

# A level Chinese

## Paper 2 Exemplars





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# Introduction

The purpose of this exemplification pack is to provide teachers and students with some examples of marked responses to the productive tasks of the A Level in Chinese. The example responses are based on real student answers from assessment in 2024 and we have shown their original responses.

In this pack, you will find a mark scheme, a sample of responses, and an examiner commentary for open-response questions of Paper 2, Sections B and C (Response to set works).

If you have any queries regarding this document, please contact **[teachinglanguages@pearson.com](mailto:teachinglanguages@pearson.com)**.



## Paper 2, Sections B and C Mark scheme

There are three levels-based mark grids to be applied to the written responses to each work. The mark grids are:

- critical and analytical response (AO4)
- range of grammatical structures and vocabulary (AO3)
- accuracy of language (AO3).

### General guidance on using levels-based mark schemes

#### Step 1 Decide on a band

- First, you should first consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a band you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the band. You should then use the variability of the response to help decide the mark within the band, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but would be awarded a mark near the top of the band because of the band 9–12 content.

#### Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.



## Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>



## Additional guidance

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge which mark band to place students in and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of 'articulate' below).

Examples of a variety of grammatical structures and vocabulary are: a selection of complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Complex language:** considered to include the following.

- use of aspect markers
- passive voice
- relative constructions
- comparative constructions
- precision and accuracy
- using conjunctions to express abstract ideas or convey justified arguments that require a range of lexis and structures
- using synonyms and a variety of expressions.

**Straightforward language:** considered to be:

- repetitive, simple word order
- a lack of variety of expressions
- frequent repetition of ideas

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character', 'metaphor', 'similes' and 'use of black and white'.



## Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language, resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language, resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>



### Additional guidance

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example the misuse of measure words
- missing strokes in characters as long as it is not ambiguous (for example 图 written as 囙 would not be penalised)
- infrequent use of mixed simplified and traditional forms (for example 我們來英國学习)
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate use of near synonyms, such as 满意 instead of 满足 as in 老师对你的作业很满意/老师对你的作业很满足
- using English word order (for example 我学习在图书馆)
- frequent errors hinder clarity as they distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.



## Critical and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question. The whole essay should be marked regardless of length.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> <li>• Response relates to the work but limited focus on the question.</li> <li>• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li> <li>• Limited ability to form arguments or draw conclusions.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• Response relates to the work but often loses focus on the question.</li> <li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> <li>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> </ul>
13-16	<ul style="list-style-type: none"> <li>• Predominantly relevant response to the question.</li> <li>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>• Relevant response to the question throughout.</li> <li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> </ul>



# Exemplar A

## 4 《故鄉》(作者 魯迅)

分析作者如何運用對比手法表現不同人物的轉變。

(50)

### Student response A:

		魯	迅	的	短	篇	小	說	《	故	鄉	》	是	根	據	他	15							
		辛	亥	革	命	<del>後</del>	<del>後</del>	<del>後</del>	<del>後</del>	回	故	鄉	的	經	歷	寫	30							
		的	作	者	用	對	比	手	法	表	現	<del>者</del>	叙	述	者	，	45							
		土	<del>身</del>	以	及	<del>楊</del>	<del>楊</del>	楊	二	嫂	<del>的</del>	轉	變	。		60								
				首	先	，	作	者	用	故	鄉	景	物	的	對	比	來	75						
		反	映	叙	述	者	“	我	”	的	心	情	<del>的</del>	變	化	。	當	“	我	”	回	90		
		故	鄉	時	，	他	描	寫	一	個	死	氣	沉	沉	的	世	界	。				105		
例		<del>如</del>	，	他	說	二	十	年	多	前	的	故	鄉	有	“	金	黃	”	的	月	和	“	120	
		黃	”	的	月	和	“	深	藍	”	的	天	空	。	不	過	，	現	實	的			135	
		故	鄉	有	“	蒼	黃	”	色	的	天	空	和	“	蕭	索	的	荒	村	”				150
		雖	然	這	些	鮮	明	的	景	物	對	比	表	示	故	鄉								165
沒		<del>有</del>	以	前	的	“	美	麗	”	，	但	是	叙	述	“	我	”	說	這					180
		只	是	因	為	他	的	“	心	緒	”	變	了	。	這	是	因	為	他					195
了		這	次	回	故	鄉	是	為	“	永	別	”	他	的	“	老	屋	”	因	此				210
		景	物	的	破	落	和	對	比	只	是	反	映	了	“	我	”	的						225
		情	感	<del>變</del>	<del>化</del>	<del>轉</del>	變	。	他	以	前	是	純	真	的	小								240



可是 <sup>的</sup>

孩子, ~~她~~ 现在感到“悲凉” 255

270

其次, 作者用对比手法表现杨二

嫂的转变。在“我”记忆中, 她被称为 ~~“西~~

“豆腐西施”, 并且是善良的。 ~~但是~~ 然而, 285

二十年后她变得自私贪婪的。除此以

外, 她的外貌完全改变了, 她现在看 300

起来像“一把圆规”。这个比喻表示杨

二嫂被生活压迫变得真的面目全 315

非。因此, 通过外表和性格的对比, 作者 330

表达杨二嫂的转变。 345

360

375

390

405

另外, 作者细节地描写了闰土的

转变, 特别是他的外表变化。二十年前, 420

“我”最好的朋友闰土有 ~~“红活圆实”~~ “红活圆实” 435

的手, 但现在它们看起来像“松树皮”并 450

且, ~~以前他~~ “紫色的圆脸”变 465

得“灰黄色”的。这鲜明的对比反映了当 480

时的农民痛苦生活, 由于“多子, ~~多~~ 饥 495

荒, 苛税”等困难, 以前的“小英雄”变成 510

525

天真活泼

(Total for Question = 50 marks)



了一个“木偶人”。因此，通过外貌<sup>麻木的</sup>的对比，~~作~~作者表现闰土的转变。

最后，作者~~用~~用对比<sup>为</sup>凸显叙述者“我”和闰土之间关系的变化。比如，~~在~~母亲说他们以前“是称呼~~为~~兄弟”，但现在当他们再见面时，闰土“恭敬起来”了，并且<sup>的态度</sup>

他~~称~~叫“我”~~为~~“老爷”。虽然以前他们的情感交流是畅通无阻的，但现在他们之间有一层可悲的厚障。这个~~比~~比喻~~表~~表示~~了~~当时的封建思想对中年闰土有巨大的影响。~~因此~~他~~现在~~把叙述者~~当~~童年的时候没有人与人~~不~~不平~~等~~等的观念，但现在他把叙述者视为一个比自己更高贵的~~“~~“老爷”。因此，通过语言和态度的对比，作表现“我”和闰之间关系的转变。

总而言之，由于“辛亥革命后的农村

~~的~~经济破产和当时~~的~~封建思想的影响，叙述者“我”，杨二嫂和闰土都完全改变了。作者用景物，外表，语言和态度的对比来表现这些三个人物的转变。



## Examiner commentary A:

Total marks: 45 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
17 out of 20 marks	9 out of 10 marks	19 out of 20 marks
<ul style="list-style-type: none"> <li>Consistent <b>variation in use of grammatical structures</b>, including in use of complex language, producing articulate writing but with some repetition. Examples include successful use of tenses and conjunctions to convey justified arguments throughout this essay, such as 雖然.....但是..., 因此...只是..., and ... 但...當...並且...</li> <li>Consistently <b>varied use of vocabulary</b>, allowing ideas to be conveyed in a variety of different ways. Examples of this include 当我回故乡时, 现在, 20 年后; 20 年前的故乡, 以前是 and 在我记忆中.</li> <li>Frequent <b>use of terminology</b> appropriate for literary and cinematic analysis. For example 对比手法, 叙述者 and 比喻.</li> </ul>	<ul style="list-style-type: none"> <li><b>Accurate language</b> throughout, resulting in consistently coherent writing, with well-formed sentence structures.</li> <li><b>Errors</b> occur that rarely hinder clarity of communication. For example, 细节地 and 明鮮. Most errors are not significant enough to impair communication.</li> </ul>	<ul style="list-style-type: none"> <li><b>Relevant response</b> to the question throughout. The essay is very well-structured and is packed with well-selected evidence which link back to the question in an effective way. An example of Sister Yang's character change would be helpful.</li> <li>Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing <b>interpretations</b> and points of view, consistently justified with appropriately selected evidence from the work. Examples include 金黄的月和深蓝的天空, 苍黄的天空和萧索的荒村, 红活圆实的手, 像松树皮 and 紫色的圆脸变得灰黄色. There is an understanding of symbolism shown.</li> <li>Detailed, logical <b>arguments and conclusions</b> are made that consistently link together, but these are not always elaborated on fully e.g. the transition from character to theme could be linked more clearly.</li> </ul>
<p>This is a successful response which could achieve a higher mark by using less familiar structures. A best fit mark of 17 is appropriate for range of grammatical structures and vocabulary.</p>	<p>The language is mostly accurate, though contain imperfections. A best-fit mark of 9 is appropriate for accuracy of language.</p>	<p>This script illustrates very good critical analysis of characters' changes of mood, appearance, and relationship respectively. A best-fit mark of 19 is appropriate for critical and analytical response.</p>



## Exemplar B

### 2 《一隻叫鳳的鴿子》(作者 曹文軒)

探討秋虎和夏望的家庭情況在小說中的作用。

(50)

### Student response B:

	在	一	只	叫	鳳	的	鴿	子	曹	文	軒	使	用	小	男	15	
	孩	秋	虎	和	夏	望	的	家	庭	情	況	來	表	展	現	30	
小	說	的	情	節	突	轉	和	發	展							45	
																60	
	在	小	說	的	開	頭	中	，	作	者	馬	上	有	對	的	寫	75
	作	手	法	來	描	述	秋	虎	和	夏	望	不	同	的	家	90	
	庭	秋	虎	家	是	小	鎮	最	窮	的	之	一	，	夏	望	家	105
	几	乎	是	最	富	有	的	，	并	且	，	夏	望	家	的	鴿	120
	比	秋	虎	的	房	子	貴	得	多	，	這	清	楚	地	比	135	
	兩	個	家	庭	情	況	的	差	異	，	有	可	能	是	傲	慢	150
	富	有	的	夏	望	看	不	起	秋	虎	的	原	因			165	
																180	
	對	於	秋	虎	他	辛	苦	的	家	境	很	影	响	他	又	195	
	堅	韌	的	毅	力	又	獨	立	的	性	格	特	點	除	了	210	
	他	爸	爸	不	管	他	以	外	，	他	不	可	救	藥	的	賭	225
	徒	的	父	亲	也	是	讓	他	媽	媽	自	己	帶	走	了	240	



妹	妹	的	原	因	因	此	在	墓	园	里	追	鸽	子	的	255		
时	候	<del>他</del>	秋	虎	想	念	他	的	母	亲	和	妹	妹	而	不	害	270
怕	找	<del>非</del>	<del>同</del>	<del>事</del>	<del>常</del>	病	的	鸽	子	对	秋	虎	很	重	要	的	285
原	因	要	么	是	让	秋	虎	向	同	学	得	到	回	面			300
子	要	么	是	凡	变	成	秋	虎	唯	一	的	家	人				315
																	330
当	夏	望	家	被	愤	主	抢	一	无	所	有	时	这	个			345
意	想	起	到	的	痛	节	突	转	不	仅	让	夏	望	变			360
得	自	卑	而	且	鬼	让	夏	望	慢	慢	地	发	展	友			375
谊	有	同	情	性	的	秋	虎	和	谦	逊	的	夏	望	成			390
为	朋	友	的	原	因	显	之	一	是	家	庭	情	况	婚			405
男	孩	的	<del>效</del>	<del>果</del>	作	用											420
																	435
在	结	尾	时	两	个	朋	友	肩	并	肩	地	跑	去	获			450
取	奖	金	这	个	场	景	让	读	者	了	解	夏	望	欺			465
负	行	的	家	庭	情	况	变	化	和	秋	虎	的	<del>悲</del>	<del>凄</del>	<del>哀</del>		480
家	庭	过	去	都	起	在	小	说	起	到	重	大	的	作			495
用																	510
																	525



## Examiner commentary B:

Total marks: 41 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
<b>17 out of 20 marks</b>	<b>7 out of 10 marks</b>	<b>17 out of 20 marks</b>
<ul style="list-style-type: none"> <li>Consistent <b>variation in use of grammatical structures</b>, including in use of complex language, producing consistently articulate writing. For example, 除了.....以外, .....也是.....; 因此.....在.....的时候, .....而.....; .....的原因, 要么.....要么.....; 当.....时, .....不仅.....而且..... and 几乎.</li> <li>Consistently <b>varied use of vocabulary</b>, allowing ideas to be conveyed in a variety of different ways.</li> <li>Frequent <b>use of terminology</b> appropriate for literary and cinematic analysis. For example, 对比的写作手法, 场景 and 情节突转.</li> </ul>	<ul style="list-style-type: none"> <li><b>Accurate language</b> throughout most of the essay, resulting in mostly coherent writing, though there is a little lack of clarity.</li> <li><b>Errors</b> occur that do occasionally hinder clarity of communication, for example: 清楚地略显, 这个意想起到的情节突转, 夏望欺负行的家庭情况变化和秋虎的悲哀家庭过去在小说起到重大的作用.</li> </ul>	<ul style="list-style-type: none"> <li>There is a <b>relevant response</b> to the question throughout.</li> <li>Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing <b>interpretations</b> and points of view, consistently justified with appropriately selected evidence from the work. For example 不可救药的赌徒, 唯一的家人 and 肩并肩地.</li> <li>Generally detailed, logical <b>arguments</b> are made, with some persuasive <b>conclusions</b> that mostly link together. The last point could have been made clearer.</li> </ul>
There is a range of grammatical structure and vocabulary, and the student uses some literary terminology for their analysis. A mark of 17 for range of grammatical structures and vocabulary is given. The student could have achieved a higher mark with further variation in structures.	The language of this essay is generally accurate and the errors only occasionally hinder clarity of communication. A best fit mark of 7 for accuracy of language is appropriate.	This essay supports points with appropriate evidence. Although the last point of discussion could be articulated more clearly, the ability to analyse critically is evident and an appreciation for the novel is shown. A mark of 17 for critical and analytical response is fitting.



## Exemplar C

### 5 《請投我一票》（導演 陳為軍）

分析成成在班長選舉中所用的競爭方式。

(50)

### Student response C:

□	□	在	这	个	记	录	片	中	导	演	向	观	众	讲	15
述	班	长	选	举	的	故	事	这	里	我	将	通	过	才	30
艺	表	演	辩	论	和	演	讲	的	三	个	环	节	分	析	45
成	成	的	竞	争	方	式	□	□	□	□	□	□	□	□	60
□	□	第	一	个	环	节	是	才	艺	表	演	成	成	不	75
但	让	他	的	同	学	们	起	哄	晓	菲	的	表	演	而	90
且	罗	雷	表	演	的	时	候	他	说	你	唱	得	不	好	105
下	去	导	演	用	特	写	镜	头	来	反	映	成	成	有	120
信	机	的	个	性	也	展	示	他	已	经	影	响	了	他	135
的	对	手	的	表	演	□	□	□	□	□	□	□	□	□	150
□	□	第	二	个	环	节	是	辩	论	由	于	他	的	妈	165
妈	的	帮	助	在	辩	论	中	成	成	有	效	地	说	我	180
想	当	管	理	者	此	外	他	表	示	罗	雷	的	缺	点	195
比	如	他	常	常	打	人	导	演	用	全	景	来	展	现	210
成	成	有	很	多	支	持	者	□	□	□	□	□	□	□	225
□	□	第	三	个	环	节	是	演	讲	口	齿	伶	俐	的	240



成	成	被	他	的	父	母	的	大	人	口	吻	的	演	讲	255
看	起	来	十	分	成	功	可	是	由	于	罗	雷	的	爸	270
爸	的	贿	选	最	后	成	成	不	赢	得	班	长	选		285
举	投	票	以	后	导	演	用	特	写	镜	头	来	显	示	300
成	成	哭	了	。											315
		总	的	来	说	通	过	这	些	方	面	我	们	可	330
以	看	到	导	演	用	很	多	电	影	技	术	来	反	映	345
成	成	十	分	好	胜	虽	然	他	用	了	各	种	各	样	360
的	竞	争	方	式	但	是	最	终	他	是	不	成	功	的	375
															390
															405
															420
															435
															450
															465
															480
															495
															510
															525



## Examiner commentary C:

Total marks: 40 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
<b>17 out of 20 marks</b>	<b>7 out of 10 marks</b>	<b>16 out of 20 marks</b>
<ul style="list-style-type: none"> <li>Consistent <b>variation in use of grammatical structures</b>, including in use of complex language, producing consistently articulate writing. Examples: use of direct and indirect speeches, conjunctions to express ideas or convey arguments e.g. 不但...而且...; 可是, 由于...最后..., and 虽然...但是....</li> <li>Consistently <b>varied use of vocabulary</b>, allowing ideas to be conveyed in a variety of different ways. For example, using synonyms 展示、展现 and 显示.</li> <li>Frequent <b>use of terminology</b> appropriate or literary and cinematic analysis such as 特寫鏡頭 and 全景, though there was room for more examples of this.</li> </ul>	<ul style="list-style-type: none"> <li>There is <b>accurate language</b> throughout most of the essay, resulting in mostly coherent writing.</li> <li><b>Errors</b> occur that sometimes hinder clarity of communication, for example 成成不贏得班長選舉, 成成有信機的個性 and 成成被他的父母的大人口吻的演講.</li> </ul>	<ul style="list-style-type: none"> <li>While the discussions are predominately <b>relevant to the questions</b>, it could have remained fully focussed on Cheng Cheng's tactics rather than discussing the reason why he lost the election to Lo Lei, or Cheng Cheng's reaction to the loss.</li> <li>Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing <b>interpretations</b> and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>Detailed, logical <b>arguments and conclusions</b> are made that consistently link together.</li> </ul>
The student consistently varies their use of vocabulary and expression with relevant terminology of literary style for their analysis. The use of complex language is evident. A best-fit mark of 17 is appropriate.	The language used in this essay is generally accurate but there are some inaccuracies which can hinder clarity of communication. A best fit mark of 7 is appropriate for accuracy of language.	The framework for the response is well-structured, though there was some loss of focus on the question. A best fit mark of 16 for critical and analytical response is appropriate because of this.



## Exemplar D

### 2 《一隻叫鳳的鴿子》(作者 曹文軒)

探討秋虎和夏望的家庭情況在小說中的作用。

(50)

### Student response D:

作	者	通	過	各	種	各	樣	的	寫	作	手	法	探	討	15		
秋	虎	和	夏	望	的	家	庭	在	小	說	中	的	作	用。	30		
							情	況							45		
首	先	在	小	說	的	開	始	，	作	者	通	過	對	比	表	60	
現	家	庭	情	況	如	何	影	響	兩	個	孩	子	的	日	75		
常	生	活	，	因	為	他	們	的	家	境	非	常	不	同	，	夏	90
望	家	很	富	，	秋	虎	家	很	窮	，	所	以	，	雖	然	秋	105
虎	像	夏	望	喜	歡	自	己	的	鴿	子	一	樣	，	但	是	他	120
不	能	有	特	別	的	鴿	子	，	在	學	校	，	這	影	響	了	135
秋	虎	和	夏	望	被	同	學	鉅	財	的	行	為	，	因	為	150	
由	於	他	有	最	好	的	鴿	子	，	同	學	們	都	羨	慕	165	
夏	望	，	忽	略	秋	虎	，	在	這	個	方	面	，	作	者	通	180
過	秋	虎	和	夏	望	的	家	庭	情	況	說	明	社	會	很	195	
不	平	等	，	因	為	他	們	被	錢	吸	引	了				210	
		雖	然	他	們	只	是	孩	子							225	
																240	



其次,作者通过两个孩子的家庭情况表现  
255  
现无伦<sup>人</sup>有多少钱,仍然可以缺乏家  
270  
人的爱。秋虎没有父母的关心因为他  
285  
的父亲是一个不可救药的赌徒,妈妈  
300  
和妹妹离开走了。作者<sup>通过比喻</sup>把秋虎的家成  
315  
这墓园并不比他家差,因为房子没有  
330  
温暖感。实际<sup>爸爸常常不回家</sup>上,他常常秋虎的爸爸<sup>的行为</sup>对  
345  
秋虎来说,导致<sup>累</sup>多内心痛苦,比如父亲  
360  
把风卖了,让秋虎失去他唯一的一个亲人  
375  
(暗喻)因为鸽子的父母离开以后,秋虎  
390  
要做鸽爸爸,花所有的时间照顾它。虽  
405  
然夏望<sup>的</sup>家境更富裕,他的情况不比秋  
420  
虎的好。他也没有父爱。由于他父亲的  
435  
行为,夏望失去他的房子,失去<sup>他</sup>的自心。  
450  
作者通过比喻仿佛一个很疲倦的赶  
465  
路人描写夏望,表现他觉得很孤独,没  
480  
有活力。  
495  
在小说中,他们的  
510  
最后,家庭情况有正面的作用。表现  
525



女性的善人性的善良。夏望的穷家庭情况改变的以后，秋虎和夏望之间的纯洁友谊开始发展。作者通过对话表现这个变化，因为虽然他爱凤，秋虎说‘你留着’。家庭情况的变化所以给两个孩子平等性格发展的机会。孩子甚至肩并肩地跑着因为不再有之间障碍。

总而言之，在小说中，秋虎和夏望的家庭情况有很多作用：→有



## Examiner commentary D:

Total marks: 37 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
14 out of 20 marks	7 out of 10 marks	16 out of 20 marks
<ul style="list-style-type: none"> <li>Frequent <b>variation in use of grammatical structures</b>, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Examples include using conjunctions to convey justified arguments such as 因为.....所以 and 虽然.....但是....</li> <li>Frequently <b>varied use of vocabulary</b>, resulting in regular variation of expression.</li> <li>Some <b>use of terminology</b> appropriate for <b>literary and cinematic analysis</b>, for example 对比, 暗喻 and 比喻.</li> </ul>	<ul style="list-style-type: none"> <li><b>Accurate language</b> throughout most of the essay, resulting in mostly coherent writing.</li> <li><b>Errors</b> occur that occasionally hinder clarity of communication, for example 自心.</li> </ul>	<ul style="list-style-type: none"> <li>A predominantly <b>relevant response</b> to the question, which states the key arguments in every paragraph. The focus of discussion remains on the question throughout.</li> <li>Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated (for example, the student points out that the changes of family circumstance allow the development of the boys' characters), with some convincing <b>interpretations</b> justified with appropriately evidence from the work. Further development would have been beneficial.</li> <li>Generally detailed, logical <b>arguments</b> are made, with some persuasive <b>conclusions</b> that mostly link together.</li> </ul>
Use of terminology of literary style is evident, as is the use of complex language. A best fit mark of 14 is appropriate for range of grammatical structures and vocabulary.	This student's writing is generally easy to read and their command of words is mostly accurate. Errors do sometimes impact clarity and therefore a best fit mark of 7 is appropriate for accuracy of language.	The arguments presented are supported with appropriate evidence. A mark of 16 is appropriate for critical and analytical response.



## Exemplar E

### 3 《城南舊事》(作者 林海音)

探討在《惠安館》中，作者如何表現秀貞對女兒的思念。

(50)

### Student response E:

作	者	使	用	各	種	各	樣	的	寫	作	手	法	表	現	15	
秀	貞	所	對	女	兒	的	思	念	包	括	很	多	動	物	30	
手	法	和	語	言	動	手	法	。							45	
															60	
首	先		秀	貞	知	道	她	的	女	兒	有	一			75	
塊	胎	記	在	她	的	頸	子	上	有	一	塊	胎	記		90	
當	秀	貞	看	到	英	子	時	她	說	了	她	對	英	子	105	
她	的	女	兒	有	一	塊	胎	記	作	者	用	語	言	手	120	
法	展	現	顯	示	秀	貞	對	女	兒	的	思	念			135	
															150	
其	次	秀	貞	知	道	小	桂	子	剛	六	歲	並	且	她	165	
是	一	個	孩	子	秀	貞	在	她	的	門	上	看	到	孩	180	
子	即	使	每	個	人	覺	得	她	是	一	個	“	瘋	子	包	195
活	宋	媽	作	者	使	用	動	物	手	法	表	達	秀	貞	210	
對	女	兒	的	思	念	。									225	
															240	



另	外	当	秀	贞	的	父	母	放	弃	了	秀	贞	的	孩	255
子	时	小	桂	子	被	秀	贞	的	父	母	疏	察	不	在	270
齐	花	化	门	城	墙	根	放	弃	了	所	以	秀	贞	知	285
道	她	的	女	儿	应	该	有	继	父	母	并	且	她		300
她	的	继	父	母	把	她	藏	藏	在	齐	花	化	门		315
城	墙	根	看	到	她	的	孩	子	作	者	用	一	个	伏	330
笔	体	现	出	了	秀	贞	的	思	念						345
															360
是	总	之	秀	贞	深	有	很	充	分	的	思	念	但	是	375
她	有	母	体	本	能	所	以	恁	林	海	音	用	不	同	390
的	写	作	手	法	表	现	秀	贞	对	女	儿	的	思	念	405
															420
极															435
															450
															465
															480
															495
															510
															525



## Examiner commentary E:

Total marks: 31 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
<b>12 out of 20 marks</b>	<b>6 out of 10 marks</b>	<b>13 out of 20 marks</b>
<ul style="list-style-type: none"> <li>There is some <b>variation in the use of grammatical structures</b>, including some recurrent examples of complex language. There are appropriate use of tenses, conjunctions and passive voice, though some syntax errors are present, e.g. 秀贞知道她的女儿有在他的脖子一块他说胎记 and 她说了对英子她女儿有一块胎记.</li> <li>Frequently <b>varied use of vocabulary</b>, resulting in regular variation of expression. Examples include use of synonyms 表现, 显示, 表达 and 体现.</li> <li>Some <b>use of terminology</b> appropriate for literary and cinematic analysis. For example, 语言手法 and 伏笔.</li> </ul>	<ul style="list-style-type: none"> <li>Frequent sequences of <b>accurate language</b>, resulting in generally coherent writing, however, lexis is not always secure.</li> <li><b>Errors</b> occur that occasionally hinder clarity of communication, for example 继父母, 动物手法 and 有充分的思念.</li> </ul>	<ul style="list-style-type: none"> <li>There is a predominantly <b>relevant response</b> to the question, using proper connectives to start their key arguments in every paragraph.</li> <li>Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate <b>interpretations</b> and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>Generally detailed, logical <b>arguments</b> are made, with some persuasive <b>conclusions</b> that mostly link together.</li> </ul>
The student attempted to use complex language and vary their vocabulary, but this is not sustained. Some terminology of literary analysis is appropriate. A best fit mark of 12 is appropriate for range of grammatical structures and vocabulary.	Errors in vocabulary sometimes lead to ambiguity, therefore a best-fit mark of 6 is appropriate for accuracy of language.	The focus of discussion remains on the question though the arguments could be developed further to properly link to the conclusion. The best fit mark for critical and analysis of response is 13.



## Exemplar F

### 6 《十七歲的單車》(導演 王小帥)

探討導演如何通過小堅和單車表現青春的主題。

(50)

### Student response F:

導演用為了表現青春的主題，導演用	15
了不同的鏡頭，因為王小帥想顯	30
示他佩的重要的關係。	45
	60
在开心的电影中，小坚偷他爸爸的钱	75
小坚用这个钱买一个二手的自行	90
车。导演使用这个镜头表现小坚的青	105
春，因为小坚想成很受欢迎，这表达青	120
春的行为。	135
	150
当小坚有他的单车，他有很多自大，因	165
为他他觉得自行车是一个社交工具。	180
不过更老的平民认为一个单车是	195
一个生存工具。导演用这个比较展	210
现小坚的青春。小坚没有单车的	225
时候，导演用过一个远镜头显示小坚	240



击	击	败	小	贵。	这	表	达	小	坚	认	为	小	贵	的	255
自	行	用	的	动	物	展	现	小	坚	是	一	个	年	青	270
人	轻	人	因	此	青	春	的	主	题。						285
															300
导	演	用	导	演	用	一	个	近	距	镜	头	表	现	小	315
坚	和	小	贵	握	手。	这	个	镜	头	显	示	小	坚	从	330
有	来	青	春	的	行	为	成	为	长	程。	导	演	用	过	345
个	镜	头	表	现	小	坚	的	长	程	象	征	着	青	春	360
春	的	人	发	展。											375
															390
小	坚	和	单	车	的	关	系	表	现	青	春	的	主	题	405
的	发	展	因	为	开	心	中	小	坚	有	很	多	的	青	420
春	的	行	为	但	是	在	电	影	中	小	坚	的	生		435
活	方	式	找	了。											450
															465
* 小	坚	和	单	车											480
															495
															510
															525



## Examiner commentary F:

Total marks: 30 out of 50 marks		
AO3: Range of grammatical structures and vocabulary	AO3: Accuracy of language	AO4: Critical and analytical response
13 out of 20 marks	5 out of 10 marks	12 out of 20 marks
<ul style="list-style-type: none"> <li>Some <b>variation in the use of grammatical structures</b>, including some recurrent examples of complex language and sections of articulate writing with occasionally stilted phrasing. There were attempts to vary expressions, but these were not always accurate e.g. 这表达青春的行为; 这表达小坚的青春; 因此青春的主题 and 从有青春的行为.</li> <li>Frequently <b>varied use of vocabulary</b>, resulting in regular variation of expression e.g. in the use of 表现, 显示, 表达 and 展示.</li> <li>Frequent <b>use of terminology</b> appropriate for literary and cinematic analysis. For example 镜头, 远镜头, 近镜头 and 象征.</li> </ul>	<ul style="list-style-type: none"> <li>Frequent sequences of <b>accurate language</b>, resulting in generally coherent writing.</li> <li><b>Errors</b> occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. For example: 在开心的电影中, 比较, 这表达小坚的动物, 长程 and 青春的发展.</li> </ul>	<ul style="list-style-type: none"> <li>There is a predominantly <b>relevant response</b> to the question.</li> <li>Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate <b>interpretations</b> and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>Logical <b>arguments</b> are followed through on particular aspects of the question, occasionally detailed and with linked <b>conclusions</b>, however, some points are made without exploration.</li> </ul>
<p>There is some variation in grammatical structures and vocabulary despite some phrases being inaccurate. A best fit mark of 13 is fitting for range of grammatical structures and vocabulary.</p>	<p>Language is generally accurate but there are some errors which cause confusion and mean that meaning is not conveyed. As such, a best fit mark of 5 is appropriate for accuracy of language.</p>	<p>The essay is well structured, though the analysis could be better articulated, with a greater focus on the themes or social contexts. The success in relevancy means a mark of 12 is appropriate.</p>