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Preamble

The Curriculum Development Council (CDC)-Hong Kong Examinations and Assessment Authority (HKEAA) Committees (Senior Secondary) of various subjects have been set up jointly by the CDC and the HKEAA Council to develop the Curriculum and Assessment Guides (C&A Guides) for the new 3-year senior secondary academic structure in Hong Kong. During the first stage of consultation on the new academic structure between October 2004 and January 2005, the document ***Reforming the Academic Structure for Senior Secondary Education and Higher Education - Actions for Investing in the Future*** (Education and Manpower Bureau, 2004) was published to seek stakeholders' views on the design blueprint of the structure, the timetable for implementation and financial arrangements. An accompanying document, ***Proposed Core and Elective Subject Frameworks for the New Senior Secondary Curriculum,*** was also produced to solicit views and feedback from schools on the initial curriculum and assessment design of individual subjects to inform the development of the C&A Guides.

The report ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong*** (Education and Manpower Bureau, 2005), an outcome of the first stage of consultation, has just been published to chart the way forward for implementing the new academic structure and to set further directions for the second stage of consultation on curriculum and assessment as part of the interactive and multiple-stage process of developing the C&A Guides. In addition, taking into consideration the feedback collected through various means including the returned questionnaires from key learning area coordinators/panel heads during the first stage of consultation, the curriculum and assessment frameworks of subjects have been revised and elaborated. We would like to solicit further views on the frameworks from stakeholders, in particular the school sector.

To understand the position of each subject in the new academic structure, readers are encouraged to refer to the report. Comments and suggestions on the ***Proposed New Senior Secondary Literature in English Curriculum and Assessment Framework*** are welcome and could be sent to:

Chief Curriculum Development Officer (English Language Education)
Curriculum Development Institute
Education and Manpower Bureau
Room 1206, Wu Chung House
213 Queen's Road East, Wanchai
Hong Kong
Fax: 2834 7810
E-mail: ccdoe@emb.gov.hk

Chapter 1 Introduction

1.1 Background

The ***Proposed New Senior Secondary Literature in English Curriculum and Assessment Framework*** is prepared by the Curriculum and Development Council (CDC)-Hong Kong Examinations and Assessment Authority (HKEAA) Committee on Literature in English (Senior Secondary) in support of the 3-year senior secondary curriculum. Literature in English is an elective subject in the new senior secondary curriculum.

The ***Proposed New Senior Secondary Literature in English Curriculum and Assessment Framework*** incorporates the key recommendations made in the Education and Manpower Bureau's report ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong (2005)***, CDC's ***Basic Education Curriculum Guide – Building on Strengths (2002)***, the final report on its Holistic Review of the School Curriculum entitled ***Learn to Learn – The Way Forward in Curriculum Development (2001)*** and the Education Commission's education reform final report, ***Learning for Life, Learning through Life (2000)***. The latter four documents provide the overall direction for both education and curriculum development in Hong Kong now and in the years to come, and seek to facilitate the accomplishment of the principal educational aims of lifelong and whole-person development.

The Senior Secondary Literature in English curriculum is built on the existing literature curriculum for Secondary 4-5 as well as the ASL and AL literature curricula. Following the general direction for the development of the English Language Education curriculum set out in the ***English Language Education Key Learning Area Curriculum Guide (Primary 1 – Secondary 3) (2002)***, it extends the prior knowledge, skills and positive values and attitudes that learners develop through the English Language curriculum, particularly in the area of language arts, for basic education from Primary 1 to Secondary 3.

The ***Proposed New Senior Secondary Literature in English Curriculum and Assessment Framework*** delineates the aims, learning targets and objectives of the subject. It also provides guidelines, suggestions and exemplars to promote effective learning, teaching and assessment practices, as well as to help schools and teachers plan, develop and implement their own school-based Literature in English curriculum.

1.2 Rationale

The rationale for studying Literature in English presented below reinforces the guiding principles for education reform outlined in the ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong (2005)***:

- It helps learners develop a humanistic outlook on life. Through a close interaction with literary or creative works which portray a diverse range of human thought, emotion and experience, learners are able to gain knowledge and understanding of the nature of human existence and to develop insights into and an appreciation of the world and of the society in which they live.
- Seeking to represent the human situation through a creative, emotive use of language, literary or creative texts are capable of offering learners much aesthetic, intellectual and emotional pleasure.
- The study of Literature in English has many practical aspects:
  - It provides ample opportunities for learners to develop their creativity, sharpen their critical and analytical skills, and enhance their language proficiency;
  - It broadens their awareness of the culture of different places where English is used, and enhances their appreciation and understanding of Hong Kong as a culturally diverse society; and
  - The intellectual, aesthetic and emotional qualities, which Literature in English helps learners develop, prepare them for further study or work, particularly in areas such as publications and the media, where creativity, critical thinking and intercultural understanding are highly valued.

1.3 Aims

The aims of the Literature in English curriculum are to enable learners to:

- appreciate and enjoy a wide range of literary or creative texts and other related cultural forms;
- develop their capacity for critical thinking, creativity, self-expression, personal

growth, empathy and cultural understanding;
- enhance their awareness of the relationship between literature and society;
- develop a greater sensitivity to and control over the nuances of the English language; and
- be adequately prepared for areas of further study or work, where qualities promoted in the study of literature, such as creativity, critical thinking and intercultural understanding, are highly valued.

1.4 Interface with the Junior Secondary Curriculum

The senior secondary Literature in English curriculum aims to capitalize on learners' learning of English at junior secondary level to further enhance their language proficiency and develop their critical abilities, aesthetic sensitivity and cultural awareness. To enable learners to effectively meet the challenges of the senior secondary Literature in English curriculum, solid groundwork should be laid for their development of knowledge and skills in the learning of English Language at junior secondary level. Schools are encouraged to consider the following practices for adoption:

- to promote a culture of reading among learners, exposing them to a wide spectrum of language arts materials including imaginative or literary texts (notably, poems, songs, dramatic texts, short stories, films); and
- to enhance the learning of English in the Experience Strand through the use of language arts materials to help learners develop a range of knowledge, skills and qualities critical for the study of Literature in English, including:
    - increased awareness and appreciation of literature as a subject;
    - knowledge of the features of various literary genres such as prose, poetry and drama;
    - reasoning, analytical and critical skills;
    - sensitivity to the use of the English language; and
    - creativity and the power to formulate and express informed and imaginative views and responses.

1.5 Principles of Curriculum Design

The design of the senior secondary Literature in English curriculum is founded on the following principles, which are congruous with those recommended in Chapter 3 of the ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong (2005)***:

- Building on the knowledge, skills and positive values and attitudes that learners have developed through the English Language curriculum for basic education from Primary 1 to Secondary 3
- Achieving a balance between breadth and depth in the study of the subject to facilitate articulation to further study/vocational training, or entry into the work force
- Achieving a balance between theoretical and applied learning by giving emphasis to learners' ability to demonstrate knowledge of literary texts as well as their ability to apply critical and analytical skills and creativity in literary appreciation and personal responses
- Providing a balanced and flexible curriculum to cater for learners' diverse needs, interests and abilities
- Promoting independent and lifelong learning through developing students' learning how to learn skills and encouraging learner-centred pedagogical approaches involving inquiry and problem-solving
- Providing a recommended Progression of Studies to facilitate school-based curriculum planning and allow insights into the various aspects of learning content that learners will be exposed to at various year levels
- Fostering greater coherence between Literature in English and the other subjects through encouraging enhanced cross-curricular collaboration
- Ensuring close alignment between curriculum and assessment

Chapter 2 Literature in English Curriculum Framework

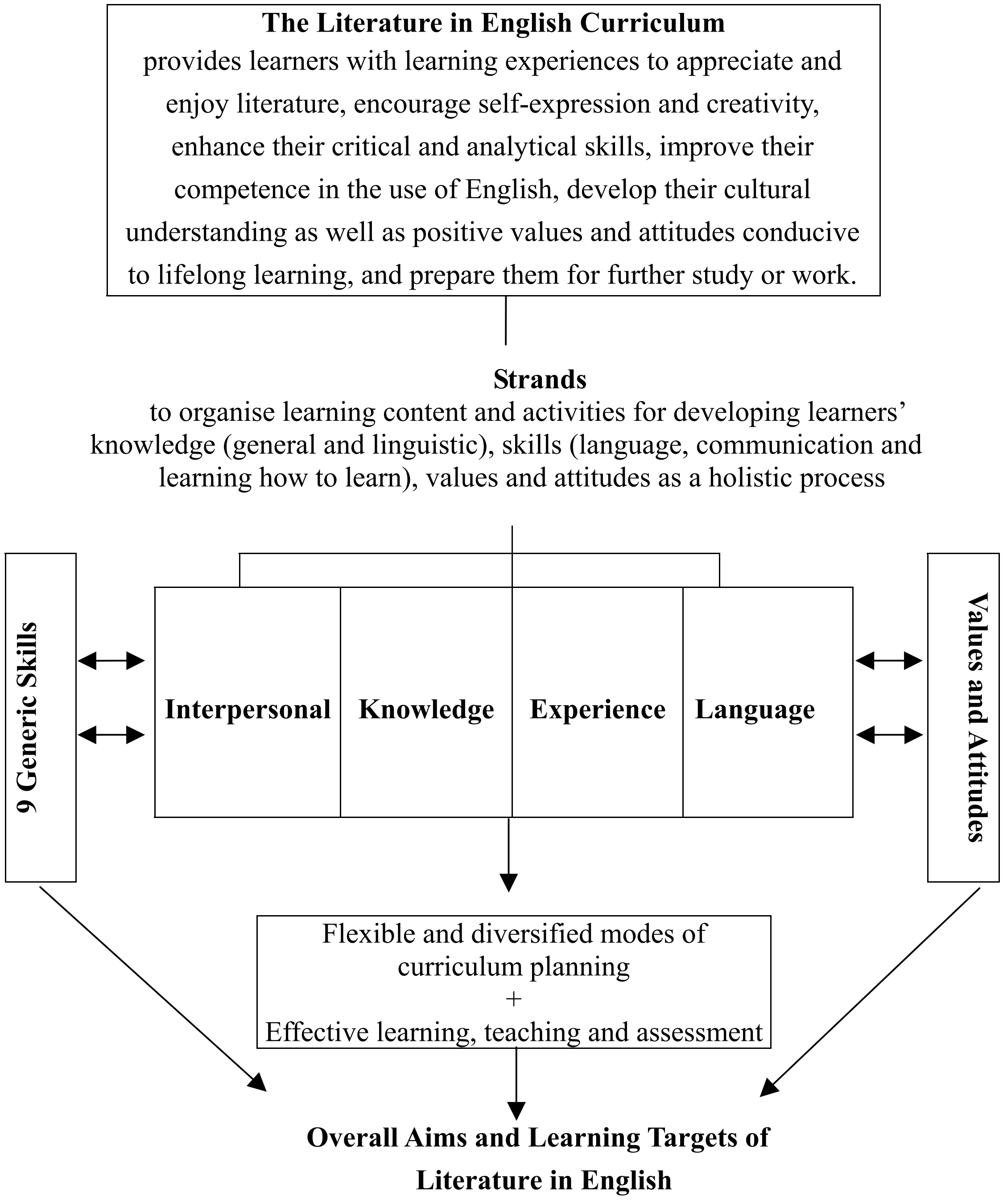
The curriculum framework for Literature in English is the overall structure for organising learning and teaching for the subject. It comprises a set of interlocking components including:

- subject knowledge and skills, which are expressed in the form of learning targets under the Interpersonal, Knowledge, Experience and Language Strands, as well as learning objectives;
- generic skills; and
- positive values and attitudes.

The framework sets out what learners should know, value and be able to do in the study of Literature in English at senior secondary level. It gives schools and teachers flexibility and ownership to plan and develop alternative curriculum modes to meet their varied needs.

A diagrammatic representation highlighting the major components of the Literature in English curriculum framework is provided on the following page.

Diagrammatic Representation of the Literature in English Curriculum Framework



The Literature in English Curriculum
provides learners with learning experiences to appreciate and enjoy literature, encourage self-expression and creativity, enhance their critical and analytical skills, improve their competence in the use of English, develop their cultural understanding as well as positive values and attitudes conducive to lifelong learning, and prepare them for further study or work.

Strands
to organise learning content and activities for developing learners' knowledge (general and linguistic), skills (language, communication and learning how to learn), values and attitudes as a holistic process

Flexible and diversified modes of curriculum planning
+
Effective learning, teaching and assessment

Overall Aims and Learning Targets of Literature in English

As suggested in the ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong (2005)***, Literature in English, as an elective subject, accounts for 10% (approximately 270 hours) of the total lesson time of the senior secondary curriculum. Lesson time should be allocated according to learners' needs with due consideration of their strengths and weaknesses. Equal emphasis should be placed on the various genres of prose, poetry, drama and film that learners are required to study in the subject, and sufficient time should be allocated for initiating desired responses from learners and providing advice and support on portfolio work and other related learning activities.

The following is a suggested time allocation for the Literature in English curriculum:

	Percentage of lesson time (Approx. number of hours)
• Study of Set Texts	60% (160 hours)
• Literary Appreciation (Unseen texts)	25% (65 hours)
• Portfolio (Group work/Individual tutorials)	15% (45 hours)

2.1 Strands & Learning Targets

Strands are categories for organising the curriculum. In Literature in English, four interrelated Strands of Interpersonal, Knowledge, Experience and Language are employed as content organisers for the purpose of developing knowledge, skills, values and attitudes as a holistic process. They define the major targets or purposes of studying literature, i.e.

- the Interpersonal Strand (for conversing, arguing, justifying and discussing ideas and points of view about literary works);
- the Knowledge Strand (for developing and applying literary knowledge through interacting with literary texts);
- the Experience Strand (for understanding, enjoying and appreciating literary works and responding freely and imaginatively to them); and
- the Language Strand (for developing competency in language through critical reading of literary texts, and oral/written responses and discussion).

The learning targets that learners are expected to achieve for Literature in English at senior secondary level under the various Strands are listed below:

Interpersonal Strand

a. to present views and explain interpretations and evaluations of literary or creative texts[*] in English in the genres of prose, poetry, drama and film from around the world
b. to discuss literary or creative texts in terms of themes, issues, language and style

Knowledge Strand

a. to recognise the major features of literary or creative forms such as prose, poetry, drama and film
b. to understand literary terms and concepts and to apply them appropriately in appreciating, discussing and evaluating literary or creative texts
c. to understand and appreciate literary or creative texts, and to establish the interconnections within and between texts

Experience Strand

a. to gain pleasure and enjoyment from reading and viewing literary or creative texts
b. to develop creativity, critical thinking and powers of self-expression through responding and giving expression to literary or creative texts
c. to understand one's own feelings through the mediation of literary or creative works
d. to explore the thoughts and feelings of others by entering imaginatively into the world of the characters in literary or creative texts

Language Strand

a. to enhance reading comprehension and interpretative skills through studying and viewing a variety of literary or creative texts
b. to enhance speaking and writing skills through oral/written presentation or exchange of views, ideas and feelings, literary analysis (including film reviews), and project work
c. to develop awareness of the subtleties of language and of register and appropriacy through close interaction with a variety of literary or creative texts
d. to gain greater awareness of the phonological system of English through appreciation and use of rhythm and rhyme, and other sound devices

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[*] Throughout this document, the term "literary or creative texts" or "literary or creative works" is taken to include film.

e. to increase vocabulary by means of exposure to a variety of authentic texts

2.2 Learning Objectives

The Literature in English curriculum comprises learning objectives or focuses, which embody the essential content of learning for the subject. They include:

- literary/creative works, focusing mainly on poetry, prose, drama and films;
- skills of literary comprehension and appreciation; and
- literary competence development strategies.

The learning objectives listed below define more specifically what learners are expected to learn in accordance with the learning targets specified for Literature in English. They serve as a reference list for curriculum, lesson and activity planning:

Literary or Creative Works

- to demonstrate knowledge and understanding of the content of a range of set texts in the genres of prose, poetry, drama and film
- to demonstrate a clear knowledge of, and the ability to apply, key literary terms in discussing literary or creative texts

Skills of Literary Comprehension and Appreciation

- to examine and discuss form and content, showing:
  - comprehension of the thoughts and feelings conveyed in the texts
  - critical appreciation of the language, technique and style through which these thoughts and feelings are expressed
- to demonstrate the ability to compare and contrast literary or creative texts in terms of themes, characterization, language, technique and style
- to show awareness of the connections between literary or creative texts and other cultural media (such as paintings, sculpture, photography)
- to apply some of the techniques learnt to one’s own creative work
- to develop an interest in following up references and allusions, and the ability to establish interconnections within and between texts

Literary Competence Development Strategies

- to develop analytical and critical skills, inferencing skills, and an awareness of irony and sensitivity to tone, through understanding and interpreting a broad range of literary or creative texts

- to develop self-expression and creativity through responding freely and imaginatively to literary or creative texts through oral, written or performative means such as:
  - tasks or activities which encourage learners to make predictions and inferences
  - descriptions, discussions and debates through which learners express their critical analyses, personal views or responses
  - solo or choral speaking, role plays, drama performances, or dramatic reading of texts
  - creative writing (and perhaps experimental filmmaking)
  - reflective writing (e.g. journals, diaries)
  - portfolio work
- to develop language and communication skills through:
  - negotiating the possible meanings of literary or creative texts
  - discussing and debating literary or creative works
  - presenting feelings and ideas in both oral and written form with clarity, colour and emotion

2.3 Generic Skills

The component of generic skills is fundamental in enabling learners to learn how to learn. Altogether, nine types of generic skills have been identified:

- collaboration skills;
- communication skills;
- creativity;
- critical thinking skills;
- information technology skills;
- numeracy skills;
- problem-solving skills;
- self-management skills; and
- study skills.

These skills are to be developed through learning and teaching in all the KLAs. Of the generic skills, Literature in English provides greater opportunities for the development of collaboration, communication, creativity, critical thinking, problem-solving and study skills.

2.4 Values and Attitudes

The values that we develop underpin our conduct and decisions. They can be positive or negative in effect. Learners need to develop positive attitudes such as responsibility, open-mindedness and co-operativeness if they are to develop healthily. Literature in English, in particular, aims to help learners:

- gain pleasure and enjoyment from reading and viewing literary or creative works;
- develop a keen interest in reading and viewing literary or creative works and in responding to them through oral, written and performative means;
- appreciate the beauty, flexibility and play of language at its best;
- empathize with others;
- gain increased awareness of human relationships and the interaction between the individual and society; and
- appreciate different cultures, attitudes and belief systems.

2.5 Broad Learning Outcomes

Learners of Literature in English may be expected to make the following gains in learning and be able to:

Interpersonal Strand

- present and share views and explain interpretations and evaluations of literary and creative texts in a conventional essay form
- distinguish clearly and be able to comment appropriately on such aspects of literary and creative work as theme, message, style and technique, both in essay form and in group discussion

Knowledge Strand

- demonstrate understanding of literary terms and concepts by using them properly in critical discussions or analyses
- appreciate literary and creative texts more deeply by showing an awareness of the conventions of different genres as a result of exposure to suitable texts
- demonstrate a greater knowledge of the rich variety of literature in English through discussing the set texts and other works they have read or viewed
- demonstrate understanding of the different aspects of literary and creative texts through critical analyses and projects done individually or in groups

Experience Strand

- demonstrate the ability to articulate feelings and emotions by discussing those of characters in literary and creative texts, and by means of producing imaginative expansions of texts
- express with confidence ideas and feelings through the production of short creative texts and/or through performance
- acquire a taste for literature and demonstrate the ability to choose texts to introduce to others in sharing sessions with critical justifications of their selections

Language Strand

- show a greater sensitivity to language by being able to comment on it in detail in critical discussions or analyses
- show a greater command of the phonology of English by developing the ability to read aloud short literary texts
- gain an improved and deepened vocabulary by means of wide-ranging reading and viewing, and to use this in the creation of a portfolio of passages of critical and creative writing

Chapter 3 Curriculum Planning

3.1 Planning a Balanced and Flexible Curriculum

The Literature in English curriculum allows for flexibility and innovation in curriculum planning. The choice as to which skills and areas of the curriculum to highlight, as well as the freedom to choose very different types of texts, allows great diversity in the planning and development of school-based curricula tailored to different situations and groups of learners. When planning and developing their own Literature in English curricula, schools and teachers are encouraged to:

- Aim for a balanced and comprehensive coverage of the learning targets and objectives, ensuring that the learning activities offered to learners help them to develop equally in terms of the Interpersonal, Knowledge, Experience and Language Strands, and not just be focused on one strand at the expense of the others;
- Plan and devise appropriate and stimulating learning materials, activities, tasks and projects to develop learners' literary skills, creativity, language proficiency, critical thinking skills, strategies for learning to learn, and positive values and attitudes conducive to lifelong learning;
- Set and work on clear and manageable goals or focuses (e.g. aesthetic enjoyment, enhanced reading skills, improved communication skills) for those taking the subject at different levels over a specific period. In the process, the teachers involved will gain knowledge and experience of developing a progressive curriculum which serves to bring about pleasurable learning in the field of literature;
- Work closely together as a team to plan the literature curriculum, to develop suitable learning materials and activities, and collaborate with teachers of other KLAs on cross-curricular projects;
- Find literary texts of interest and value to their learners;
- Make flexible use of classroom time to facilitate discussion and self-expression and allow learners to do research and work on projects;
- Collect and reflect on evidence of effective learning and teaching to inform curriculum development; and
- Make extensive use of formative assessment (drafts, projects, creative work and portfolios) to inform teaching and learning, and avoid over-reliance on formal tests.

3.2 Central Curriculum and School-based Curriculum Development

This document sets the general direction for the learning and teaching of Literature in English from Senior Secondary One (SS1) to Senior Secondary Three (SS3). It provides a flexible framework, supportive of the key learning elements that schools are encouraged to include in their curriculum to help learners achieve the goal of lifelong aesthetic enjoyment of literary texts and lifelong enhancement of language skills:

- Subject knowledge and skills as embodied in the learning targets under the Interpersonal, Knowledge, Experienced and Language Strands;
- Generic skills; and
- Positive values and attitudes.

Schools are encouraged to promote the study of Literature in English and do so in such a way as to stimulate creativity and make use of formative assessment to provide timely feedback, which can be used to assist learners and improve teaching strategies and text choices.

Given the wide scope of the subject, the number of different possible focuses (e.g. the thematic, the stylistic, etc.) and the huge range of texts, covering centuries and continents, schools have plenty of space for innovative curriculum practices and experimentation with different approaches to the teaching of literature. Schools are urged to make use of this to develop their own school-based curricula moving in the general direction set here, but answering more closely to the needs, interests and abilities of their particular learners, to the readiness of their teachers and the general school context. Literature in English can also be adapted and used in the promotion of other larger goals. It could, for example, be part of a drive to encourage reading, develop creativity or improve English proficiency. It is hoped that Literature in English will not be seen as a difficult body of knowledge, or an arcane skill, but as a direct engagement with language, symbol and story in order to explore the world and enrich our lives through self-expression.

3.2.1 Integrating Classroom Learning and Independent Learning

Learning is most effective when learners play an active role in the learning process and when they take charge of their own progress. To encourage learner autonomy, teachers should:

- Give learners choices about what to read, watch and write as part of the course;
- Encourage learners to bring texts to the classroom to share;
- Respect learners' wishes in relation to project work;
- Allow learners to express their likes and dislikes, teaching them how to articulate these sensibly;
- Encourage self-assessment and peer feedback; and
- Encourage self-expression.

3.2.2 Maximizing Learning Opportunities

Learning should not be confined to, but extended beyond, the classroom. To maximize opportunities for pleasurable and meaningful learning, schools can:

- Encourage wide reading;
- Arrange visits to libraries;
- Invite writers to give talks;
- Take learners to the cinema;
- Arrange visits to the theatre;
- Stage plays;
- Subscribe to film magazines;
- Participate in Speech Festivals; and
- Join workshops on poetry, drama etc. conducted by relevant organisations.

3.2.3 Cross-curricular Planning

To enable learners to explore knowledge and gain experience in a more comprehensive and coherent manner, teachers can adopt a cross-curricular approach when planning their school-based curriculum. When learners make connections among ideas and concepts, their motivation will be enhanced. The knowledge they acquire, and the skills and attitudes they develop in each KLA, will also be deepened. To develop cross-curricular modules of learning, teachers can:

- Collaborate with teachers of other KLAs to set realistic goals and draw up a plan or schedule of work, and to develop and evaluate the learning, teaching and assessment materials and activities;
- Provide learners with opportunities to develop a broad range of generic skills that they can apply in the other KLAs, e.g. study skills and critical thinking skills; and
- Reinforce learners' learning experiences by encouraging them to read about and

discuss topics they are working on in other KLAs as part of their Literature in English programme.

3.2.4 Building a Learning Community through Flexible Class Organisation

Teachers should help establish a learning community where teachers and learners work and learn together – a trusting environment in which learners actively engage in learning, participation, collaboration, knowledge building, problem-solving and shared decision making. To do so, teachers should exercise flexibility in organising the class for different learning activities.

Depending on their nature and purpose, learning and teaching activities can be carried out in groups of varying sizes. It would be preferable to have a flexible space with learners discussing points and sharing texts in small groups, doing research in books and on the Internet, individuals or groups holding conferences with the teacher on their latest projects, and others working on designs for plays etc. Some learners might even be outside the classroom rehearsing scenes, practising recitations or filming. Where possible literature lessons should be timetabled in special rooms to maximize the use of the resources and manpower available and facilitate collaborative learning and the sharing of ideas among more people.

3.3 Collaboration within the English Language Education KLA and Cross KLA Links

Collaboration within the English Language Education KLA

It is desirable that the teachers of English and Literature in English are kept fully aware of what each other is doing so that duplication of effort is avoided and, where possible, learners can make use of what they have learned in one class to support their learning in another. For example, work on rhyme might occur at the same time as work on the language of advertising in the English lessons. Ideas from literature classes can also be used and adapted for the English classes of those who are not studying Literature in English. The boundaries between the subjects are porous.

Collaboration with Other KLAs

Cooperation with other arts subjects should be considered. Obviously, many of the same techniques are transferable to the study of Chinese Language and Literature. Works of literature that relate to the topics being covered in the History classroom can easily be selected.

Literature does not mesh well with the technical side of the sciences, but obviously there is a great body of work on the lives of scientists, achievement in science and the moral dilemmas presented by scientific work (e.g. “Good Will Hunting”, dir. G. van Sant, 1997; “A Beautiful Mind”, dir. R. Howard, 2001; “Gattaca”, dir. A. Niccol, 1997; “October Sky”, dir. J. Johnston, 2001 and Aldous Huxley’s *Brave New World*).

3.4 Time Allocation

As mentioned in Chapter 2, schools can allocate up to 10% of the lesson time for senior secondary to Literature in English. Besides the time allocated for instructional lectures, discussions, group work, etc., to be conducted together with the teacher and learners, a significant amount of studying and learning should also take place outside the classroom, e.g. reading of texts, viewing of films, and other course work and activities. Schools are greatly encouraged to make flexible use of the learning time during and outside school hours to facilitate learning and teaching. Schools can:

- Arrange for more double periods per week or cycle to allow continuous stretches of time for discussions, tasks, projects, etc.;
- In addition to the regular Literature in English lessons which encourage critical and independent reading, set aside a short, regular period of time per day for reading to help learners build up their reading skills for lifelong learning; and
- Plan their timetable and school calendar flexibly (e.g. adjusting the number and arrangement of lessons in each term to cater for the special requirements of the learning programmes, exploring the use of after school hours or holidays to encourage life-wide learning, such as watching a stage performance).

3.5 Progression of Studies

Generally speaking, equal emphasis should be placed on the genres of prose, poetry, drama and film, and sufficient time should be allocated for developing skills in critical appreciation and for initiating personal responses from learners.

In accordance with the recommendation in the ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the***

Future of Hong Kong (2005) that the curriculum should be designed to help learners progress smoothly throughout the three years of senior secondary education, a teaching schedule is proposed below. In SS1, learners are introduced to the literary forms of short story, poetry and drama through examining selected set texts from each of these genres. In SS2, while learners may continue to explore some of these forms, they will also start reading the set novel, working on the portfolio as well as doing literary appreciation of both seen and unseen passages of prose, poetry and drama. In SS3, learners will continue examining the set texts they have not yet completed in SS2. They will also view the set film in addition to doing literary appreciation and portfolio work.

Year	***Contents***	***Approximate Number of Hours***
SS1	Set texts from short stories, poetry and drama	95
SS2	Set poems, short stories and novel, literary appreciation and portfolio	95
SS3	Set novel and film, literary appreciation and portfolio	80

The suggested schedule is developed on the basis that learners are first introduced to the literary genres they are more familiar with as areas of study (i.e. those which they have likely been exposed to at junior secondary level such as the short story, poetry and drama) and that progressively they examine the "relatively less familiar" genre (such as film) and take on the demanding tasks of literary appreciation and portfolio work. However, the schedule must not be interpreted as laying down hard and fast rules to be rigidly followed. Important factors such as learners' interests and abilities, and teachers' preferences and priorities should be taken into consideration in working out the most appropriate arrangement for individual schools.

3.6 Managing the Curriculum – Role of Curriculum Leaders

The school head, panel chairperson and teachers of Literature in English all play a prominent part in the planning, development and management of the school-based Literature in English curriculum. They are expected to take up different roles in initiating curriculum changes, and the roles they assume may vary depending on the school context.

School Heads

The help of the head is needed to

- adopt the subject and recognise its potential for broadening and improving the educational experience of learners;
- help teachers involved get suitable professional development;
- deploy appropriately school resources (such as allowing use of special rooms) and encourage a flexible style of teaching; and
- create a school atmosphere in which creative self-expression is valued highly.

Panel Chairpersons

Sometimes Literature in English is a small independent panel, in which case the panel chairperson needs to

- choose suitable set texts;
- make curriculum decisions to ensure learners benefit from the subject;
- ensure that the school has a good selection of texts and reference materials;
- consider how the subject should best be timetabled;
- encourage literary activity in the school at large; and
- collaborate with the chairpersons of other panels.

If Literature in English is part of the English Panel, the chairperson needs to do all the above and also ensure that the necessary support is given to the subject at the Junior Secondary level.

Teachers

The teacher needs to

- attend professional development programmes on the subject;
- adapt materials and teaching style to the ability of the learner;
- show learners the aspects of a text which literary critics look at, and the terms they use to describe and discuss them;
- lead discussions on texts;
- be a sensitive recipient of creative work and ideas, praising achievement and pointing to ways to improve areas of weakness;
- be enthusiastic about writing and film and try to spread that enthusiasm;
- introduce learners to a wide variety of texts and set guided questions on them;
- ensure that the learners know and understand the set texts well;
- see learners individually to discuss project work in detail and suggest how drafts can be improved; and
- listen as much as question and instruct.

For details about the role of teachers as the key change agents, please refer to Chapter 9 of the ***New Academic Structure for Senior Secondary Education and Higher Education – Action Plan for Investing in the Future of Hong Kong (2005).***

Chapter 4 Learning and Teaching

The teaching of literature is not only the transmission of knowledge about literary texts but more importantly the development of the learner's faculties for enjoying and criticising literature. Reading and viewing literature becomes a genuine part of their learning experience when learners ask themselves questions about a text and attempt to come up with answers. It is only when learners develop the ability to read and view critically and independently that they apply the ability to select and appreciate literature outside the classroom. Not only will their taste be cultivated but they will also develop a lifelong interest in reading and viewing. The emphasis of teaching literature should therefore fall on providing opportunities to learners that will help them develop the ability to both respond sensitively to a text with enjoyment and analyse it critically.

Detailed learning and teaching suggestions are provided in the sections that follow to help learners develop the skills of critical understanding and appreciation, and approach literary texts under the following genres:

- Prose fiction (the short story and novel)
- Poetry
- Drama
- Films

It is, however, not the intention of this document to list all the terms teachers and learners may want to use when discussing literary works and films, nor are the terms given here intended to be compulsory. They are offered as flexible guidelines. Different texts have different salient features, and terms that are appropriate in one context may be unhelpful in another. This document seeks to assist, not to prescribe.

4.1 Approaches to Learning and Teaching

4.1.1 Introductory comments

Underlying most of the literary works that learners will study is the "story", and teachers may wish to begin the course by asking learners to think about what makes a "story", whether it is something we tell a friend hurriedly in the morning or a multi-volumed work such as J. R. R. Tolkien's *The Lord of the Rings*, or even the history of the world. We are a story-telling species. From early on in our lives we are eager for stories, and it is almost regarded as the natural duty of a child's care-giver to supply stories. Later on in life almost everyone retains a desire to hear stories; they are the basis of conversation, the selling point of magazines and newspapers and the content of popular soap operas.

What, then, are the basics of a story? We want a place where the story happens, some people or animals who do something or suffer something, some action, and some idea as to why the story matters. Extra details like time or description are helpful, but not essential.

> "A stone lay on the ground for a century" is not, on its own, a story: there is no action and stones do not normally interest us very much.
>
> "A man ate his breakfast this morning" on its own is not a story. It seems pointless.
>
> "A girl smiled at me on the bus this morning" reaches the level of the story and will gain meaning from its context. It might mean "So you see people are pleasant", or "So you see I am attractive", or "The worst is over now – people have started smiling again".

Once the learners have the basic concepts, they can be introduced to literary terms and told a story has action/plot, characters, settings and theme. These are ideas that they will keep on meeting during the course as they see how different story-tellers tell different stories for different purposes.

A further point of entry to literary studies is the fact that we are also a symbol-using species. Colours represent things for us, we have flags, we wear school uniforms and badges, logos are all around us – and, of course, above all else we use the symbolic system of language. It is natural for us to use symbols to express our thoughts. Life is like a journey; God is a king, a Shepherd, our Father; you can feel as hungry as a wolf; an angry man might roar at you; if we are truly enjoying ourselves, time flies by. We hardly notice all the symbols we use. In literature we are more conscious of the medium we are using (words or pictures on the screen) – so we have developed a special vocabulary to talk about symbols, images, metaphors and other figures of speech.

Stories and symbols lie behind much of what follows, where they are considered more technically, in more detail and in relation to slightly different types of texts.

4.1.2 Prose Fiction (the short story and novel)

Features of Prose Fiction

The categories below can be overlapping, but will help teachers and learners focus on the main features of prose fiction in the English tradition.

AUTHOR	The Literature in English course is not intended to be a historical one, and not every text chosen is regarded to be a masterpiece. Frequently it is perfectly possible to study a story without detailed information about its writer. The relationship between a writer's experience and his/her work is also a controversial one. Sometimes, however, some biographical information might be useful. For example, George Orwell's life in relation to *Animal Farm* and *Nineteen Eighty-Four*.
CHARACTER	The bulk of fiction tells stories about people, and learners will want to study the characters in the text they read. It is usual to discuss their motivation and development (if any). Some stories (e.g. the "coming of age" story, about a young person growing up) are very much character-centred, others less so. There are "stock characters" in some stories (e.g. the foil to a major character: Doctor Watson in relation to Sherlock Holmes). Stories may have heroes/heroines (e.g. Ralph in *Lord of the Flies* and Jane Eyre in *Jane Eyre*) and villains (e.g. Quilp in *The Old Curiosity Shop*), but flawed and conflicted central figures are even more common in more sophisticated texts (e.g. Winston in *Nineteen Eighty-Four*, Okonkwo in *Things Fall Apart*, Mr. Rochester in *Jane Eyre*). Readers may like or dislike characters, and judge them to be good or bad. Emotional engagement with characters is one of the pleasures of reading. Characters are created by means of the techniques of characterization, which typically include description of the characters, their speech, their actions and the imagery associated with them (e.g. the rather unattractive, middle-aged Winston Smith of *Nineteen Eight-Four* with his diffident speech, visits to working-class areas and varicose leg ulcer). Names can also be important clues to character (e.g. heroic Winston allied with the ordinary Smith).

CLOSING	Any piece of fictional prose has to end somewhere, and for many readers this is one of the most crucial features of a work of fiction. Some short stories exist primarily for the twist, the surprise reversal of expectations at the end, that can give so much pleasure (e.g. the destruction of the valuable piece of furniture at the end of Roald Dahl’s “Parson’s Pleasure”). Many readers enjoy a sense of poetic justice when the good are rewarded and the bad punished (e.g. “Parson’s Pleasure”). Sometimes readers are not at all sure what is going to happen and the ending is suspenseful (e.g. will Ralph be killed in *Lord of the Flies*?). Sometimes endings are neat and we know very clearly what happens (e.g. the detective story in which the crime is solved and the criminal caught). In opposition to these closed endings are more open ones where the writer leaves questions unanswered and judgements unsure (e.g. many Katherine Mansfield short stories).
CONFLICT and CONTRAST	These are two of the basic ingredients of stories. An initial situation suddenly turns into conflict and the story ends when it is resolved. Good fights evil, black white, police gangsters, young old, and so on (e.g. J. R. R. Tolkien’s *The Lord of the Rings*). Often the heroes and villains are mirror-images of one another (Robert Stevenson’s *Dr Jekyll and Mr Hyde* is an extreme example). Contrast operates at many levels in a text. Town contrasts with country, love with hate, appearance with reality, sophistication with naivety, and wealth with poverty.
CULTURAL BACKGROUND	The curriculum does not envision learners needing to spend a lot of time on this, though some research into the history of the Belgian Congo would, for example, help illuminate Joseph Conrad’s *Heart of Darkness*.
DIALOGUE	Some writers place great emphasis on dialogue to move the plot forward and to assist with characterization. Styles of speech are used as clues to personality. One character might swear, another be euphemistic and so on (e.g. Archibald’s style of speech shows his class and mentality in P. G. Wodehouse’s “The Reverent Wooing of Archibald”).
GENRE	The word is used in a number of ways: to cover major categories like prose itself, to describe styles, or to denote types of fiction, e.g. the detective story (itself analysable into the classical style and the hard-boiled), the romance, science-fiction, fantasy, the utopian novel, the dystopian novel, the historical novel and so on. Such genres create expectations in readers. Some authors abide by the rules, others enjoy breaking the conventions. A parody mocks a

	genre.
IMAGERY	Metaphors, similes and symbols create a pattern of allusion around a character or place (e.g. Charlotte Bronte’s *Jane Eyre* is rich in references to water, damp, fire and redness). This helps to build atmosphere. Sometimes such imagery has become formalised as in the Gothic style its castles, darkness, storms, black birds etc. (e.g. Mary Shelley’s *Frankenstein*). Where an object maintains its meaning over the course of the story, it becomes symbolic. In William Golding’s *Lord of the Flies*, Piggy’s glasses represent civilization, scientific thought and rationality. In the course of the story they become broken as these qualities are lost. The conch shell in the same book symbolizes joint decision-making and orderly discussion (possibly even democracy). It is smashed as Jack becomes a dictator. Similar fate is met by the glass paperweight that comes to symbolize for Winston an earlier way of life (George Orwell’s *Nineteen Eighty-Four*). A symbol can also be created when a detail suddenly springs to life as having a deeper potential meaning, e.g. in Joseph Conrad’s *Heart of Darkness* a native in the “grove of death” has a piece of white string round his neck – maybe mere decoration, or possibly the noose of the white man taking away his life.
IRONY	This means that something is going on beneath the surface level. Maybe the narrator does not mean what he/she is saying, or the reader feels he/she knows better. Unexpected consequences which are fitting are also ironic. Entire stories can be ironic in the sense that the truth is the reverse of the expected (e.g. in Joseph Conrad’s *Heart of Darkness* the greatest darkness lies not in the Inner Station itself, but in the heart of the supposedly civilized Kurtz).
MOOD	It is important to gauge the mood of a story. There is no need to be moralistic and heavy-handed about humour (e.g. Saki’s sarcasm and Wodehouse’s farce). Some short stories exist mainly to evoke a mood or recall a feeling (e.g. many stories by Virginia Woolf and Katherine Mansfield). Mood is created mainly by means of description, style and imagery.
MESSAGE[*] and THEME	It was pointed out in the introduction to this section that we normally expect to be able to understand why a story has been told. One does not simply say to someone out of the blue, “My sister’s new shoes are green.” Outside some

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[*] Sometimes also referred to as the moral of the story.

absurdist works of literature, or works of “art for art’s sake”, we similarly expect a story to have a message. A fable tries to illustrate a clear point; it is a sort of lesson. Examples of works with clear messages are William Golding’s *Lord of the Flies* about human nature, George Eliot’s *Silas Marner* about the nature of true wealth and George Orwell’s *Nineteen Eighty-Four* about totalitarianism.

As a work of literature becomes more complex, we start talking about its themes. Authors do not always want to tell us what to think, and we are free, anyway, to disagree, but the work can still stimulate us to think about a topic. Examples of the themes in some works (and the lists are not intended to be exhaustive) are as follows:

John Steinbeck’s *Of Mice and Men*: friendship, prejudice, duty, justice, fantasy, racism, mental disability;

J. R. R. Tolkien’s *The Lord of the Rings*: loyalty, friendship, good v. evil, nostalgia, respect for nature, magic, greed, temptation, pride, bravery;

Ray Bradbury’s *The Veldt*: child-parent relationships, the Oedipus Complex, technology, fantasy, anger.

It will be observed that some themes are more general, e.g. friendship, and others more closely tied to social and political contexts, e.g. marriage customs in the novels of Jane Austen, and colonialism and imperialism in much of Rudyard Kipling.

Messages are fairly explicit, and themes rather more implicit. Assumptions can take more time to unearth. Feminist critics will want to explore what hidden attitudes towards women hide in a text. Some assumptions will no longer be in accordance with modern thought. For example, Mark Twain’s *Huckleberry Finn* offers many narrative pleasures, has a message about not living in a state of self-delusion, has plenty to say on themes such as friendship and civilization, but it is hard to avoid the judgement that it makes a lot of racist assumptions, obviously related to its socio-political background.

At this stage in their learning, learners still striving to fashion their own identities and belief systems will be especially interested in exploring the messages and themes of literary works. They will need assistance not to simplify these, and encouragement to see that most works cover a variety of them.

NARRATION	A story can be told in many ways, e.g. as a series of letters or diary. Usually there is a narrator, possibly more than one in longer texts. One common choice is third person omniscient narration. The narrator knows what is in everyone's heart and mind and addresses the reader directly on occasions (e.g. the narrator in George Eliot's *Silas Marner*). Ordinarily third person narration means someone with a limited view, possibly a minor character in the story, narrates events (e.g. the Sherlock Holmes stories or F. Scott Fitzgerald's *The Great Gatsby*). The third common choice is first person narration (e.g. Daphne du Maurier's *Rebecca*). Readers must naturally ask themselves how much they trust the narrator, who may be lying or simply imperceptive. Interior monologues represent the thoughts of a character in a stream of consciousness (e.g. James Thurber's "The Secret Life of Walter Mitty"). The question of narrative voice is very important, as is that of narrative order. Stories are not always told in chronological order, but by means of flashbacks and even flash forwards (e.g. classical detective stories are often a series of non-chronological flashbacks until the truth is found).
OPENING	The first words of a work of fiction are of great importance in attracting the reader's attention and arousing his/her expectations. Many stories begin in medias res, i.e. in the middle of the action. Some are framed (many P. G. Wodehouse stories are told by old gentlemen in London clubs). The writer must choose what to concentrate on first, perhaps mood, perhaps characterization, or perhaps some other feature of the story-teller's craft.
PLOT	Many novels and short stories are plot-centred. What happens is the main focus. Plots are sometimes described as having arcs. A novelist may seek to create a wave pattern of moments of calm interspersed with climaxes. Complex plots, as in the works of Charles Dickens, build slowly until the denouement (or unwinding) when readers start understanding past events and observing their final resolution. There may be subplots in addition to the main storyline. The plot may be full of suspense or the outcome may be known from the start and the enjoyment lies in seeing how events unfold. Some plots have become conventional (e.g. boy meets girl, a misunderstanding pulls them apart, clarification takes place, they are united; a young hero sets out on a quest, gains a special gift/weapon, meets adversity, is tempted, almost fails and finally triumphs).

SETTING	The place where the story happens is the setting. It can be chosen as a plot convenience (e.g. the isolated country house of so many ghost and crime stories), as part of the style (e.g. the Gothic and the Pastoral), to set the mood (e.g. the bleak moors of Emily Bronte’s *Wuthering Heights*; the devastated London of George Orwell’s *Nineteen Eighty-Four*), establish historical period (e.g. George Eliot’s *Silas Marner*) or social class (Jane Austen’s novels). In art, according to the pathetic fallacy, nature mirrors our moods (e.g. frequent instances in Charlotte Bronte’s *Jane Eyre*) or can be symbolic (e.g. H.E. Bates’ “The Waterfall” and Doris Lessing’s “Through the Tunnel”). Some writers (e.g. Charles Dickens and George Orwell) contrast the good countryside with the evil city. Opening scenes can establish the mood through setting (e.g. the fog in Charles Dickens’ *Bleak House*, the graveyard in his *Great Expectations*). Setting can function at both the realist and symbolic level (e.g. the unpredictable river snaking through the mist and dense dark vegetation in Joseph Conrad’s *Heart of Darkness*).
STYLE	Works of fiction can be sorted under general categories (sometimes called genres), such as a realist (trying to recreate life as we live it), magical realist (with sudden moments of the impossible inserted into the story, e.g. Toni Morrison’s *Song of Solomon*), fantasy (e.g. J. R. R. Tolkien’s *The Lord of the Rings*), the fairy story, the fable, the Gothic romance, the pastoral and so on. Each has its own typical style. Some awareness of such categories would be helpful. Style in the sense of language and register needs also to be considered. A writer can use colloquial English (e.g. J. D. Salinger’s *The Catcher in the Rye*), dialect (e.g. parts of Thomas Hardy), formal English (e.g. Joseph Conrad), archaic English (e.g. quite a lot of fantasy literature) etc. Sentences can be rich and complex (e.g. Charles Dickens), simple and straightforward (e.g. George Orwell) or positively terse (e.g. Ernest Hemingway).
TONE	This relates closely to mood and style. The narrator can be ironic, cool and detached, kindly, mocking, puzzled, deeply engaged and so forth. The work itself also has a tone that may be different (e.g. Marlow is perhaps mainly saddened by what he has experienced and relates, but *Heart of Darkness* itself can be seen as an angry book). At times the tone is misjudged and perhaps exaggerated. What is intended as serious and moving becomes unintentionally humorous. This can be observed particularly in genres such as romance and horror. The exaggeration can

also be produced deliberately, and then constitutes parody.

When discussing the tone of a work, an effort is usually made to assess how optimistic or pessimistic it is. For example, P. G. Wodehouse's world is usually a sunny place of decent, if rather confused, people. R. S. Ballantyne's *Coral Island* is full of optimism about what young people left on a desert island could achieve; William Golding retells the story in his *Lord of the Flies* in a much darker way. In J. R. R. Tolkien's *The Lord of the Rings* good prevails, but magic and glamour go out of the world, leaving a gentle melancholy at the end.

Teaching Suggestions for Prose

Teaching prose fiction should commence with the reading of short stories. With the help of worksheets and teacher-led discussion, learners can be introduced to the concepts and approaches listed above. They need to learn to look at a story in terms of both content, arguing about the story and its characters, and form.

Creative writing is a natural part of a literature course. Having read some short stories, learners should be encouraged to produce their own. At first many are too ambitious and try to make use of elaborate plots that are not suitable for a few hundred words. A short story of such a length should probably aim only at creating a mood, introducing a character or developing a symbol. Learners should be guided to reflect on the decisions they take in their writing with respect to, e.g.

- narrative voice;
- opening and closing;
- style;
- techniques of characterization; and
- inclusion of imagery.

In these ways, learners will gradually become conscious of the writer's craft, and learn to appreciate good writing. They will also be able to share their writing and critique sensitively the work of their classmates. The advantages of drafting, editing and polishing will become obvious, and learners will be able to build up a portfolio of creative work.

As the learners become familiar with the conventions of literary study and the terminology employed, they can be given a checklist like the one that follows to go through when they read a new story.

Reading a short story: Questions to consider

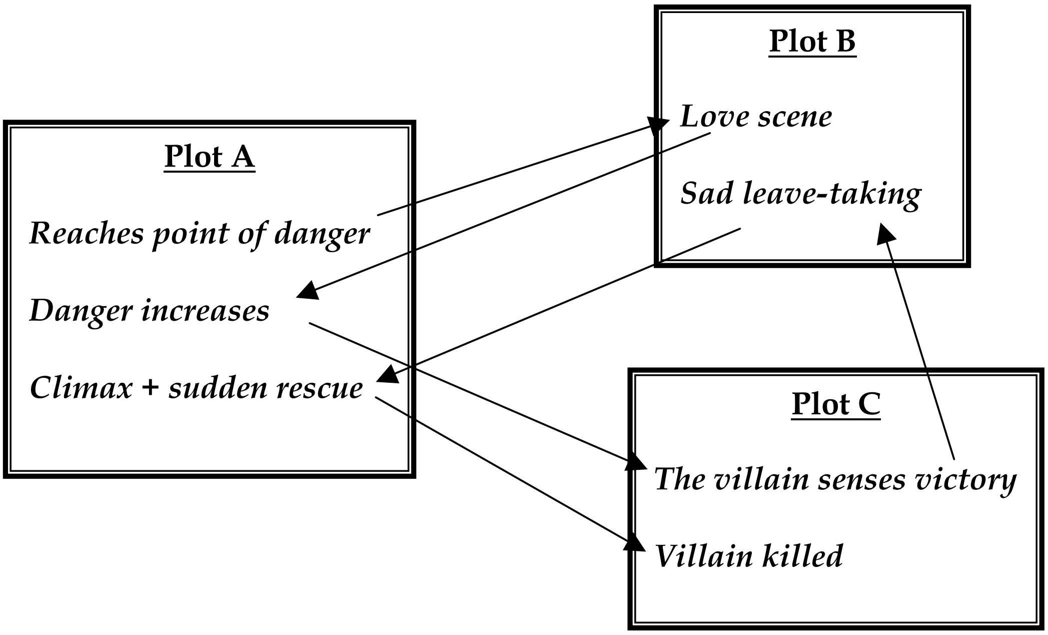
1. Who are the main characters?
2. How are they characterized?
3. How does the story open?
4. How does the story end?
5. Is the ending open or closed?
6. What is the tone of the story?
7. What style of narration is used?
8. What are the themes?
9. Why did the writer write the story?
10. Are any of the names significant?
11. Is there anything noteworthy about the style?
12. Is the setting important?
13. Are there any symbols?
14. Is there anything I need to research?
15. Did I enjoy the story?

It may be fruitful for learners to do this on their own, and then compare, discuss and refine their answers in class.

One way in which learners can develop imaginative engagement with a text is to elaborate it in a variety of ways. Learners should be asked to create alternative endings, rewrite from the point of view of a different narrator, role-play a character justifying his/her behaviour, supply missing documents mentioned in passing or implied in the story, and so forth. Some stories may be easily turned into plays or film-scripts. One form/style/genre can be transformed into another. To encourage learners to see literary texts as relevant to their lives they can also be asked to reimagine them in contemporary Hong Kong.

Novels obviously need more preparation and are more daunting to learners. Prior exposure to short stories and films will provide some of the skills and awareness necessary to appreciate a longer text. The concepts of plot, characterization, style and so on will already be familiar. When watching films, learners can be made aware of the organisation of complex stories, possibly by means of diagrams which help them to note the progress of the main plot and subplots, with their climaxes, romantic episodes, conversations, bursts of action, moments of grandeur etc.

Such a diagram would be rather like the storyboard of a film, but need not be so detailed, e.g. in drawing up a plan of the film of *The Return of the King* (Jackson, 2003), one would show how the film follows Frodo for a while and then switches to what is happening to other members of the original fellowship. The various plots could be numbered for convenience, and comments made on their status at any given time.



The purpose is to think about how to organise a long story in such a way as to gain maximum impact.

This knowledge can then be transferred to the study of a novel. Background information of a cultural or historical nature may be needed in the preparatory stage.

Learners need to have read the novel before it is taught in class. If it is divided into chapters, the teacher might give an analysis of, for example, the first two, supplying a model of how the alert reader should note salient features and enter into the world of the novel; learners can then take it in turn to present chapters in the same way, so that all the major issues have in the end been covered.

Some classes will need to be given more help and guidance. Worksheets with cloze summaries of the storyline and guided questions will be necessary. For more famous works, study guides are usually available and may prove helpful. Film versions of novels are usually extensively adapted and may not be good introductions to them. They are best viewed at a later stage.

Once the novel has been read and discussed, learners can, as mentioned earlier, play creatively with the text, producing a variety of by-texts.

The morale of the literature class is of importance when studying a novel as many learners have not developed good reading habits and may find the vocabulary challenging. Teachers will need to take steps to counteract potential problems, dividing up the text into manageable chunks and offering help in the form of chapter summaries and glossaries of any predictably difficult words. Filmed versions of novels, where available, are an invaluable support. Very long works are best avoided at this stage.

For suggestions on teaching appreciation of prose fiction, please refer to section 4.1.6 Literary Appreciation.

4.1.3 Poetry

Features of Poetry

Poetry has given enormous pleasure to men and women over the centuries. When producing verse, the poet is often more concerned than writers usually are with the language that s/he uses to express the ideas of the poem. Poetry makes use of patterned language, and the learner of literature needs to be sensitive to these patterns. Poetry is very aware of the sounds of language, and learners need to observe from the beginning that English orthography, particularly in relation to vowels, is not a reliable guide to pronunciation, e.g. “so”, “sew” and “sow” all have the same sound, while the vowel of “few” is different. Thinking phonetically is essential to the enjoyment of poetry in English.

The following terms may be of use in the teaching and appreciation of poetry at the senior secondary level. Some of them may be only suited to taught set poems, and too difficult for learners to use confidently when writing about unseen poems.

DICTION	Diction refers to the poet’s choice of words. Words do not simply have meaning; they have connotation, an atmosphere around them. Some words are simple, everyday ones; others are much rarer or bring to mind special feelings. “I went up the big hill” means the same as “I ascended the mighty peak”, but the style is quite different

	with respect to connotation. “Blue” is the more common word; “azure” sounds much richer and stranger; “lapis lazuli” seems positively exotic. When a critic assesses the diction of a poem s/he produces statements such as: “The diction is simple, almost childlike”, “The poet uses the diction associated with accountancy to express his love”, or “The poet considers the rabbit in different ways from verse to verse switching from everyday diction to scientific diction, the diction of cookery and strongly poetic diction. The effect is to make the reader reflect on our contradictory attitudes towards animals”.
	To take an actual example, Owen in “Anthem for Doomed Youth” uses religious/church-going diction (and imagery) to bring out the horror of battle. The content of the poem and the connotations of the words are in stark contrast to each other and cause the reader discomfort, hence making the poem such a powerful one.
FORM/TYPE/ GENRE	These are common terms used to designate the categories into which literary works are grouped. There are numerous ways of categorising poetry. Learners should be familiar with the differences between rhyming verse, blank verse and free verse. Some familiarity with shape/concrete poetry, and various experimental forms may prove stimulating. The common types of poems learners can be exposed to are short lyrics, sonnets, ballads and possibly haikus.
IMAGERY	This refers to the use of figurative language in a poem (e.g. metaphors, similes, symbols etc). A poem about an old person might involve leaves falling from trees. The imagery of autumn helps to express the theme. Love poetry is typically full of spring, flowers and sunshine. Religious imagery is frequent (e.g. the garden, snake, rainbow, lamb, cross etc.). Images may be single, or create patterns that run throughout a poem. For example, Tennyson’s “Crossing the Bar” uses the imagery of sailing to express views on death and the afterlife.
INVERSION	This is a change in the standard word order. It can be used for emphasis or to create a slightly Biblical and solemn atmosphere (as it was much more common in older English). *I will arise and go now, and go to Innisfree,* *And a small cabin build there, of clay and wattles made;* *Nine bean-rows will I have there……*

[Yeats]

Inversions sometimes make it easier to create a rhyme, but using it for this reason is regarded as a weakness. Any example is, of course, open to debate:

> *The butterfly from flower to flower*
> *The urchin chas'd: and when, at last*
> *He caught it in my lady's bower,*
> *He cried, "Ha ha!" and held it fast.*
> *[Skipsey]*

LINES One of the things that makes poetry work is the tension between grammar/syntax and the lineation of the poem. Learners must learn to distinguish very clearly the difference between a sentence and a line. When a line end coincides with a sentence end, the line is said to be end-stopped. If the sentence runs past and over the line end, the line is a run-on line or an enjambed line (enjambment being another name for the phenomenon). A sentence may even run on from the end of one verse to the beginning of another. Most lines also have a pause. A strong pause, breaking the flow of the line, can create a special effect. For example, Shelley's "Ozymandias".

> *And on the pedestal these words appear:*
> *'My name is Ozymandias, King of Kings,*
> *Look on my Works, ye Mighty, and despair!'*
> *Nothing beside remains. Round the decay*
> *Of that colossal Wreck, boundless and bare*
> *The lone and level sands stretch far away."*

The full-stop and pause after "remains" signifies the end of the king's power and the isolation of his broken statue. The following run-on lines represent the featureless desert lying all around.

PERSONA The lyric "I" may, of course, represent the feelings of the poet directly – and in many cases probably does. Poems, however, are works of art, not autobiographical statements and frequently poets invent situations and speakers. To make this distinction clear, the word "persona" is used. At this level of study it is inadvisable to be too technical. Learners may wish to use the term, but in the interests of good style, overuse is not recommended.

PERSONIFICATION The term has fairly vague boundaries. The common sense refers to treating an abstract concept as embodying human characteristics. Liberty is personified in the famous New

York statue. Talking animals or treating animals as if they think and feel like humans is sometimes called personification, though there is an alternative term: to anthropomorphise/anthropomorphism. The terms should not be overused. To refer to an animal as “she” or to say it feels frightened is not necessarily an example of personification or anthropomorphism.

REPETITION

A common feature of poetry mainly used for emphasis, but also for decoration and echo-effects.

I love thee – I love thee!
‘Tis all that I can say;
It is my vision in the night,
My dreaming in the day;
The very echo of my heart,
The blessing when I pray:
I love thee – I love thee!
Is all that I can say.
[Hood]

RHYME

A huge amount of poetry in English rhymes, and a lot of people enjoy the musical effect this creates. Some poems have fairly detailed traditional rhyming patterns (rhyming couplets, for example), and much simple lyric follows an a/b/a/b pattern. Some class time should be given to rhyme. Spelling is not a trustworthy guide. “Bough” rhymes with “cow”, not with “rough”. Some poets insist on full rhymes, but others use half-rhymes.

The sea crosses the sea, the sea has hooves,
the power of rivers and the weir’s curves
are moving in the wind-bent acts of waves.
[Oswald]

As pronunciation changes over the course of time, and as English is spoken differently in different areas, what was a good rhyme for the poet may not work for the reader. English has a great many vowels and diphthongs and the match must be exact for a rhyme to occur – “brick” and “break” do not rhyme (“brick” rhymes with “trick”, and “break” with “take”). The rhyme can be a final vowel on its own, that is an open syllable, as long as it is stressed: “igloo” and “you” rhyme; “slippery” and “fishy” do not (the final sound is too weak), or a final vowel with consonant, a closed syllable, (e.g. “decide” and “tied”). Weak final closed syllables cannot create rhyme: “hoping” does not rhyme with “singing”.

RHYTHM

This can be a difficult and highly technical matter with lots of complex terms relating to different metres. Learners do not need to master these. Rhythm is, however, basic to poetry and learners need to be shown how it works. This is simpler with traditional, formal verse. Learners should examine some examples from a technical perspective, counting the syllables and noticing the beat (especially the iambic and trochaic rhythms).

*The **black**bird **sang,** the **skies** were **clear** and **clean***
*We **bowled** a**long** a **road** that **curved** a **spine** ...*
[Henley, At Queensferry]
(10 syllables, 5 feet, iambic rhythm: stresses on the even numbered syllables).

Plunged** in **night, I sit** a**lone
***Eye**less **on** this **dun**geon **stone**...*
[Scott, Samson]
(7 syllables, 4 feet, trochaic rhythm: stresses on the odd numbered syllables).

Poets use rhythm in many expressive ways. For example,
Break, break, break,
On thy cold gray stones, O Sea.
[Tennyson]

Apart from “on”, “thy” and possibly “O”, every word needs a strong stress. The effect is like a funeral march, the heavy monosyllables creating the slow beats of a drum. Good recordings of poetry available on the market and the Internet should help learners appreciate rhythm, though it is undoubtedly difficult for a second language learner and no great expertise is to be expected at this stage.

SOUND

A number of technical terms are explained here.

Alliteration occurs when the initial consonant sounds of words close together are repeated. This can be strengthened by the use of the same sounds in the middle of words or at their ends. Older English poetry is very heavily alliterative and this remains one of the most commonly used techniques.

Oh, ye wild waves, shoreward dashing,
What is your tale to day?
O’er the rocks your white foam splashing,
While the moaning wind your spray,
Whirls heavenwards away
In the mist.

[Sinnet, Song of Wild Storm Waves]

The use of “w” and “s” + consonant (sh/sp/st) is obvious, and tries to mimic the sound of the wind at sea.

Assonance (and **consonance**) are terms whose precise usage varies from writer to writer. Assonance is either (i) similarity of word-internal vowel sounds, or
(ii) a similarity of non-initial consonants.

It needs stressing again that this refers to phonetic similarity. Particular care needs to be taken in the case of vowels as the Roman alphabet has only five vowels, but English has many more vowel sounds.

Examples:
(i) similarity of vowel sounds:

Where the sea meets the moon blanched land
[Arnold]

The vowels of “sea” and “meets” are the same, as are those of “blanched” and “land”.

(ii) similarity of consonants:

“O where are you going?” said reader to rider
[Auden]
I found a dimpled spider fat and white
[Frost]

Note the d’s in the Auden example, and the d’s and t’s in the Frost.

To return to Tennyson,

Break, break, break,
On thy cold gray stones, O Sea…

There is alliteration of “b”, assonance of “k”, and consonance of “o” in “cold”, “stones” and “O” (the “o” of “on” is a different, though related, shorter sound), and of “a” in “break” and “gray”. (Note also the way “break” evokes “ache”.)

For the most part alliteration/assonance/consonance add a musical quality to the verse and these devices are used to emphasise important parts of a poem, rather than to create a precise special effect. There are, however, some sound tendencies in verse. Final t’s, d’s and k’s sound energetic, even harsh; l’s and r’s are softer; initial d’s may be sad; s’s may sound like water, snakes, silence etc.; short vowels [as in “miniature” and “tiny”] suit small things, and long vowels [as in “huge”] larger ones. Learners should see if they can relate sound patterns to the sense, but not to worry if they can't.

For an example of beautiful use of sound, take these lines from Keats:

And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells,
With a sweet kernel; to set 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.
[Ode to Autumn]

The pattern involves f's, l's, the vowel sound "or" (all, core, gourd, more, warm, for, o'er), various "s" sounds (s, sw, sh, z [hazel/bees]), p's and b's, and a run of m's. Many of these sounds involve rounding the mouth as if eating.

Also Tennyson's famous

...doves in immemorial trees
And murmuring of innumerable bees
[The Princess]

A very full example of the use of assonance of "m" to create the effect of the distant humming of a cloud of bees.

Onomatopoeia is when the sound of the words loosely imitates a natural sound. For example, "drip, drip" and "plip-plop" may sound like slowly falling water; "pitter-patter" the sound of rain, "miaou" the noise of a cat, and "howl" the cry of a wolf.

The terminology is useful, but not central. Being sensitive to sound patterns enormously enriches appreciation of poetry.

SUITING FORM TO MEANING

This entry sums up much that occurs in the others. The poet often tries to shape language to mirror as well as to present his/her content. As we have seen, this is done by means of rhythm, pause, the tension between the sentences and the lines and by the selection of sounds. Here are some further examples.

We chanced in passing by that afternoon
To catch it in a sort of special picture
Among tar-banded ancient cherry trees,
Set well back from the road in rank lodged grass
The little cottage we were speaking of,
A front with just a door between two windows,
Fresh painted by the shower a velvet black.

We paused, the minister and I, to look.
[Frost, The Black Cottage]

The "it" in line 2 is not explained until line 5. The main subject of the sentence is well set back, in the same way as the cottage is physically set back and obscured. When the "we" pause, the rhythm pauses as the pronoun's reference is given. The acting of stopping is expressed in a short sentence that comprises exactly a single line.

In the second example, the sentence with its multiple subordinate clauses winds around the lines like the creeper being described.

Like a huge Python, winding round and round
The rugged trunk, indented deep with scars,
Up to its very summit near the stars,
A creeper climbs, in whose embraces bound
No other tree could live.
[Dutt, Our Casuarina Tree]

It is the process of recognising such effects that should begin at this stage in a literary education.

TONE	A reader has not commented adequately on a poem if s/he has not referred to its tone and said what its prevailing mood is. Often this is clearly stated, though the reader must be on the look out for irony. It is useful to spend time thinking about adjectives that might be used to describe poems and poetic personas, e.g. angry, bitter, broken-hearted, defiant ecstatic, nostalgic, puzzled, regretful, resigned, sad, thoughtful.
VERSES/STANZAS	Poems are written in lines that are often divided into verses/stanzas. These may all be the same length or variable. Poets often set up the standard so that they can then make a point by deviating from it. A sudden short line or verse could, for example, signify a death.

Teaching Suggestions for Poetry

Learners will come to the course with varying degrees of knowledge and exposure to verse. If this has been limited, the first aim should be to get the learners interested in poetry, perhaps by asking them to share favourite song lyrics and through discussion of connotation (e.g. What do you think of when you hear the word apple/green/wolf/Moon etc.?) and symbol (e.g. What would you draw to express anger?). Sensitivity to rhyme needs to be developed by matching exercises, or by work on rhymed poems with one of the pairs of rhymes blanked out.

The Internet has a great many poetry sites and learners can search through them and share discoveries with one another. Self-expression through poetry writing should be encouraged. Obviously, learners are not going to produce perfect sonnets, but they can experiment with free verse and simplified forms, such as the haiku in English. The first draft of the poem can then be worked on to add sound effects, such as some alliteration.

In order to appreciate the sounds of poetry, learners need oral/aural exercises. Schools can obtain recordings of poetry and introduce poetry websites with audio facilities to learners. Teachers should model poems for learners and teach them to read aloud in class. Participation in speech festivals can be advantageous. Choral performances may be a useful further suggestion.

An interesting selection of poems with a variety of activities designed to focus on content, poetic technique and self-expression can be found in the EMB resource packages on The Learning and Teaching of Poetry.

As well as discussing some poems at length, the class should read many others quickly so that the learners come to realise the enormous range of poetry in English. Different poems can be used to illustrate different features of verse. One might have a special image, another interesting sound effects, a third be rich in alliteration, and so on. Learners could bring in poems they have found to share with their classmates, explaining why the poem impressed them, be it emotionally or technically. A poetry notice-board can provide a further opportunity to share, though it is also, as noted above, important to develop the habit of reading poetry aloud, and oral sharing sessions have a particular value.

The ability to write a critical analysis of a poem needs to be developed. At first, this can be achieved by questions which guide the reader towards special features. In relation to technical points, it needs to be stressed from the beginning that comment should be accompanied with suitable examples; – not “There are many ngs and nks in verse four”, but “The many ngs and nks in verse four help to express the feeling of being in prison and surrounded by metallic sounds”. There is no great point in referring to a technique if one has nothing much to say about it.

Gradually, the learners should learn to function without questions at least some of the time and be able to write analyses of poems on their own.

Set poems are probably best taught in a lecture/discussion format, though individuals can be given prior research tasks (e.g. Please prepare to report to the class on the story of "Daedalus and Icarus.").

For suggestions on teaching appreciation of poetry, please refer to section 4.1.6 Literary Appreciation. Examples of poetry analysis can also be found in Appendix 1.

4.1.4 Drama

Features of Drama

Where possible, drama texts should be approached as theatre works. Before starting to read famous plays or the set text, learners should get used to looking at dramatic scenes, discussing how dramatists work as they turn stories into plays with themes, and the conventions dramatists draw upon. Obviously, theatrical plays in performance are extremely artificial artifacts, yet by the audience's willingness to suspend disbelief the illusion works and fascinates. Treating the story of *Macbeth* as a true recounting of history, or as a novel is to miss an important dimension of the play. The learner of literature should be interested not only in content, rich as that can be, but also in how producers of literary works create them.

Many of the ideas and concepts referred to in the earlier sections of this document are directly relevant here also, though a play usually lacks a central narrator and this gives rise to a number of differences. A dramatist may comment by means of a prologue, epilogue or chorus, but this is far more limited than the interference of a narrator in a novel.

As the most famous writer in English, William Shakespeare is likely to be encountered by most learners of literature in English. The advantages resulting from this are the quality of his work, its cultural importance, the vast array of critical support available and the large number of performances in the theatre or in recorded form that learners have a chance to be exposed to. The disadvantages are the linguistic difficulty of the texts, which might well and truly frighten a second language learner, the volume of difficult references in them and the multiplicity of critical opinion available that may stifle personal reaction. In addition to considering the plot, characters, dramatic structure and scheme of the play, in the case of Shakespeare, learners need to think about the verse and imagery. If asked to select a favourite scene, a learner would be expected to comment on the dramatic effectiveness, ideas and poetry of the selected scene. Learners also need some acquaintance with the conditions and conventions of the Elizabethan stage, so that they can understand the need of the characters to tell us where they/we are and create atmosphere. Knowledge of the use of boy actors for female parts will also throw important light on many scenes.

The following items seem appropriate for learners at senior secondary level.

ACT	Plays are normally divided into scenes and acts, a scene being a sub-division of an act. A scene is usually the action in one place at one time, while acts are major structural divisions of the play. The length and placement of these create the dramatic structure and flow of the play. They create rhythm and pace. After an intense scene, a more relaxed interlude might provide a useful contrast and allow the playwright time to build up to a new climax. Scenes may end on a “cliff-hanging” note, leaving the audience in suspense. Anti-climax may be used to undermine audience expectations or to make a thematic point. Thinking about such issues is part and parcel of studying a dramatic text.
ASIDE/ SOLILOQUY	Most of the action of a conventional play takes place through the dialogue. Interior states can also be communicated through “asides”, brief comments by a character that would be thought rather than spoken in daily life, e.g. Polonius’ comment in *Hamlet*: “*Though this be madness, yet there is method in’t.”* and Hamlet’s remark during The Mousetrap *“That’s wormwood.”* Soliloquies are speeches made by a character when alone and represent mental debates and inner struggles. *Hamlet* is, of course, also rich in these, e.g. *“To be or not to be…”*
CHARACTER	Characters are likely to be at the centre of any drama that learners encounter at this stage in their education, and attitudes towards the actions and viewpoints of the characters are central to the learners’ reaction to the play. Techniques of characterization should also be noted: the actions, speech, style of speech, and description of the character, as well as the comments of other characters on her/him. Characters may have a chance to give us a further insight into their mental world by means of asides or soliloquies. The learner of a particular dramatic text should ask how he/she feels about a certain character, why, and how the dramatist has produced that reaction.

STAGING	A play is a script that needs to be brought alive through performance. Learners should discuss what sort of actors they would choose for the different roles, styles of acting they think suitable for a play, and the costumes, props and scenery (if any) they would select if they were directing the play. Their attention should be drawn to such details as entrances and exits. All aspects of the staging can come together to create a unified atmosphere (e.g. in *Absurd Person Singular*, the small kitchen comes to symbolize the narrowness of suburban life, just as the references to lack of heating in later scenes reflects emotional deprivation.). Directing a play entails interpretation. Shakespeare's plays have been used to present a whole range of issues. *The Merchant of Venice* has been staged as a play about religious intolerance and race, about commercial values and capitalism, about homosexuality, about the strength of women, or simply as a moving love story. Learners should think about which interpretation they find most valid/useful/interesting. In relation to *Romeo and Juliet*, directors seem to prefer to change the setting rather than the interpretation (e.g. Bernstein's New York, Zeffirelli's Renaissance Italy and Luhrmann's Los Angeles).
SYMBOLISM	Dramatists may also avail themselves of symbolism. There may be patterns of imagery running through a text (e.g. of the graveyard in John Webster's *The Duchess of Malfi*), or central symbols (e.g. the glass animals of Tennessee Williams' *Glass Menagerie*).
THEME	Plays, even more than works of prose fiction, tend to have a conscious message. Shaw's *Saint Joan* is as much about the rise of the nation state and the birth of modernity as it is about the dilemma of Joan of Arc and the rights and wrongs of her treatment. Shakespeare's intentions are usually more opaque and his plays more open to different interpretations, but *Othello* is certainly about jealousy, even if male violence, racism, class conflict, homosexuality and so on have also been identified as important themes by critics.

Teaching Suggestions for Drama

It would be advisable to take learners to a theatrical performance early on in the course so that they can discuss how it worked, what decisions the director had taken and what alternative approaches might have worked well. Learners can be asked to try and dramatize short stories they have read so that they can become aware of the problems and enter sympathetically into the world of the playwright. Later on in the course, learners might like to discuss how some major contemporary political story might be turned into drama, and what themes the play based on it might contain.

To improve awareness of how a character's lines have to suit personality, learners can be given a list of character-types and asked to write suitable lines for them to be spoken in a similar situation. For example,

• *A poet (male)* • *A teenage boy* • *A lawyer (female)* • *A rather rough sailor (male)* • *A prince* • *A film star (female)*	*Tells someone who is likely to be surprised by the news that s/he is in love with the other person.*

This exercise might also lead to a discussion of stereotyping and stock characters.

Another exercise would be to give learners main plots for plays (or ask them to contribute these themselves and then redistribute them) and ask them to think of suitable subplots that might complement, contrast with, offer relief from or in some way comment on the main plot.

If a reasonably modern text is being read, it is probably good to read at least part of it aloud with appropriate dramatic emphasis. Everyone in class should have a chance to take part. The more artistically inclined can further contribute by sketching stage designs and costumes, and the musically gifted might like to think of suitable background tunes or songs that could be included in the reading performance.

Learners, especially if they are studying a complex Shakespeare play, would be well advised to keep a journal of the experience, recording thoughts, interpretations, sketches as mentioned above, favourite quotes, actions and so on. Watching different film versions in order to discuss diverse approaches to the play can help learners to realise that there is no one official reading of the text that they must adhere to.

Dramatizing brief stories found in the press can be a stimulating exercise.

In order to keep an eye on the verse, some of the most highly regarded speeches should be studied as poetry in addition to their dramatic function in the play.

For suggestions on teaching appreciation of drama, please refer to section 4.1.6 Literary Appreciation.

4.1.5 Films

Aspects of Film Appreciation and Criticism

Teaching film can be a joy as most learners come to the subject with plenty of background experience and a very positive attitude towards the experience of film-watching. Film theory (and literary theory in general) is beyond the reach of learners at this stage. The aim is to teach the rudiments of practical criticism; and even here the range of terminology is enormous. Teachers and learners are encouraged to use the basic terms and those which they find useful for the discussion, understanding and critical estimation of the films they study. The literature curriculum does not advocate knowledge of technical terms as being meritorious in itself, or endorse the memorization of long lists of them.

Film is a medium that can be used in a variety of ways. Some films can be regarded as similar to poetry in their fascination with mood and style, but overwhelmingly films have been used to tell stories; indeed, an original screenplay is probably rather less common than an adaptation of a novel. In terms of plot, characterization etc., the majority of what is said in the sections on prose fiction and drama could be repeated here, and, in fact, many of the points are probably best introduced in the consideration of films (e.g. “story arcs”) given learners’ frequently greater familiarity with cinema than book culture. Films are usually less rich than books in the sense that narrative subtlety is difficult to achieve. Hinting, indirection and elusiveness are easier to achieve in prose (though occasionally films like *The Sixth Sense*, dir. M. Night Shyamalan, 1999, manage tricks of this nature). Film, however, can visually dazzle us, overwhelm us with excess information and appeal in most cases to sound as well as sight. The advantages and disadvantages of the different media should be something learners talk about frequently during the course, considering whether in fact it is an error to think that a good book supplies the basis for a good film.

As before, a number of items are singled out for comment here as a means of orienting teachers and learners to points they might wish to consider when discussing films.

ACTORS[*]	Many viewers choose which films to watch on the basis of which actors are in it. Hollywood has fostered the cult of stars,

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[*] The document uses the term to refer to both males and females.

promoting them in the media and emphasizing their looks and power by means of close-up shots, beautiful costumes, lighting etc. To add attraction to a film, a star may even appear only briefly in a cameo role. The normal Hollywood style of acting is naturalistic (depending of course, on the genre). Some important actors (e.g. Brando, De Niro) have adopted “Method acting”, immersing themselves in their roles and letting them temporarily take over their private lives. In addition to the stars, the cast contains many supporting actors and extras. The British tradition of film-making is frequently more “theatrical” with famous stage-actors, such as Sir Ian McKellen and Dame Glenda Jackson taking a rather different approach to their performances. Occasionally directors make a particular point of using non-professionals (e.g. *A Bronx Tale*, dir. De Niro, 1997 and *In This World*, dir. Winterbottom, 2003).

DIRECTORS

Although in very commercial cinema, the director is a rather minor figure who simply delivers the desired product told, in many cases directors have emerged as the central and controlling intelligence whose vision creates and unifies the film. Directors like Hitchcock have come to be seen as major artists. Some directors have a very personal style (e.g. Tim Burton), some specialize in a particular type of film (e.g. early Martin Scorsese), and others have a wide range, though common themes often emerge (e.g. Ridley Scott).

THE FILM INDUSTRY

One of the distinguishing characteristics of cinema is that a feature film involves tremendous effort and a huge outlay of money. As a result, marketing is very important and films are usually targeted at particular sectors of the population. The young, especially young males, are important consumers of entertainment; hence the frequency of action movies. To compete with television and video, studios have developed the concept of the blockbuster, a film that really deserves to be seen on the big screen, that is packed with special effects, that everyone talks about at the time of its release and that has many commercial tie-ins (e.g. *Titanic*, dir. J. Cameron, 1997; *Lord of the Rings*, dir. P. Jackson, completed 2003). Independent filmmakers try to maintain a more personal style, and art-house cinema caters for the highbrow. Film in English is dominated by Hollywood and the United States, but Britain, Australia and other English-speaking countries produce a certain number of new films each year.

GENRE

Films can be categorised in many ways and it would take pages to list all the possible genres. Story content is often the deciding factor: the Western, the coming-of-age story, the road movie, the buddy movie, science fiction, horror films, ghost stories and so on. Such categories have subcategories: the crime film may

	appear as a detective story (classical or hard-boiled), police film (maybe with a buddy team, e.g. *Lethal Weapon*, dir. R. Donner, 1987), a gangster movie (e.g. many Scorsese films), a bank robbery story, a film focused on a con trick or con artist (e.g. *The Sting*, dir. G. R. Hill, 1973) and so on. Some categories refer to audience (e.g. the teen pic). The emotion evoked may be central (e.g. the weepy), or the general style and pace (e.g. the action movie) or the more specific style (e.g. film noir). Biopics are based on true life stories. Animation (e.g. many Disney films) involves a completely different way of making a film. The categories are endless – some very loose and some with strict conventions – but trying to map the territory will help learners in the analysis of particular films.
NARRATION	Films may contain POV (point of view) shots that show us the world from a character's particular perspective, but it is hard to maintain for long and most films only treat the camera as a neutral all-seeing narrator which can go anywhere. Occasionally voiceover is used, but outside film noir the technique has not been regarded as a particularly satisfactory one. Narrative sequence is frequently disrupted with flashbacks, flashforwards, reconstructions, interviews, cutting from story to story, between different plots/sets of characters and so forth. Some films begin with all the characters together and then diverge to follow a number of different individuals and story lines (e.g. The Godfather, dir F. R. Coppola, 1972); others follow the opposite course and start with two or more stories that seem unrelated, but gradually converge (The English Patient, dir A. Minghella, 1996). Characterisation, climax, suspense etc. are central as in other forms of narrative fiction.
SOUNDTRACK	This consists of the dialogue, very important in most films, though less central in, for example, a pure action movie. It can in some ways be treated in the same way as a drama script, but can afford to be much less explicit because of the amount of visual information available to the filmgoer. Secondly, there are diegetic sounds, sounds that are natural to the scene (e.g. the sounds of insects, doors shutting, footsteps etc.). These can be emphasized or downplayed by the sound editor/director. Finally, there are the non-diegetic sounds, ones that would not occur in reality. This usually takes the form of music and helps to create mood and establish connections across the film.
TECHNICAL ASPECTS	As film is a visual experience, naturally this aspect deserves plenty of attention. Films can be made in black-and-white or colour. The colour can be intense (e.g. *Far From Heaven*, dir. T. Haynes, 2002), or drab to create a gloomy atmosphere (e.g. *Alien 3*, dir. D. Fincher, 1992 and *Seven*, D. Fincher, 1995). Lighting also has a strong effect on the visual style of the film

and is used, for instance, to accentuate the beauty of a star (e.g. many scenes in *Casablanca*, dir. M. Curtiz, 1942). A film consists of a series of shots. The length of shots, created by cutting, affects the pace of the film. Digital effects are commonly used nowadays to enhance the visual experience (e.g. *Gladiator*, dir. R. Scott, 2000). The movement of the camera and its lens, described by means of such terms as pan, tracking, crane and zoom, is important. Slow motion, speeded up motion, freeze-frame, jump cut are additional terms which might crop up in the analysis of a film.

VISUAL EFFECT

A film is something we above all go to see, and great attention is given to this aspect. It needs to be taken as a general principle that what we see on the screen is there as a result of deliberate choice and worth discussing.

- **Set** – Some settings belong to particular genres (e.g. Death Valley to Westerns, the haunted house). Confined spaces can give a feeling of being trapped; while the open road and open countryside signify freedom (the contrast can be found in *Bonnie and Clyde*, dir. A. Penn, 1967 and the *Lord of the Rings* trilogy, dir. P. Jackson, completed 2003). Details of decoration can be used as part of characterization (e.g. the Sikh home in *Bend it Like Beckham*, dir. G. Chadha, 2002). Nature can reflect theme also (e.g. *On Golden Pond*, dir. M. Rydell, 1981).

- **Costume** – One genre of film is actually called the "Costume Drama", historical films that lavish attention on the elaborate clothes of the past. In *The Breakfast Club* (dir. J. Hughes, 1985) the different types of students are indicated by their clothes. In this way clothes can be clichéd and reflect stereotypes with heroes often wearing lighter clothes than villains. Flamboyant costumes are a major source of characterization and mood in *The Adventures of Priscilla, Queen of the Desert* (dir. S. Elliot, 1994). Teenagers may be drawn to films such as those featuring Rap artists in order to see the latest street fashions.

- **Make-up, hair**, etc. – Every effort is made to ensure stars look as lovely as possible with perfect skin, shining eyes and so on. Make-up can be important to character (e.g. *Sunset Boulevard*, dir. B. Wilder, 1950) and even central to the story (e.g. *Elizabeth* [dir. S. Kapur, 1998], as the queen increasingly turns herself into an icon for the English people). Make-up plays a significant role in special effects also.

- **Lighting** (see Technical Aspects).
- **Props** – Pairs of glasses are often, for example, significant, e.g. part of the outfit of a gangster, a sign of a brainy scientist or a symbol of shortsightedness. In one famous scene in *On the Waterfront* (dir. E. Kazan, 1954) gloves become briefly an important symbol of identity. The meals people eat can be significant. In *Bram Stoker's Dracula* (dir. F. F. Coppola 1992) a bloody steak is consumed, and in *Chinatown* (dir. R. Polanski, 1974) a fish, fitting in with a great deal of related imagery. Hitchcock's films are rich in detail, e.g. the paintings on the wall in *Psycho* (1960). Good film spectators need to pay close attention to everything they are offered on the screen.

WRITING ABOUT FILM

The film review can hardly be seen as a very firm genre, but the type published in newspapers and film magazines might be a useful model for learners, though the style is frequently rather colloquial. The writers of these do not wish to spoil the enjoyment of their readers, who might watch the movie subsequent to reading the review, and consequently they are sparing of details of plot, especially if there are any surprises or twists. A film analysis is usually written in a more scholarly style and may well be accompanied by a synopsis of the story. Learners may also wish to keep a viewing diary/journal with filmographical detail, comments on interesting aspects and personal reactions.

Teaching Suggestions for Films

Especially near the beginning of the course, it is important to generate, or harness, enthusiasm for film talk and film criticism. Movie quizzes, informal chats about the week's new films, sharing of favourite films, advice and Internet sites and good movie shops, group visits to the cinema, regular reading of film reviews, the provision of film magazines, interest in the Oscars and other film awards – all these can create the desired atmosphere. Teachers should not, however, hesitate to make it clear that films shown in class are not for passive entertainment, but active study. Especially after the first viewing the pause button should be freely used and learners expected to discuss and reflect on what they have been watching.

When a particular film is to be studied in depth, learners can work in groups and each group can be given the task of exploring particular aspects of the film. Some groups may focus on the literary aspects, while others can work on the dramatic aspects or the cinematic aspects. Learners might choose for themselves, or be assigned, different elements in which to research or study.

Literary Aspects:

- Narrative (the story/story line, what the story line is based on; any particular perspective used; narrative sequence disrupted by flashbacks or reconstructions)
- Characters (protagonists, villains, how characters and their action help the audience gain insight into the story)
- Setting (where the story happens, its significance)
- Theme (the general subject of the film, e.g. love, rivalry, fantasy)
- Genre (comedy, drama, science fiction, epic, horror, suspense, a mix of different genres)

Learners may be given the following questions to work on.

Literary Aspects: Questions to consider

1. Who are the characters in the film?
2. What is the film's setting?
3. What are the main plot elements?
4. From whose point of view is the story told?
5. What is the theme of the film?
6. What is the mood of the film?
7. What symbols did you notice?

Dramatic Aspects:

- Acting (how the actors perform)
- Costume (how appropriate the clothes are to the characters or the setting of the story, how they contribute to the overall effect of the film)
- Make-up (whether the style is exaggerated or plain, and what effect is achieved)

Learners may be given the following questions to work on.

Dramatic Aspects: Questions to consider

1. Did the actors make you forget they were acting? How?
2. How important were the costumes / make-up to the success of the film?
3. Was there any scene particularly difficult to act? Why?
4. How did the actors use their voice or body movement to

achieve the desired effects?
5. Did the actors establish their characters more through dialogue or through movement and facial expression?
6. Do you recognise any particular style of the director?
7. How does this film compare to other films by the same director?
8. Was there anything about the acting, set or costumes that you particularly like or dislike?

Cinematic Aspects

- Technical (camera angles, movements and positions and the effects they create; lighting)
- Sound and vision (sound effects, music, visual effects)

Learners may be given the following questions to work on.

Cinematic Aspects: Questions to consider

1. What visual images impressed you most? What did they make you feel or think about?
2. What sounds or music do you remember? What did they make you feel or think about?
3. What scene(s) had very effective or unusual editing?
4. Were there any special effects used in the film? Did they add to the overall success of the film or otherwise?

Many film scripts are available on the Internet or in book form, though captioned DVDs are probably sufficient to ensure that the class is able to follow the film.

Some DVDs have helpful commentaries, discussions, interviews and documentary material on the making of the film. This can be a useful teaching resource.

Excerpts of films can be selected for the purpose of appreciation and critical analysis. The following section provides further suggestions on teaching appreciation of films.

4.1.6 Literary Appreciation

An important form of literary appreciation is the writing of an appreciation of a poem or the critical analysis of an extract from a prose text. If the extract comes from a work the learner has not previously studied, in order to get them concentrate on literary matters, it is advisable to gloss difficult words or to allow a dictionary to be used while writing the analysis. Occasionally a few introductory sentences can accompany the passage to ensure that comprehending it becomes easier. Guided questions are desirable at this stage unless the passage is a particularly accessible one. Learners need to be fully conscious that the piece of prose given to them has been extracted from a longer text and may have been shortened or otherwise tailored to fit its purpose. They must in all cases try to establish the purpose of the passage, its tone and style.

The following section provides suggestions for teaching literary appreciation of various genres. Further examples of critical analysis of extracts from prose texts are included in Appendix 2 to help teachers and learners understand the sort of comments that may be expected in literary appreciation. It should be noted that sample analyses and suggested answers included in Chapters 4 and 5, and the appendices of this document are for illustration purposes. They are exemplars which aim to provide a comprehensive picture of what teachers may look for in the various texts. They are by no means representative of the kind of work learners generally produce, though they should always be encouraged and helped to produce work of a high quality.

Teaching Suggestions

I. Extract from a novel

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The Old Curiosity Shop
Charles Dickens

(Request for permission to reproduce the extract is underway. Teachers might like to access the text at the website: www.readprint.com
Chapter 71, "*For she was dead. There, upon her little bed, she lay at rest. The solemn stillness was no marvel now … if one deliberate wish expressed in solemn terms above this bed could call her back to life, which of us would utter it!")*

****

Pre-reading activity

Let learners know that they are going to read an extract from a 19th century novel: A young adolescent girl, an orphan, looked after by her grandfather, has, after a short, hard life, died. Some friends visit the house.

Ask learners to consider the following questions:

- What do you expect the passage to be like?
- What tone will it have?
- What techniques make the writer use?
- What details of setting could be used and possibly given symbolic importance?
- How would you write the scene to create the right impression in readers?

Reading the passage

- Let learners share their expectations – writing them on the board, making sure that they include aspects such as language and syntax.
- Read the passage in an appropriate tone.
- Explain any words that cause trouble.
- Ask the learners to check how correct their predictions were.
- Cross out expectations that were not realised, and add newly discovered points.
- Handle questions.

Post-reading activity

Ask the learners to write critical analyses of the extract.

Note: this lesson is not for beginners, but for learners who are already familiar with the main techniques of prose writing. For the inexperienced/less able learners, it would be possible to give a framework for the analysis, e.g.

- Aim of passage
- Narrative voice
- Style and its suitability
- Parts of speech preferences
- Tone
- Imagery
- Linguistic features

Later, let the class read the best analyses and benefit from the examples.

A sample analysis is provided here for illustration purposes.

This extract aims to move the readers at the death of a young girl. The omniscient narrator addresses us directly, shows us Nell's body, reminds us of her life and presents the grief of her grandfather. The style, diction and syntax are all simple to reflect the innocence of this dear child. Adjectives abound, but they are nearly all positive: "solemn", "beautiful", "calm", "free", "fresh", "dear", "gentle", "patient", "noble", "perfect", "tranquil", "profound". There is a serene religious acceptance of Nell's death (Nell seems to be sleeping, and God, Heaven and angels are mentioned). Her end is a blessing (see the comment of the schoolmaster), but there's also pathos – Nell is cold, her grandfather cannot accept her death, and the schoolmaster weeps. The reader is expected to be moved.

Nell is associated with nature. We read of winter berries and green leaves (the green of youth and the winter of death?), the light, the sky and her little bird. The fragility of the bird parallels that of Nell. Was the cage her life? Certainly the schoolmaster talks of the flight of her spirit. The few details we are given of her life suggest it was not an easy one ("haunts of misery and care" etc). Touches of alliteration help to decorate and dignify the scene: "solemn stillness", "loved the light", "noble Nell", "mute and motionless" and so on). Although Nell is dead, she remains very present, she and her belongings are the grammatical subject of many of the sentences.

Throughout the passage, like the sounding of a funeral bell, tolls the oft repeated "She was dead."

II. The Short Story

Through the Tunnel

Doris Lessing

Pre-reading activity

Tell learners that they will read a boy's growing-up story.

Before reading the story learners need to do some research and thinking. They will have to work in groups and prepare short presentations on one of the followings:

- male initiation rites and growing-up ceremonies
- examples of young male growing-up stories (possibly films are easiest to think of)
- the Oedipus complex (and optionally, phallic symbols)
- the symbolism of tunnels, caves and underground places
- parental possessiveness
- peer groups and adolescence

Reading the story

Listen to the short presentations and answer questions.

While the story is being read ask different learners to monitor and take notes on various aspects, e.g.

- narration
- language choice/diction
- similes/imagery/symbols
- syntax
- plot development and suspense
- setting
- contrast
- colour
- the mother
- Jerry

Ask for reports on these aspects, correct misunderstandings and lead the class through questioning and clarification towards an understanding of the story.

Examples of leading questions for discussion:

- How is sexuality presented in the story?
- How is the mother-son relationship changed by the end of the story? What detail in particular reveals this change?
- What is the mood at the end of the story?
- Is the story sexist?

Post-reading activity

Ask the learners to write a critical analysis of the story, or set them an essay on some aspect of it.

Below is a sample analysis of the story.

This is a “growing up” story. Children pass from childhood through adolescence to adulthood. Their relationships, feelings and bodies change as they grow and develop sexuality. This is the principal theme of this story. In many cultures, young men have to undergo initiation. These rituals often involve confinement in a small, dark space, pain and blood (in many cases, as a result of circumcision). All this is echoed in the story (possibly Doris Lessing’s African background is relevant in this respect). Initiation rituals lie behind many hero and quest stories, in which a young man sets out from home, undergoes an ordeal, often fighting with a monster, and then returns home victorious. The rocks in the story are duly described as being like monsters, octopuses are mentioned and there is a reference to chivalry, summoning up the image of the young knight’s quest. There is a sexual element to the story as this is obviously central to the experience of growing up. The older boys who inspire Jerry are naked. Some of the writing can be interpreted in sexual terms:

"The great rock the big boys had swum through rose sheer out of the white sand, black, tufted lightly with greenish weed. He could see no gap in it. He swam down to its base.

Again and again he rose, took a big chestful of air, and went down. Again and again he groped over the surface of the rock, feeling it, almost hugging it in the desperate need to find the entrance…" In another place, he feels "hot roughness under his thighs".

The tunnel is also a birth canal through which Jerry symbolically swims to rebirth. This is also part of the Oedipal content of the story. Jerry starts the story as a little boy following his widowed mummy. To grow up he needs to break free from this intense attachment and become independent. This is the main story arc, and at the end there are signs of a subtle change in his relationship with his mother.

Other themes that could be discussed are parental possessiveness, our guilt at growing away from our parents, the importance of same-sex peer groups for adolescents, loneliness and the relationship of the tourist to the less sophisticated, but more "real" native (a key element in, for example, the work of D. H. Lawrence and E. M. Forster). One can also see in the story the intense anxiety of the 1950s, caused by psychological theories in United States, the mothers had to be careful not to let their sons become "mommy's boys" who would probably develop into homosexuals.

The story style is fairly simple. There is an omniscient narrator who describes everything and takes us into the minds of the characters by means of commentary and free indirect speech; increasingly though as the story goes on it is Jerry's mind we enter and his point of view we take. It is right, then, the language should not be too complex and elaborate for an 11-year-old boy. The style can be described as painterly. What there is to be seen is described in detail and with great attention to colour. Simple similes are used (e.g. "like a slice of orange peel", "like brown whales" and so on). There are a few passages of rich and poetic description (e.g. the paragraph beginning, "Under him, six or seven feet down…"). Adjectives do a lot of work, and the typical sentence tells us what Jerry did: he + verb. This indeed is the main focus of the story. Pace is also very important – that especially at the narration slows down for the climactic journey through the tunnel.

The characterization is basically psychological. We are given insight into the minds of characters, as noted earlier, by means of free indirect speech (a good example for the mother is the paragraph beginning "She was thinking…", and for Jerry the one beginning "She gave him a patient, inquisitive look…". Scenes such as the one in which Jerry clowns in front of the local boys are also important, giving us a glimpse into the personality of this rather intense and introspective boy. Dialogue also has a role, but we are given little idea as to how Jerry or his mother looks. The attention to the mothers of whiteness, gradual reddening and Jerry's final brownness seems more symbolic than descriptive.

The setting is crucial to the story, with the contrast between the safe, crowded tourist beach, and the rocky wilder bay symbolizing the changes in Jerry. There is a lovely moment when Jerry, swimming out to sea (a symbol of sexuality and femininity, according to Freud), sees his mother in the distance as just a dab of colour. This symbolizes Jerry's changing relationship with his mother as her role in his life decreases. (The goggles he buys also reinforce the point of seeing things in a new way.) Thus setting and symbolism reinforce theme, and contrast helps structure the story.

The main feeling at the end of the story is that Jerry has undergone his initiation; the obstacle no longer concerns him once it has been passed. There is, however, a certain openness – is there also a sense of the emptiness of human achievement; how sometimes things we desperately wanted can suddenly seem trivial when we have them? Anyway, this is a fine and subtle story reflecting on a young man's development – though whether a feminist would find some of its assumptions highly questionable is another point…

III. Poem

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A Daughter of Eve

A fool I was to sleep at noon,
And wake when night is chilly
Beneath the comfortless cold moon;
A fool to pluck my rose too soon,
A fool to snap my lily.

My garden-plot I have not kept;
Faded and all-forsaken,
I weep as I have never wept:
Oh it was summer when I slept,
It's winter now I waken.

Talk what you please of future spring
And sun-warm'd sweet to-morrow:—
Stripp'd bare of hope and everything,
No more to laugh, no more to sing,
I sit alone with sorrow.

Christina Rossetti

****

Pre-reading activity

Tell the class that later on they will read a 19th century poem about a girl who loses her virginity before marriage.

Ask various members of the class to do some research prior to reading the poem. Possible topics:

- The story of Adam and Eve;
- Traditional views on suitable behaviour for young women and premarital sex;
- The New Testament parable of the Foolish Virgins;
- The fable of the ant and grasshopper;
- Flowers and their symbolic associations with young women and sexuality, and
- Moon symbolism.

Reading the poem

Ask the groups to report on their findings.

Read the poem.

Ask for comment on the diction, tone, imagery and message.

Ask for comment on the sounds in lines 4-5 and 15.

Post-reading activity

Ask learners how they would illustrate the poem, or ask them to write a critical analysis.

Below is a sample analysis of the poem.

This beautiful little lyric, with its simple diction, though skilful triple rhymes, is filled with sadness. The imagery comes from nature (times of the day, times of the year, the moon, flowers and gardens). The title explains the symbolism: just as Eve fell to temptation so has the poetic persona. A number of other stories can be detected below the surface. Jesus told the parable of the careless virgins, who were asleep when the bridegroom came and so missed their chance of happiness. The fable of the ant who toiled all summer to prepare for winter, while the careless grasshopper played and then starved, seems relevant too. The lily is associated with the Virgin Mary and the plucking of flowers with a girl's loss of virginity. The poem is solemn warning to young women to use their time well, be industrious and avoid sexual temptation (A modern feminist might, indeed, find a lot to argue with in the poem.). The persona almost becomes a personification of regret as, at the end of the poem, she sits hopeless and alone.

The strong consonants of "pluck" and "snap" emphasise the force of these actions. Alliteration is used for decorative emphasis in lines 7, 8, 9, 10, 12 and 15. The assonance of "o" (-lone/-row) sounds like a sigh (Oh). The poem expresses the beauty of the woman, but shows how she has misused and wasted it.

IV. Extract from a play

The Duchess of Malfi

John Webster

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BOSOLA . *Most ambitiously. Princes' images on their tombs do not lie, as they were wont[1], seeming to pray up to heaven; but with their hands under their cheeks, as if they died of the tooth-ache. They are not carved with their eyes fix'd upon the stars, but as their minds were wholly bent upon the world, the selfsame way they seem to turn their faces.*

DUCHESS. *Let me know fully therefore the effect*
Of this thy dismal preparation,
This talk fit for a charnel[2].

BOSOLA. *Now I shall:--*
[Enter Executioners, with a coffin, cords, and a bell]
Here is a present from your princely brothers;
And may it arrive welcome, for it brings
Last benefit, last sorrow.

DUCHESS. *Let me see it:*
I have so much obedience in my blood,
I wish it in their veins to do them good.

BOSOLA. *This is your last presence-chamber.*

CARIOLA. *O my sweet lady!*

DUCHESS. *Peace; it affrights not me.*

BOSOLA. *I am the common bellman*
That usually is sent to condemn'd persons
The night before they suffer.

DUCHESS. *Even now thou said'st*
Thou wast a tomb-maker.

BOSOLA. *'Twas to bring you*
By degrees to mortification[3]. Listen.

Hark, now everything is still,
The screech-owl[4] *and the whistler shrill*
Call upon our dame aloud,
And bid her quickly don[5] *her shroud!*
Much you had of land and rent;
Your length in clay's now competent[6]*:*
A long war disturb'd your mind;
Here your perfect peace is sign'd.
Of what is 't fools make such vain keeping?
Sin their conception, their birth weeping,
Their life a general mist of error,
Their death a hideous storm of terror.
Strew your hair with powders sweet,
Don clean linen, bathe your feet,
And (the foul fiend more to check)
A crucifix let bless your neck.
'Tis now full tide 'tween night and day;
End your groan, and come away.

CARIOLA. *Hence, villains, tyrants, murderers! Alas!*
What will you do with my lady? – Call for help!

DUCHESS. *To whom? To our next neighbours? They are mad-folks.*

BOSOLA. *Remove that noise.*

DUCHESS. *Farewell, Cariola.*
In my last will I have not much to give:
A many hungry guests have fed upon me;
Thine will be a poor reversion[7]*.*

CARIOLA. *I will die with her.*

DUCHESS. *I pray thee, look thou giv'st my little boy*
Some syrup for his cold, and let the girl
Say her prayers ere she sleep.
[Cariola is forced out by the Executioners.]
Now what you please:
What death?

BOSOLA. *Strangling; here are your executioners.*

DUCHESS. *I forgive them:*
The apoplexy, catarrh, or cough o' th' lungs,
Would do as much as they do.

BOSOLA. *Doth not death fright you?*

DUCHESS. *Who would be afraid on 't,*

Knowing to meet such excellent company
In th' other world?

BOSOLA. *Yet, methinks,*
The manner of your death should much afflict you:
This cord should terrify you.

DUCHESS. *Not a whit:*
What would it pleasure me to have my throat cut
With diamonds? or to be smothered
With cassia? or to be shot to death with pearls[8]*?*
I know death hath ten thousand several doors
For men to take their exits; and 'tis found
They go on such strange geometrical hinges,
You may open them both ways: any way, for heaven-sake,
So I were out of your whispering. Tell my brothers
That I perceive death, now I am well awake,
Best gift is they can give or I can take.
I would fain put off my last woman's-fault[9]*,*
I'd not be tedious to you.

FIRST EXECUTIONER. *We are ready.*

DUCHESS. *Dispose my breath how please you; but my body*[10]
Bestow upon my women, will you?

FIRST EXECUTIONER. *Yes.*

DUCHESS. *Pull, and pull strongly, for your able strength*
Must pull down heaven upon me: –
Yet stay; heaven-gates are not so highly arch'd
As princes' palaces; they that enter there
Must go upon their knees [Kneels]. – Come, violent death,
Serve for mandragora[11] *to make me sleep! –*
Go tell my brothers, when I am laid out,
They then may feed in quiet.
They strangle her.

BOSOLA. *Where's the waiting-woman*[12]*?*
Fetch her: some other strangle the children.
[Enter CARIOLA]
Look you, there sleeps your mistress.

CARIOLA. *O, you are damn'd*
Perpetually for this! My turn is next;
Is 't not so ordered?

BOSOLA. *Yes, and I am glad*
You are so well prepar'd for 't.

CARIOLA. *You are deceiv'd, sir,*
I am not prepar'd for 't, I will not die;
I will first come to my answer; and know
How I have offended.

BOSOLA. *Come, despatch her. –*
You kept her counsel; now you shall keep ours.

CARIOLA. *I will not die, I must not; I am contracted*[13]
To a young gentleman.

FIRST EXECUTIONER. *Here's your wedding-ring*[14].

CARIOLA. *Let me but speak with the duke. I'll discover*
Treason to his person.

BOSOLA. *Delays: – throttle her.*

FIRST EXECUTIONER. *She bites and scratches.*

CARIOLA. *If you kill me now,*
I am damn'd; I have not been at confession
This two years.

BOSOLA. *[To Executioners.] When?*

CARIOLA. *I am quick with child*[15].

BOSOLA. *Why, then,*
Your credit's[16] *saved.*
[Executioners strangle Cariola.]
Bear her into the next room;
Let these lie still.
[Exeunt the Executioners with the body of CARIOLA.]

****

Glossary:

1. as they were wont = as they used to. To see the change in style in tombs compare the classic tombs with the person lying on their back looking upwards: www.bbc.co.uk/history/state/church_reformation/church_gallery.shtml with the Jacobean style with the figure leaning on one elbow (as if the person had toothache), as in the tomb of St. John Leventhorpe and his wife Joan: www.englishchurch.org/Tour.htm. Bosola suggests the change of style mirrors one of attitude.
2. charnel = bone store

3. mortification = repentance, with a pun on ‘death’
4. screech owl, associated with graveyards
5. don = put on
6. all you need now is enough earth to cover your body
7. I can’t leave you much money
8. to be made unable to breathe with expensive perfume
9. women are said to talk too much; I will be brief and not bore you.
10. i.e. give my body
11. mandragora = a poison
12. waiting-woman = maid
13. i.e. engaged to be married
14. i.e. the rope around her neck
15. quick with child = pregnant
16. credit = good reputation

Pre-reading activity

Tell learners that the extract they are going to read comes from a play, *The Duchess of Malfi* by John Webster, written around 1611.

In the early 17th century, there was a fashion for Revenge Drama – the plays are dark ones, involving cruel murder, ghosts and especially incest (Shakespeare’s *Hamlet* is part of the genre; possibly also *Macbeth*). The works have some similarities with the modern thriller and horror genres.

The Duchess has had a secret marriage and children, against the wishes of her powerful brothers. When they find out the truth, they confine her to a madhouse and, unable to bear the thought of the dishonour they feel her behaviour has brought on them, they order her murder by their servant, Bosola.

Ask learners to
1. Read the extract and the notes. Make sure that they understand what is being said.
2. Think about the effect the writer wants to create and the dramatic techniques he uses, i.e.
   - the diction (look for any word sets) and imagery
   - the action on the stage
   - the pace of the action
   - the characterization of the Duchess

  - the characterization of Bosola
  - the role of Cariola
3. Be prepared to share their thoughts with the class.

Reading the play

- Have learners read the extract aloud in class.
- Handle any questions.
- Discuss the points raised in the pre-reading activity.
- Discuss the four speeches:
  - Bosola's "Most ambitiously…";
  - Bosola's "Hark, now everything is still…";
  - the Duchess' "Not a whit…"; and
  - the Duchess' "Pull, and pull strongly…".

  Concentrate especially on the style and imagery, and the atmosphere they create.

Post-reading activity

Ask learners to write either an analysis bringing all these points together, or some production notes on the clothes/costumes, lighting, props, scenery, background noises, music, stage movement and style of speech they would recommend to bring out the full potential of the extract.

Below is a sample analysis.

This death scene is drawn out, moves from horror to horror, and almost takes pleasure in its exaggerated, decorative presentation of murder. The setting – a madhouse, possibly with screams and wild yells in the background – is bizarre enough. Bosola certainly does not simply kill the Duchess. He discusses tombs, brings in a parade of death (executioners with a coffin), delivers a speech/poems/song on death, discusses the mode of death, waits while the Duchess prepares herself, orders the execution, and when we think the horror might be over, commences killing the Duchess's children and maid, the last a slow affair with Cariola resisting her end, screaming and fighting to the last. There is plenty here for a director to work on and bring alive through lighting, sound and colour.

There are four remarkable speeches in this extract. First, Bosola's short prose speech at the beginning of the extract: Bosola uses the changing styles of tombs to suggest that the world and its rulers have become less spiritual. The reference to toothache strikes one as strange and slightly unsettling. Next, there is Bosola's death song, arguing the death should be welcomed, but at the same time making it hideous. The song creates effects by contrast—the carefully rhymed beauty of the poetry against the horror of the content. The effect runs throughout the extract: life against death, the beauty and calm of the Duchess against her violent murder.

The Duchess has two long speeches. “Not a whit…” adds to the strange atmosphere, with its bizarre, imaginary forms of death – having one’s throat cut with diamonds, being suffocated with perfume, or being shot with pearls. Her final speech has grandeur and gives her a noble end.

In terms of characterization, Bosola is calm and ironic in overseeing these foul murders (e.g.’ Here is a present from your princely brothers’ and ‘ Why then your credit’s saved’). His cruelty comes over in his comments to the Duchess on the manner of her death, gloating over her prospective suffering, and, most chillingly of all, when he reduces Cariola to a mere nothing: “Remove that noise.”

The scene is designed to attract our sympathy for the Duchess. This is done by emphasizing the cruelty of her killers, her dignity, the devotion of her servant to her, her concern for Cariola, her touching instructions about her children (“look thou givst my little boy some syrup for his cold”) and her final religious humility. She shows the strength of her character in her sharp answers to Bosola, and in her own irony. Her crime has been to dare to be herself and take her own decisions, but she says she will try to avoid that other great fault of women – talking too much – so she cuts her speech short (“I’d not be tedious to you”). Her tone is neatly emphasised by the sudden rhyme awake/take in the same speech.

Cariola is a devoted servant, whose humanity is emphasised by her obvious fear of death. In this she contrasts with the Duchess, who shows her noble blood by accepting her fate. Although the scene seems to question gender stereotypes, it accepts ones about social class.

Overall, the scene is dark and frightening with various bizarre details creating an unsettling, slightly weird effect.

Notes:
This is for a fairly advanced stage in the course after reading easier and more modern plays.
It might be interesting to relate the dark world of Jacobean drama to Mannerist art in Europe and look at paintings such as Caravaggio’s Martyrdom of St Matthew for the same exaggerated and sadistic world. (See www.phespirit.info/pictures/caravaggio/p030.htm)

V. Film

(1) The Lord of the Rings
Peter Jackson

In this example, a film based on a well-known text is used to help learners see the sort of decisions directors take.

Pre-viewing activity

Ask learners to read two extracts from J. R. R. Tolkien's *The Lord of the Rings*, *The Two Towers*:

- Book III, chapter IV, from the beginning to "He ended, and strode on silently, and in all the wood, as far as the ear could reach, there was not a sound."; and
- Book IV, chapter III.

Viewing the film

Learners watch chapters 14 and 15, "Fangorn Forest" and "The Black Gate is Closed" from Peter Jackson's film of the book (the sections that show Merry and Pippin being carried along by Treebeard the Ent, and Frodo, Sam and Gollum at the Black Gate).

Learners may view the sections a number of times and discuss the following:

- the changes/differences between the book and film;
- the setting and camera work;
- the actors/characters;
- the sound;
- plot tension; and
- the relationship between the two scenes.

Post-viewing activity

Learners write a critical analysis in the form of a commentary on the extract of the film. They may work in groups if they prefer.

Below is a sample analysis.

The scene opens with three people in a lifeless, stony landscape, confronting danger. Frodo, Sam and Gollum are seen climbing slate-like blue rocks. Strong dissonant music plays as we reach the top and get our first look at the Black Gate in the sort of Gothic style associated with horror stories. It stands among barren mountains with a threatening sky, tinged blood red. Frodo, as befits the hero, is the more handsome with curly hair and piercing blue eyes. Sam, as suits the hero's companion, is a more ordinary figure. Gollum is a fascinating blend of the pitiable and vulnerable (almost a naked child) and the evil (like a grub or a moving corpse).

The camera shows us the battlements. Everything is grey and spiky. Then we look down on marching columns of soldiers. Orders are shouted, drums beaten and a horn sounded, so horrible it seems to hurt Gollum. The viewer is reminded of the parades loved by dictators and totalitarian states. Trolls labour to open the Black Gate. A view along the battlements makes them look like a shark's jaws, consistent with the image of Mordor as some all-consuming beast.

We return to the three travellers. Sam moves forward, the rock suddenly gives way, and he falls. The camera cuts between the mishap and the marching men. Two of the men hear something and run to investigate. Frodo rushes to help Sam. The suspense is derived from the expectation that they will be found, but the surprise is that thanks to Frodo's quick action, they are rendered invisible beneath Frodo's cape. A point of view shot shows what they see as the soldiers approach with spears. There is a tense moment and then they turn away and drums, shouts, the tramp of marching feet and heavy music take over.

Gollum dramatically pulls the hobbits back from trying to enter the gates and a conversation follows, portrayed by means of cuts and close-ups. Gollum begs, but his sideways-slanting eyes make him seem untrustworthy; Sam's eyes look down showing his distrust and unease, and Frodo gives Sam a sidelong glance, knowing he is not trusted. This increases the suspense generated by the characters' relationship, embodying as it does the potential for betrayal. The gates clang shut.

(2) *Gladiator*
Ridley Scott (2000)

This second example illustrates how a film extract can be used in class without relying on knowledge of the story's source or the rest of the film. The extract is taken from the end of the film *Gladiator*, from the emergence of Commodus in the arena to the final credits.

Pre-viewing activity

Tell learners that they are going to watch an extract from Ridley Scott's film *Gladiator*. The film gives a fictional account of a lifelong rivalry between the real-life Roman Emperor Commodus and a heroic figure named Maximus. The part of the film learners will watch shows their final confrontation, fighting as gladiators in the Colosseum at Rome.

To prepare for the viewing, learners need to do some research into the Roman circus, gladiators and the emperor Commodus.

Viewing the extract

Ask some members of the class to explain what they have found out about the topics set.

Show the clip a number of times. Let the class share their opinions and insights and ask questions.

Post-viewing activity

Ask learners to write a critical analysis of what they have seen.

Below is a sample analysis.

Grand music plays as the black-clad soldiers moved aside to reveal the emperor Commodus, as in some old Hollywood musical, in ornate white armour, ready to fight his foe Maximus (in black) in an arena littered with red rose petals. Commodus is portrayed as a showman, very determined to project himself as the hero of the show. Maximus' simple ceremony of touching the earth, although not explained here, seems far more genuine than the hollow gestures of the Emperor.

Close-ups between the foes show this will be a fight to the death. The fight is shown realistically with fast camerawork and swirling dust. The excitement of the crowd, the cries of the combatants and the clang of the swords add to the atmosphere. The battle goes to and fro. Maximus is obviously seriously injured, but then Commodus loses his sword. We see shock in his eyes. This arrogant man has never considered that he might lose. He demands a sword but his days of power are over and he is disobeyed.

Maximus is dying. This is conveyed by shots of another place, shown half drained of colour, and obviously visionary. The speed of the film slows as we look at a wall with a door. Then Commodus leaps at Maximus; he refocuses and fights, but honourably takes no advantage of his sword and fights with his fists. Commodus draws a dagger and tries to stab Maximus, but with beautiful irony, his face symbolically covered with blood, the emperor dies impaled on his own blade.

As he sinks, we cut to a long shot and silence reigns as low music starts. The emperor's death is not the key moment of this scene- that is yet to come. We are now approaching the epic ending. Maximus gives a little bow, but his life is ebbing away. We return to the vision as a solo voice joins the music. Then a close-up of Maximus as he speaks his last noble words, "Free my men," and "There was a dream that was Rome. It shall be realised." He falls. The film cuts to the visionary world. He enters the door and finds open fields. Cutting back to the arena, screen shows a noblewoman coming and kneeling over him with a startling blue sky behind her head. The camera looks down at the dying Maximus, and the woman weeps. Maximus's death is realised cinematically as a strange floating movement over the rose-petalled ground. His wife and son prepared to greet him among the fields in that other world.

Serious, slow orchestral music prepares for the grand finale. The noble lady speaks: "He was a soldier of Rome. Honour him." And people move forward to carry him aloft out of the arena, leaving the dead emperor forgotten and unmourned.

The short scene follows of an African laying two little clay figures to rest in the earth. There is a sense of closure in his gesture. He also talks of freedom and of rejoining Maximus, but “not yet”. The final feeling is not one of despair – life has its sadness, but its joy also.

The camera returns to a misty Colosseum, and rises. We see, beyond the top of the walls, Roman splendour with a red sun above it. Given the events, this is probably sun-set: Commodus and Maximus have died, and the Empire is entering a period of decline; but there is room for the opposite view – after all, Maximus has finally defeated the tyrant. The music climaxes creating a final mood of epic dignity.

4.1.7 Schools of Literary Criticism

Learners at this stage are not expected to learn about literary theories or the tenets of the various schools of criticism. Learners should, however, be aware that there are different views of famous texts and controversies over the best ways to interpret them (e.g. disputes over the status of Satan in *Paradise Lost*, or Achebe’s famous criticism of *Heart of Darkness* for racism).

Teachers in discussing set texts may wish to draw on the insights of various critical schools. A few general notes are offered here on those believed likely to be most relevant.

Humanistic Criticism

Here the main interest is in discussing the moral issues raised by a work of literature. Characters and motivation receive careful scrutiny, and literature is used as a means to discuss life. This is the style of criticism learners usually find most appealing at this stage.

Formalist and Language-based Criticism

This approach concentrates on style, the manipulation of language, the structure of a text, its relation to other texts and the conventions of genre.

Biographical Criticism

The critic relates the literary work to the life of its author. This can be illuminating with some writers more than others, e.g. Sylvia Plath’s life story is helpful in approaching her verse. Followers of the New Criticism, however, prefer to look at a poem as an independent artefact to be studied in isolation (see New Criticism below).

Marxist-influenced Criticism

This is concerned with the rise and fall of different classes and the economic circumstances that texts emerge from. Literary texts are seen as the product of societies rather than of autonomous individuals.

Feminist Criticism

This is closely related to Marxist criticism. The most prominent form it takes is an exploration of the ways in which men have portrayed women in their writing, stereotyping and marginalizing them. It is also interested in the growth of writing by women, and the question as to whether women can/should use the same literary forms and language as men, or need to develop their own literature.

Post–colonial Criticism

Various critics have explored the ways in which colonialism and imperialism have been reflected in literature and continue to affect cultures which have been subjected to them. Such critics might, for example, approach *The Tempest* as a play about Prospero’s colonization of the island and enslavement of the aboriginal population (Ariel and Caliban). Edward Said’s work on “orientalism” has opened up study of the ways in which cultures have viewed one another, and more particularly the ways in which dominant cultures regard the foreign and justify its exploitation.

New Criticism

Critics of this school view a literary work as an independent and self-sufficient object, and argue for close reading and analysis of its formal properties, rather than recoursing to the biography and psychology of the author and to literary history.

New Historical Criticism

This moves beyond the traditional history of literature, to a consideration of the historical circumstances behind a given text (e.g. *Macbeth* is written for the court of James I, the first of the Scottish Stuart kings of England, and the author of a book on witchcraft as well as being a strong defender of the divine right of kings).

Psychoanalytic Criticism

Critics of this school use the theories of Freud and Jung. The writer or the characters in a work of literature may be psychoanalysed. Maybe the most famous example of this type of criticism is the reading of *Hamlet* as a play about Hamlet's Oedipal feelings about Hamlet the elder, Claudius and Gertrude. The work of Lacan has created interest in the development of the Self through concepts of the Other.

The more ways in which learners are encouraged to look at texts, the richer their experience of literature will be.

4.2 Catering for Learner Diversity

Most learners have considerable experience of fiction in various forms, have seen plenty of films, and through songs have some familiarity with verse. This gives teachers a place to start from and a basis to build on. The skills needed for appreciating films, novels and stories have much in common, and thus the different parts of this document are mutually reinforcing, and as the learners learn to focus on form, they will be able to transfer these skills to the appreciation of prose and verse. According to their needs, then, classes can start at different points, concentrate on different initial texts and proceed at different speeds.

If the class contains learners of very different standards, there are a number of potential solutions.

Case 1

One group in the class contains learners much less advanced as learners of English. In this case, it might be necessary for them to study different written texts. This will involve creating two groups in the class. Some lessons the teacher can spend with one group, explaining ideas and encouraging discussion, and the rest with the other group. When the teacher is not with a group, its members can prepare presentations, work on projects, rehearse performances and do worksheets. It will probably be possible for both groups to work on the same films, even if the tasks set are rather different.

- Song lyrics may be more approachable than poems; short stories are easier to handle than novels; modern plays are simpler than Shakespeare.
- Less "literary" texts may be more attractive to beginners, e.g. J. R. R. Tolkien's *The Hobbit*, the works of science fiction writers like Arthur C. Clarke and Ursula le Guin, R. Cormier's *Chocolate War* and various detective stories.
- Chinua Achebe, Ford Madox Ford, Graham Greene, Ernest Hemingway, Susan Hill, R. K. Narayan, George Orwell and H. G. Wells often write rather simpler English

than some of the other authors listed as suitable.

Case 2

The problem is not one of language, but of standard in more general terms (or even motivation). Everyone in the class can work on the same texts, but different types and levels of task can be set. Learners can write their own critical appreciation of a poem, or can answer a series of guided questions. In allocating tasks to different people when watching a film, more straightforward ones can be given to those who find the subject challenging. There can also be more emphasis on work outside the class, with learners able to choose their own texts and focus their studies on aspects that interest them. The practically-minded might find making a film, staging some drama, designing a set and so on more exciting. These are all valid activities in terms of literary study and ultimately involve the same skills. A good set, for example, must reflect an interpretation of play, and a costume be seen as one aspect of characterization.

Less challenging	*More challenging*
Writing a plot summary	Analysing symbolism
Doing background research	Working on rhythm
Finding a song to present and analyse	Finding a sonnet to present and analyse
Writing a fable	Writing a dramatic monologue
Discussing a character	Examining characterization
Answering questions on a text	Writing an unaided critical analysis of a text

Literature in English has the diversity to allow teachers and learners a great deal of freedom and flexibility. This should make responding to the challenges of learner differences slightly less intimidating.

4.3 Meaningful Homework

Quality homework helps to develop and reinforce learning outside the classroom. There is no lack of meaningful homework for literature learners as they cannot possibly hope to do all that is necessary during class time. Tasks that have to be done may include:

- Reading set texts;
- Watching films;
- Working on creative writing;
- Performing practical tasks, such as film editing, rehearsing etc.;

- Doing research and preparing presentations on it;
- Doing projects; and
- Writing journals.

Feedback can be given by teachers, peers, observation of class reaction and self reflection. While projects are underway verbal comment should suffice, but a completed larger piece of work merits a detailed written response, recognising achievement and pointing to areas where improvement should be sought.

4.4 Role of Learners

Literary criticism is more a skill than a body of knowledge. The teacher is there to demonstrate the skill, and then it is for the learner to practise it, with the teacher as facilitator pointing out areas to improve, giving hints and demonstrating more advanced skills when the learner is ready.

Learners need to

- read and watch texts themselves and ensure they have mastery of them (e.g. names of characters and plot details);
- exercise their imagination, respond with emotion to texts and produce their own;
- locate and share good texts with their classmates;
- participate actively in discussions;
- share their writing with their classmates;
- criticise the work of others truthfully and respectfully;
- discover and develop their own areas of interest, choose their own projects and work on them independently;
- value originality;
- cooperate on group-work;
- develop a critical vocabulary that enables their opinions to be explained clearly to others and given backing.

Chapter 5 Assessment

5.1 Guiding Principles

Assessment is the practice of collecting and interpreting information about student learning; it is an integral part of the learning, teaching and assessment cycle. The aims of assessment are to improve learning and teaching as well as to recognise the achievement of learners. In Literature in English, assessment closely aligns with the curriculum aims and design, as well as the learning targets, objectives and outcomes. It adheres to the following principles:

- It should serve a variety of purposes, from measuring attainment to informing learning and teaching through providing quality feedback.
- It should involve making considered judgements on the learning processes and outcomes.
- It should be based on standards-referencing principles by which learner performance is evaluated and described in relation to criteria rather than how other learners perform.
- There should be an appropriate coverage of learning targets and objectives, generic skills, values and attitudes.
- Both formative and summative assessment should be used to facilitate understanding of learner progress within and towards the learner targets and objectives.

5.2 Internal Assessment

Internal assessment refers to the assessment practices that schools develop and administer to inform and improve learning and teaching. To achieve this goal, schools are encouraged to employ both formative and summative assessment.

5.2.1 Formative Assessment

Through an on-going evaluation of learners' performance and abilities, formative assessment helps to identify learners' strengths and weaknesses, and provide them with timely feedback and guidance. It also enables teachers to review and improve their teaching plans and strategies. Teachers can make use of various methods of formative assessment to give learners direction and feedback on their ideas, performance and participation. This can be done by monitoring the process the learner goes through in preparing a presentation or project. The teacher can ask to see the poem selected and to hear the points the learner is thinking of developing some time before the presentation is given, and can discuss the ideas behind the various drafts of a project whilst it is being worked on. Learners should be encouraged to start work early and avoid a last-minute rush. Grades may be given at different stages along with feedback.

During more formal lessons, the teacher can check understanding and assess performance by means of questioning. Quick quizzes on names or concepts can be a frequent start or finish to a lesson. Feedback should be given on performance in discussions. This can be informal and immediate, or if necessary, a more detailed discussion can be arranged.

Formative assessment should not solely be the teacher’s responsibility. Learners should also be encouraged to take charge of their own learning by practising self and peer assessment. If at an early stage a learner’s classmates cannot understand his/her story, s/he may realise that there is a serious flaw somewhere. Feedback can often be phrased positively: e.g. “Do you think you could provide more description to add to the atmosphere and stimulate the reader’s imagination?”

A learner journal recording thoughts about the course, interesting texts encountered, ideas for stories, poems and projects, difficulties and so forth can be a valuable medium of communication between learner and teacher, especially if the teacher takes the time to reply and comment at a personal level.

5.2.2 Summative Assessment

Summative assessment seeks to evaluate learners’ performance and abilities at the end of a period of time (e.g. end of a cycle, a school term or a school year). It provides a comprehensive picture of students’ learning progress during the period and helps teachers check whether the major aspects of the learning targets and objectives have been achieved.

Marks will be needed for the purpose of summative assessment. How these are obtained will be a matter of school policy, but a mixture of coursework, project work and examination is recommended.

The following activities are ones that are often undertaken as a normal part of the course, and which can contribute to either formative or summative assessment, depending on how they are used.

Discussions

After the reading/viewing of a text, learners can discuss any aspect nominated by the teacher or group leader, e.g. how well the plot of the three Matrix films coheres. Occasionally such discussions can be formal, timed and assessed. (An alternative format is to ask a learner to role-play a character or author and answer classmates' questions; this can only be used for assessment if everyone gets a chance during the year to have a turn.)

Presentations

This basically means a learner, or a group of learners, explaining a poem or talking about some aspect of a text etc. to the rest of the class.

Performances

Learners can be given a choice: recite a poem, read a piece of prose, read their own dramatic monologue, perform a short extract from a play etc. Learners will be assessed on clarity and expressiveness.

Essays

These will usually be done as homework, but can also be written under time restrictions in class or in an examination.

Projects

These are extended pieces of work. The length and choice of topic are matters for the teacher's discretion and will depend on whether, for example, a portfolio of work is required and what nature it takes. Videos, tapes, artwork, CD-ROMs etc. may be the product as well as the more conventional written work.

Portfolio

This is a collection of work. It might comprise creative work, film or book reviews, critical appreciations or essays (or a mixture of all these). Learners might be asked to select their own favourite pieces of work from the year for assessment. Teachers may like to see drafts as well as finished pieces in the portfolio.

Written classwork

Learners may answer questions about a poem, compare two pieces of writing, write a critical appreciation or comment on an extract from a set text. On the whole, it is unreasonable to expect good creative work on demand, though imaginative expansions of a text are feasible.

Note on group work

In the working world, being a team player and working closely and cooperatively with one's colleagues on a project is normal. In consequence, schools need to give learners plenty of opportunities to work in groups, and indeed some activities in literature, such as staging a play, inevitably involve collaboration. A team can often produce more than the sum of the contributions of its individual members as their talents prove complementary. However, teachers need to carefully work out the criteria when assigning individual grades. Such marks can be used, but probably with a relatively low weighting.

5.3 Public Assessment

5.3.1 Standards-referenced Assessment (SRA)

In the public assessment of Literature in English, a standards-referenced approach will be adopted for grading and reporting student performance. SRA seeks to recognise what each learner can do in each curriculum area at the end of the 3-year senior secondary education. The performance of each learner will be matched against a set of performance standards set out in the form of descriptors indicating what a learner must be able to do to merit a particular grade. The descriptors will be based on the learning targets, objectives and outcomes of the curriculum.

5.3.2 Modes of Public Assessment

Public Examination

The Literature in English public examination consists of two papers, Paper 1 and Paper 2. They aim at assessing learners' comprehension and appreciation of literary texts as well as writing literary essays based on set texts.

Paper 1

Paper 1 tests comprehension and appreciation of literary texts. There are two sections in this Paper and candidates must attempt both sections. In the first section, candidates are required to answer questions on an unseen poem. In the second section, one or two passages from the prescribed texts for fiction or drama (see Paper 2 for details) are presented for candidates to write a critical analysis/critical analyses of. These may be freestanding or sometimes involve comparison of extracts. As the candidate will be familiar with the work, they should be aware of how the extract relates to the text as a whole.

The candidate will be able to state clearly, e.g.

- *"This passage comes from early on in the novel and is important for the characterization of..."*
- *"This passage represents a moment of suspense just before the climax of the story."*
- *"The water imagery in this passage is used elsewhere in the novel and builds up to the final dramatic drowning."*
- *"This extract comes from one of the darker chapters of the novel and helps create the gloomy and uncertain atmosphere."*
- *"This moment in the story misleads both the reader and other characters as to the strength of Richard's feelings."*
- *"The tone of the story, amused and ironic, is well represented in this passage."*
- *The two extracts share similar views on ..."*
- *The two texts portray the contrasting experiences of ..."*

In other words, the passage must be briefly related to its context, without recourse to story-telling, as well as analysed in detail. For examples and suggestions on how to help learners prepare for the type of questions involved, refer to the section Preparing for Paper 1 on p. 80.

Paper 2

Paper 2 involves essay writing based on set texts. Three sets of texts will be available for candidates to choose from to study. Each set consists of one film, one play, one novel, four short stories and 16-20 poems, representing the work of four poets. In the examination, there will be six questions on each set; candidates have to choose and answer three. The questions may focus on single texts/writers, or involve comparison of texts, or invite imaginative expansion. For examples and suggestions on how to help learners prepare for the type of questions involved, refer to the section Preparing for Paper 2 on p. 94.

School-based Assessment (SBA)

The public assessment will include an SBA component. The merits of adopting SBA are as follows:

(i) SBA improves the validity of the assessment because it covers a more extensive range of learning outcomes through employing a wider range of assessment modes that are not all possible in external examination settings.

(ii) SBA enables the sustained work of learners to be assessed. It can provide a more comprehensive and reliable picture of student performance throughout the period of study than a one-off external examination.

(iii) SBA promotes assessment for learning as learners are given the opportunity to benefit from teachers' feedback on drafts and improve their final product(s) as well as on ways to approach literary texts in general.

(iv) SBA involves tasks which require learners to demonstrate a range of skills related to the study of literature, and to a certain extent helps prepare learners for the other components of the public examination.

It should be noted that SBA is not an "add-on" element in the curriculum. Assessing learners' performance is in fact an integral part of learning and teaching.

The SBA component of Literature in English constitutes 20% of the total weighting for the subject. It involves the preparation of a portfolio comprising two pieces of work:

- an extended essay of 1500 – 2000 words on a theme/work/writer connected to learners' study in the subject; this will take up 60% of the SBA component; and
- EITHER a review of a film/play/performance of about 600 words OR a piece of creative work, which will be allocated 40 % of the SBA.

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. The portfolio should be submitted at the end of SS3.

Learners should be encouraged to produce a variety of texts for submission. In the case of a film, a copy of the script and the student-director's notes or diary could be included to supply written text. Similarly, with a short poem, the candidate might supply reflections and notes on the piece if so desired. Other artistic media may be included, e.g. music and painting, inasmuch as they inspire literary responses. There is, for example, quite a body of verse relating to works of art.

For details about SRA and SBA, please refer to Chapter 7 of the ***Report on the New Academic Structure for Senior Secondary Education and Higher Education: Action Plans to Invest in the Future of Hong Kong (2005)***.

(Further developments about public assessment will be announced in due course.)

Preparing for Paper 1

Section I Unseen Poems

Example 1

****

Remember me when I am gone away

Remember me when I am gone away,
Gone far away into the silent land:
When you can no more hold me by the hand,
Nor I half turning to go, yet turning to stay.
Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be too late to counsel or to pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of thoughts I once had,
Better by far you should forget and smile
Than that you should remember and be sad.

Christina Rossetti

****

Questions

1. Comment on the diction of the poem.
2. How does the poet make use of the sonnet form?
3. Give your views on whether the poem is too sentimental or not. Justify your opinion.
4. Discuss the poetic techniques used in line 4.

A possible marking scheme

Candidates may make the following points:

1. Everyday diction
    - monosyllables (making Remember stand out)
    - an effect of calm and ordinariness

2. – A regular Petrarchan sonnet
    - Octave: Please remember
    - Sestet: Maybe you will sometimes forget
    - Separate rhyming patterns
    - Effect of regularity and calmness

3. The topic of dying and being forgotten is potentially sentimental and the poet's resignation may not appeal to some. Line 3 is fairly emotional. Yet no religious hope is suggested (Death is a "silent land" of "darkness and corruption"). The overall tone is calm and realistic.

4. – The pause in the middle of the line represents a moment of hesitation and delayed departure, disappointment
    - The half-lines on either side of the comma are nearly symmetrical, but there is slightly more weight on the side of going (seven syllables to five).

Suggested answers

1. The diction consists of very common everyday words; only three or four (e.g. "vestige") would not occur high in a list of the most common words in English. "Remember" with its three syllables stands out among all the monosyllables. An ordinary person is speaking simply and trying not to dramatise a difficult situation.

2. The poem is a carefully crafted Petrarchan sonnet. The first eight lines beg the addressee to remember the speaker, and the final six allow that a little forgetting may be allowed: the speaker certainly does not want to cause pain to the other person. The octave and sestet as normal rhyme separately. The calm progression of the form and the regular pentameter lines reflect the calmness of the speaker.

3. No, not to me. It is certainly sad, but so is death and the way in which we are gradually forgotten. The poem does not though try to make us cry – it is full of a gentle resignation. No religious hope is suggested. Death is a "silent land" of "darkness and corruption". The nearest the poem comes to sentimentality is the third line, but holding hands is actually natural enough for this not to be too strong or sentimental.

4. The pause in the middle of the line represents a moment of hesitation and delayed departure. The half-lines on either side of the comma are nearly symmetrical, but there is slightly more weight side of going (seven syllables to five).

Example 2

****

The Death-bed

We watch'd her breathing thro' the night,
Her breathing soft and low,
As in her breast the wave of life
Kept heaving to and fro.

So silently we seem'd to speak,
So slowly moved about,
As we had left her half our powers
To eke her living out.

Our very hopes belied our fears,
Our fears our hopes belied –
We thought her dying when she slept,
And sleeping when she died.

For when the morn came dim and sad,
And chill with early showers,
Her quiet eyelids closed – she had
Another morn than ours.

Thomas Hood

****

Questions

1. Describe the techniques used in the third stanza. How successful do you think they are?
2. How suitable is the timing of the death? Give reasons for your opinion.
3. What images does the poet use?
4. Discuss the overall tone of the poem.

A possible marking scheme

Candidates may make the following points:

1. Use of contrast and contradiction

- line 10 reverses line 9, and line 12 reverses line 11, creating an effect of disappointment
- this may reflect the confused emotions of those there, but its cleverness may detract from the sincerity of the poem.

2. Dawn: a beginning, not an end, but reflects religious view that she has entered a new life with "another morn" – or may also be ironic.

3.
   - Lines 3-4, life and breathing are related to a rather rough sea
   - Nature is made to reflect the sadness of her death ("chill with early showers")
   - Her new life beyond death is a new morn

4.
   - Suitably sad; death and unpleasant new day
   - Hopeful: quiet death followed by entry to another day elsewhere
   - Grieving, but religious.

Suggested answers

1. The stanza is built around contrasts and contradictions. In both couplets, the second line reverses the first, and disappointment wins. This is, indeed, clever and may reflect the confused emotions of those around the death-bed, but possibly its cleverness reduces its sincerity, and does not increase the effectiveness of the poem.

2. The death takes place at dawn on a cold, wet day. Dawn is the start of something new. From the usual point of view, the time of the death might be seen as ironic, that from a religious point of view she has entered a new life "with another morn". Probably both views work at the same time.

3. In lines 2 and 4 life/breathing are related to a rather rough sea. Nature is made to reflect sadness of her death in the fourth verse ("chill with early showers"). Her life beyond death is a new morn.

4. The poem is suitably sad. The woman is very ill all night and dies as an unattractive day starts. But there is a note of hope at the end. Her final death seems quiet and she enters another day elsewhere. Christian hope seems to counteract the grief.

Example 3

****

Done With by Ann Stanford

(Request for permission to reproduce the poem is underway. Teachers might like to access the poem at the website: www.poets.org)

****

Questions

1. What contrasts are used in the poem?
2. How effective is the image in line 14? Explain your answer.
3. How might we relate the demolition of the house and the fate of the bulbs with the life of the poet?

A possible marking scheme

Candidates may make the following points:

1. – Between solid house and ruins
   – Between garden and asphalt
   – Between new life and growth and the inability to break through to the surface
   – Between life and death

2. On the one hand, to drown is to be deprived of air, trapped in an alien medium. This roughly fits the problem of the plants, though lack of light is even more important. On the other hand, the idea of the earth and garden under the hard surface being liquid does not seem appropriate or enlightening.

3. – Seems to be a need for a connection or the poem is very loosely structured
   – The poet seems to deplore what has happened; in some way something important to the poet has been killed and covered over
   – The poet identifies with the living repressed bulbs and wants to shout out "we are living"
   – There is a possibility that the poem is a protest against redevelopment for commercial purposes (car park?)

Suggested answers

1. There is a contrast between the solid house and the ruin it turns into. There is a stronger contrast in the second verse between the garden, lovingly described, and

the barren surface of asphalt that replaces it and makes the soft earth hard. (Note the near rhyme of "garden" and "hardens"). In the third verse there is a contrast between the new life in spring and the paving that will prevent its growth. This contrast between life and death is further underlined at the end of the poem.

2. "That drown in earth". To drown is to be deprived of air, trapped in an alien medium. This roughly fits the problem of the plants, though lack of light is even more important. The idea of the earth and garden under the hard surface being liquid does not, however, seem appropriate or enlightening. The image is not a very good one.

3. It does seem that there must be a connection or else the poem is a very loosely constructed one. It seems that the loss of the old home leaves the poet, to use a similar metaphor, rather rootless. Something in the poet's past has been killed and covered over. It will find it harder to express itself in the new situation. Possibly there is a protest against redevelopment for commercial purposes: has the house made way for a car park? Certainly the poet seems to feel repressed and wants to shout out with the bulbs "we are living".

Section II Extracts from Set Texts

Example 1 (with instructions)

****

The Old Man and the Sea - E. Hemingway

(Request for permission to reproduce the extract is underway. Teachers might like to refer to following title for the text:
Hemingway, Ernest. (1966). *The Old Man and the Sea*. Middlesex: Penguin. Pp. 91-92, *"The old man's head was clear and good now and he was full of resolution but he had little hope ... he thought, and now my fish bleeds again and there will be others."*

****

Instructions

1. Show how Hemingway's philosophy of life as set forth in *The Old Man and the Sea* is reflected in this extract.
2. Discuss the use of language in the extract in detail and show some of the special effects Hemingway creates.

A possible marking scheme

Candidates may make the following points:

1. – The old man is the hero of the book and offered as a model; he is an Everyman, nameless but an individual.
   - The old man was determined to catch the marlin and in this extract is determined to defend it; he is stubborn and full of fight.
   - He recognises there are many sharks and he is fighting a losing battle, but this does not deter him.
   - He hates the shark as his enemy, but we see the shark also has "resolution"; it won't die easily – it makes a commotion before it sinks into the depths.
   - Life is a struggle we rarely win, but a man should never stop fighting.

2. – Simple diction/simple man
   - Long first two sentences of second paragraph lack punctuation, representing the speed and flow of the action.
   - The shark is "he", a worthy opponent.
   - We see the shark as though through the sights of the harpoon.
   - The three participles bring the jaws into focus.
   - Short, sharp "He hit it", repeated.
   - "The shark swung over…" mirrors the action.
   - "The rope came taut, shivered and then snapped" mirrors the action.

Sample analysis

This extract comes at a critical moment in Hemingway's fable of human dreams and achievement. After waiting almost a lifetime, the old fisherman catches the most wonderful marlin. He lashes it to his simple boat and begins the voyage home, but the tropical waters of the Gulf of Mexico are full of sharks, which will be attracted by the scent of blood and may destroy the marlin's carcass. The old man has had to spend hours out at sea to catch the marlin and he has been weakened by the ordeal, but his spirit and sheer stubbornness remain strong. The extract opens with the old man's sad, realistic but unbowed assessment of the situation. The omniscient narrator, using a fairly simple diction suitable to the lifestyle of the old fisherman, keeps us closely in touch with the old man's thoughts. As the old man both is and is not an individual – the narrator does not use his name, but we are, for example, reminded of his ethnicity by the Spanish expression. The old man is representative of a type of human, one who will not accept defeat easily.

The long first two sentences of the second paragraph with their lack of punctuation show the speed and flow of the action. The shark is dignified with a "he" – he is a worthy opponent. Almost as if it is a film, for a moment we look through the imaginary sights of the harpoon. Then, the jaws come into focus with the three participles. This is followed by a short, sharp sentence just like the blow itself. "He hit it… He hit it…" creates the feeling of the harpoon being driven home. There is no false glamour here: the narrator openly refers to the old man's "malignancy". He hates the shark utterly.

Other sentences that mirror the action could be "The shark swung over…", and the last part of "The water was white…".

Life in *The Old Man and the Sea* is obstinate. It took a long time to defeat, tire and reel in the marlin – both the old man and the great fish have "resolution" – now it is the shark's turn to refuse to give in. It makes a commotion as it dies, and then sinks into the deep. The old man has won, but he knows his victory will be very short-lived. Such is existence.

Example 2 (with instruction)

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***The Two Towers* - J. R. R. Tolkien**

(Request for permission to reproduce the extract is underway. Teachers might like to refer to following title for the text:
Tolkien, J.R.R. (2001). *The Lord of the Rings: Part Two – The Two Towers.* London: Collins. Book Four, chapter III, p. 622, *"Before the next day dawned their journey to Mordor was over ... or knew the secret passwords that would open the Morannon, the black gate of his land.")*

****

Instruction

Discuss in detail the style of this extract, showing with examples how the language is used to create the style.

A possible marking scheme

Candidates may make the following points:

Style: the work as a whole is epic, drawing on Norse, Celtic and Germanic myth. This is a dramatic moment in the story style becomes especially grand.

- Archaic vocabulary: 'darkling', amidmost' and 'lest' is used.
- The style is very rich in adjectives, some doubled and even reinforced with

alliteration – e.g. ‘black-boned and bare’.

- There is a liking for doublets, e.g. ‘broken peaks and barren ridges’, ‘strong and tall’, ‘pride and power’.
- There is a frequent, though restrained, use of inversion: ‘thrust forward from its mouth were two sheer hills, black-boned and bare’, ‘two towers strong and tall’ ‘Stony-faced they were …’.
- One or two similes add to the effect, e.g. ‘grey as ash’ and ‘like black ants going to war’.
- There is also the use of an extra ‘and’ in lists (see the sentences ‘But the strength…’ and ‘Now the watch-towers…). This creates a slightly Biblical feel to the passage and adds to the solemnity.
- Tolkien also uses names for this purpose, e.g. the mysterious Gaelic-sounding Ephel Duath and Ered Lithui, and the menacing-sounding Mordor (obviously echoing ‘murder’, also Latin ‘mors’ = ‘death’) Gorgoroth (echoing gorgon) and Sauron Greek for ‘lizard’). Other names are even more direct, e.g. the Teeth of Mordor.
- The talk of teeth leads on to a comment on their ‘bite’. The whole landscape comes dangerously alive in this passage. Geographical features are the grammatical subjects of the majority of the sentences in the first twelve paragraphs and the verbs, metaphorical as they are, begin to turn them into dangerous creatures:

  ‘the great mountains reared their threatening heads’;
  ‘they swung out long arms northward’;
  ‘High cliffs lowered …’.

  We read later also of a mouth.
- There is a stress on the absence of colour, e.g. ‘darkling’, ‘pallid’, ‘Shadow’ ‘grey’, ‘black-boned’ etc.
- The imagery is of death, e.g. ‘black-boned’, ‘decay’, ‘stony-faced’, ‘maggot-holes’.

Sample analysis

Menaced by the growing power of Sauron with his forces of evil in Mordor, the Fellowship of the Ring, made up of representatives of some of the different races of Middle Earth, forms to resist him. Their prime task is to prevent the One Ring in the possession of Frodo the hobbit, from falling into Sauron’s hands, while at the same time carrying it deep into his kingdom to destroy it in the Mountain of Fire. The companions become divided and Frodo and Sam have to travel on alone with the help of the unreliable Gollum. At this point in the story they reach a milestone in their journey, the Black Gate, well-guarded entrance to Mordor.

Tolkien’s work is an epic, drawing on the traditions of Norse, Celtic and Germanic myth, as well as British fantasy literature. For his descriptive passages, he writes in a rather grand style, as here. Some of the vocabulary is slightly archaic: “darkling”, “amidmost” and “lest”. The style is very rich in adjectives, some doubled and even reinforced with alliteration – e.g. “black-boned and bare”. There is a liking for doublets, e.g. “broken peaks and barren ridges”, “strong and tall”, “pride and power”. There is a frequent, though restrained, use of inversion: “thrust forward from its mouth were two sheer hills, black-boned and bare”, “two towers strong and tall”, “Stony-faced they were …”. One or two similes add to the effect, e.g. “grey as ash” and “like black ants going to war”. There is also the use of an extra “and” in lists (see the sentences “But the strength…” and “Now the watch-towers…”). This creates a slightly Biblical feel to the passage and adds to the solemnity. Tolkien also uses names for this purpose, e.g. the mysterious Gaelic-sounding Ephel Duáth and Ered Lithui, and the menacing-sounding Mordor (mors = death in Latin) Gorgoroth (echoing gorgon) and Sauron (Greek for “lizard”). Other names are even more direct, e.g. the Teeth of Mordor.

The talk of teeth leads on to a comment on their “bite”. The whole landscape comes dangerously alive in this passage. Geographical features are the grammatical subjects of the majority of the sentences in the first twelve paragraphs and the verbs, metaphorical as they are, begin to turn them into dangerous creatures:
“the great mountains reared their threatening heads”;
“they swung out long arms northward”;
“High cliffs lowered …”.
We read later also of a mouth.

There is a stress on the absence of colour, e.g. “darkling”, “pallid”, “Shadow”, “grey”, “black-boned” etc. The imagery is of death, e.g. “black-boned”, “decay”, “stony-faced”, “maggot-holes”. Tolkein, indeed, musters all his art to create this grim picture to emphasise the difficulty of the hobbits’ task and increase the suspense.

Example 3 (with a question)

****

***The Diary of a Nobody* - George and Weedon Grossmith**

November 16 – Woke about twenty times during the night, with terrible thirst. Finished off all the water in the bottle, as well as half that in the jug. Kept dreaming also, that last night’s party was a failure, and that a lot of low people came without invitation, and kept Chaffing and throwing things at Mr. Perkkup, till at last I was obliged to hide him in the box-room (which we had just discovered), with a bath-towel over him. It seems absurd now, but it was painfully real in the dream. I had the same dream about a dozen times.

Carrie annoyed me by saying: “You know champagne never agrees with you.” I told her I had only a couple of glasses of it, having kept myself entirely to port. I added that good champagne hurt nobody, and Lupin told me he had only got it from a traveller as a favour, as that particular brand had been entirely bought up by a West-end club.

> *I think I ate too heartily of the "side dishes" as the waiter called them. I said to Carrie: "I wish I had put those 'side dishes' ASIDE." I repeated this, but Carrie was busy, packing up the teaspoons we had borrowed of Mrs. Cummings for the party. It was just half-past eleven, and I was starting for the office, when Lupin appeared, with a yellow complexion, and said: "Hulloh! Guv., what priced head have you this morning?" I told him he might just as well speak to me in Dutch. He added: "When I woke this morning, my head was as big as Baldwin's balloon." On the spur of the moment I said the cleverest thing I think I have ever said; viz.: "Perhaps that accounts for the paraSHOOTING pains." We roared.*

****

Question

What aspects of Mr Pooter's character are evident in this extract and what techniques of characterization does the author make use of?

A possible marking scheme

Candidates may make the following points:

- social anxiety (the dream)
- class aspirations (the party)
- lack of self-knowledge (equivocations about his drunkenness)
- naivety (confidence in sales talk)
- pride (dislike of criticism from his wife)
- self-satisfaction (pride in his puns)

Techniques of characterization

- names
- ridiculous detail (the bath towel)
- serious tone, ironic effect as reader laughs at his actions
- getting clues as to his wife's opinions (ignoring his puns)
- his puns, his self-congratulation ,use of capitals
- language snobbery (dislike of Lupin's slang)
- the genre of the published diary, usually reserved for important people

Sample analysis

Mr Pooter has held a party. The names in this book are chosen for their comic effect: Pooter reflects "footling" and "poodle"; Mr Perkkup sounds like an instruction to sit up straight; Lupin is related to flowers and walls, and is rather too "poetic" for the son of the family.

Mr Pooter is an aspiring member of the bourgeoisie, always trying to behave like the upper class; hence the party with all its effort and expense. His dream reveals all his insecurities and fear of social failure, with 'low people' instead of refined ones coming to the party and attacking his immediate superior at work, Mr Perkkup. The detail of the bath-towels adds the touch of humour so typical of this gentle satire of lower middle-class pretentiousness. Mr Pooter, as usual, takes his own anxieties very seriously.

Pooter equivocates over his drinking. It is obvious from the first paragraph that he had far too much to drink, but he tries to blame the food for his feeling ill. He contradicts himself about the champagne:
he kept entirely to port;
he had only a couple of glasses of champagne;
good champagne does not cause hangovers.
(Pooter's naivety comes over in his faith in the sales talk of the supplier, and his dislike of criticism in his annoyance with his wife, Carrie.)

We encounter two of Pooter's terrible puns, which he admires so wholeheartedly and in such a self-congratulatory way he even uses capitals in his diary to ensure nobody could possibly miss them. It is hard though to credit Pooter's explanation of Carrie's missing the first pun – it seems clear she chose to ignore it. Lupin's slang, as usual, annoys his father, but he carefully records his appreciation of the second pun.

As we find throughout the book, a lot of the humour comes from the diarist's meticulous detail, though published diaries have more traditionally dealt with the doings of great statesmen rather than the daily lives of clerks. The bourgeois interest in material possessions is well-caught in this way.

Example 4 (general analysis)

****

Androcles and the Lion - G .B. Shaw

(Request for permission to reproduce the extract is underway. Teachers might like to access the text at the website:
gutenberg.teleglobe.net/etext03/ndrcl10.txt
End of Act II – *"The Emperor (majestically): What ho, there! ...*
Androcles: I thank your worship. I thank you all, ladies and gentlemen. Come, Tommy. Whilst we stand together, no cage for you: no slavery for me.")

****

Write a critical analysis of the above extract.

Sample analysis

These are the concluding lines of play and bring it to a close on a comic note (not only in the sense that the seemingly inevitable deaths of the Christian prisoners are avoided, but in the actual humour of Androcles wandering off with a ferocious lion called Tommy!). The emperor, after his initial panic, boastfully postures as the all-conquering hero. His release of Androcles and the Lion is also an acceptance of the situation. The Emperor is simply cynical and pragmatic, flexible enough to turn almost any situation to his own advantage. No belief system means much to him; as he comments, it is not prudent to be “bigoted”. Inability to handle the lion is repackaged by him as “magnanimity”. Ferrovius (the name recalls the metal iron, here associated with swords and violence) deserts the peaceful teachings of Christianity and accepts an offer to join the Imperial guards. Pacifism, he says, is an idea whose time has not yet come (“the God that will be”). As Shaw notes, Christians filled with war-fever (and he saw plenty of those at the time of the First World War) are a contradiction in terms, and should choose one side or the other. Lavinia is happy to live and devote herself to the struggle for freedom (and possibly to the Captain, whose love for her is obvious throughout the play). Androcles is an animal activist who befriends all animals and cannot bear to think of them in cages (Shaw was himself a determined vegetarian). The point is that this story, originally about the miraculous saving of a Christian and the glories of martyrdom is emptied of religious significance. None of the characters actually needs a religion – religion is simply an expression for them of their deeper feelings. The rationalist Shaw is satirizing hard-line religious positions, but somehow the failure to confront true fanaticism or to make any attempt to give the characters any historical credibility weaken the play’s impact. Its lightness of tone makes it unable to deliver its message convincingly.

Example 5 (general critical analysis)

****

King Lear - William Shakespeare

[Enter Albany]

Lear: *Woe, that too late repents:*
Is it your will, sir? Prepare my horses.
Ingratitude! thou marble-hearted Fiend,
More hideous when thou show’st thee in a child,
Than the sea-monster.

Albany: *Pray sir be patient.*

Lear: *Detested kite, thou liest.*
My train are men of choice, and rarest parts,
That all particulars of duty know,

And in the most exact regard, support
The worships of their name. O most small fault,
How ugly didst thou in Cordelia show?
Which like an engine, wrench'd my frame of Nature
From the fix'd place: drew from my heart all love.
And added to the gall. O Lear, Lear, Lear!
Beat at this gate that let thy folly in,
And thy dear judgement out. Go, go, my people.

[Exeunt Kent and Attendants]

Albany: *My Lord, I am guiltless, as I am ignorant*
Of what hath moved you.

Lear: *It may be so, my Lord.*
Hear Nature, hear dear Goddess, hear:
Suspend thy purpose, if thou didst intend
To make this creature fruitful:
Into her womb convey sterility,
Dry up in her the organs of increase,
And from her derogate body never spring
A babe to honour her. If she must teem,
Create her child of spleen, that it may live
And be a thwart disnatur'd torment to her.
Let its stamp wrinkles in her brow of youth,
With cadent fears fret channels in her cheeks,
Turn all her mother's pains and benefits
To laughter, and content: that she may feel,
How sharper than a serpent's tooth it is,
To have a thankless child. Away, away.

[Exit]

****

Write a general critical analysis of the above extract.

Sample analysis

This passage occurs when Lear storms out of Goneril's castle because she tries to lay down rules for him and reduce the size of his retinue. Albany, her husband, enters to find out what is happening, and, very much in character as being basically a decent man, tries to calm everyone. Lear, as usual, is too headstrong to listen. Goneril remains silent, too cold to be affected by her father's rantings, which she ascribes to his "dotage". The actress taking her part will have to decide how to show this – possibly by turning her back on Lear. This part of the scene also gains excitement from the movement on stage of Lear's attendants preparing to leave.

Lear calls up an image of a personified Ingratitude, a devil with a heart of stone. His lines contain examples of the animal imagery that runs throughout the play, e.g. “sea-monster”, “kite” and “serpent”. There are also a number of references to body parts, e.g. the “heart”, “gall”, “wound”, “organs of increase” and “spleen”. Lear insists that children should be grateful to their parents, and curses Goneril for failing to treat him as he expects. He hopes she will never have the child, or have one who will bring her nothing but pain. Lear’s reaction to Goneril’s behaviour is disproportionate to what has actually happened so far, but it also anticipates the real depths of Goneril’s evil. Lear’s defence of his followers is also exaggerated. He is a man of extremes. The pendulum which swung so firmly against Cordelia at the beginning of the play is now on the move again. Lear begins to realise that he has wronged Cordelia (“O most small fault”). This will soon be reinforced by Regan’ s lack of sympathy when her father arrives on her doorstep.

Lear shows both his misery, which is going to tip over into madness, when he addresses himself (“O Lear, Lear, Lear!”) and also his self-dramatisation. Lear’s fault is that he puts the expression of feeling before the actual feeling. His lack of understanding is revealed in his passionate complaints about lack of gratitude. Was he so self-deluded that he ever regarded the flattery he received as king as sincere? It seems so. This is an issue that lies at the heart of the play.

Preparing for Paper 2

A. Some notes on writing literary essays

It is conventional to use the historic present when writing about literary works, e.g.

- “Hamlet decides he can no longer trust Ophelia.”
- “Marlow almost suffers a nervous breakdown as a result of what he has experienced.”

Common learner errors are to include long plot summaries rather than short references to the text in support of their argument, to branch off into irrelevance, to fail to give a direct answer to the question, to misspell critical terms, to concentrate on content at the cost of form, to fail to define and clarify terms, to oversimplify, to be unwilling to see faults in set texts, and to be highly repetitious.

Candidates are recommended to examine questions for vague/ambiguous words and to settle their meaning early on (though not in an arbitrary way). Answers to questions 9 and 10 below would, for example, have to pay careful attention to the words “hero” and “failure”.

A clear statement of the view the candidate wishes to argue is desirable, and paragraphs with strong initial topic sentences make for easy reading.

Quotation is expected in essays on set texts.

Examples of typical questions on a single text

1. Does George Orwell see any hope for humanity in *Nineteen Eighty-Four*?
2. What role does Dr Watson play in the Sherlock Holmes stories?
3. What is the significance of fire in *Lord of the Flies*?
4. “Joseph Conrad’s view of woman is a very narrow one.” iscuss this view.
5. “In *Dead Poets’ Society* Mr Keating’s students have to pay dearly for his egotism.” Do you agree?
6. Do you think Shakespeare’s *King Lear* has anything to say of relevance to modern readers?
7. What genre of film does *The African Queen* belong to?
8. How does Hitchcock create suspense in *Psycho*?
9. Does *The Death of a Salesman* have a hero?
10. “Ultimately *Blade Runner* has to be judged a failure.” How far do you agree with this statement?

Notes on the questions

1. Part of the art of answering such questions is to make distinctions. Possibly there is little political hope, but some hope for and from the working class. “Humanity” is ambiguous – it means the human race, and the essential qualities of being human. The first might survive without the second. Where should the emphasis lie in the story of Winston: that he rebels, or that he fails? Does power have to have an Other to exert its authority over? These are all ways into the question that are more interesting than a blanket yes or no. It is possible that the book itself is not consistent and that contradictory messages are present. Perhaps Orwell himself wasn’t sure.

2. An answer to this might be organised in terms of a number of different roles played by Dr Watson: the foil, the buddy, a conversational partner, a plot convenience, a figure of fun, a figure of identification etc. The candidate could select four or five of these and produce a paragraph on each with analysis and examples. A poor answer would simply try to recount Dr Watson’s actions in a number of stories.

3. The candidate could summarise briefly a few major occurrences of fire in the novel, analysing its symbolic importance; or the essay could be organised into paragraphs on different types of significance – the fire as safety, as hope of rescue, as destroyer, as centre of the power struggle, as savagery and as weapon. Or an overall argument could be developed about fire as human energy with some potential for good when under control, but even greater for evil when unleashed.

4. With questions like this, there is no pressure on candidates to be on one side or the other – in fact, the candidate might even decide that discussing the point in terms of breadth and narrowness may not be a helpful one. An essay on this topic could be organised as some points supporting the statement, followed by some against it, and a final decision; or as a clear statement followed by a strong argument on one side: "It seems clear to this reader that Conrad's view of woman was indeed a narrow one, and I have five points to make in support of my view."

5. The question relates to Keating's character (do you agree he is an egotist?), and where the blame lies for Niel's suicide (with his father, himself, the school, Keating…?). The careful candidates might like to distinguish between his/her view and the film's – i.e. that morally Keating must take a lot of the blame, but that Peter Weir and Robin Williams draw our attention away from this).

6. This would probably be best approached as a question on theme. The candidate could identify major themes and show they are still applicable. An alternative would be to attack the question's implication/assumption that works of art ought to be "relevant".

7. Questions of categorisation often arise. As film genres are not rigid, the answer will probably be that it's a mixture of genres. The candidate could look at the film as an adventure story, a love story, a patriotic war story, a travel story, even an African or a boat story. Probably in the last analysis the love story prevails because of the star-casting.

8. This is a technique question and candidates would be expected to discuss plot, music, setting, dialogue and so on.

9. This question involves character analysis and a discussion about what makes a hero. Many different answers could be produced: the play is about the impossibility of

heroism in the modern world; Mrs Loman is the true hero; Arthur is a hero, full of failings, but the centre of our attention and sympathy; Biff has elements of heroism; or, no, the men in the play are despicable.

10. Here the candidate is asked to develop some basic principles. What exactly is a successful film? This can be analysed at different levels:
    - is the storyline clear and coherent?
    - does everything in the film cohere?
    - is the film visually beautiful?
    - is the acting good?
    - has the film been influential? … and many more.

B. Questions asking for a comparison of texts

Comparing ideas and experiences is intended to help us clarify our thoughts and establish general principles on which judgements can be based. Sometimes the issues which need to be discussed are referred to directly in the question, but at others candidates have to search for them herself/himself. Comparisons often involve the expression of taste. Candidates need to learn the ability to explain and justify their preferences. Careful consideration must also be given to the structure of a comparison essay. Will the essay cover one topic/set text, and then move on to the next, or will each paragraph follow this structure as various points of comparison are discussed in turn?

Examination candidates should be made aware that an examination question provides an opportunity for a learner to display his/her ability and knowledge. A perfunctory response may in a sense answer a question, but the answer itself is not as important here as the discussion that leads to it.

Examples of typical comparison questions

1. Which of your set texts has had the biggest impact on you?
2. What effects can poetry achieve that film cannot? Illustrate your answer with examples from your set texts.
3. What are the strengths and weaknesses of film as a medium? Discuss in relation to your set texts.
4. "*Lord of the Flies* and *Nineteen Eighty-Four* have a great deal in common." How far do you agree with this statement?

5. "*Macbeth* and *Sense and Sensibility* depend on the same methods of characterization." Do you agree with this assessment?
6. Are the differences or the similarities between *The Merchant of Venice* and *To Kill a Mockingbird* the more significant?
7. Which of your set texts do you think Keats would enjoy the most?
8. Compare and contrast the narrators and styles of narrative in *Silas Marner* and *Heart of Darkness*.
9. Which character in *Things Fall Apart* is most similar to Mr Pooter in *The Diary of a Nobody*?
10. "*Casablanca* is a better film than *Titanic*." Comment on this statement.

Notes on the questions

1. The question is a personal response one, and the candidate can be honest, but non-literary reasons are unlikely to attract many marks and should at most be mentioned in passing (e.g. "I didn't like it because it was full of difficult words."). As this part of the paper involves comparison, the candidate must ensure that some appears. One way of organising a response would be to discuss a number of aspects of the chosen text (e.g. theme, language, character and plot), each time establishing virtues against close challengers among the other texts. Obviously an attempt to discuss the features of all the texts would result in an unwieldy list, not a thoughtful essay.

2. The question asks for a comparison of media. The question could best be answered with reference to hundreds of different poems and films, and that is not possible for examination. The candidate is being asked to identify the particular aesthetic pleasures offered by the set films and set poems, and to see if they are different or not. An awareness that the narrowness of the sample makes generalization insecure should be present. Academic hedging ("seems", "maybe", "perhaps" etc) suits much literary criticism.

3. This could be interpreted as a question solely on film, but that would not bring in comparison, so in context it should be read as an invitation to compare film with verse, stage drama and prose fiction. Depending on the set texts involved, candidates will probably discuss visual splendour and music, control of the imagination, narration, length, the expression of interior emotion and thought, cost and so forth.

4. This question asks for a direct comparison between two texts. Both are early post-war novels concerned with the bleak outlook for a world entering the Cold War so soon after years of mass slaughter. Man's cruelty and drive to dominance appal both writers. Orwell is perhaps more interested in society and politics, and Golding in human nature itself. Orwell's style is far simpler than Golding's. Golding's book has more story and action and is more allegorical; Orwell's book is more a treatise on politics. An answer can begin by pointing out the deep similarities and then look at some of the differences (or vice versa).

5. The question asks whether characterization is the same in plays and novels. The candidate needs to discuss techniques of characterization one by one and see if they are present in both texts. A lot of examples will be needed. Probably, many of them will be found to be the same, though some a little different (e.g. Shakespeare gives us very little description of his characters or their dress).

6. This question is similar to number four, of the texts chosen are more disparate and their conjunction at first glance more shocking (though not perhaps to the well-prepared candidate). Obviously, and therefore not worth spending much time on, the medium (verse drama and prose fiction) and setting are very different, but there are interesting similarities of theme (racism, father/daughter relationship, Justice, victims etc). There is plenty here for a stimulating essay. Shakespeare's text is far more open, the candidate can consider whether Portia is another Atticus Finch or not, how innocent Shylock is and whether there are other important themes absent from one work or the other.

7. Again the candidate must ensure there is comparison, but not try to cover too much material in the answer, e.g. it is not necessary to consider every set-text. Having established, with evidence, what sort of things might be expected to appeal to Keats, the candidate might select the two most promising texts and discuss them in terms of theme and style, seeing which suits best each time, and then coming to a final decision.

8. This question concerns different uses of a technique. *Silas Marner* is narrated by a rather chatty and moralistic omniscient narrator, and *Heart of Darkness* by the character Marlowe, who is himself introduced by another framing narrator Marlow. The candidate would need to know the novels well, and discuss the different reading experiences. The emotional intensity of Marlow's account with the

limitations of his viewpoint can be compared with the more distanced storytelling of *Silas Marner*.

9. The question asks the comparison of texts by means of character study. The timid Mr Pooter might seem more like Okonkwo's father than Okonkwo himself, but their pride and lack of self-awareness have similarities. The candidate should observe the principal difference arises from the characters being tested in very different situations. Whereas Mr Pooter is a comic figure, Okonkwo is a tragic one.

10. The essay topic begs the question of what makes a good film as well as whether *Casablanca* and *Titanic* are sufficiently similar films to be compared (as Hollywood love stories against a historical background of crisis they probably are). Having established some criteria, the candidate can set about some detailed comparison of various selected aspects of the films, and then announce the final choice, or avoidance of choice.

C. Question involving an imaginative expansion on a text

Often such questions involve the assumption of a role (possibly one of the characters of the work or an imagined onlooker or friend). The candidates must think themselves into the role demanded and present thoughts, attitudes and ideas that can be justified for that person. Sometimes supplying such a justification is actually the second part of these questions. The form to be adopted is likely to be stipulated in the question (e.g. a letter). The style should suit the speaker/writer. If the character has a certain style of speech in the work itself, an attempt to imitate it should be made. No one expects, however, this to be taken to extremes. Friar Lawrence of Shakespeare's *Romeo and Juliet*, being interviewed later, does not need to speak in iambic pentameter, but he should speak as a priest with religious references and might be allowed some archaisms. Similarly, Jay Gatsby and a Jane Austen character would be expected to speak rather differently.

Candidates should avoid story summary. Even if two characters meeting years later or in the afterlife might be expected to relate the events of their lives to each other, this should not be allowed to take over the piece of writing as it will not gain marks for the candidate.

Examples of typical imaginative essays

1. After the end of *Lord of the Flies* an inquiry is held into what happened on the island. Write Jack's statement for the inquiry.
2. Bonnie after the end of *Bonnie and Clyde* enters the afterlife. She is asked to reflect on her life. Write her reflections.
3. During a search of the house after the end of *Psycho* a letter written by Mrs Bates in the last days of her life, relating to events at the motel, was found. Write the letter.
4. Suggests some alternative endings to *Othello* and discuss their merits and demerits.
5. Say how you would update one of the Sherlock Holmes short stories to make it credible in contemporary Hong Kong, and say how you would make it into a successful short movie.
6. Imagine you could meet the author (assuming such a person existed) of *Beowulf.* You interview him/her and then use the interview as the basis of a magazine article. Write the article.
7. Some time after the end of the novel Max de Winter has a dream in which he talks to Rebecca about his present life. Write their dialogue.
8. Write the front page of the "Glamis Daily Post" for the day following the end of the play *Macbeth*.
9. Give a speech to the assembled people of San Piedro after the end of the events of *Snow Falling on Cedars* and tell him what you feel they should have learnt from them.
10. Imagine you were one of Sal's community in *The Beach*. What would you have done in the final days as things went sour?

Comments on the questions

1. A good answer depends on an understanding of Jack's psychology. Would he lie and try to blacken Ralph, or push the blame on to some of his followers (all the conveniently dead Piggy), or be defiant and justify his actions? It seems unlikely he would suddenly repent. Jack's style would need attention. If the candidate decided Jack would propably make a lot of spelling mistakes, this could be signaled to the marker as a conscious decision, e.g. [Note: this statement appears as Jack wrote it, including his unreliable spelling. Editor.]

2. The temptation to retell the story would need to be resisted. The central point is whether Bonnie's experiences change her. With hindsight, would she have done

things differently? What are her happiest moments? Does she regret anything? How did she feel towards her killers? A feeling for Bonnie's sense of style would also be needed for a good response.

3. This question asks us to consider events from the point of view of a character to whose thoughts the film does not make us privy – but presumably Mrs Bates was aware of Norman's increasing oddity and might have begun to worry about where it was leading. Possibly she is also a strange person with an idiosyncratic style.

4. The candidate is asked to consider whether it would work to save Desdemona at the last moment, or whether Othello's suicide is appropriate? Would it be satisfactory if Othello at the last moment could not bear to hurt Desdemona and killed himself in despair instead? There would be more justice in this, but would it contradict the rest of the play, go against character and generally reduce the drama?

5. This question should not be too difficult. Hong Kong is a great city with its share of crime. Some social customs have changed, but others have altered little. Where would Baker Street be situated? Are there any actors particularly suited to playing a great and learned detective? There is plenty to exercise the imagination on.

6. Sometimes after reading/viewing a text, our head is full of questions. Dead authors are not available to us, but we can try to imagine their responses, and if they are far back in time, their wonderment at the things we focus on, that may have been peripheral to them. (The same approach can be used with a rather impenetrable/ silent character.)

7. The question asks us to judge how happy Max is and at peace with himself. Would Rebecca find his situation worthy of mockery or would she seethe with hate that he had avoided punishment? The dialogue form gives plenty of opportunity for inquiring about reasons for attitudes. An attempt would have to be made to imitate the aristocratic tone of Max and Rebecca.

8. This highly anachronistic task gives scope for headlines, interviews and enjoyable imaginative tidbits (e.g. more omens, special weather, a sighting of the weird sisters, the reaction from London, even advertisements).

9. This question allows the candidates to show knowledge of the main themes and messages of the novel. Probably the speaker would want to castigate racism, and

address some special words Kabuo and other major figures in the story, saying how they should now change.

10. Similarly, this question gives an opportunity to make moral judgements, but also to be empathetic (e.g. "I would probably have been torn between a desire to help Christo and a wish for him to die. I think I would have kept my head and realised humanity had to be put before our selfish convenience.")

    It is clear that questions 9 and 10 both offer occasions for plot summary. Candidates can only be successful if they learn to resist this.

Chapter 6 Quality Learning and Teaching Resources

6.1 Use of Texts

Choosing works to study

The range is so enormous any list immediately becomes more notable for its omissions than its inclusions. Thought has to be given to the suitability of the content for learners at the Senior Secondary stage, the relevance and accessibility of the material, the length of the work and the difficulty of its language.

The novel

The following writers are often read and studied at this stage.

- Achebe, Chinua
- Austen, Jane
- Alcott, Louisa M.
- Atwood, Margaret
- Bronte, Charlotte
- Bronte, Emily
- Byatt, A.
- Cather, Willa
- Chandler, Raymond
- Coetzee, J.M.
- Conrad, Joseph
- Crane, Stephen
- Desai, Anita
- Dickens, Charles
- Du Maurier, Daphne
- Eliot, George
- Ellison, Ralph
- Faulkner, William
- Fitzgerald, F. Scott
- Ford, Ford Madox
- Forster, E.M
- Golding, William
- Graves, Robert
- Heller, Joseph
- Hughes, Richard
- Hemingway, Ernest
- Hill, Susan
- Huxley, Aldous
- Ishiguro, Kazuo
- James, Henry
- Jhabvala, Ruth Prawer
- Lawrence, D. H.
- Harper, Lee
- McCullers, Carson
- Morrison, Toni
- Naipaul, V.S
- Narayan, R.K.
- Orwell, George
- Rhys, Jean
- Salinger, J.D.
- Shelley, Mary
- Sinclair, Upton
- Spark, Muriel
- Steinbeck, John
- Swift, Jonathan
- Tan, Amy

- Greene, Graham
- Grossmith, George
- Guterson, David
- Hammett, Dashiell
- Hardy, Thomas
- Hawthorne, Nathaniel
- Twain, Mark
- Walker, Alice
- Waugh, Evelyn
- Wells, H.G.
- Woolf, Virginia

Short Story Writers of Note

- Auster, Paul
- Ballard, J. G.
- Bates, H. E.
- Bowen, Elizabeth
- Bradbury, Ray
- Carver, Raymond
- Cheever, John
- Chesterton, G.K.
- Dahl, Roald
- Doyle, Arthur Conan
- Fitzgerald, F. Scott
- Greene, Graham
- Hardy, Thomas
- Hawthorne, Nathaniel
- Hemingway, Ernest
- James, Henry
- James, M.R.
- Joyce, James
- Lawrence, D.H.
- Lessing, D
- London, Jack
- Mansfield, Katherine
- Maugham, W. Somerset
- Oates, Joyce Carol
- O'Connor, Flannery
- O'Connor, Frank
- Parker, Dorothy
- Pritchett, V.S.
- Saki
- Saroyan, William
- Stevenson, Robert Louis
- Thurber, James
- Trevor, W.
- Wodehouse, P.G.
- Woolf, Virginia

Playwrights of note

- Albee, Edward
- Ayckborn, Alan
- Beckett, Samuel
- Bennett, Alan
- Bond, Edward
- Eliot, T. S.
- Pinter, Harold
- Potter, D
- Russell, Willy
- Shakespeare, William
- Shaw, Bernard
- Soyinka, Wole

- Frayn, Michael
- Mamet, David
- Marlowe, Christopher
- Miller, Arthur
- O’ Casey, Sean
- O’Neill, Eugene
- Stoppard, Tom
- Synge, J.M.
- Thomas, Dylan
- Wilde, Oscar
- Williams, Tennessee

Poets (selecting poets for this level becomes even more arbitrary)

- Auden, W.H.
- Bishop, Elizabeth
- Blake, William
- Browning, E. B.
- Clare, John
- Cope, Wendy
- Cummings, E. E.
- Day-Lewis, C.
- Dickinson, Emily
- Dunn, Douglas
- Eliot, T.S.
- Frost, Robert
- Gunn, Thom
- Hardy, Thomas
- Heaney, Seamus
- Hopkins, Gerald Manley
- Herbert, George
- Hughes, Langston
- Hughes, Ted
- Jennings, Elizabeth
- Keats, John
- Larkin, Philip
- Lawrence, D.H.
- Levertov, Denise
- Lindsay, Vachel
- Lowell, Robert
- McGough, Roger
- McNeice, Louis
- Mew, Charlotte
- Moore, Marianne
- Owen, Wilfred
- Plath, Sylvia
- Roethke, Theodore
- Rossetti, Christina
- Sandburg, Carl
- Sassoon, Siegfried
- Smith, Stevie
- Stevens, Wallace
- Tennyson, Alfred Lord
- Thomas, Dylan
- Thomas, Edward
- Thomas, R.S.
- Walcott, Derek
- Whitman, Walt
- Williams, William Carlos
- Yeats, W. B.

Films (Here the range is enormous and ever-changing – this is only a sample of films that might be useful in the literature classroom.)

- Alien (Scott)
- All that Heaven Allows (Sirk)
- Apocalypse Now (Coppola)
- Back to the Future (Zemeckis)
- Basketball Diaries (Kalvert)
- The Beach (Boyle)
- Bend it like Beckham (Chadha)
- Billy Elliot (Daldry)
- Blade Runner (Scott)
- Bonnie and Clyde (Penn)
- Boys Don't Cry (Pierce)
- The Breakfast Club (Hughes)
- Casablanca (Curtiz)
- Cast Away (Zemeckis)
- Chinatown (Polanski)
- Citizen Kane (Welles)
- Dead Man Walking (Robbins)
- The Dead Poets' Society (Weir)
- Don Juan de Marco (Leven)
- Edward Scissorhands (Burton)
- Finding Forrester (van Sant)
- Forrest Gump (Zemeckis)
- Four Weddings and a Funeral (Newell)
- Freaky Friday (Waters)
- Francis Ford Coppola's Dracula (Coppola)
- The Full Monty (Cattaneo)
- Gone with the Wind (Fleming)
- High Noon (Zinnemann)
- How to Make an American Quilt (Moorhouse)
- Icestorm (Lee)
- In the Heat of the Night (Jewison)
- It's a Wonderful Life (Capra)
- Jurassic Park (Spielberg)
- The Legend of 1900 (Tornatore)
- Mr Holland's Opus (Herek)
- Moulin Rouge (Luhrman)
- On the Waterfront (Kazan)
- Pleasantville (Ross)
- Psycho (Hitchcock)
- The Purple Rose of Cairo (Allan)
- Rear Window (Hitchcock)
- Rebel Without a Cause (Ray)
- Road to Perdition (Mendes)
- Saving Private Ryan (Spielberg)
- Shakespeare in Love (Madden)
- The Sixth Sense (Shyamalan)
- Sliding Doors (Howitt)
- Slingblade (Thornton)
- Straight Story (Lynch)
- The Terminator (Cameron)
- The Third Man (Reed)
- This Boy's Life (Caton-Jones)
- 2001 – a Space Odyssey (Kubrick)
- Vertigo (Hitchcock)
- White Squall (Scott)
- The World of Suzie Wong (Quine)

6.2 Use of Other Learning and Teaching Resources

There is a wealth of material available on a day-to-day basis that can be adapted to the teaching of Literature in English:

- Film and book reviews in newspapers
- Literary and film magazines
- Television programming (films, critics, discussions, etc)
- The BBC World Service (http://www.bbc.co.uk/worldservice/; mainly drama productions); also BBC Radio 3 (http://www.bbc.co.uk/radio3/; poetry, talks, drama)
- Short story competitions sponsored by various organisations
- Cultural activities organised by such bodies as The British Council
- Commercial cinema
  - Film festivals, the Hong Kong Film Archive, the Hong Kong Arts Centre
  - Libraries
  - Bookshops
  - Government teaching packages

The School Library

The school library should be encouraged to develop a collection of poetry and short story anthologies, novels and plays as a resource for the teacher and learners. Once the librarian has the titles of the set texts the acquisition of relevant published study notes/guides and works of literary criticism can commence. Consideration should be given to the establishment of a literature corner where all the materials can be assembled for ease of reference. Learners taking the subject can be encouraged to deposit copies of their creative writing, projects and portfolios in the library. If school resources allow, the annual publication of a literary magazine may be another way of sharing and preserving the learners' endeavours.

Chapter 7 Supporting Measures

7.1 Learning and Teaching Resource Materials

To support the implementation of the 3-year senior secondary Literature in English curriculum, useful learning and teaching resource materials will be developed. When available, the materials will be disseminated to all secondary schools in Hong Kong and uploaded on to the website of the English Language Education Section of Curriculum Development Institute at http://emb.gov.hk/cd/eng.

7.2 Professional Development

Professional Development Programmes

Professional development programmes covering the following areas will be developed and conducted to facilitate the implementation of the 3-year senior secondary Literature in English curriculum:

- Understanding and Interpreting the 3-year senior secondary Literature in English Curriculum
- Assessment

The programmes on both areas are each a 15-hour compulsory course which teachers involved in the teaching of the 3-year senior secondary Literature in English curriculum are recommended to attend.

Network Sharing

Schools are encouraged to build networks for professional exchange of information and sharing of good practices. From time to time, network sharing sessions for these purposes will be organised by the Education and Manpower Bureau.

Appendix 1 Examples of Poetry Analysis

Example 1 (simple)

****

Dreams by Langston Hughes

(Request for permission to reproduce the poem is underway. Teachers might like to access the poem at the website: www.poets.org)

****

In this simple lyric the poet tells us not to lose our dreams. It is a common experience that the hopes we have when young – the perfect marriage, the life devoted to good, being able to make a difference to the world – often end in disappointment and disillusion. The poet advises us not to give in to this. As long as we keep our dreams, to use the metaphors of the poem, we can fly and something of worth can grow from our lives.

The poem consists of two verses of four lines each, comprising one sentence, and rhyming a/b/c/b. The lines have four syllables, except for the third line of each verse. These lines warn us of the negative effects of letting our dreams die and are, accordingly, unmetrical. One can almost feel the bird running along dragging its useless wing on the ground. The rhyme and alliteration ("dreams die", "field frozen") show the beauty of the dreams, though they are as fragile and easily disrupted as the poem. The ending of the poem on the image of winter and the rhyme "snow" add sadness. It suggests it is not easy to keep the dreams alive; it is perhaps easier to despair.

Example 2 (simple)

****

Blessing the Boats (at St. Mary's) by Lucille Clifton

(Request for permission to reproduce the poem is underway. Teachers might like to access the poem at the website: www.poets.org)

****

The poem is in the form of a wish or prayer (given the religious connotations of "blessing" and even the name of the place "St Mary's"). The poet keeps everything very simple, with everyday words, mainly monosyllabic, and no punctuation marks perhaps to stress the flow of the water, without roughness, and the "innocence" the poet wishes for the addressee/subject of the prayer. The main image (detailed enough to be thought of as a symbol) is of a boat setting sail. The poem makes it clear that this represents a relationship ("the lip of our understanding"). This then gives the words "kiss" and "love" double force as both sailing metaphors and descriptions of emotions.

In sailing terms, the tide is enabling the boat to go out to sea, smoothly so there need be no fear. The wind has to blow from behind to fill the sails. The sailor should trust the wind and accept the service, just looking ahead across the sea. When we are with people we trust we do not have to "watch our back". In emotional terms, the poem is about love and trust helping us progress through life (from "this to that" without rocks or shoals/painful experiences).

The poem is decorated with alliteration ("face of fear", "water, water waving" and "through this to that"), the lovely pattern of "entering even", and body imagery (lip, face, kiss, back, eyes). It is interesting that the poet chooses not to repeat the pattern
may the tide
may you kiss
but moves the next two "may"s further into the line. Possibly she feels the pattern would become too rigid and harm the graceful flow of the poem.

Example 3 (more advanced)

****

Dusting (from Magnificat) by Marilyn Nelson

(Request for permission to reproduce the poem is underway. Teachers might like to access the poem at the website: www.poets.org)

****

The *Magnificat* is an ancient hymn of praise to God for all the wonders of creation. Here the poet finds glory even in dust. The title and the third stanza give us the situation of the poem: the simple act of dusting as part of the housework. The sunlight catches the motes of dust in a "ladder of light", like a Biblical vision of angels ascending to and descending from Heaven. The movement of the poet's arms becomes a gesture of worship.

The associations of dust are negative: dirt, dryness, neglect and death, yet the poet sees it in a quite different light. In the first stanza, the poet brings a knowledge of modern science to bear on dust. We see it and its constituents as it might appear under a microscope. The connotations of viruses are also highly negative, but here we are reminded of their beauty (like a pearl necklace). Dust does not only have beauty, but it is part of the biosphere, the web of life, an essential part of Earth's ecology (stanza 2). Ironically, this symbol of dryness is essential to the production of rain; it is a seed of life (stanza 3).

Suitably, the poem has short lines and short stanzas, though there are plenty of long words. The individual particles of dust may be highly complex. The diction is in fact rather technical and scientific, to help us consider dust in a new way. Small "i" sounds of various types dominate the first verse, and can be found scattered through the other two. As part of this, one can note the choice of "in-" words: infinite, intricate, inseparable, infernal. To add to the sense of delicate beauty, the first two stanzas are rich in "p" sounds: particles, pearl, protozoans, shapes, sub-microscopic, spores (twice), cooperation, spreading, inseparable and pole. The extra long line "mutual genetic cooperation" (11 syllables) mimics the act of working together. The final stanza stresses "l" sounds: circles, climbs, ladder of light, infernal, endless and eternal (the phonetically closely connected "r" sound is also involved in this effect). The poem ends neatly in a two-syllable, two-word phrase: For dust.

Example 4 (more advanced)

****

The Garden of Love

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And Thou shalt not writ over the door,
So I turn'd to be Garden of Love
That so many flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black-gowns, were walking their rounds,
And binding with briars, my joys and desires.

William Blake

****

The poem is in a simple song like form. It tells a simple story that turns out to be highly symbolic. It is built on a series of contrasts: the garden/a graveyard; open/closed; flowers/briars; green/black, and implicitly childhood, innocence and freedom/age, morality and rules. The move from the one to the other is seen very negatively and the poem seems to be hostile to organised religion as represented by the Chapel and the priests, who are associated with death. The sense of being shut out is emphasised in lines five and six by the series of strong final t sounds. The poet almost seems to be experiencing a nightmare: the Garden of Love appears to change into a graveyard before the poet's very eyes. The Garden of Love might suggest the story of Adam and Eve's loss of Paradise and the fall of man, though here told with a very different emphasis. "Thou shalt not" obviously recalls the Ten Commandments. The diction is very simple and nearly monosyllabic. The lines of the second stanza get longer than those in the first, and the final two lines of the poem are longer again. This disruption of the poem's structure mirrors the feelings of the poet, and is also reflected in the change in the rhyme scheme: a/b/c/b in the first two stanzas, but a/b/c/d in the third with an internal half-rhyme (gowns/rounds – this may have been a full rhyme to Blake) and a full internal rhyme in the final line (briars/desires). The further importance of these lines is stressed by the use of alliteration (w and b).

Example 5 (advanced)

****

Sidereal Windfall – A Double Acrostic by Carly Svamvour

(Request for permission to reproduce the poem is underway. Teachers might like
to access the poem at the website: www.sidereality.com/volume2issue4)

****

This is a very clever poem. "Sidereal" means "connected with the stars", but also suggests a pun: side real.

"Windfall" is an apple that falls off a tree, and hence means an unexpected find or gain. Also the wind falls when it becomes quiet. The poem then starts in rich ambiguity. At first glance, it looks like a piece of free verse, but careful inspection reveals that the lines have 10 syllables, and there is a strong tendency toward a regular iambic beat. The poem is indeed a double acrostic with “sidereal” spelt down its left-hand *side*, and “windfall” down its right.

The poem starts with negatives (less, not so much as, no) and words with negative connotations (night, pale, darkling, barren, arid). We are in a desert in the pitch dark (intensified by the “d” alliteration – intruDes/Darkling Dunes/Draw/shaDow/arid).

The cacti described by means of three heavily stressed words stand cut off by a full-stop and a line end. The sad vowel sound “Oh” echoes across so/glow/no/shadow/ ocean/rogue/echo – a variety of other “o” and “u” vowels also appear, notably the “ow” of howl/sound/astound. Although there are no line-end rhymes, rhymes abound. The sound of the wolves seems to please the heavens as suddenly stars appear shining brilliantly across the sky, a true sidereal windfall, presumably caused by the wind removing the cloud cover, possibly blowing it to one side. The diction of the poem is rich with rare forms like “darkling” and “galaxia” (possibly an invention of the poet); it reaches its climax in a burst of “s” alliteration in line seven with the special compound “star-spill” to express the great pool of light. The image of letters might first suggest the stars laid out in their patterns as writing, but one then remembers that the light we see on Earth comes from deep in the past and really does tell us about long ago. Various “a” vowels replace the earlier “o” sounds the poem ends with the assonance of “scrawled/wall”.

Example 6 (advanced)

****

To a Poor Old Woman by William Carlos Williams

> (Request for permission to reproduce the poem is underway. Teachers might like to access the poem at the website: www.poets.org)

****

The content is quite straightforward: a woman is enjoying eating a plum. The emphasis lies on her pleasure, as shown by the fourfold repetition of “they taste good to her”. Maybe the title hints at a contrast: the poor old woman is unlike the well-to-do rather younger male poet, but she is getting intense sensual pleasure from a piece of fruit. Is this a warning to people, particularly the educated, in our complex world with our minds on a million matters, not to forget the simple (animal) joys of life? Seen this way, the title may be ironic. This old woman is far from poor in the sense that counts. The poem stresses her concentration on the plum she is eating. She gives herself to it; more commonly one gives oneself to a lover. The plum seems to take over and the reference to “fills the air” hints at the fragrance of plums. The way “solace” is used it almost becomes a collective noun for plums – a solace of plums like a bunch of bananas. And note that there is no danger of pleasure coming to an end too soon – the old woman has an entire bag of plums in her hand waiting to be consumed.

The title seems to run into the first verse, but formally they are separate and there would certainly be a pause in any recitation of the poem, so we start in medias res; the old lady is in the middle of her feast. The poem has to be read aloud. The vowels forced the reader to purse the lips as consonants “m”, “p” and “b” are labials – in other words, reading the first few lines forces the lips to imitate the act of eating a plum! “They taste good to her” needs to be spoken differently each time, possibly more ecstatically (maybe that is why the poet lays out the sentence in different ways on its different appearances). Then the lips are back to work with “sucked”, “comforted”, “solace” (almost saliva-producing), “plums” and “seeming”. This is a truly delicious poem.

[Note: use of phonetic terms such as labial, dental and sibilant is useful but by no means necessary – observing the phenomenon is what counts, not the technical term. Teachers should use their own discretion and knowledge of their students when deciding whether these terms would interest and assist their students or merely dampen their interest.]

Appendix 2 Examples of Analysis of Unseen Texts

Example 1

Extract from *The Tell-Tale Heart* by Edgar A. Poe

A servant has murdered his employer. Neighbours have reported suspicious noises and the police are investigating. The police have found nothing suspicious and sit chatting with the servant.

****

> *No doubt I now grew very pale; – but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton. I gasped for breath – and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men – but the noise steadily increased. Oh God; what could I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected – they knew! – they were making a mockery of my horror! – this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now again! – hark! louder! louder! louder!*
>
> *"Villains!" I shrieked, "dissemble no more! I admit the deed! – tear up the planks! here, here! – it is the beating of his hideous heart!"*

****

Sample analysis

This climactic passage is narrated in the first person by the servant, who, it seems, has indeed killed his employer. It is interesting for the reader to reconstruct what the police observe. They are satisfied with whatever the servant has told them and are talking pleasantly to him while he becomes more and more agitated, making more and more noise to cover the sound of the dead man's heart, which to him is frighteningly audible. He insists the police must also have been able to hear it, but that only adds to the irony of the piece. Obviously, dead men's hearts do not beat and no man's heartbeat makes a deafening sound.

Although the narrator does not realise it, he has gone out of his mind and quite unnecessarily gives away his crime. We can only assume that his guilt and panic (made very clear by the ever increasing number of exclamation marks) lead him to imagine he can hear the heart. The police officers' growing puzzlement, concern, suspicion and then final realisation of the truth are not presented directly, but are easy to reconstruct. Having to view the situation through the eyes of a madman is what gives this passage power and interest.

The principal techniques used are repetition ("the noise steadily increased"; "louder, louder…"), rhetorical questions ("and what could I do?" etc), a rapid sequence of verbs ("I talked/I paced/I foamed- I raved- I swore!/I swung" etc) and a choice of monosyllables ("low, dull, quick sound"). The repetition adds to the sense of hysteria, and along with the monosyllables echoes the heart beat that is central to the story. The rhetorical questions help create the effect of hearing the thoughts of the narrator, and the verbs mirror his restlessness and increasing agitation. The contrast between the policemen's calm and the speaker's panic and mental breakdown is also important to the overall effect.

The way in which the speaker's guilty conscience leads directly to the discovery of his crime makes the message of the story quite clear: crime does not pay and sin will be punished.

Further notes

The following points could be referred to in the guided questions:

- What is the state of mind of the speaker?
- Do you think the policemen see and hear the same as the servant?
- What is the effect of the repetition used in the extract?

The sort of words that might be glossed are:

- vehemently
- trifles
- gesticulations
- strides
- fury
- foamed
- raved
- grated
- derision
- hark

- dissemble
- planks

Example 2

Extract from *Mrs Dalloway* by Virginia Woolf

****

> (Request for permission to reproduce the extract is underway. Teachers might like to access the text at the website:
> www.nt.armstrong.edu/Woolf.htm
> *"Mrs. Dalloway said she would buy the flowers herself ... – how strange it was! – a few sayings like this about cabbages."*

****

Sample analysis

This passage cleverly mimics the way the mind works as it moves from link to link. The thought of workmen taking doors off hinges brings the sound of hinges to Mrs Dalloway's mind, and thus she recalls a particular morning in the past. We move from reported speech to reported thought to deeper memory (starting in the second paragraph). Mrs Dalloway's own simile associating the morning with a beach sets up another series of links – from "beach" to two "plunges" and two "waves". "Fresh" leads to another "fresh" and to "chill". The memories take Mrs Dalloway to the subject of Peter Walsh, whom she had obviously once found rather attractive ("his eyes…his smile"). Is it possible that "kiss" is also a link leading to his name? Mrs Dalloway struggles to remember something amusing he once said, but can't quite locate it and ends up associating Peter with vegetables, perhaps reflecting on the dullness of his letters and obvious loss of glamour in her eyes, compared to when she was a solemn girl setting out on the start of her life (symbolized by the open windows).

Mrs Dalloway seems to come from an affluent background. Lucy usually buys the flowers, but needs to deal with workmen this morning; she seems to be the maid. The house in Mrs Dalloway's memory seems large with its terrace and lovely view. We catch a little of her character in her thoughtfulness for Lucy, her excitement and pleasure at going out on a fresh morning and the lightness of her stream of consciousness with a hint of vagueness thrown in. The diction is everyday, but has a certain charm and naturalness.

Further notes

Note that it is acceptable to make tentative suggestions in the form of a question or by using words like "possibly".

Few, if any glosses would be necessary.

Example 3

Extract from *The Lagoon* by Joseph Conrad

****

> (Request for permission to reproduce the extract is underway. Teachers might like to access the text at the website:
> www.readprint.com
> *"The narrow creek was like a ditch: ...with a suggestion of sad tenderness and care in the droop of their leafy and soaring heads.")*

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Sample analysis

This descriptive passage seeks to create in the reader an experience of the tropical rainforest. It does this partly by means of adjectives. These are as luxuriant as the vegetation being described. From one short paragraph we can select: tortuous, immense, invisible, festooned, glistening, writhing, somber, tangled, fantastic, mysterious, invincible and impenetrable. The diction is polysyllabic, literary and Latinate. Another technique involves syntax. The sentence "Darkness oozed…forests" is itself a tangle of clauses and phrases. The creek seems almost mirrored in the organisation of the first sentence with a small section between two banks. The third method is to make us move slowly away from the forest and carry us on to a contrasting open lagoon with a small human habitation there.

The tone is menacing. One suspects that something unpleasant is going to happen. The words "tortuous", "twisted", and "writhing" all suggest pain. There is frequent reference to darkness and gloom. ("Darkness oozed" is particularly strong.) There are many negative formations ("immense", "impenetrable" etc). The third sentence, curling round like its content, reminds us of snakes; later on comes the word "poisonous". The lagoon is stagnant, suggesting a threat to health. Although the grass, pink cloud, lotus and little house lighten the picture slightly, the palms hanging over it do so "with a suggestion of sad tenderness." Movement is kept to a minimum also: oozing is slow, the leaves are unstirring, the men only pole along, the water is stagnant, the cloud drifts, and the palms droop. Life here seems almost arrested. The scene seems set for sadness or even horror.

Example 4

Extract from *Women In Love* by D. H. Lawrence

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> (Request for permission to reproduce the extract is underway. Teachers might like to access the text at the website:
> www.nt.armstrong.edu/Lawrence.htm
> *" "The fool!" cried Ursula loudly. "Why doesn't he ride away till it's gone by?" ... It made Gudrun faint with poignant dizziness, which seemed to penetrate to her heart."*

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Sample analysis

This passage seems to be important for character and may represent a moment of great emotional importance. Ursula and Gudrun watch a man riding a horse which has been thrown into a panic by a passing train. The man resists the horse's fear and, despite the danger of being thrown off and badly injured, forces it to stay and obey him. Ursula's reaction of impatience seems a normal one. Gudrun's reaction is far more complex. She is excited (dilated eyes, "spellbound", "faint with dizziness") and possibly falls in love with and under the power of the horse rider ("spellbound" and "penetrate to her heart" suggest this). The man is shown to be "obstinate"; he has a powerful will, shows "fixed amusement" when in danger and exerts strong compulsion on the horse. He seems a very stereotyped macho man. In fact, one can't help noticing that it is stressed throughout the passage that the horse is female (as well as telling us it's a mare, the narrator uses she/her in the many references to the animal). One wonders if the whole incident is not intended to be symbolic of a man mastering a woman, making this an extract that could infuriate a feminist. (Note also the detail of the nervous women clinging together rather helplessly.)

The sentences attempt to model their content. The second sentence seems to wheel around like the horse, and mimic the noise of the locomotive (the effects being strengthened by alliteration – wheeling, wind, will; spun and swerved; heavily, horrifying – and various sound echoes – nor/clamour/terror and one/other/one /other/over).

The sentence about the locomotive also mimics the action of the brakes and uses sound to give the effect of the frightening metallic sounds the mare fears so much (BraKes/BaCK/truCKs/reBounding/Buffers/triKing/cymBals/lashIng/rIghtful/strIdent/ ConCussions/: b/k/i). Inversion is used ("back came the trucks" and "Back she went") to match the action being described. Many similar comments could be made about the sentence "But…whirlwind". Perhaps the whirlwind reflects also Gudrun's emotions.

It seems possible that the passage may describe the opening of a stormy relationship.

A final point is the strange way in which the locomotive seems to have the will of its own and puts on its own brakes. Possibly this suggests that we live in a world where "will" is a force almost beyond understanding that determines destiny. The locomotive is in a sense a symbol of the horse rider.

Example 5

Extract from *Mr Sampath* by R. K. Narayan

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> (Request for permission to reproduce the extract is underway. Teachers might like to refer to following title for the text:
> Narayan, R.K. (1993). *Mr Sampath – The Printer of Malgudi.* London: Minerva Paperback. Chapter 1, pp. 5-6, *"Unless you had an expert knowledge of the locality you would not reach the offices of The Banner ... he had not made such a fool of himself as his well-wishers had feared, although the enterprise meant almost nothing to him financially.")*

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Sample analysis

This appears to be an opening passage that plays the same role as an establishing shot in a film. We travel down some streets to a building, go up some stairs and stop in a newspaper office. The stage is set for the story to begin.

Of course, a lot more is going on than this. The omniscient narrator establishes a gentle, amused, slightly cynical and ironic, but kindly tone. This is achieved in a number of ways. First, there is the idea of the rather troublesome road with a mind and personality of its own (as we learn later, very much like the people of this town, especially the editor of the

Banner). Second, there is the ironic contrast between the grand abstractions of truth and vision, and the obviously ramshackle and symbolically blinded offices of the Banner – even the stairs are actually more like a ladder. The contrast, however, is not pointed out bitterly, and in fact, the fourth paragraph states that the newspaper does indeed play a responsible social role (the details given also help us to start building up a picture of the town of Malgudi). Third, there are many light touches – the idea of someone posting themselves on the table, the editor's riposte to his neighbours that no one could possibly want to observe them, and the eccentric name of the "Open Window" feature. Even the diction is lighthearted. The world's evil is presented as pig-headedness (though it is the tenants of the pig-headed landlords who have to live in the pig-sties!) rather than any more terrible sin. The quotations from the Banner begin to introduce us to its style – grand, again in contrast to its humble format (ironically printed on **fools**cap paper/F4) and the mind of its editor, whose characterization is getting underway as the extract ends: an idealist, a man who likes to be independent, who is sensitive to being laughed at, stubborn and with the self-image of a man of principle, rather than of business. The passage sets the scene well for a story to commence.

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