexible and easily adaptable curriculum enables the teachers to adjust their teaching strategies and pace in response to students' needs and readiness. It also allows them to exercise their professional judgement to adapt the schemes of work in order to maximise learning effectiveness.</p>
<p><i>Learning and teaching</i></p> <ul style="list-style-type: none"> • A diversity of learning contexts and activities were developed to motivate students of varied interests and enable them to 	<p>Considerations: Even though the class had good language proficiency in general, there was, nonetheless, some learner diversity in terms of language abilities, prior knowledge,</p>

explore, develop and apply their literary knowledge and skills.

For instance, to help students understand the tension and atmosphere in the story ‘The Lottery’, students took part in a role play in which they experienced the horror of human sacrifice. The activity was motivating for students as they were keen on doing drama activities and as they came to recognise the implications of the plot while acting it out. In other lessons, students were given the opportunity to demonstrate their literary knowledge and creativity through artwork (Appendix 1) or short creative writing tasks, involving peer review (Appendix 2).

- Scaffolding activities were conducted to provide support for students, particularly the less advanced ones, in understanding and appreciating literary texts.**

For instance, before students read ‘Seventeen Syllables’, a short story about the life of a middle-aged woman, a pre-reading activity (Appendix 3) that encouraged students to think from a middle-aged woman’s perspective was conducted, and background information on the experience of Japanese immigrants in America was introduced to students.

- Open-ended activities that allowed students to produce works with varied length and complexity were included.**

For example, in asking students to set a quiz for their classmates to assess their understanding of a particular text, no specific requirements on the format or content of the quiz were set. Students were free to design any task that they deemed suitable (see examples in Appendices 4a and 4b). They then attempted the tasks developed by other students and provided feedback on classmates’ responses to their own questions (Appendix 5).

interests and learning styles in the Literature class. Teachers also felt that some themes and ideas explored in the literary texts were culturally specific or beyond the experience of the students, which made comprehension difficult for them. For example, few students in Hong Kong would associate the idea of lottery with the brutal practice of drawing lots to select a person for stoning to death, as portrayed in the story ‘The Lottery’.

- ← This serves not only to cater for learner diversity but also provide opportunities for students to develop and apply literature knowledge and skills through a range of purposeful, enjoyable and manageable activities which help to stimulate interest and provide motivation.

Considerations: Students’ understanding of literary texts was often hindered by the subtlety of their subject matter or their cultural background.

- ← Prompting students to project themselves into situations similar to those in the texts and increasing students’ world knowledge help to ensure that they approach the texts with the necessary background knowledge and appropriate mental set.

- ← Such activities ensure that students are suitably challenged. While the more advanced students are stretched through producing questions and answers as well as providing feedback that demonstrate their creativity and depth of understanding of the text, the less advanced students gain confidence and satisfaction from developing a simpler task made up of less complex questions and from assessing others’ work.

Reflective questions:

- *What are the key considerations in the planning of your school-based curriculum for Literature in English? How do you decide when to teach certain texts?*
- *Have you allowed time for motivating your students and helping them build their knowledge foundation? Do you allocate time for the consolidation of knowledge and skills?*
- *Do you conduct a variety of learning tasks and activities to motivate your students and cater for their varied interests, abilities and needs?*
- *Do you provide sufficient support to help your students understand the texts?*

Assessment Planning and Implementation

Taking into consideration their own context and needs, the following strategies were adopted in planning and implementing the assessment for Literature in English in this school:

Feature	Strategy
<p><i>Assessment for Learning</i></p> <ul style="list-style-type: none">Where appropriate, opportunities for peer learning and support were built into some of the learning activities. For instance, in one activity (on ‘Seventeen Syllables’), students were invited to respond to their classmates’ work by giving written feedback (Appendix 5), or in another activity (on the poem ‘This Lunar Beauty’), they invited their classmates to provide them with answers to questions that they had in relation to the text (Appendix 6).A range of formative assessment tasks, e.g. role play, writing task and movie shooting, were used to inform learning and teaching. Achievements made by students in the assessment tasks were acknowledged and suggestions for improvement were made by the teacher (Appendix 7). A follow-up discussion was also conducted in class after each task to conclude students’ strengths and weaknesses as well as to summarise and consolidate what students had learnt.	<p>Considerations: Students had the mistaken notion that there was only one single interpretation to a literary text and were inclined to regard their teacher’s explanation as ‘definitive’. They were unaware that they could make their own interpretive responses.</p> <p>← This facilitates interaction and mutual support among students and allows them to gain insights from each other’s ideas and views. It also enables them to recognise that their own interpretation may be just as sound as, or even more creative than, their teacher’s.</p> <p>Considerations: As the class was diverse in interests and talents, different formative assessment tasks were used to encourage learning as well as to allow students to demonstrate their abilities.</p> <p>← Timely and constructive feedback from the teacher helps to enhance learning effectiveness. While suggestions for improvement given by the teacher encourage students to evaluate and reflect on their own learning and allow them to understand their own strengths and weaknesses, compliments and encouragement from the teacher help to sustain their momentum in learning.</p>
<p><i>Assessment of Learning</i></p> <ul style="list-style-type: none">The requirements of the internal examinations were set to align with students’ learning progress within the three-year curriculum. In the first term of S4, students were assessed on their knowledge of literary concepts and their ability to apply it in giving responses to texts.	<p>Considerations: Teachers firmly believed that students should be assessed on what they had been taught as substantial time during the academic year had been devoted to covering specific learning focuses, e.g. enhancing students’ understanding of literary terms and concepts.</p>

They were then required to do more critical text analysis in the second term of S4, and text comparison in S5 (Appendix 8). In both years, the texts assessed were those that had been covered in that particular year. Students would only be assessed on all set texts in the mock exam in S6.

- **The internal examinations were designed to gradually and progressively prepare students for the public exam in terms of duration and format.**

For example, in the S4 mid-year exam, students were only required to work on one 3-hour paper that included both the appreciation and essay writing components (Appendix 9) while in the S4 final exam, they attempted two separate papers on appreciation and essay writing which lasted for 2.5 hours and 2 hours respectively (Appendix 10).

← This ensures that students are assessed on what they have been taught and that there is a progression in terms of the level of difficulty of the assessments as they move on from one year level to the next. Students also will not be demotivated by having to cope with questions that are overly challenging for them.

← This helps to familiarise students with the public exam format without burdening them with any exam of a level of difficulty beyond their capability at the initial stage of the three-year course.

Reflective questions:

- *Do you provide opportunities for your students to learn from each other?*
- *Do you provide timely and constructive feedback to help your students see their strengths and weaknesses in learning the subject?*
- *Do you ensure that students are assessed on what they have previously learnt?*
- *Do you progressively prepare your students for the public assessment?*

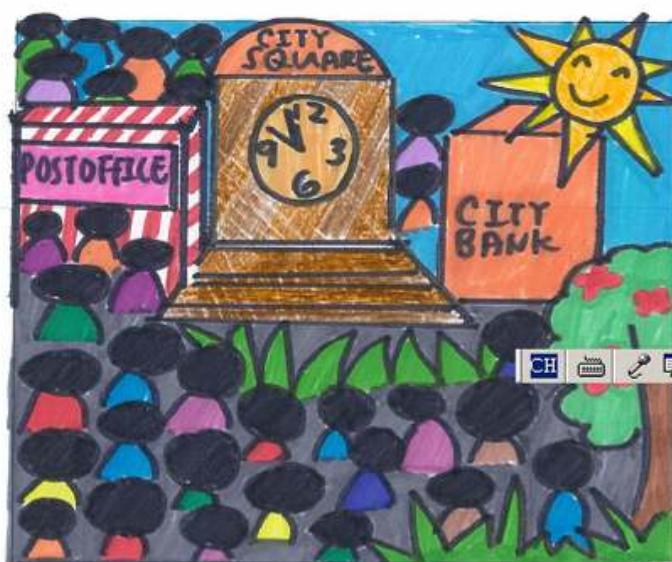
Overall reflective questions:

- *What have you learnt from the exemplar? Can the strategies described be applied in the planning of the school-based curriculum in your school? What would work or would not work? Why?*

Learning Activity with Artwork

F.4 HKDSE Chinese New Year Holiday Assignment

My Photo Report on ... *The Lottery*



This photo was taken when there were many people of the village gather together in the square on a beautiful shiny morning. It was a fine day, it was warm and full of vitality. Do you know why there were so many people waiting here? It's because the entire village were here to wait for the lottery! And it was so crowded that had around three hundred people were here! What an amazing scene!

Short Creative Writing Task

Students were asked to write a haiku in this activity.

Haiku about tomatoes

Red, small, sweet and soft.
Poke her tender, fragile skins.
Bleeding, her fresh blood.



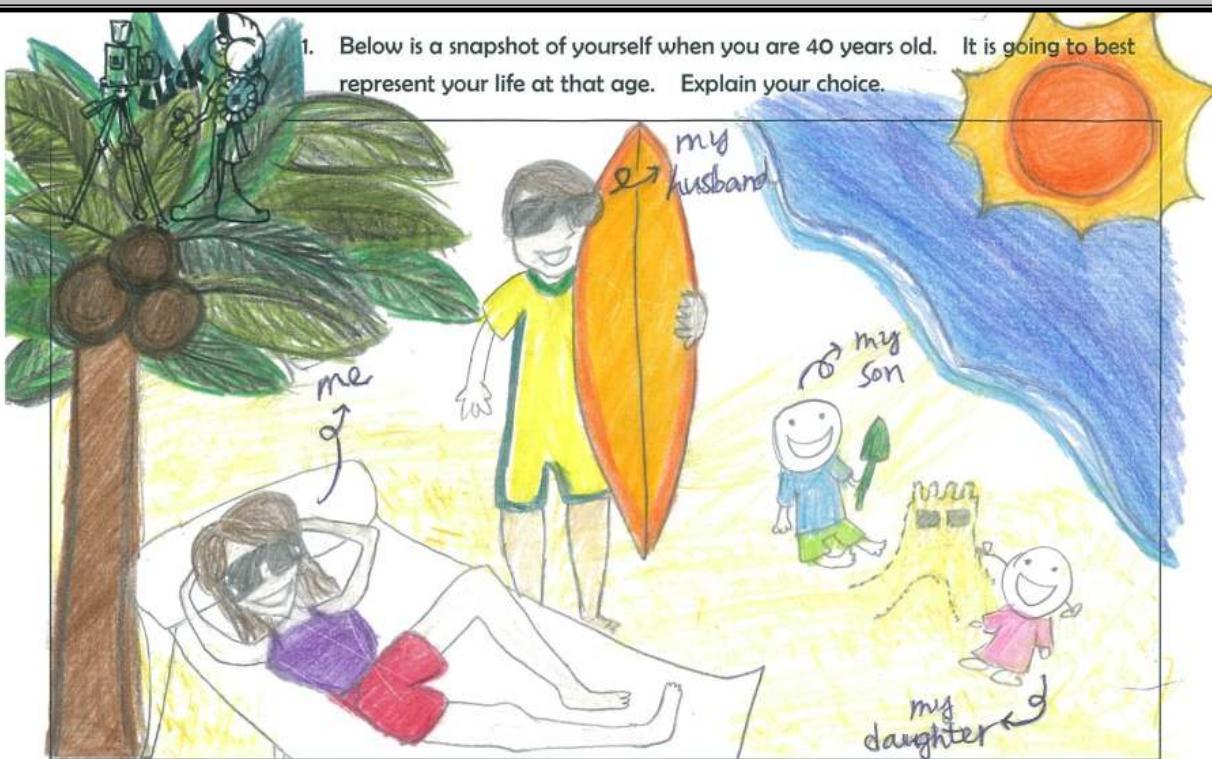
Good description of tomatoes :)
It used sense of sight, touch.
And last line use personification =D
Woo! good job!

The student applied what she had learnt about the language and style of poetry and gave very specific comments, e.g. used sense of sight, touch, personification, on her classmates' work.

Scaffolding Activity

This is a pre-reading activity that encourages students to think from a middle-aged woman's perspective so that they could better understand the thinking and feelings of the main character of a short story who is about the same age.

1. Below is a snapshot of yourself when you are 40 years old. It is going to best represent your life at that age. Explain your choice.



I hope when I am 40 years old, I would have married and have given birth to two children, four of us can travel worldwide together during holidays and have a leisurely life.



2. Interview your mother/ a mature woman. Ask them what their dreams were when they were 15 and if they had realized their dreams and the reasons for that. You can continue on the back of the paper.

My mother said to me that she wanted to study Chinese medicine and to become a Chinese doctor when she grew up because she has an enthusiasm in herbs and Chinese treatment. However, my mother was born in a big family and she has 5 sisters and brothers, therefore, when she was small, she had to take care of her younger sisters and brothers and also, the economic condition was not good enough to support her study.

At the same time, my grandmother is a traditional woman and she thought there was no need for a girl to study to high level, so my grandmother only support my uncle (my mother's elder brother) to study the same subject, Chinese medicine, and my mum could only studied to Secondary Level. So, finally my mother's dream cannot come true.

Open-ended Activity – Designing a Quiz (I)
Less Advanced

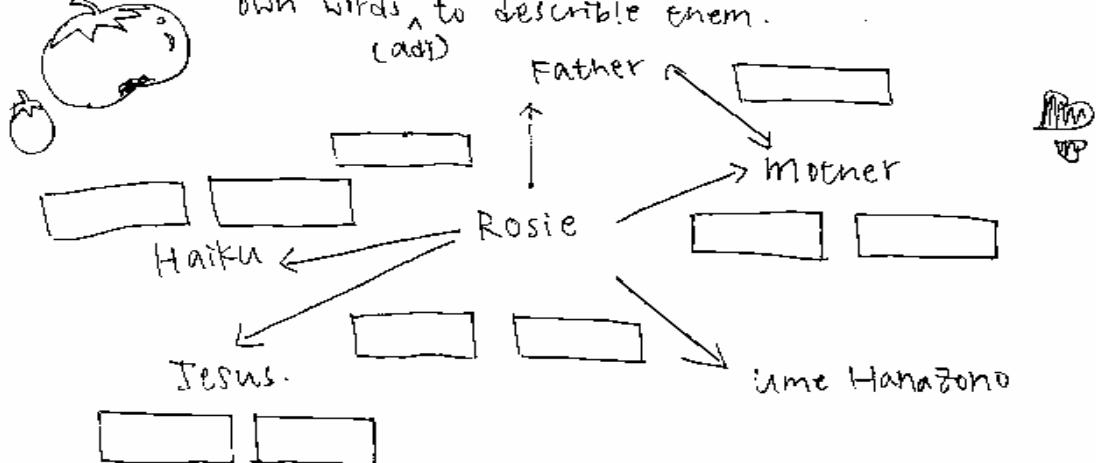
Simpler questions that are more factual in nature were developed by the less advanced students.

Seventeen syllables.

F. 5. HKDSE literature in English:

1. The relationship between people: complicated.

Please finish the relationship web by using your own words to describe them.



- 2: Create your own haiku about 'Tomatoes' =)

3. Answer the following questions

(i) Why did Rosie's father angry at her mother?

(ii) Is Rosie's mother a good mother? why?

(iii) If you were Ume Hanazono, would you choose to give up haiku instead of houseworks?

(iv) If you were Rosie, would you continually contact with Jesus? why?

(v) What is your feeling towards marriage?

Appendix 4b

Open-ended Activity – Designing a Quiz (II)

More Advanced

The more advanced students developed activities that required more reflection and critical analysis of the text.

E.5 HKDSE Literature in English: *Seventeen Syllables* Preparation Worksheet



Having Fun C:

Write a Haiku to describe your mother. You may describe her with your true feeling; no matter she is a dinosaur to you. *w*



Brainstorm C:

Brainstorm some characteristic about haiku. (Please don't write down there is three lines and have seventeen syllables in total :C)

Could you also brainstorm the reasons why the writer only put haiku instead of other form of poems?

Situation C:

Imagine you were Rosie at twenty-three years old. You refused the love of Jesus quite years ago in accordance to the promises between you and your mother. Unfortunately, you were still thinking of Jesus every day and night.

Today, you received a letter from Jesus telling you that his father had arranged for him to marry a girl he didn't love. Meanwhile, you could understand that his heart had still been with you as he asked you to come back to his life again and he would tell his father the truth.

What would you write to him? Would you keep your mother's promises? Explain it clearly to Jesus.

Peer Feedback

Encouragement as well as constructive feedback that guided their classmates to think more deeply were given by the student.

	<p>Question: Why was the story entitled "seventeen syllables"?</p> <p>My Teacher Michaela ö</p> <p>Reason ① = "Seventeen syllables" refers to <u>Haiku</u>, which Rosie's mother is keen on. As the story is linked by Haiku (Rosie's mother as a poet writing haiku, Rosie going to Japanese school, Rosie's mother talking about Haiku with guests, winning the contest of Mainichi Shimbun, etc.), it entitled "seventeen Syllables".</p> <p><i>But you are only citing/me facts, how is it 'linked' to Haiku? what is the relationship? How does tie in with the story?</i></p> <p><i>Haiku seems to be the linking the story together makes the story of Rosie to the Japanese culture.</i></p> <p>Reason ② = It may also partly implying the poor understanding of Rosie's mother composes in Japanese language but Rosie tries to understand it in English. The two of them can hardly communicate because of the <u>language barrier</u>. As a second generation of the Japanese that born in America, Rosie can hardly understand the culture of her mother's birthplace and generation.</p> <p><i>maybe even the gap between Rosie's mother and the rest of the family, especially the father?</i></p> <p><i>the one thing that keeps Rosie's mother away from the family?</i></p> <p>Reason ③: Haiku is very short in like. It may also imply Rosie's mother, as a poet, her life span is as short as haiku.</p> <p><i>Get quote!</i> Refer to P.210 stanza 1, "But Ume Hanazono's life span, even for a poet's, was very brief — perhaps three months at most", it foreshadows the end of Tome (Rosie's mother) Haiku being a poet, which is very short as well.</p> <p><i>interesting observation!</i> One point we could note is "three maths" mentioned is parallel to haiku owning three lines.</p> <p><i>But could you elaborate on the significance?</i></p> <p>Is it more like correspondence rather than foreshadowing? since it was said to be a fact, in the beginning that it did end.</p> <p>Wonderful answers!!! Thank you for your response!! These are only suggestions!</p> <p>Michaela</p>	
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Appendix 5

Peer Feedback (cont'd)

Why was the story entitled "seventeen syllables"?

In my opinion, I think it is related to haiku, because haiku only contains seventeen syllables. Also, in the story, Rosie's mother is a poet who always write haiku, so the story may entitled "seventeen syllables". Nonetheless, in the story, when Rosie first heard about a haiku written by her mother, she pretended to understand the haiku thoroughly and appreciate it and I think this may also related to the gap between Rosie and her mother, so haiku is very important throughout the poem, so this story entitled "seventeen syllables".

* Try to talk more about the 'close' relationship between Haiku & the story. Your answer ~~is~~ does not show the 'significance' and 'role' it plays in the short story which actually 'weaved' the story together. → Tightly relate it with the plot.

Thank you for your response! Good job! These are only suggestions.

Michael



Apart from acknowledging her classmate's effort, the student encouraged her classmate to explore further the significance of haiku in the short story.

Giving Answers to Peer's Questions

F.5 HKDSE Literature in English
This Lunar Beauty by WH-Auden

Name: _____ Your partner: _____

A. Please brainstorm 10 questions you don't understand about the poem. Then

invite your partner to answer them.

1. Q What is meant by 'This lunar beauty'? Is it about the beauty of the moon?

A: I think it's about the poet's appreciation toward the beauty of the moon

2. Q What/Who is the 'lover' mentioned in line 6?

A: I think it'd be the star, when there're stars being accompanying with the moon.

3. Q How could the 'ghost' related to the moon?

A: The ghost could be something that ruined the beauty of the moon.

4. Q What is the meaning of 'A ghost's endeavour'? (what is its endeavour?)

A: I think it means the ghost didn't even have to try hard to change the moon.

5. Q Is 'ghost' a use of metaphor which implying something? What does it imply?

A: I think the ghost is implying something that reduce the splendor of the moon

6. Q Why does the poet use the moon as the central image of the poem?

A: I think it's because moon always mean the perfect good thing.

7. Q Who is the person that ^{have} ~~an~~ endless look? (refers to line 24)

A: I think it refers to the ghost.

8. Q What is the tone of the poem? What kinds of atmosphere is created?

A: The tone of it is calm and disappointed. A sense of darkness is created at the end of the poem that something good is ruined.

9. Q What messages does the poet want to give out? (The theme)

A: The poet wants to say that anything good cannot last long

10. Q Who are the target readers of the poem?

A: I think the target readers could be anyone.

Teacher's Written Feedback**Theme on Gathering Leaves**

Gathering Leaves is talking about Frost was working on his routine, picking up leaves, which is a ~~tiring~~ and ~~tedious~~ job, though it seems to be working in vain, at the end, Frost has seen through everything, and realized there'd be harvest at a certain point, and it's a ~~nature~~ fact that he could be amused by that or he can just being indifferent to it.

The theme of this poem is about the effort we pay throughout our whole life while we're striving for our dreams, that when we reach at some points later in life, we wouldn't view what've received in return so important at last as we view that it's what we have to do and that's just life. ~~The first to the third stanza of the poem, they could represent the early life of Frost, where talked about his experience, full of enthusiasm for his job, we can realized his passion for his job through the line "and bags full of leaves."~~ "I make a great noise of rustling all day". Then it comes to a change from the 4th stanza, where he found "till I fill the whole shed and what have I then?", Frost found out that he has been paying the ~~futile efforts~~ to his job. "Next to nothing for use. But a crop is a crop.", Frost realized that leaves are fallen down and there would be harvest and it's just part of the nature life, even though deep down inside, he might also be optimistic, however, he has already been ~~numb~~ to all those dreams, the only thing he knows by then is he has to work. That means that our passion and enthusiasm for something would fade away as we're getting old because we've gained experience and become practical,

Another possible theme is the ~~effort and return~~. "But the mountain I raise, elude my embrace." Frost was trying to raise the mountain of the leaves, obtaining something he wants, however, they just fell right through his hands. Then he kept repeating the same action in vain, " I may load and unload again and again", " And what have I then?" There's a sense of ~~emptiness~~ in him after he has been paying so much effort into his job, as later in the poem, Frost kept repeating " Next to nothing...", the work is just ~~void~~. That means even if we pay so much endeavors into the work, at last we could receive nothing, and ~~high hope falls~~, just like the leaves falling down, being ~~so dry~~ and has ~~no destination to go~~, as we would lose our way to go.

The tone of the poem is so ~~frustrated~~, when he found that he got nothing after paying a lot of effort into his job," Till I fill the whole shed and what have I then?". The line "From contact with earth, next to nothing for color" could mean that when he became ~~realistic~~ and more ~~down-to-earth~~, trying to find out the practical return, at once, he found nothing, however, before this, he couldn't realize that only when he became practical.

At the end, the tone of the poem is quite ~~resigned~~, ~~let go of all his hope~~ for the return, he found there would be harvest at the end too, but he just resigned to that, like he just views it as part of the nature life, but not what he actually hopes for. He also has some sense of void, there're many lines keep repeating "Next to nothing..." He thinks what he's got the end are all just meaningless, which are dull, colorless, and no use. The general tone of the poem is quite ~~monotony~~.

In this poem, there's the repetition of the ~~heavy vowel sound~~ "o" and "a", at the first three stanzas, like the words "leaves, spoons, balloons, all" etc. which represent the tiring and repetitive work he was doing. However, at the same time there're ~~repetition of sibilant~~ like "

Teacher's Written Feedback (cont'd)

tiring and seems to be futile, he still thinks it's easy to live along and feeling comfortable with it, as the "s" sound is being so short and sounds vivid.

It changed at the last four stanzas, where the heavy sound appeared, like "duller", "nothing", "crop", "stop" etc. The heaviness of these words could represent the wake up call to Frost, where he realizes what he has been doing was in vain and the general atmosphere has become heavier too.

Also there're images of lightness and void, words like "balloons", "flowing", "leaves", "nothing for weight", "unload" etc. These could mean the burden he got at daily life where his burden can be put down for a while during his work. The action of "unload" can mean releasing pressure, however, this sense of lightness also came connected with the void he had, as the extreme level of lightness is being void, void is when Frost realized he has nothing in return even when he has filled the whole shed, he couldn't see the true meaning of doing his job.

There're also images of busy action, words like "raise", "load", "take up", these are all actions of lifting things up, it could mean Frost was striving hard for better constantly, to fill his own heart with joyfulness, or is a pursuit of something he wants.

The rhyme scheme is the 2nd and 4th word rhyme with each another in every line. It could be the cyclical nature of daily life, like the leaves fall down and they will soon grow again, just like his repeating work, gathering leaves, he gathered them up and the leaves just eluded, and at the end there'd be a harvest, it's like what goes around, comes around.

As usual, you are an excellent note taker, you managed to cover all the points (almost) we're covered in your essay. Good for you!

But next time rethink about the organisation of the essay. e.g. Should we put techniques at the end? Can they help to illustrate your points earlier?

Encouraging remarks as well as suggestions for improvement were given by the teacher. For instance, the teacher complimented the student on the comprehensiveness of her essay while guiding her to reconsider how its structure and organisation could be improved.

Excerpts of exam papers

S4 Mid-year Exam Literary concepts

Section A	Literary concepts (15 marks)	⌚Suggested time: 20 mins
1. Define the following concepts:		
(i) Define “alliteration” and explain its effects. Give one example from the poems you have learnt this year. (5 marks)		
(ii) What is climax? Explain with reference to <i>Lord of the Flies</i> . (5 marks)		
(iii) What are the several aspects one has to consider in the analysis of characterization? List them out. Illustrate your answers with reference to Piggy in <i>Lord of the Flies</i> . (5 marks)		

S4 Final Exam Critical Analysis

Section B	Set Poetry: The Rattle Bag
<i>Answer Question 2. The question carries 32 marks.</i>	
2. With reference to “Stopping By Woods on a Snowy Evening”, “Mushrooms” and “The Fish”, answer the following questions.	
(i) Discuss the use of contrast in “Mushrooms”. (8 marks) (ii) Comment on the use of repetitions in all three poems. (12 marks) (iii) Discuss the use of “I” or “We” in the poems. Compare the relationships of “I” or “We” with nature. (12 marks)	

S5 Mid-year exam Text Comparison

Part II: Comparison – You MUST answer this question
5. “We are humans... We are unpredictable. We make mistakes and disappoint.” (Kitty in <i>The Painted Veil</i>) Do you think the writer(s) or directors we have studied agree with Kitty’s point of view? Discuss the writer(s) or director’s views on this statement in TWO set texts. One of the texts MUST be <i>Lord of the Flies</i> .

S4 Mid-year Exam Format

HKDSE
LIT ENG
PAPER I
(SET 1)

HONG KONG DIPLOMA OF SECONDARY EDUCATION

LITERATURE IN ENGLISH PAPER 1 (Set 1)

Appreciation & Essay Writing

Date: 11/1/2010

Time: 8:10 a.m. to 11:10 a.m. (3 hours)

Candidates must answer all the questions. All answers should be written in the same answer book.

Answers should be based on the set book and poems in the syllabus.

You are advised to spend appropriate time on the following sections:

Section A: Literary Concepts	15 marks	①Suggested time: 20 mins
Section B: Appreciation	20 marks	①Suggested time: 40 mins
Section C: Seen Poetry	28 marks	①Suggested time: 45 mins
Section D: Unseen Poetry	20 marks	①Suggested time: 30 mins
Section E: Essay Writing	17 marks	①Suggested time: 45 mins
① Total time: 180 mins (3 hours)		

Appendix 10

S4 Final Exam Format

<p>HKDSE LIT ENG PAPER 1 (Set 1) 2009-10</p> <p>HONG KONG DIPLOMA OF SECONDARY EDUCATION F. 4 FINAL EXAMINATION</p> <p>LITERATURE IN ENGLISH PAPER 1 (Set 1) Appreciation (2.5 hours)</p> <p>17/6/2010 8:10 a.m. to 10:40 a.m. (2.5 hours)</p> <p>This paper must be answered in English.</p> <p>Candidates must answer THREE questions, one from each section. All answers should be written in the same answer book.</p> <p>Answers should be based on the set books and poems in the syllabus.</p> <p>You are advised to spend appropriate time on the following sections:</p> <table><tr><td>Section A: Critical Analysis</td><td>32 marks</td><td>◎ Suggested time: 60 mins</td></tr><tr><td>Section B: Set Poetry</td><td>32 marks</td><td>◎ Suggested time: 60 mins</td></tr><tr><td>Section C: Unseen Poetry</td><td>16 marks</td><td>◎ Suggested time: 20 mins</td></tr><tr><td>Planning and Proofreading</td><td></td><td>◎ Suggested time: 10 mins</td></tr><tr><td colspan="3">◎ Total time: 150 mins (2.5 hours)</td></tr></table>	Section A: Critical Analysis	32 marks	◎ Suggested time: 60 mins	Section B: Set Poetry	32 marks	◎ Suggested time: 60 mins	Section C: Unseen Poetry	16 marks	◎ Suggested time: 20 mins	Planning and Proofreading		◎ Suggested time: 10 mins	◎ Total time: 150 mins (2.5 hours)			<p>HKDSE LIT ENG PAPER 2 (Set 1) 2009-10</p> <p>HONG KONG DIPLOMA OF SECONDARY EDUCATION F. 4 FINAL EXAMINATION</p> <p>LITERATURE IN ENGLISH PAPER 2 (Set 1) Essay Writing (2 hours)</p> <p>17/6/2010 11:30 a.m. to 1:30 p.m. (2 hours)</p> <p>This paper must be answered in English.</p> <p>Candidates must answer TWO questions.</p> <p>Material used in one answer should not be repeated in another.</p>
Section A: Critical Analysis	32 marks	◎ Suggested time: 60 mins														
Section B: Set Poetry	32 marks	◎ Suggested time: 60 mins														
Section C: Unseen Poetry	16 marks	◎ Suggested time: 20 mins														
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