

FIRST LANGUAGE CHINESE

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| <p>Paper 0509/11 Reading</p> |
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Key messages

Candidates should read both passages and questions carefully before starting to write their answers. Candidates are encouraged to use their own words to answer questions in **Section 1**. Candidates should include valid points from both reading passages to answer the two bullet points in **Section 2** and should write in a summary style. Candidates should not write from personal experience or general knowledge and should write within the character limit expressed on the question paper.

In order to score well in either section, candidates need to:

- have an accurate understanding of the theme of the two reading passages
- understand, select and relate information from the passages to specific questions
- select, analyse and evaluate what is relevant to specific purposes
- be able to explain the author's perspective
- understand how the author achieves effects or uses language to influence the reader
- make accurate and effective use of grammatical structures, sentences and punctuation.

In addition, in **Section 1**, candidates are reminded to pay attention to the mark allocation to ensure that they develop their answers fully enough to score all available marks.

In **Section 2**, candidates need to show that they can:

- identify relevant points from the two reading passages
- order and present facts, ideas and opinions in their own words in response to the two questions asked
- write in a summary style with logical linkage
- use a wide range of appropriate vocabulary and sentence structures and correct characters

General comments

Candidates generally responded well to this paper, with the majority of candidates demonstrating a good understanding of the passages and sound skills in expressing themselves in Chinese.

For **Section 1**, most candidates showed very good comprehension skills and the language used by most candidates was extremely competent. It is strongly recommended that candidates read the questions carefully before attempting to answer to ensure their answers are fully relevant. Candidates should also be reminded to use their own words to paraphrase the language given in the passage and should avoid lifting extended chunks of text. In most cases, where candidates rely heavily on lifting, it is not clear that they have understood the text and/or the question.

In **Section 2**, it was evident that most candidates were aware of the character limit and endeavoured to keep their answers within that limit. Candidates need to read the questions carefully, making sure they understand the specific focus of the task. In some cases improvements in technique could be made by working on writing summaries containing clear and informative sentences, rather than using up the character count on superfluous or irrelevant information. Part of this exercise is to show an ability to summarise, and so it is important that the points are presented clearly, precisely and succinctly.

Most candidates successfully expressed their summaries in continuous prose, whereas a few weaker responses gave a list of examples from the passages. Logical linkage and coherent writing style are necessary to achieve a high score. Candidates also need to remember that only points based on the information given in the passages can be credited; they should avoid answering from their own general knowledge or personal experience.

Comments on specific questions

Section 1, Question 1

The majority of candidates answered the questions in this section well. Candidates are reminded to pay attention to the mark allocation to ensure that they develop their answers fully enough to score all available marks. A question worth 3 marks will require 3 distinct points.

It is important that candidates read both the reading passages and questions carefully to ensure that all relevant details are included in their answer. Candidates are reminded to use their own words as much as possible in order to gain higher marks for Accuracy. A small number of candidates lifted the wording of their answers from the text without any attempt at rephrasing or targeting the specific demands of the question.

- (a) Almost all candidates managed to score 2 marks for this question.
- (b) (i) (ii) This question was very well answered. Most candidates were able to select and convey the information from the passage relating to the perceived value of art and its effect on human development.
- (c) (i) The majority of candidates answered this question successfully and scored 2 marks about the accessibility of the study of science. A small number of candidates only identified 1 point and needed to say that some people find science difficult as they consider it 'too abstract'
- (ii) Most candidates answered this question very well and were awarded 2 marks. Some candidates needed to mention '艺术的魅力是无法取代的' to gain the second point in identifying the differences between art and natural science.
- (d) This question required candidates to identify two art forms as discussed by the author (绘画 and 文学: 诗词/小说/杂文). Weaker candidates only listed examples of specific books or paintings from the passage, which were not credited by themselves.
- (e) A large number of candidates successfully explained why the author had chosen particular examples to demonstrate the role of art as an educational tool. They gave detailed answers and many candidates were able to paraphrase the wording of the text. A small number of candidates did not manage to identify the *reasons* but focused instead on the effect, which did not fulfill the requirement of the question.
- (f) This was found to be the most challenging sub-question in **Question 1** as it required interpretation and explanation. Many candidates were able to analyse the author's attitude towards art to gain 3 or 4 marks; others needed to use their own words to summarise the author's attitude, which was not always successful.

Accuracy

Most candidates were aware that there are 5 marks available for Accuracy of language in **Question 1** and showed that they had an excellent grasp of Chinese grammar, vocabulary and characters. Others needed to be more careful either in their choice of appropriate vocabulary or to maintain accuracy in writing even simple characters. Candidates also need to be aware that the highest marks for Accuracy will be awarded to candidates who show they are able to use their own language to answer questions, rather than lifting excessively from the reading passages.

Section 2, Question 2

Question 2 requires candidates to extract information from the two reading passages and use this information to write a summary structured around the two bullet points given in the question paper. Many excellent responses showed examples of carefully chosen language and varied sentence structures and vocabulary as well as the correct use of characters.

Most candidates performed well in this year's examination, though this section continues to be most challenging to candidates. Some candidates managed to identify the key points successfully from the reading passages and showed a high level of linguistic competence to answer this question.

Most candidates were aware that the response should be around 250 characters in length, whilst others produced free-style and excessively long responses. Many excellent responses took the relevant points from the passages and used them to structure a focussed summary with an orderly grouping of ideas. Candidates should be reminded that their answers must be drawn from the points made in the reading passages, and not from general knowledge or personal experience; marks are only awarded for relevant points which have been found in the passages.

Candidates should be reminded that there are 15 marks for content in **Question 2**, which means that they need to include at least 15 distinct points and ideas from the two passages.

Candidates should be encouraged to re-read the two passages carefully before beginning to select the main points for inclusion in their summary and to plan the summary before writing. Excessive elaborations are discouraged; examiners are looking for a concise and coherent summary of the points that appear in the two texts.

Candidates are reminded to respond in a summary style; answers presented as several bullet points in a list are likely to be placed in the 'poor' category for Style and Organisation. Candidates need to demonstrate good linkage between sentences and avoid the repetition of content and ideas in order to score highly in this category.

FIRST LANGUAGE CHINESE

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| <p>Paper 0509/12 Reading</p> |
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Comments on specific questions

Section 1, Question 1

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Section 2, Question 2

Question 2 requires candidates to extract information from the two reading passages and use this information to write a summary structured around the two bullet points given in the question paper. Many excellent responses showed examples of carefully chosen language and varied sentence structures and vocabulary as well as the correct use of characters.

Most candidates performed well in this year's examination, though this section continues to be most challenging to candidates. Some candidates managed to identify the key points successfully from the reading passages and showed a high level of linguistic competence to answer this question.

Most candidates were aware that the response should be around 250 characters in length, whilst others produced free-style and excessively long responses. Many excellent responses took the relevant points from the passages and used them to structure a focussed summary with an orderly grouping of ideas. Candidates should be reminded that their answers must be drawn from the points made in the reading passages, and not from general knowledge or personal experience; marks are only awarded for relevant points which have been found in the passages.

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Candidates should be encouraged to re-read the two passages carefully before beginning to select the main points for inclusion in their summary and to plan the summary before writing. Excessive elaborations are discouraged; examiners are looking for a concise and coherent summary of the points that appear in the two texts.

Candidates are reminded to respond in a summary style; answers presented as several bullet points in a list are likely to be placed in the 'poor' category for Style and Organisation. Candidates need to demonstrate good linkage between sentences and avoid the repetition of content and ideas in order to score highly in this category.

FIRST LANGUAGE CHINESE

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| <p>Paper 0509/13 Reading</p> |
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Key messages

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In order to score well in either section, candidates need to:

- have an accurate understanding of the theme of the two reading passages
- understand, select and relate information from the passages to specific questions
- select, analyse and evaluate what is relevant to specific purposes
- be able to explain the author's perspective
- understand how the author achieves effects or uses language to influence the reader
- make accurate and effective use of grammatical structures, sentences and punctuation.

In addition, in **Section 1**, candidates are reminded to pay attention to the mark allocation to ensure that they develop their answers fully enough to score all available marks.

In **Section 2**, candidates need to show that they can:

- identify relevant points from the two reading passages
- order and present facts, ideas and opinions in their own words in response to the two questions asked
- write in a summary style with logical linkage
- use a wide range of appropriate vocabulary and sentence structures and correct characters

General comments

Candidates generally responded very well to this paper and showed that they had a thorough understanding of the passages in **Section 1**. The majority of candidates demonstrated their mastery of the Chinese language as a communication tool and showed a high level of linguistic competence.

For **Section 1**, most candidates showed very good comprehension skills and the language used was in general extremely competent. It is strongly recommended that candidates read the questions carefully before attempting to answer to ensure their responses are fully relevant. Candidates should also be reminded to use their own words to paraphrase the language given in the passage and should avoid lifting extended chunks of text. In most cases, where candidates rely heavily on lifting, it is not clear that they have understood the text and/or the question.

In **Section 2**, it was evident that most candidates were aware of the character limit and endeavoured to keep their answers within that limit. Candidates need to read the questions carefully, making sure they understand the specific focus of the task. In some cases improvements in technique could be made by writing clear and informative sentences, rather than using up characters on superfluous or irrelevant information. Part of this exercise is to show an ability to summarise, and so it is important that the points are presented clearly, precisely and succinctly.

Most candidates successfully expressed their summaries in continuous prose, whereas a few weaker responses gave a list of examples from the passages. Logical linkage and coherent writing style are necessary to achieve a high score. Candidates also need to remember that only points based on the information given in the passages can be credited; they should avoid answering from their own general knowledge or personal experience.

Comments on specific questions

Section 1, Question 1

The majority of candidates answered the questions in this section well. Candidates are reminded to pay attention to the mark allocation to ensure that they develop their answers fully enough to score all available marks. A question worth 3 marks will require 3 distinct points.

It is important that candidates read both the reading passages and questions carefully to ensure that all relevant details are included in their answer. Candidates are reminded to use their own words as much as possible in order to gain higher marks for Accuracy. A small number of candidates lifted the wording of their answers from the text without any attempt at rephrasing or targeting the specific demands of the question.

- (a) The majority of candidates responded well to this question, taking into account both features (ancient ‘古老’ and emotional impact ‘感情震撼’). Most candidates were able to spell out the keyword ‘感情’ before ‘强烈的震撼’.
- (b)(i) This question required candidates to use skills of inference to specify the overarching human characteristics which are influenced by music. The best answers to this question cited ‘品行’, ‘品性’, ‘待人处世’ etc., summarising the overall effect of the music, rather than detailing positive traits. Candidates needed to provide a considered summary of the examples rather than merely listing out some or all the illustrations given in the text.
- (ii) The question required candidates to select two examples (from the paragraph) to show how music influences people. Most candidates were able to identify and quote two or more examples from the text and some were able to elaborate on the effects using their own words.
‘听到羽声人会变得更加有礼貌’, ‘善待别人’, ‘恭敬待人’ etc.
In some cases candidates ‘invented’ situations not covered in the original text and gave imagined responses, e.g.: ‘听到战歌我觉得情绪高昂’. Others gave examples from their own personal experience; neither of these could be credited.
- (c) Most candidates answered this question successfully and scored 4 marks. In cases where answers did not gain full credit, candidates often missed out ‘帮助/辅助’ and claimed that music could ‘治病’.
- (d) Most candidates picked up at least 1 of the 2 marks available. Weaker answers often relied heavily on lifting from the passage and did not show understanding of the question, or fully answer the question asked.
- (e) The majority of candidates answered this question well and were able to provide the keyword ‘减少枯燥感’.
- (f) This question was generally well answered by the full range of candidates, who were able to select the types of songs that may influence different groups of people.
- (g)(i)(ii) A large number of candidates were successful in answering these questions. In some instances candidates wrote down ‘海’ or ‘悔’ instead of ‘侮’ in **Question (g)(i)** which was not credited.
- (h) Many candidates answered this question well. The least successful responses came from those who did not use their own words to paraphrase the information given in the text.

Accuracy

Most candidates were aware that there are 5 marks available for Accuracy of language in **Question 1** and showed that they had an excellent grasp of Chinese grammar, vocabulary and characters. Others needed to be more careful either in their choice of appropriate vocabulary or to maintain accuracy in writing even simple characters. Candidates also need to be aware that the highest marks for Accuracy will be awarded to candidates who show they are able to use their own language to answer questions, rather than lifting excessively from the reading passages.

Section 2, Question 2

Most candidates performed well in this year's examination, though this section continues to be most challenging to candidates. **Question 2** requires candidates to use the information in the two reading passages to write a summary structured around the two bullet points given in the question paper. Some candidates managed to identify the key points successfully from the reading passages and showed a high level of linguistic competence. Many excellent responses showed examples of carefully chosen language, varied sentence structures and appropriate vocabulary as well as the accurate use of characters.

Most candidates were aware that the response should be around 250 characters in length, whilst others produced free-style and excessively long responses. Candidates should be encouraged to re-read the two passages carefully before beginning to select the main points for inclusion in their summary and to plan the summary before writing. Excessive elaborations are discouraged; examiners are looking for a concise and coherent summary of the points that appear in the two texts.

Many excellent responses took the relevant points from the passages and used them to structure a focussed summary with an orderly grouping of ideas. These candidates managed to demonstrate good linkage between sentences and avoid the repetition of content and ideas. Candidates should be reminded that their answers must be drawn from the points made in the reading passages, and not from general knowledge or personal experience; marks are only awarded for relevant points which have been found in the passages.

As there are 15 marks for content in **Question 2**, candidates should be reminded that they need to include at least 15 distinct points and ideas from the two passages to gain full credit.

The best responses were written in a summary style; answers presented as several bullet points in a list are likely to be placed in the 'poor' category for Style and Organisation.

FIRST LANGUAGE CHINESE

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| <p>Paper 0509/21 Writing</p> |
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Key messages

The eight questions in this paper are divided into two sections: argumentative or discursive writing in **Section 1** and descriptive or narrative writing in **Section 2**. Candidates need write in the appropriate style according to the question chosen.

To score well in either section, candidates need to:

- have an accurate understanding of the question in order to produce a focused and relevant response;
- demonstrate original thinking;
- demonstrate that they can use a wide range of sophisticated structures and expressions appropriately;
- express what is thought, felt or imagined clearly and effectively;
- avoid clichés and articulate genuine personal experience, when appropriate;
- make accurate and effective use of paragraphs, grammatical structures and punctuation.

Candidates should also strive to achieve the following in each essay genre:

- in an argumentative piece candidates need to present a clearly stated view with supporting ideas and evidence in the form of facts or examples. These should be structured in a logical and progressive manner with sufficient maturity and complexity;
- in a discursive piece candidates need to present a balanced view with opinions from more than one perspective. The arguments should be developed with supporting evidence from all sides and structured in a logical and progressive manner with sufficient maturity and complexity;
- in a descriptive piece candidates need to describe a vivid scene in an effective manner and with sufficient detail;
- in a narrative piece candidates need to tell a story (real or imagined) which includes complexity, tension and climax.

General comments

The majority of candidates performed well in this year's examination. Many candidates were able to present a complex argument or a balanced view on their chosen question. Candidates choosing to write narrative or descriptive essays were often very original or imaginative in their description of a specified scene or in their account of an experience or a story. Many candidates demonstrated an assured use of language throughout, with a high level of fluency and sophisticated used of language. Nearly all candidates were able to produce a complete piece between 400 and 600 characters within the allotted time.

Candidates should be reminded to read all the titles carefully before choosing the one on which they wish to write. Writing out the task title and underlining key words will help candidates focus on the question being asked and avoid writing irrelevant material. Before writing the essay, candidates should spend time planning their essay to avoid repetition and achieve a logical structure.

Many excellent argumentative compositions contained the use of sophisticated structures and appropriate expressions, and the presentation of well-structured and convincing views. The strongest responses of a descriptive nature presented a vivid moon-lit scene with lots of carefully chosen details. The strongest responses of a narrative nature were able to avoid cliché and told touching stories with a surprising ending or a well-managed climax.

Style and Accuracy

Style: Many candidates were able to produce sophisticated pieces of writing, with an excellent range of expressions, complex sentence structures and very good organisation of ideas. They were able to write fluently, using a good range of structures and expressions.

Weaker answers were characterised by repetitive language, sometimes using colloquial expressions excessively. Such answers needed to include a greater complexity of ideas and more variety in vocabulary and expressions.

Candidates could improve by being more careful and precise in their use of expressions to ensure that they are used in an appropriate manner, for example: 我紧绷着身体 用迅雷不及掩耳之势用完早餐.

Accuracy: Most candidates demonstrated a high level of linguistic competence and a good grasp of Chinese grammar. Their use of structures was assured and their use of expressions appropriate in tone and register. Weaker answers sometimes featured 'spoken language written down', (e.g. 我依然是同自己吃饭.) which should be avoided.

Some candidates' use of Chinese structure showed interference from English grammar. For example, 和 was incorrectly used to link clauses, as in this sentence: 我觉得新潮的服饰能够代表我的个性, 和我每年都会去韩国买最流行的衣服.

There were many good examples of confident use of punctuation and most candidates knew that full stops and commas should not be used at the beginning of a line. The majority of candidates also wrote the Chinese full stop correctly as a small circle and not a solid dot. In some cases, candidates used too many commas, with full stops only appearing at the end of each paragraph.

Candidates need to make sure that they are writing the correct character to express the intended meaning. Many candidates were able to showcase a wide range of vocabulary using a variety of characters. Others could improve by reducing the amount of incorrectly used characters in their compositions. Such errors could be reduced with more careful checking of work and a better understanding of characters that share the same pronunciation but with different meaning (homophones / homonyms). For example, 事实证明 (instead of 证明 钻研 (instead of 钻研) 知识; 像海绵班的 (instead of 般) .

Candidates are reminded that whilst both simplified and full form characters are acceptable in this paper, it is good practice to be consistent and avoid mixing the two systems within the same piece of writing.

Finally, candidates are reminded to write clearly and legibly to ensure the Examiner can read their script and fully credit them for that has been written.

Content and Structure

Content: The most successful answers this year contained effective and convincing arguments, a moving story or vivid descriptions. Stronger answers were characterised by the use of sufficient detail, clarity of expression and fluency of style. Some excellent essays contained well balanced arguments, imaginative stories with originality, or vivid descriptions from a fresh perspective.

Candidates were more likely to produce very convincing arguments when they felt strongly about a topic, as in the case of **Question 3**: 服饰对年轻人很重要. Stories that were based on candidates' own experience tended to be convincing and touching, as in the case of **Question 6**: 那一幅定格在我记忆中的画面.

Structure: In general, candidates showed awareness of the need to structure their writing appropriately. Most compositions contained an effective introduction, followed by a progression of ideas, argument, story line or description of a scene and used clear paragraphs. Weaker responses were characterised by the inclusion of too many ideas within a single paragraph, without an appropriate conclusion.

Relevance is of crucial importance in this paper. In a small number of cases candidates had written excessively long essays, including material irrelevant to the question. Being able to write in a concise manner when required is an important skill.

Comments on specific questions

Section 1: Discussion and Argument

Question 1

条条大路通罗马

Candidates needed to explain the meaning of the idiom 'All roads lead to Rome' and discuss the idea that different ideas and courses of action can produce the same results. Most candidates who chose to answer this question were able to produce a convincing argument that there are many different ways to success in life.

Question 2

世上无难事，只怕有心人

This was the most popular choice in **Section 1**. Candidates wrote about the well-known saying 'nothing is impossible in the world' and many well-organised responses were seen, showing a clear progression of the relevant arguments before the conclusion was reached.

Question 3

服饰对年轻人很重要

Many candidates chose this question as they felt strongly about the topic. Some handled the question well, focusing the discussion on the importance of appearance to young people. Occasionally candidates forgot to link their discussion to *young people*, which was a key word in the question.

Question 4

传统应该保留

This question was very broad and required the candidates to write with a focus in mind. Some candidates wrote about the importance of preserving Chinese tradition from the perspective of a young Chinese person living overseas. Such answers managed to convey their strong feeling on the topic in a convincing manner. Weaker answers often featured clichéd responses and needed to show a deeper level of consideration.

Section 2: Description and Narrative

Question 5

皓月生辉的夜晚

Those candidates who chose to describe a moon-lit night did very well in producing a beautiful piece of descriptive writing about the moon and the happenings in the moonlight. In many cases, the use of language was sophisticated with ambitious and appropriate expressions creating vivid images. Some candidates needed to emphasise description rather than narrative.

Question 6

那一幅定格在我记忆中的画面

This was a popular title and gave rise to some imaginative responses. Many candidates described a touching scene when something remarkable happened. Most answers were relevant and effective, and used fluent language.

Question 7

我一睁开眼，已经九点了... ..

Many candidates chose this question and told the experience of waking up late. Some candidates managed to create suspension and managed a climax well while others produced a very predictable account of their day with a late start. Weaker answers contained simple language and a straightforward list of everyday events.

Question 8

一场激动人心的体育比赛

Many candidates chose this topic and a variety of performance was seen. Occasionally candidates wrote a commentary like piece, creating tension and excitement. Candidates frequently included either themselves or friends in the game and related their answer to a personal experience.

FIRST LANGUAGE CHINESE

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| <p>Paper 0509/22 Writing</p> |
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General comments

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Style and Accuracy

Style: Many candidates were able to produce sophisticated pieces of writing, with an excellent range of expressions, complex sentence structures and very good organisation of ideas. They were able to write fluently, using a good range of structures and expressions.

Weaker answers were characterised by repetitive language, sometimes using colloquial expressions excessively. Such answers needed to include a greater complexity of ideas and more variety in vocabulary and expressions.

Candidates could improve by being more careful and precise in their use of expressions to ensure that they are used in an appropriate manner, for example: 我紧绷着身体 用迅雷不及掩耳之势用完早餐.

Accuracy: Most candidates demonstrated a high level of linguistic competence and a good grasp of Chinese grammar. Their use of structures was assured and their use of expressions appropriate in tone and register. Weaker answers sometimes featured 'spoken language written down', (e.g. 我依然是同自己吃饭.) which should be avoided.

Some candidates' use of Chinese structure showed interference from English grammar. For example, 和 was incorrectly used to link clauses, as in this sentence: 我觉得新潮的服饰能够代表我的个性, 和我每年都会去韩国买最流行的衣服.

There were many good examples of confident use of punctuation and most candidates knew that full stops and commas should not be used at the beginning of a line. The majority of candidates also wrote the Chinese full stop correctly as a small circle and not a solid dot. In some cases, candidates used too many commas, with full stops only appearing at the end of each paragraph.

Candidates need to make sure that they are writing the correct character to express the intended meaning. Many candidates were able to showcase a wide range of vocabulary using a variety of characters. Others could improve by reducing the amount of incorrectly used characters in their compositions. Such errors could be reduced with more careful checking of work and a better understanding of characters that share the same pronunciation but with different meaning (homophones / homonyms). For example, 事实证明 (instead of 证明 钻研 (instead of 钻研) 知识; 像海绵班的 (instead of 般) .

Candidates are reminded that whilst both simplified and full form characters are acceptable in this paper, it is good practice to be consistent and avoid mixing the two systems within the same piece of writing.

Finally, candidates are reminded to write clearly and legibly to ensure the Examiner can read their script and fully credit them for that has been written.

Content and Structure

Content: The most successful answers this year contained effective and convincing arguments, a moving story or vivid descriptions. Stronger answers were characterised by the use of sufficient detail, clarity of expression and fluency of style. Some excellent essays contained well balanced arguments, imaginative stories with originality, or vivid descriptions from a fresh perspective.

Candidates were more likely to produce very convincing arguments when they felt strongly about a topic, as in the case of **Question 3**: 服饰对年轻人很重要. Stories that were based on candidates' own experience tended to be convincing and touching, as in the case of **Question 6**: 那一幅定格在我记忆中的画面.

Structure: In general, candidates showed awareness of the need to structure their writing appropriately. Most compositions contained an effective introduction, followed by a progression of ideas, argument, story line or description of a scene and used clear paragraphs. Weaker responses were characterised by the inclusion of too many ideas within a single paragraph, without an appropriate conclusion.

Relevance is of crucial importance in this paper. In a small number of cases candidates had written excessively long essays, including material irrelevant to the question. Being able to write in a concise manner when required is an important skill.

Comments on specific questions

Section 1: Discussion and Argument

Question 1

条条大路通罗马

Candidates needed to explain the meaning of the idiom 'All roads lead to Rome' and discuss the idea that different ideas and courses of action can produce the same results. Most candidates who chose to answer this question were able to produce a convincing argument that there are many different ways to success in life.

Question 2

世上无难事，只怕有心人

This was the most popular choice in **Section 1**. Candidates wrote about the well-known saying 'nothing is impossible in the world' and many well-organised responses were seen, showing a clear progression of the relevant arguments before the conclusion was reached.

Question 3

服饰对年轻人很重要

Many candidates chose this question as they felt strongly about the topic. Some handled the question well, focusing the discussion on the importance of appearance to young people. Occasionally candidates forgot to link their discussion to *young people*, which was a key word in the question.

Question 4

传统应该保留

This question was very broad and required the candidates to write with a focus in mind. Some candidates wrote about the importance of preserving Chinese tradition from the perspective of a young Chinese person living overseas. Such answers managed to convey their strong feeling on the topic in a convincing manner. Weaker answers often featured clichéd responses and needed to show a deeper level of consideration.

Section 2: Description and Narrative

Question 5

皓月生辉的夜晚

Those candidates who chose to describe a moon-lit night did very well in producing a beautiful piece of descriptive writing about the moon and the happenings in the moonlight. In many cases, the use of language was sophisticated with ambitious and appropriate expressions creating vivid images. Some candidates needed to emphasise description rather than narrative.

Question 6

那一幅定格在我记忆中的画面

This was a popular title and gave rise to some imaginative responses. Many candidates described a touching scene when something remarkable happened. Most answers were relevant and effective, and used fluent language.

Question 7

我一睁开眼，已经九点了... ..

Many candidates chose this question and told the experience of waking up late. Some candidates managed to create suspension and managed a climax well while others produced a very predictable account of their day with a late start. Weaker answers contained simple language and a straightforward list of everyday events.

Question 8

一场激动人心的体育比赛

Many candidates chose this topic and a variety of performance was seen. Occasionally candidates wrote a commentary like piece, creating tension and excitement. Candidates frequently included either themselves or friends in the game and related their answer to a personal experience.

FIRST LANGUAGE CHINESE

Paper 0509/23
Writing

Key messages

The eight questions in this paper are divided into two sections: argumentative or discursive writing in **Section 1** and descriptive or narrative writing in **Section 2**. Candidates need write in the appropriate style according to the question chosen.

To score well in either section, candidates need to:

- have an accurate understanding of the question in order to produce a focused and relevant response;
- demonstrate original thinking;
- demonstrate that they can use a wide range of sophisticated structures and expressions appropriately;
- express what is thought, felt or imagined clearly and effectively;
- avoid clichés and articulate genuine personal experience, when appropriate;
- make accurate and effective use of paragraphs, grammatical structures and punctuation.

Candidates should also strive to achieve the following in each essay genre:

- in an argumentative piece candidates need to present a clearly stated view with supporting ideas and evidence in the form of facts or examples. These should be structured in a logical and progressive manner with sufficient maturity and complexity;
- in a discursive piece candidates need to present a balanced view with opinions from more than one perspective. The arguments should be developed with supporting evidence from all sides and structured in a logical and progressive manner with sufficient maturity and complexity;
- in a descriptive piece candidates need to describe a vivid scene in an effective manner and with sufficient detail;
- in a narrative piece candidates need to tell a story (real or imagined) which includes complexity, tension and climax.

General comments

The majority of candidates performed well in this year's examination. Many candidates were able to present a complex argument or a balanced view on their chosen question. Candidates choosing to write narrative or descriptive essays were often very original or imaginative in their description of a specified scene or in their account of an experience or a story. Many candidates demonstrated an assured use of language throughout, with a high level of fluency and sophisticated used of language. Nearly all candidates were able to produce a complete piece between 400 and 600 characters within the allotted time.

The full range of performance was seen across all four types of writing but answers in **Section 1** scored on average higher marks than those in **Section 2**.

Candidates should be reminded to read all the titles carefully before choosing the one on which they wish to write. Writing out the task title and underlining key words will help candidates focus on the question being asked and avoid writing irrelevant material. Before writing the essay, candidates should spend time planning their essay to avoid repetition and achieve a logical structure.

The best argumentative compositions were characterised by the use of sophisticated structures and appropriate expressions and the presentation of a well-structured and convincing argument. The strongest responses of a descriptive nature presented a vivid picture and included lots of carefully chosen details and sensory information.

Weaker narrative responses were often characterised by very bland accounts of everyday activities, such as getting up, having breakfast, putting on a new uniform, catching the school bus etc. In order to reach the higher marking bands, candidates need to produce a more sophisticated story, including the building up of tension and some plot and character development.

Candidates should be reminded to read the questions carefully and produce an answer that deals with the main points in the question. For example, answers that did not score highly for **Question 5** often only described a beach scene, neglecting the context of the scorching heat. Some excellent responses to **Question 2** were able to give insightful interpretations of the image of a “Tiger Father” as more than just being strict. Such answers also included discussion of other important qualities like mental strength and an extraordinary capacity to achieve in their chosen field.

Style and Accuracy

Style: Many candidates were able to produce sophisticated pieces of writing, with an excellent range of expressions, complex sentence structures and very good organisation of ideas. They were able to write fluently, using a good range of structures and expressions.

Weaker answers were characterised by repetitive language, sometimes using colloquial expressions excessively. Such answers needed to include a greater complexity of ideas and more variety in vocabulary and expressions.

Candidates are encouraged to be consistent and follow convention, for example, when writing numbers in a composition. The usual convention is to use Chinese characters for numbers less than 10, and to use Arabic numerals for numbers larger than 10 – these should not be mixed randomly.

Accuracy: Most candidates demonstrated a high level of linguistic competence and a good grasp of Chinese grammar. Their use of structures was assured and their use of expressions appropriate in tone and register.

Weaker answers showed strong signs of interference from English grammar. For example, 下午我和我的朋友去海边 when the is not needed in Chinese; 他们就可以有话题关于追星 (instead of 他们就可以谈论关于追星的话题).

There were many good examples of confident use of punctuation and most candidates knew that full stops and commas should not be used at the beginning of a line. The majority of candidates also wrote the Chinese full stop correctly as a small circle and not a solid dot. In some cases, candidates used too many commas, with full stops only appearing at the end of each paragraph.

Candidates need to make sure that they are writing the correct character to express the intended meaning. Many candidates were able to showcase a wide range of vocabulary using a variety of characters. Others could improve by reducing the amount of incorrectly used characters in their compositions. Such errors could be reduced with more careful checking of work and a better understanding of different components of characters, so that homophones or characters with similar pronunciation can be distinguished. Some common errors of this type were: 近 (instead of 进) 了校园; 受外人齿笑 (instead of 耻笑); 不同的观点碰撞在一起必然会产生分析 (instead of 分歧).

Candidates are reminded that whilst both simplified and full form characters are acceptable in this paper, it is good practice to be consistent and avoid mixing the two systems within the same piece of writing.

Finally, candidates are reminded to write clearly and legibly to ensure the Examiner can read their script and fully credit them for what has been written.

Content and Structure

Content: The most successful answers this year contained effective and convincing arguments, a moving story or vivid descriptions. Stronger answers were characterised by the use of sufficient detail, clarity of expression and fluency of style. Some excellent essays contained well balanced arguments, imaginative stories with originality, or vivid descriptions from a fresh perspective.

Candidates were more likely to produce very convincing arguments when they felt strongly about a topic, as in the case of **Question 4**: 如何看待追星. The most successful compositions also presented arguments with a high level of complexity and maturity. Stories that were based on candidates' own experience tended to be convincing and touching, as in **Question 7**: 当掌声响起的时候……. One example contained an account of the candidate having the courage to give a speech of her own on stage while rejecting the script prepared by her mother. **Question No 8** 开学的第一天 described a situation familiar to all candidates, but the best answers were focussed and selective in the details they included, whilst weaker answers often lapsed into a list of simple everyday tasks which did not retain the attention of the reader.

Structure: In general, candidates showed awareness of the need to structure their writing appropriately. Most compositions contained an effective introduction, followed by a progression of ideas, argument, story line or description of a scene and used clear paragraphs. Weaker responses were characterised by the inclusion of too many ideas within a single paragraph, without an appropriate conclusion.

Relevance is of crucial importance in this paper. In a small number of cases candidates had written excessively long essays, including material irrelevant to the question. Being able to write in a concise manner when required is an important skill.

Comments on specific questions

Section 1: Discussion and Argument

Question 1

退一步海阔天空

The majority of candidates who wrote about this topic agreed with the saying given in the essay title and the philosophy that if you are too focussed in solving a particular problem, it helps to step back from it and new solutions will often present themselves. Some well-developed arguments were produced from different perspectives, and included discussion of the use of compromise, looking for alternative solutions, and tolerance. Many excellent responses included several examples and went on to bring them all together, using them to effectively support their view.

Question 2

论“虎父无犬子”

This was the least chosen question this year. Some candidates produced strong arguments to support their view of the idea “like father, like son”. Weaker responses were characterised by too narrow a discussion of the importance of being strict. Some interesting compositions were seen which opposed the saying and presented a convincing case of “nature versus nurture”.

Question 3

烹饪应该列为必修课

Some very good compositions were seen in which candidates were able to present their views in a clear, logical manner and produced convincing arguments on the benefits of learning cooking in school. Some candidates covered a range of issues including food safety, independent living and the creative and relaxing side of cooking, before reaching their conclusion. Others focused exclusively on the brilliance of the Chinese culinary tradition, but needed to remember to address the question asked, and include reference to whether cooking skills should be developed within the school curriculum.

Question 4

如何看待“追星”

This was by far the most popular choice in **Section 1**. The question was relevant to many candidates' own experience, and so candidates tended to have a range of opinions and arguments to express. The most

successful candidates organised their ideas in a clear and logical way. Most candidates managed to give a balanced view before coming to the conclusion that within reason and available resources, 追星 was beneficial to their own personal growth.

Section 2: Description and Narrative

Question 5

烈日下的海滩

This was the least answered question in **Section 2**. Candidates were expected to describe a beach scene in the baking sun. The most successful responses conjured images of a lively and busy beach and included detailed descriptions by using an effective range of vocabulary. The descriptions were vivid, conveying the heat convincingly.

Candidates need to be careful to read the question carefully, as a small number of candidates misread the keyword “烈日下的” and wrote about the peace and tranquillity of a moon-lit beach rather than a sun-drenched beach. Candidates should also try to maintain focus. Occasionally candidates described a whole day on the beach from sunrise to sunset, which included a lot of irrelevant material.

Question 6

那一场突如其来的暴雨

This was a popular question and some detailed and imaginative responses were produced. The question asked for a description of an unexpected or sudden storm. There were many excellent responses that showed well-developed ideas and images. Most candidates were able to produce relevant responses about a storm with the emphasis on the suddenness and the impact of its unexpectedness on the people in the area. Some responses described touching scenes happening in the storm or used figurative, powerful language as a tool to create the atmosphere. Some responses managed to link the storm of life to the literal storm in a sophisticated manner.

Weaker answers were characterised by the use of simple storytelling, rather than description, and often included the main character being caught in the rain and their parent or grandparent delivering an umbrella to them as an indication of their love.

Candidates should be aware that this question should focus on description, not storytelling and candidates should avoid repetition.

Question 7

当掌声响起的时候... ..

Most candidates who chose this title handled the question satisfactorily. Many wrote about how they worked hard in preparation for the event and the excitement they felt when they delivered the successful performance. There were some brilliant descriptions of the lighting, the emotion, the applause. Weaker responses were characterised by lengthy introductions describing their nervousness before the event and needed to focus more heavily on when they were on stage or when the performance ended, as this was the focus of the question.

Question 8

开学的第一天

This was a popular choice and candidate performance on this question varied greatly. Some compositions were very creative. One candidate wrote about the evening self-study time on the first day of the new school year and described an incident where a bumble bee invaded the classroom and the candidates tried to drive it away and eventually captured it. The story ended with the bonding of this group of youngsters in the new school, brought about by the shared experience. The story took a unique perspective and maintained the interest of the reader. Successful narratives like this example were written with flair and developed ideas using fluent language and interesting imagery.

Weaker answers tended to start with more mundane details of the morning routine; getting up, having breakfast, putting on the uniform, catching the school bus, school assembly etc. Most candidates made some mention of being shy or nervous because they had no friends but the best narratives managed an effective description of their anxiety and also attempted to create a climax.

FIRST LANGUAGE CHINESE

Cambridge International General Certificate of Secondary Education

Grade thresholds taken for Syllabus 0509 (First Language Chinese) in the May/June 2016 examination.

| | | minimum raw mark required for grade: | | | | | | |
|--------------|----------------------------|--------------------------------------|----|----|----|----|----|----|
| | maximum raw mark available | A | B | C | D | E | F | G |
| Component 11 | 50 | 40 | 36 | 32 | 26 | 20 | 15 | 10 |
| Component 12 | 50 | 40 | 36 | 32 | 26 | 20 | 15 | 10 |
| Component 13 | 50 | 40 | 36 | 32 | 26 | 20 | 15 | 10 |
| Component 21 | 40 | 34 | 29 | 25 | 20 | 16 | 11 | 6 |
| Component 22 | 40 | 34 | 29 | 25 | 20 | 16 | 11 | 6 |
| Component 23 | 40 | 34 | 29 | 25 | 20 | 16 | 11 | 6 |

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

| Option | Combination of Components | A* | A | B | C | D | E | F | G |
|--------|---------------------------|----|----|----|----|----|----|----|----|
| AX | 11, 21 | 90 | 81 | 72 | 63 | 51 | 40 | 29 | 18 |
| AY | 12, 22 | 90 | 81 | 72 | 63 | 51 | 40 | 29 | 18 |
| AZ | 13, 23 | 90 | 81 | 72 | 63 | 51 | 40 | 29 | 18 |



FIRST LANGUAGE CHINESE

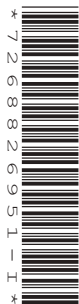
0509/11

Paper 1 Reading

May/June 2016

INSERT

2 hours



READ THESE INSTRUCTIONS FIRST

This Insert contains the reading passages for use with the Question Paper. The passages on this Insert are printed twice, once in traditional and once in simplified characters. If you wish to read them in traditional characters, turn to page 2; if you wish to read them in simplified characters, turn to page 4.

You may annotate this Insert and use the blank spaces for planning.
This Insert is **not** assessed by the Examiner.

請先閱讀以下說明

這份插頁上是回答試卷中的問題時需要閱讀的短文。插頁上的短文有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁，若要簡體字版，請翻到第四頁。

可以在插頁上寫筆記，也可以在插頁空白處寫大綱。
考官不會閱讀或者評判插頁。

请先阅读以下说明

这份插页上是回答试卷中的问题时需要阅读的短文。插页上的短文有繁体和简体两种版本。若要繁体字版，请翻到第二页；若要简体字版，请翻到第四页。

可以在插页上写笔记，也可以在插页空白处写大纲。
考官不会阅读或者评判插页。

This document consists of **5** printed pages and **3** blank pages.

PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

藝術對很多的學科都有著不小的影響，從歷史、社會到自然等等，其影響無處不在。藝術最重要的價值就是激發人們對人生的認識，同時反映了當時社會的現狀。人類的生存發展是離不開藝術的，而藝術又是人類生存發展的產物。這種互相關聯、彼此共生的關係是人們一直關注的問題。

相對於藝術而言，科學太抽象，不同的自然科學學科又受到專業的隔閡，不是所有人都能領悟。唯獨文學和藝術，是通過形象的塑造，揭示人生和解釋世界。同時藝術的魅力是其他任何事物都無法取代的。

古今有許多例子都說明藝術的教育作用是不能忽視的。《歷代名畫記》中指出繪畫具有很大的教育功用，能“成教化，助人倫，窮神變，測幽微”，從而強調了藝術的教育作用。中國人所受的教育和感化也都濃縮在《詩經》中、唐詩宋詞中、四大名著中、魯迅的小說和雜文中。

大多中國人都會背誦的《憫農》也是很多家長在孩子年幼時用來教育孩子不要浪費糧食的詩歌。其琅琅上口，很容易記住，提醒世人珍惜糧食。五十年代中國的宣傳畫報簡單易懂，即使不識太多字的人也會對其意義一目了然，有著極大的號召力。這些都反映出藝術在人們日常生活中的教育作用。

藝術融於生活各個角落，和人們的生活息息相關。人們願意接受用文學詩歌、繪畫等藝術形式表達出的思想理念也是因為它給欣賞者帶來美感，使人放鬆。李白的《望廬山瀑布》氣勢磅礴，令人興奮，發人深思。讓人們在感受廬山美景的同時又得到鼓勵與信心。電影《非常完美》中幽默的情節、演員們搞笑的肢體語言可使人暫時忘卻勞累，身心放鬆。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

對於藝術來說，生活如同大河的流水。對於生活來說，藝術就是水流翻滾的波浪。生活是藝術的母體，生活給了藝術生命與力量。

每個國家民族都有自己特有的文化傳統，憑藉各地域不同民族的藝術品，我們便能對一個國家有所瞭解。以中國的盤扣和花結藝術為例，中國人從生活中學會在繩索上打結。經歷長期的演變，無論是從實用到裝飾，盤扣和花結已經成為中國人生活中重要的組成部分。中國重意韻、重內涵的服飾趣味都在一個盤扣中得到了體現。盤扣往往在一個簡潔的服裝款式中成為點睛之筆。

美的意識和觀念絕非一成不變。不同的時代有不同的審美觀念。而美的標準又受經濟基礎和社會需求的支配。藝術作品的風格也會隨著社會生活的變化而更新。比如說傳統樣式的地毯等典型的纖維藝術品，冠上“現代”一詞，則表明了它的時代性和區別於傳統樣式的特質和風格。現代纖維藝術不僅使用各種人造纖維材料，而且出現了所謂的“空間地毯”，成為一個既美飾又分割空間的藝術品。它導引纖維藝術走向雕塑，走向結構和空間的大變革。

由於現代社會的發展，整個人類的精神世界發生了巨大的變化。各種技術日新月異，種種現代觀念迅猛變化使人類的生活發生了劇變，這樣就推動了現代藝術的多元化發展。一些後現代派的作品似乎與傳統藝術毫無共同的特質。有些先鋒作品，如靜寂無聲的鋼琴曲、藝術家在展廳內洗腳等，常常令人百思不解，但它們也從不曾離開人的生活世界，這又與傳統藝術有何不同呢？

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

艺术对很多的学科都有着不小的影响，从历史、社会到自然等等，其影响无处不在。艺术最重要的价值就是激发人们对人生的认识，同时反映了当时社会的现状。人类的生存发展是离不开艺术的，而艺术又是人类生存发展的产物。这种互相关联、彼此共生的关系是人们一直关注的问题。

相对于艺术而言，科学太抽象，不同的自然科学学科又受到专业的隔阂，不是所有人都能领悟。唯独文学和艺术，是通过形象的塑造，揭示人生和解释世界。同时艺术的魅力是其他任何事物都无法取代的。

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第二部分

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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2016

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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

藝術對很多的學科都有著不小的影響，從歷史、社會到自然等等，其影響無處不在。藝術最重要的價值就是激發人們對人生的認識，同時反映了當時社會的現狀。人類的生存發展是離不開藝術的，而藝術又是人類生存發展的產物。這種互相關聯、彼此共生的關係是人們一直關注的問題。

相對於藝術而言，科學太抽象，不同的自然科學學科又受到專業的隔閡，不是所有人都能領悟。唯獨文學和藝術，是通過形象的塑造，揭示人生和解釋世界。同時藝術的魅力是其他任何事物都無法取代的。

古今有許多例子都說明藝術的教育作用是不能忽視的。《歷代名畫記》中指出繪畫具有很大的教育功用，能“成教化，助人倫，窮神變，測幽微”，從而強調了藝術的教育作用。中國人所受的教育和感化也都濃縮在《詩經》中、唐詩宋詞中、四大名著中、魯迅的小說和雜文中。

大多中國人都會背誦的《憫農》也是很多家長在孩子年幼時用來教育孩子不要浪費糧食的詩歌。其琅琅上口，很容易記住，提醒世人珍惜糧食。五十年代中國的宣傳畫報簡單易懂，即使不識太多字的人也會對其意義一目了然，有著極大的號召力。這些都反映出藝術在人們日常生活中的教育作用。

藝術融於生活各個角落，和人們的生活息息相關。人們願意接受用文學詩歌、繪畫等藝術形式表達出的思想理念也是因為它給欣賞者帶來美感，使人放鬆。李白的《望廬山瀑布》氣勢磅礴，令人興奮，發人深思。讓人們在感受廬山美景的同時又得到鼓勵與信心。電影《非常完美》中幽默的情節、演員們搞笑的肢體語言可使人暫時忘卻勞累，身心放鬆。

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對於藝術來說，生活如同大河的流水。對於生活來說，藝術就是水流翻滾的波浪。生活是藝術的母體，生活給了藝術生命與力量。

每個國家民族都有自己特有的文化傳統，憑藉各地域不同民族的藝術品，我們便能對一個國家有所瞭解。以中國的盤扣和花結藝術為例，中國人從生活中學會在繩索上打結。經歷長期的演變，無論是從實用到裝飾，盤扣和花結已經成為中國人生活中重要的組成部分。中國重意韻、重內涵的服飾趣味都在一個盤扣中得到了體現。盤扣往往在一個簡潔的服裝款式中成為點睛之筆。

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FIRST LANGUAGE CHINESE

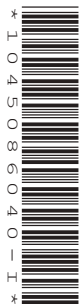
0509/13

Paper 1 Reading

May/June 2016

INSERT

2 hours



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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

音樂是最古老的藝術之一。有研究表明，音樂相對於其他藝術形式而言在感情上對人們的震撼更加強烈。《晉書·樂志》中說，聽到“宮”聲，會使人溫良寬大；聽到“商”聲，使人方廉好義；聽到“角”聲，使人包容仁愛；聽到“徵”聲，使人慷慨大方；聽到“羽”聲，使人恭儉好禮。這就足以說明音樂對人的影響。

音樂不僅可以調劑緊張單調的生活，而且能幫你排除憂愁和悲傷，使你從痛苦中解脫。用音樂來輔助治病，往往能達到單用藥物所起不到的效果。多聽音樂，還能增強免疫力。生活中沒有了音樂，也就沒有了色彩；正如一個人沒有健康，也就沒有了活力。

在做採茶、插秧等持續時間較長的重複性勞動時，人們也會自然地發出種種歌聲來調劑精神。雖然節奏並不一定與勞動動作合拍，但因有了歌唱的調節，就會減少枯燥感。

人們在進行集體勞動時，常發出“嗨唷！嗨唷！”的聲音，這種歌唱的節奏能夠統一步伐，還能減輕精神上的負擔。勞動號子就是這樣產生的。在社會生活的其他方面音樂也是樹立集體觀念的工具。比如說學校有校歌，從而給師生建立了一種歸屬感。一個國家有國歌也是一樣的道理。還有大量的器樂曲，也和歌曲一樣從心靈深處來潛移默化地影響人們的思想情緒。

中國北方民歌《蘇武牧羊》產生于民國初年，反映了當時的中國知識份子要求富國強兵以抵禦外侮的思想。當時中國已淪為半殖民地半封建社會，這首樂曲激發了中國人抵抗外來侵略的愛國狂潮。

沒有音樂的世界是一個沉悶的世界。藝術家通過音樂展現出歡樂和悲哀、美麗與醜惡，刻畫出客觀現實世界。音樂的聲音也是文化的聲音。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

音樂對兒童的發展有著至關重要的影響。最新的調查表明，彈奏樂器能使兒童的注意力更加集中。掌握音樂節奏、在樂隊中跟別人同步演奏能夠促進智力的發展。

音樂的影響不局限于兒童。人們早就將音樂作為一種醫療手段廣泛運用。音樂療法是通過生理和心理兩個方面的途徑來治療疾病的。音樂的頻率、節奏和有規律的震動是一種物理能量，會影響人的腦電波和呼吸節奏等。聽舒緩的音樂可以幫人擺脫焦慮，幫助我們平心靜氣地思考和安然地入睡。重金屬音樂有時會給你一種宣洩的感覺，你可以隨著音樂的爆發把自己所有的情緒都釋放出來。

音樂能鍛煉大腦處理資訊的能力。在日本，一些科學家正通過不同的音樂形式治療一些大腦疾病。大腦正如肌肉一樣，練得越多就越強壯。

利用音樂發展語言是音樂療法的另一大目標，因為音樂和語言有共通的元素。對自閉症患者而言，音樂療法能大大改進他們的生活狀態。通過治療，患者的語言技巧會顯著提高。他們會嘗試發出各種聲音，他們說話的方式也會改變，用更適合的詞去描述事物，從而激發他們與人交流的願望。音樂不僅能提高人的語言表達能力，而且能喚醒我們與人溝通的潛意識，從而加強社交能力。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

音乐是最古老的艺术之一。有研究表明，音乐相对于其他艺术形式而言在感情上对人们的震撼更加强烈。《晋书·乐志》中说，听到“宫”声，会使人温良宽大；听到“商”声，使人方廉好义；听到“角”声，使人包容仁爱；听到“徵”声，使人慷慨大方；听到“羽”声，使人恭俭好礼。这就足以说明音乐对人的影响。

音乐不仅可以调剂紧张单调的生活，而且能帮你排除忧愁和悲伤，使你从痛苦中解脱。用音乐来辅助治病，往往能达到单用药物所起不到的效果。多听音乐，还能增强免疫力。生活中没有了音乐，也就没有了色彩；正如一个人没有健康，也就没有了活力。

在做采茶、插秧等持续时间较长的重复性劳动时，人们也会自然地发出种种歌声来调剂精神。虽然节奏并不一定与劳动动作合拍，但因有了歌唱的调节，就会减少枯燥感。

人们在进行集体劳动时，常发出“嗨唷！嗨唷！”的声音，这种歌唱的节奏能够统一步伐，还能减轻精神上的负担。劳动号子就是这样产生的。在社会生活的其他方面音乐也是树立集体观念的工具。比如说学校有校歌，从而给师生建立了一种归属感。一个国家有国歌也是一样的道理。还有大量的器乐曲，也和歌曲一样从心灵深处来潜移默化地影响人们的思想情绪。

中国北方民歌《苏武牧羊》产生于民国初年，反映了当时的中国知识分子要求富国强兵以抵御外侮的思想。当时中国已沦为半殖民地半封建社会，这首乐曲激发了中国人抵抗外来侵略的爱国狂潮。

没有音乐的世界是一个沉闷的世界。艺术家通过音乐展现出欢乐和悲哀、美丽与丑恶，刻画出客观现实世界。音乐的声音也是文化的声音。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

音乐对儿童的发展有着至关重要的影响。最新的调查表明，弹奏乐器能使儿童的注意力更加集中。掌握音乐节奏、在乐队中跟别人同步演奏能够促进智力的发展。

音乐的影响不局限于儿童。人们早就将音乐作为一种医疗手段广泛运用。音乐疗法是通过生理和心理两个方面的途径来治疗疾病的。音乐的频率、节奏和有规律的震动是一种物理能量，会影响人的脑电波和呼吸节奏等。听舒缓的音乐可以帮人摆脱焦虑，帮助我们平心静气地思考和安然地入睡。重金属音乐有时会给你一种宣泄的感觉，你可以随著音乐的爆发把自己所有的情绪都释放出来。

音乐能锻炼大脑处理信息的能力。在日本，一些科学家正通过不同的音乐形式治疗一些大脑疾病。大脑正如肌肉一样，练得越多就越强壮。

利用音乐发展语言是音乐疗法的另一大目标，因为音乐和语言有共通的元素。对自闭症患者而言，音乐疗法能大大改进他们的生活状态。通过治疗，患者的语言技巧会显著提高。他们会尝试发出各种声音，他们说话的方式也会改变，用更适合的词去描述事物，从而激发他们与人交流的愿望。音乐不仅能提高人的语言表达能力，而且能唤醒我们与人沟通的潜意识，从而加强社交能力。

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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2016

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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| | | | |
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| Page 2 | Mark Scheme | Syllabus | Paper |
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Section 1: 25 marks (20 + 5)

- 20 marks will be available for Reading: these will be awarded according to the detailed mark scheme below.
- 5 marks will be available for Writing (see table below)

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage.

| Question | Answer | Marks | Reject |
|-----------------|--|--------------|--------------------------------|
| 1 (a) | <u>历史, 社会, 自然</u> (任何两个, 每个一分) | [2] | |
| (b) (i) | 对 <u>人生的认识</u> (一分) 对当时 <u>社会现状的反映/展示</u> (一分) | [2] | 促进人类发展/是人类生存发展的产物 对社会现象有所影响 |
| (ii) | 人类的生存发展离不开 <u>艺术</u> (一分) <u>艺术</u> 是人类发展的 <u>产物</u> (一分) | [2] | |
| (c) (i) | <u>科学太抽象</u> (一分) 不同学科之间有 <u>隔阂</u> (一分) | [2] | |
| (ii) | <u>艺术通过形象解释人生</u> (一分) <u>艺术</u> 有独特的 <u>魅力/人们被艺术吸引</u> (一分) | [2] | |
| (d) | <u>绘画</u> (一分) <u>文学</u> (<u>诗词/小说/杂文</u>) (<u>罗列具体作品</u> 不加分) (一分) | [2] | |
| (e) | <u>《悯农》/诗歌</u> (一分) <u>琅琅上口 / 容易记住</u> (一分) (<u>宣传</u>) <u>画报</u> (一分) <u>简单易懂</u> (<u>通俗</u>) / <u>不认识很多字也行</u> (一分) | [4] | |

| | | | |
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| | | | |
|--------------------|---|------------|--|
| (f) | <p>艺术很重要（离不开生活/不可或缺/艺术和生活息息相关/推崇艺术）（一分）</p> <p>艺术对人有正面/积极的影响；令人深思；令人兴奋；给人美感；使人放松/忘却劳累；给人鼓励和信心/令人振奋（任何两点都可以）（两分）</p> <p>举了<u>诗歌和电影</u>的例子（列出两个例子也给分）（一分）</p> | [4] | |
| [Total: 20] | | | |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

| | | | |
|---------------|--|-----------------|--------------|
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Section 2: 25 marks (15+5+5)

15 marks are available for Content points, as indicated below.

5 marks are available for Style and Organisation. See levels mark scheme, page 5.

5 marks are available for Accuracy of Language. See levels mark scheme, page 5.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| Question | Answer |
|-----------------|---|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <ol style="list-style-type: none"> 1 帮助人们认识人生 2 艺术对人有教育的作用 3 学识不高的人也能享受艺术 / 艺术可以与大众沟通 4 艺术给人带来美感 / 人们被艺术的魅力所吸引 5 艺术使人得到休息 / 忘却疲劳 / 身心放松/娱乐 6 艺术可以影响人的情绪 / 使人受到鼓舞/使人增强信心 7 艺术可以表达人的思想（理念）/反映人们的精神世界 8 艺术与生活或社会彼此共生 / 生活是艺术的母体，艺术是生活的反映/艺术来源于生活/离不开生活/反映社会现状 9 艺术在生活中无处不有/融入生活 10 艺术（风格）随着社会/时代的改变而改变 11 社会的经济基础和需求支配艺术的发展 12 现代技术的发展影响艺术的变革 13 人们观念的变化影响艺术的发展 14 社会的变化促进艺术的多元化 15 影响很多学科 16 艺术通过形象塑造来解释人生和世界 17 艺术表现出每个民族不同的文化 / 从艺术中可以看出每个国家的特色 |

| | | | |
|---------------|--|-----------------|--------------|
| Page 5 | Mark Scheme | Syllabus | Paper |
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Style and Organisation

| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy of Language

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2016

MARK SCHEME

Maximum Mark: 50

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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| | | | |
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| Page 2 | Mark Scheme | Syllabus | Paper |
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Section 1: 25 marks (20 + 5)

- 20 marks will be available for Reading: these will be awarded according to the detailed mark scheme below.
- 5 marks will be available for Writing (see table below)

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage.

| Question | Answer | Marks | Reject |
|----------|---|-------|--------------------------------|
| 1 (a) | <u>历史, 社会, 自然</u> (任何两个, 每个一分) | [2] | |
| (b) (i) | 对 <u>人生的认识</u> (一分) 对当时 <u>社会现状的反映/展示</u> (一分) | [2] | 促进人类发展/是人类生存发展的产物 对社会现象有所影响 |
| (ii) | 人类的生存发展离不开 <u>艺术</u> (一分) <u>艺术</u> 是人类发展的 <u>产物</u> (一分) | [2] | |
| (c) (i) | <u>科学太抽象</u> (一分) 不同学科之间有 <u>隔阂</u> (一分) | [2] | |
| (ii) | <u>艺术通过形象解释人生</u> (一分) <u>艺术</u> 有独特的 <u>魅力/人们被艺术吸引</u> (一分) | [2] | |
| (d) | <u>绘画</u> (一分) <u>文学</u> (<u>诗词/小说/杂文</u>)(<u>罗列具体作品</u> 不加分) (一分) | [2] | |
| (e) | <u>《悯农》/诗歌</u> (一分) <u>琅琅上口 / 容易记住</u> (一分) (<u>宣传</u>) <u>画报</u> (一分) <u>简单易懂</u> (通俗) / <u>不认识很多字也行</u> (一分) | [4] | |

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| | | | |
|-------------|---|-----|--|
| (f) | <p>艺术很重要（离不开生活/不可或缺/艺术和生活息息相关/推崇艺术）（一分）</p> <p>艺术对人有正面/积极的影响；令人深思；令人兴奋；给人美感；使人放松/忘却劳累；给人鼓励和信心/令人振奋（任何两点都可以）（两分）</p> <p>举了<u>诗歌和电影</u>的例子（列出两个例子也给分）（一分）</p> | [4] | |
| [Total: 20] | | | |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|---------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

| | | | |
|---------------|--|-----------------|--------------|
| Page 4 | Mark Scheme | Syllabus | Paper |
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Section 2: 25 marks (15+5+5)

15 marks are available for Content points, as indicated below.

5 marks are available for Style and Organisation. See levels mark scheme, page 5.

5 marks are available for Accuracy of Language. See levels mark scheme, page 5.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| Question | Answer |
|-----------------|---|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <ol style="list-style-type: none"> 1 帮助人们认识人生 2 艺术对人有教育的作用 3 学识不高的人也能享受艺术 / 艺术可以与大众沟通 4 艺术给人带来美感 / 人们被艺术的魅力所吸引 5 艺术使人得到休息 / 忘却疲劳 / 身心放松/娱乐 6 艺术可以影响人的情绪 / 使人受到鼓舞/使人增强信心 7 艺术可以表达人的思想（理念）/反映人们的精神世界 8 艺术与生活或社会彼此共生 / 生活是艺术的母体，艺术是生活的反映/艺术来源于生活/离不开生活/反映社会现状 9 艺术在生活中无处不有/融入生活 10 艺术（风格）随着社会/时代的改变而改变 11 社会的经济基础和需求支配艺术的发展 12 现代技术的发展影响艺术的变革 13 人们观念的变化影响艺术的发展 14 社会的变化促进艺术的多元化 15 影响很多学科 16 艺术通过形象塑造来解释人生和世界 17 艺术表现出每个民族不同的文化 / 从艺术中可以看出每个国家的特色 |

| | | | |
|---------------|--|-----------------|--------------|
| Page 5 | Mark Scheme | Syllabus | Paper |
| | Cambridge IGCSE – May/June 2016 | 0509 | 12 |

Style and Organisation

| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy of Language

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2016

MARK SCHEME

Maximum Mark: 50

Published

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Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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| | | | |
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| Page 2 | Mark Scheme | Syllabus | Paper |
| | Cambridge IGCSE – May/June 2016 | 0509 | 13 |

Section 1: 25 marks (20 + 5)

- 20 marks will be available for Reading: these will be awarded according to the detailed mark scheme below.
- 5 marks will be available for Writing (see table below)

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage.

| Question | Answer | Marks | Reject |
|----------------|---|-------|---|
| 1 (a) | (最) 古老 (一分) 对人感情影响更强烈 (一分) | [2] | |
| (b) (i) | 对人的性格/行为/品德(品性、道德)/素质有影响 品格(品德和性格) 可以给两分 以上任何两点都给分 (两分) | [2] | 好的/正面的影响; 感情; 感觉; 思想; 习惯; 列出具体的性格不给分 |
| (ii) | “宫” 温良宽大; “商” 方廉好义; “角” 包容仁爱; “徵” 慷慨大方; “羽” 恭俭好礼 (任选两个正确解释或者用自己的话解释) | [2] | 不从第一段中例子予不给分 |
| (c) | 调剂生活 / 放松/缓解压力 (一分) 解除痛苦/排除忧伤 (一分) 辅助治病 (一分) 增强免疫力 (一分) | [4] | 让身体强壮不给分 |
| (d) | 比喻 / 比较/美比/比方/比作/举例/音乐就像健康/把音乐 比喻成健康 (一分) 具体解释 (一分) (类似于“没有音乐的生活就像一个没有健康的人” 可以 给一分) (完全抄原文不给分) | [2] | 是生活中的一部分不给分; 把音乐比喻成活力不给分; |

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| | | | | |
|---------|--|-----|---|------------|
| (e) | 减少枯燥感/给劳动带来快乐 | [1] | 减轻精神负担不给分 | |
| (f) | 劳动号子/劳动时唱的歌（一分） 校歌（一分） 国歌（一分） | [3] | 嗨嗨不给分 器乐曲不给分 | |
| (g) (i) | 抵御外侮（富国强兵不给分） | [1] | 反映当时中国知识分子的思想/心态不给分 抵御外侮不给分（wrong character in the key word） | |
| (ii) | 激发了中国人抵抗外来侵略的爱国狂潮 | [1] | | |
| (h) | 生活离不开音乐/音乐给生活带来色彩（一分） 音乐反映生活/音乐表达情感（一分） （完全抄原文不给分） | [2] | 音乐的声音就是文化的声音不给分； 跟文化相关的语句不给分 | |
| | | | | [Total:20] |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|---------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

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Section 2: 25 marks (15+5+5)

15 marks are available for Content points, as indicated below.

5 marks are available for Style & Organisation. See levels mark scheme, page 5.

5 marks are available for Accuracy of Language. See levels mark scheme, page 5.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| | |
|----------|--|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <ol style="list-style-type: none"> 1 音乐震撼人们的感情（表达感情） / 影响人们的思想情绪 2 音乐影响人的性格/品德/行为/素质 3 音乐调剂生活 / 使人放松 / 平心静气地思考/减轻压力（精神负担）/释放情绪 4 音乐帮人排忧解难/摆脱焦虑 5 音乐（辅助）治病/音乐疗法 6 音乐增强免疫力 7 音乐减少劳动时的枯燥感 8 音乐树立集体观念 / 建立归属感 9 音乐激发爱国情绪 10 生活离不开音乐（类似的答案均可）/音乐的声音是文化的声音 11 音乐要在生活中得到表现 / 反映现实世界 / 刻画出现实世界 12 音乐有助于儿童的发展（智力发展）/提高注意 13 音乐能帮助睡眠 14 音乐能锻炼大脑（处理信息）/影响脑电波 15 音乐能帮助发展语言能力 16 音乐能提高社交能力/增加与人交流（沟通）的欲望 |
|----------|--|

| | | | |
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Style and Organisation

| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy of Language

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/21

Paper 2 Writing

May/June 2016

MARK SCHEME

Maximum Mark: 40

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

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Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

| | | | |
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TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/ coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

| | | | |
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| Page 4 | Mark Scheme | Syllabus | Paper |
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TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

| | | | |
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| Page 5 | Mark Scheme | Syllabus | Paper |
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TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/22

Paper 2 Writing

May/June 2016

MARK SCHEME

Maximum Mark: 40

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

| | | | |
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| Page 2 | Mark Scheme | Syllabus | Paper |
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Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

| | | | |
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TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/ coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

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TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

| | | | |
|---------------|--|-----------------|--------------|
| Page 5 | Mark Scheme | Syllabus | Paper |
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TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/23

Paper 2 Writing

May/June 2016

MARK SCHEME

Maximum Mark: 40

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2016 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

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| Page 3 | Mark Scheme | Syllabus | Paper |
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TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/ coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

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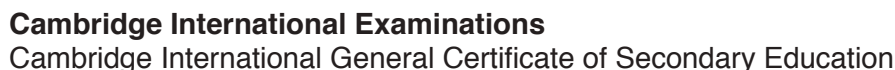
TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

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| Page 5 | Mark Scheme | Syllabus | Paper |
| | Cambridge IGCSE – May/June 2016 | 0509 | 23 |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



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0509/11

May/June 2016

2 hours

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第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答第一題。

問題 1

- (a) 重讀短文第一句話，列出藝術對哪兩種學科有影響。

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.....[2]

- (b) 重讀短文第一段，講一講

- (i) 藝術的價值是什麼，

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- (ii) 為什麼說藝術與人類發展是互相關聯，彼此共生的。

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.....[2]

- (c) 重讀短文第二段，講一講

- (i) 為什麼作者認為不是所有人都能領悟科學，

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(ii) 藝術與其有何不同。

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(d) 重讀短文第三段，在談到藝術的教育作用時，作者提到哪兩類藝術形式？

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.....[2]

(e) 重讀短文第四段，解釋一下為什麼作者選擇了第四段中的兩個例子來證實藝術是一個有效的教育工具。

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.....[4]

(f) 重讀短文第五段，用自己的話分析作者對藝術的態度，用第五段中的例子講一講你怎樣得出這個結論的。

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.....[4]

[語言的精確： 5]

[總分： 25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。

問題 2

看了以上兩篇文章，用自己的話簡述一下：

- 藝術對人類的影響；
- 藝術與社會的關係。

（字數**250**字左右）

[內容： 15 分]

[語言的質量： 10 分]

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[總分：25分]

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问题 1

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..... [2]

- (b) 重读短文第一段，讲一讲

- (i) 艺术的价值是什么，

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- (ii) 为什么说艺术与人类发展是互相关联，彼此共生的。

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..... [2]

- (c) 重读短文第二段，讲一讲

- (i) 为什么作者认为不是所有人都能领悟科学，

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(ii) 艺术与其有何不同。

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(d) 重读短文第三段，在谈到艺术的教育作用时，作者提到哪两类艺术形式？

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.....[2]

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.....[4]

(f) 重读短文第五段，用自己的话分析作者对艺术的态度，用第五段中的例子讲一讲你怎样得出这个结论的。

.....

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.....[4]

[语言的精确： 5]

[总分： 25]

问题 2

- 艺术对人类的影响;
- 艺术与社会的关系。

(字数**250**字左右)

[内容：15 分]

[语言的质量: 10 分]

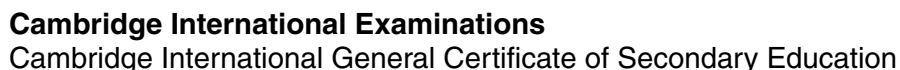
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[总分：25 分]

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0509/12

May/June 2016

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[語言的精確： 5]

[總分： 25]

問題 2

- 藝術對人類的影響；
- 藝術與社會的關係。

(字數**250**字左右)

[内容: 15 分]

[語言的質量：10 分]

[illegible]

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[總分： 25分]

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[语言的精确： 5]

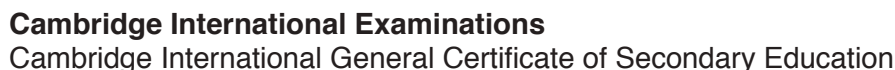
[总分： 25]

[总分：25 分]

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0509/13

May/June 2016

2 hours

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試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

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请把考试中心编号、考生号和姓名写在本页上方的空格中。

请用深蓝色或者黑色笔答卷。

请不要用订书钉、曲别针、胶水或者涂改液。

请**不要**在任何条形码上涂写字迹。

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括弧[]裏。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答第一題。

問題 1

- (a) 重讀短文第一段的前兩句話，講一講音樂的特點。

.....

.....

..... [2]

- (b) 重讀短文第一段，用自己的話講一講

- (i) 《晉書·樂志》中說到音樂對人有什麼影響，

.....

.....

..... [2]

- (ii) 選兩個例子具體說明。

.....

.....

..... [2]

- (c) 重讀短文第二段的前三句話，用自己的話講一講音樂對人的心理和生理健康有什麼作用。

.....

.....

.....

.....

..... [4]

- (d) 重讀短文第二段中“生活中沒有了音樂……也就沒有了活力”，講一講作者是如何解釋音樂的重要性的。

.....

 [2]

- (e) 重讀短文第三段，為什麼說勞動時唱歌可以調劑精神？

.....
 [1]

- (f) 重讀短文第四段，講一講從哪三種歌中可以看出音樂對一個群體的影響。

.....

 [3]

- (g) 重讀短文第五段，講一講

- (i) 創作《蘇武牧羊》的動機是什麼，

.....
 [1]

- (ii) 這首歌在當時起了什麼作用。

.....
 [1]

- (h) 重讀短文第六段，用自己的話講一講音樂和生活的關係。

.....

 [2]

[語言的精確： 5]

[總分： 25]

問題 2

- 音樂對個人的影響；
- 音樂與生活和社會的關係。

(字數**250**字左右)

[内容：15 分]

[語言的質量：10 分]

[illegible]

[總分：25分]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答第一题。

问题 1

- (a) 重读短文第一段的前两句话，讲一讲音乐的特点。

.....

.....

.....[2]

- (b) 重读短文第一段，用自己的话讲一讲

- (i) 《晋书·乐志》中说到音乐对人有什么影响，

.....

.....

.....[2]

- (ii) 选两个例子具体说明。

.....

.....

.....[2]

- (c) 重读短文第二段的前三句话，用自己的话讲一讲音乐对人的心理和生理健康有什么作用。

.....

.....

.....

.....[4]

- (d) 重读短文第二段中 “生活中没有了音乐……也就没有了活力”，讲一讲作者是如何解释音乐的重要性的。

.....

[2]

- (e) 重读短文第三段，为什么说劳动时唱歌可以调剂精神？

.....
[1]

- (f) 重读短文第四段，讲一讲从哪三种歌中可以看出音乐对一个群体的影响。

.....

[3]

- (g) 重读短文第五段，讲一讲

- (i) 创作《苏武牧羊》的动机是什么，

.....
[1]

- (ii) 这首歌在当时起了什么作用。

.....
[1]

- (h) 重读短文第六段，用自己的话讲一讲音乐和生活的关系。

.....

[2]

[语言的精确：5]

[总分：25]

问题 2

- 音乐对个人的影响;
- 音乐与生活和社会的关系。

(字数**250**字左右)

[内容：15 分]

[语言的质量: 10 分]

[illegible]

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[总分： 25 分]

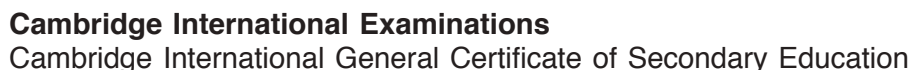
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0509/21

May/June 2016

1 hour 15 minutes

No Additional Materials are required.

DO **NOT** WRITE IN ANY BARCODES.

Answer **one** question in the space provided.
You should write between 400 and 600 characters.
All questions in this paper carry equal marks.

请**不要**在任何条形码上涂写字迹。

试卷上的问题有繁体和简体两种版本。若要繁体字版，请翻到第 2 页；若要简体字版，请翻到第 6 页。请选一题，并在空白处答题。文章字数应在 400 到 600 字之间。所有题目分值相同。

請**不要**在任何條形碼上塗寫字跡。

試卷上的問題有繁體和簡體兩種版本。若要繁體字版，請翻到第 2 頁，若要簡體字版，請翻到第 6 頁。請選一題，並在空白處答題。文章字數應在 400 到 600 字之間。所有題目分值相同。

This document consists of **8** printed pages.

ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，並在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 條條大路通羅馬
- 2 世上無難事，只怕有心人
- 3 服飾對年輕人很重要
- 4 傳統應該保留

第二部分：描寫與敘述

- 5 皓月生輝的夜晚
- 6 那一幅定格在我記憶中的畫面
- 7 我一睜開眼，已經九點了… …
- 8 一場激動人心的體育比賽

請把所選作文題號寫在這裏:

400

[illegible]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选一题，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 条条大路通罗马
- 2 世上无难事，只怕有心人
- 3 服饰对年轻人很重要
- 4 传统应该保留

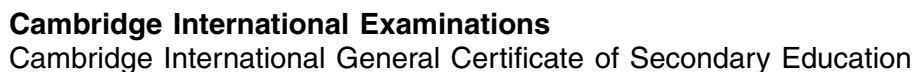
第二部分：描写与叙述

- 5 皓月生辉的夜晚
- 6 那一幅定格在我记忆中的画面
- 7 我一睁开眼，已经九点了… …
- 8 一场激动人心的体育比赛

请把所选作文题号写在这里: _____

[illegible]

0509/21/M/J/16



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0509/22

May/June 2016

1 hour 15 minutes

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ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，並在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 條條大路通羅馬
- 2 世上無難事，只怕有心人
- 3 服飾對年輕人很重要
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- 8 一場激動人心的體育比賽

[illegible]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选一题，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 条条大路通罗马
- 2 世上无难事，只怕有心人
- 3 服饰对年轻人很重要
- 4 传统应该保留

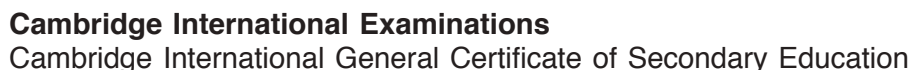
第二部分：描写与叙述

- 5 皓月生辉的夜晚
- 6 那一幅定格在我记忆中的画面
- 7 我一睁开眼，已经九点了… …
- 8 一场激动人心的体育比赛

请把所选作文题号写在这里: _____

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0509/22/M/J/16



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0509/23

May/June 2016

1 hour 15 minutes

No Additional Materials are required.

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Answer **one** question in the space provided.
You should write between 400 and 600 characters.
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请**不要**在任何条形码上涂写字迹。

试卷上的问题有繁体和简体两种版本。若要繁体字版,请翻到第 2 页;若要简体字版,请翻到第 6 页。请选**一题**,并在空白处答题。文章字数应在 400 到 600 字之间。所有题目分值相同。

請**不要**在任何條形碼上塗寫字跡。

試卷上的問題有繁體和簡體兩種版本。若要繁體字版，請翻到第 2 頁，若要簡體字版，請翻到第 6 頁。請選一題，並在空白處答題。文章字數應在 400 到 600 字之間。所有題目分值相同。

This document consists of **8** printed pages.

ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，並在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 退一步海闊天空
- 2 論“虎父無犬子”
- 3 烹飪應該列為必修課
- 4 如何看待“追星”

第二部分：描寫與敘述

- 5 烈日下的海灘
- 6 那一場突如其來的暴雨
- 7 當掌聲響起的時候……
- 8 開學的第一天

請把所選作文題號寫在這裏:

400

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选一题，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 退一步海阔天空
- 2 论“虎父无犬子”
- 3 烹饪应该列为必修课
- 4 如何看待“追星”

第二部分：描写与叙述

- 5 烈日下的海滩
- 6 那一场突如其来的暴雨
- 7 当掌声响起的时候……
- 8 开学的第一天

请把所选作文题号写在这里: _____

400

Grade thresholds – June 2017

Cambridge IGCSE First Language Chinese (0509)

Grade thresholds taken for Syllabus 0509 (First Language Chinese) in the June 2017 examination.

| | maximum raw mark available | minimum raw mark required for grade: | | | | | | |
|--------------|----------------------------|--------------------------------------|----|----|----|----|----|----|
| | | A | B | C | D | E | F | G |
| Component 11 | 50 | 34 | 31 | 28 | 23 | 18 | 14 | 10 |
| Component 12 | 50 | 34 | 31 | 28 | 23 | 18 | 14 | 10 |
| Component 13 | 50 | 34 | 31 | 28 | 23 | 18 | 14 | 10 |
| Component 21 | 40 | 33 | 28 | 23 | 19 | 16 | 11 | 6 |
| Component 22 | 40 | 33 | 28 | 23 | 19 | 16 | 11 | 6 |
| Component 23 | 40 | 33 | 28 | 23 | 19 | 16 | 11 | 6 |

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

| Option | Combination of Components | A* | A | B | C | D | E | F | G |
|--------|---------------------------|----|----|----|----|----|----|----|----|
| AX | 11, 21 | 81 | 73 | 65 | 57 | 47 | 38 | 28 | 18 |
| AY | 12, 22 | 81 | 73 | 65 | 57 | 47 | 38 | 28 | 18 |
| AZ | 13, 23 | 81 | 73 | 65 | 57 | 47 | 38 | 28 | 18 |



FIRST LANGUAGE CHINESE

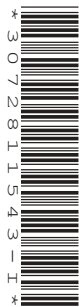
0509/11

Paper 1 Reading

May/June 2017

INSERT

2 hours



READ THESE INSTRUCTIONS FIRST

This Insert contains the reading passages for use with the Question Paper. The passages on this Insert are printed twice, once in traditional and once in simplified characters. If you wish to read them in traditional characters, turn to page 2; if you wish to read them in simplified characters, turn to page 4.

You may annotate this Insert and use the blank spaces for planning.
This Insert is **not** assessed by the Examiner.

請先閱讀以下說明

這份插頁上是回答試卷中的問題時需要閱讀的短文。插頁上的短文有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁，若要簡體字版，請翻到第四頁。

可以在插頁上寫筆記，也可以在插頁空白處寫大綱。
考官不會閱讀或者評判插頁。

请先阅读以下说明

这份插页上是回答试卷中的问题时需要阅读的短文。插页上的短文有繁体和简体两种版本。若要繁体字版，请翻到第二页；若要简体字版，请翻到第四页。

可以在插页上写笔记，也可以在插页空白处写大纲。
考官不会阅读或者评判插页。

This document consists of 5 printed pages and 3 blank pages.

PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

爲什麼有人本來生活在幸福中，卻總是讓心靈在痛苦中煎熬？這是因爲許多人往往習慣了盯住生活中的“黑點”，比如說由於一點小小的不如意，就看不到自身的價值和已經獲得的成功，看不到自己本已擁有的幸福生活。正如德國哲學家叔本華所說：“我們對自己已經擁有的東西很難得去想它，但對所缺乏的東西卻總是念念不忘。”

如果我們的眼光總是集中在困難、挫折和遺憾上，那麼，我們的心靈就會被一種滲透性的消極因素所左右，就會把“黑點”看成是大片陰影，甚至是天昏地暗。其實，這是一種倒楣透頂的感覺，並不真實，而是一種心理錯覺；這是一種嚴重誇大、卻又習以爲常的消極意識。也許這些正是我們心靈在地獄中煎熬、我們的人生走向最終失敗的心理淵源。

爲什麼有人生活似乎已經山窮水盡，卻能讓自己走向柳暗花明？這是因爲有的人善於看到生活中的“亮點”，善於在黑暗中看到光明，在哪怕似乎無望的生活中，也總能看到希望的陽光。心懷希望，會讓我們看到生活中的亮光；積極地面對生活的困境，會把壓力轉化爲動力；擁有正能量的人，會更受歡迎，從而獲得心靈的幸福。

幸福是一種心情，是一種內心的知足，是一種隨遇而安，是一顆感恩的心。幸福是早春裏的一縷陽光、盛夏裏的一泓清泉、初秋裏的一習涼風、嚴冬裏的一堆篝火。

一杯淡水、一壺清茶可以品出幸福的滋味；一片綠葉、一首音樂可以帶來幸福的氣息；一本書籍、一本畫冊可以領略幸福的風景。坐在電腦旁，輕輕地敲擊鍵盤，和朋友述說情感是一種幸福。空閒時，和親密的朋友背上行囊，踏著青山綠水融入山水間，放飛著心情，陶醉著靈魂也是一種幸福。其實，幸福無處不在，無時不有。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

人最美的不是肉體，而是心靈。世間最寬闊的不是海洋，也不是天空，而是人的心靈。心靈，純淨無染，本來就是透明的。

世上的東西都是有形的，唯有心靈無形。為什麼我們會受傷，經常傷痕累累，甚至千瘡百孔？因為我們迷了，我們為自己的欲望所迷。欲望是束縛我們的繩索、禁錮我們的枷鎖，把我們牽引著、捆綁著；欲望如塵埃，如污垢，沾滿了明鏡似的心，讓她漸漸晦暗，漸漸失去了無形的靈性。欲望越大，越難滿足，人活得也就越累。能讓我們快樂、幸福的，不是無窮無盡的逐步升級的欲望，而是一顆純淨無塵的真心。真心看人待物，避免戴著有色眼鏡看東西；真心看人待物，會增進人際關係，使我們感受到幸福。

良好的人際關係，與人們的忍耐性息息相關。忍耐是維持人際關係的一劑良方；助人為樂則是維持人際關係的一副妙藥，幫助一個人也能使自己很快樂。有這樣一句名言：“令人最痛苦的是誰都不需要他。”這就是說，一個人若覺得自己活著對他人、對家庭、對社會毫無用處，是個累贅，那會是一件非常痛苦的事。痛苦會折磨人的靈魂；驅除痛苦，才能保持心靈的恬靜和無形。天地萬物，一片光明。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

为什么有人本来生活在幸福中，却总是让心灵在痛苦中煎熬？这是因为许多人往往习惯了盯住生活中的“黑点”，比如说由于一点小小的不如意，就看不到自身的价值和已经获得的成功，看不到自己本已拥有的幸福生活。正如德国哲学家叔本华所说：“我们对自己已经拥有的东西很难得去想它，但对所缺乏的东西却总是念念不忘。”

如果我们的眼光总是集中在困难、挫折和遗憾上，那么，我们的心灵就会被一种渗透性的消极因素所左右，就会把“黑点”看成是大片阴影，甚至是天昏地暗。其实，这是一种倒霉透顶的感觉，并不真实，而是一种心理错觉；这是一种严重夸大、却又习以为常的消极意识。也许这些正是我们心灵在地狱中煎熬、我们的人生走向最终失败的心理渊源。

为什么有人生活似乎已经山穷水尽，却能让自己走向柳暗花明？这是因为有的人善于看到生活中的“亮点”，善于在黑暗中看到光明，在哪怕似乎无望的生活中，也总能看到希望的阳光。心怀希望，会让我们看到生活中的亮光；积极地面对生活的困境，会把压力转化为动力；拥有正能量的人，会更受欢迎，从而获得心灵的幸福。

幸福是一种心情，是一种内心的知足，是一种随遇而安，是一颗感恩的心。幸福是早春里的一缕阳光、盛夏里的一泓清泉、初秋里的一习凉风、严冬里的一堆篝火。

一杯淡水、一壶清茶可以品出幸福的滋味；一片绿叶、一首音乐可以带来幸福的气息；一本书籍、一本画册可以领略幸福的风景。坐在电脑旁，轻轻地敲击键盘，和朋友述说情感是一种幸福。空闲时，和亲密的朋友背上行囊，踏着青山绿水融入山水间，放飞着心情，陶醉着灵魂也是一种幸福。其实，幸福无处不在，无时不有。

第二部分

请阅读短文二，然后在试卷上回答第二题。

短文二

人最美的不是肉体，而是心灵。世间最宽阔的不是海洋，也不是天空，而是人的心灵。心灵，纯净无染，本来就是透明的。

世上的东西都是有形的，唯有心灵无形。为什么我们会受伤，经常伤痕累累，甚至千疮百孔？因为我们迷了，我们为自己的欲望所迷。欲望是束缚我们的绳索、禁锢我们的枷锁，把我们牵引着、捆绑着；欲望如尘埃，如污垢，沾满了明镜似的心，让她渐渐晦暗，渐渐失去了无形的灵性。欲望越大，越难满足，人活得也就越累。能让我们快乐、幸福的，不是无穷无尽的逐步升级的欲望，而是一颗纯净无尘的真心。真心看人待物，避免戴着有色眼镜看东西；真心看人待物，会增进人际关系，使我们感受到幸福。

良好的人际关系，与人们的忍耐性息息相关。忍耐是维持人际关系的一剂良方；助人为乐则是维持人际关系的一副妙药，帮助一个人也能使自己很快乐。有这样一句名言：“令人最痛苦的是谁都不需要他。”这就是说，一个人若觉得自己活着对他人、对家庭、对社会毫无用处，是个累赘，那会是一件非常痛苦的事。痛苦会折磨人的灵魂；驱除痛苦，才能保持心灵的恬静和无形。天地万物，一片光明。

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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2017

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2 hours



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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

為什麼有人本來生活在幸福中，卻總是讓心靈在痛苦中煎熬？這是因為許多人往往習慣了盯住生活中的“黑點”，比如說由於一點小小的不如意，就看不到自身的價值和已經獲得的成功，看不到自己本已擁有的幸福生活。正如德國哲學家叔本華所說：“我們對自己已經擁有的東西很難得去想它，但對所缺乏的東西卻總是念念不忘。”

如果我們的眼光總是集中在困難、挫折和遺憾上，那麼，我們的心靈就會被一種滲透性的消極因素所左右，就會把“黑點”看成是大片陰影，甚至是天昏地暗。其實，這是一種倒楣透頂的感覺，並不真實，而是一種心理錯覺；這是一種嚴重誇大、卻又習以為常的消極意識。也許這些正是我們心靈在地獄中煎熬、我們的人生走向最終失敗的心理淵源。

為什麼有人生活似乎已經山窮水盡，卻能讓自己走向柳暗花明？這是因為有的人善於看到生活中的“亮點”，善於在黑暗中看到光明，在哪怕似乎無望的生活中，也總能看到希望的陽光。心懷希望，會讓我們看到生活中的亮光；積極地面對生活的困境，會把壓力轉化為動力；擁有正能量的人，會更受歡迎，從而獲得心靈的幸福。

幸福是一種心情，是一種內心的知足，是一種隨遇而安，是一顆感恩的心。幸福是早春裏的一縷陽光、盛夏裏的一泓清泉、初秋裏的一習涼風、嚴冬裏的一堆篝火。

一杯淡水、一壺清茶可以品出幸福的滋味；一片綠葉、一首音樂可以帶來幸福的氣息；一本書籍、一本畫冊可以領略幸福的風景。坐在電腦旁，輕輕地敲擊鍵盤，和朋友述說情感是一種幸福。空閒時，和親密的朋友背上行囊，踏著青山綠水融入山水間，放飛著心情，陶醉著靈魂也是一種幸福。其實，幸福無處不在，無時不有。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

人最美的不是肉體，而是心靈。世間最寬闊的不是海洋，也不是天空，而是人的心靈。心靈，純淨無染，本來就是透明的。

世上的東西都是有形的，唯有心靈無形。為什麼我們會受傷，經常傷痕累累，甚至千瘡百孔？因為我們迷了，我們為自己的欲望所迷。欲望是束縛我們的繩索、禁錮我們的枷鎖，把我們牽引著、捆綁著；欲望如塵埃，如污垢，沾滿了明鏡似的心，讓她漸漸晦暗，漸漸失去了無形的靈性。欲望越大，越難滿足，人活得也就越累。能讓我們快樂、幸福的，不是無窮無盡的逐步升級的欲望，而是一顆純淨無塵的真心。真心看人待物，避免戴著有色眼鏡看東西；真心看人待物，會增進人際關係，使我們感受到幸福。

良好的人際關係，與人們的忍耐性息息相關。忍耐是維持人際關係的一劑良方；助人為樂則是維持人際關係的一副妙藥，幫助一個人也能使自己很快樂。有這樣一句名言：

“令人最痛苦的是誰都不需要他。”這就是說，一個人若覺得自己活著對他人、對家庭、對社會毫無用處，是個累贅，那會是一件非常痛苦的事。痛苦會折磨人的靈魂；驅除痛苦，才能保持心靈的恬靜和無形。天地萬物，一片光明。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

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第二部分

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FIRST LANGUAGE CHINESE

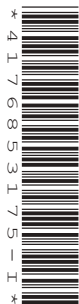
0509/13

Paper 1 Reading

May/June 2017

INSERT

2 hours



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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

一直以來，日本產品備受消費者青睞，這與產品的高質量是密不可分的。精通日本文化的專家曾說過：“日本人具有匠人氣質。”作為匠人，最典型的氣質是對自己的手藝擁有強烈的自尊心。這種自尊心讓他們不厭其煩，不惜代價，但求做到精益求精。

幾年前，日本的一家國際貿易公司接到了一筆訂單：為一款新車設計並生產自動車門上的小馬達。負責該業務的項目部長將這筆訂單的生產任務交給了一家外國工廠去做，並花重金聘請了一位負責品質管理的日本電機專家，請他每週到工廠監督生產質量。

儘管如此，第一批通過出廠檢測的三千個馬達運送到日本之後，卻被查出有七個不合格。項目部長親自領著電機專家從日本趕到工廠，通宵達旦地檢查，卻查不出來問題在哪兒。這位部長最後想出了一個“笨辦法”。他請外方負責品質檢測的二十五名員工同每批出廠的馬達一起到日本來，以相同的方式在日本進行一次復查，最後再由日方檢驗，以確保質量萬無一失。而由此產生的簽證、交通、住宿等一切費用，都由日方負責。就這樣，這家日本公司圓滿地完成了這筆馬達訂單，保證了公司的信譽。但這筆生意也因成本巨大，成了一筆只賠不賺的生意，公司甚至還受到外方合作工廠的抱怨。儘管如此，那位項目部長得到了公司上下的一致讚賞。

這種匠人氣質不僅體現在大公司身上，在尋常的街邊小店裡也一樣可以看到。比如說拉麵店的師傅得穿上定做的衣服，然後才滿臉虔誠地開始煮麵。麵煮好後，上面要一絲不苟地擺放上半片雞蛋、一枚海苔，然後再將若干枚叉燒肉在麵條上圍出“一朵花”——拉麵端到客人面前時，儼然是一碗精美的作品。

連一碗拉麵都煮得像作品，可見為什麼在日本，除了身份不同，對自身所從事職業的講究都是一樣的。在日本，一個行業的頂級人物常被稱為“巨匠”。一個“匠”字，簡直深入了日本人的骨髓。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

有些工作，在你的眼裡平淡無奇，到了別人嘴裡就成了一樁宏偉的事業。比如時裝雜誌主編，在大多數人看來無非是負責每期雜誌的按時出品而已，可以過著朝九晚五的規律生活。而我從一位時裝雜誌主編的嘴裡聽到的卻與此有著雲泥之別。在她的事業藍圖中，這個職位是“中國時裝產業通向世界的平台”。她希望在這個平台上扶持中國的民族時裝藝術走向國際。所以她除了督促雜誌的高質量完成之外，還在社交事務上投入了大量時間，結交西方主流時裝攝影師、時裝設計師及模特經紀公司，並樂意在中國模特、中國時裝設計師和這些國際同行間牽線搭橋。由此可見，視野有多大，職業平台就有多大。在不同的視野環境裡，同一個職位的工作內容和形式也會變得截然不同。

真正爲了宏偉理想而工作的人，很可能會做許多看上去與工作無關的“無用功”。比如喬布斯——身爲電腦界的領軍人物，爲了追求他“改變世界”的理想，會要求工程師把電路板上的電線都佈置得乾淨而有設計感，甚至還要求在電腦的機箱裡噴上特殊的顏料，即使買電腦的人永遠也不會覺察到，即使這增加了產品的成本。當然，這成本最後也得讓消費者買單，而消費者掏錢也掏得心甘情願。你可以說，喬布斯不過是做了手機、電腦之類的電子產品，但他又不只是做了這些產品，這些產品及其身後追求完美的設計理念的的確確改變了世界。

如果說任何一個職業做久了都會讓人厭倦的話，不妨換個角度尋求工作的多種可能性，不斷擴大工作的外延。這就像給咖啡加了糖一樣，不僅能讓工作變得更可口，也許還能激發出容易消逝的工作激情。作爲職業人，給自己的工作注入點兒理想，可能會完全改變這項工作本來的意義，把工作從一件糊口的差事升級爲終身事業。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

一直以来，日本产品备受消费者青睐，这与产品的高质量是密不可分的。精通日本文化的专家曾说过：“日本人具有匠人气质。”作为匠人，最典型的气质是对自己的手艺拥有强烈的自尊心。这种自尊心让他们不厌其烦，不惜代价，但求做到精益求精。

几年前，日本的一家国际贸易公司接到了一笔订单：为一款新车设计并生产自动车门上的小马达。负责该业务的项目部长将这笔订单的生产任务交给了一家外国工厂去做，并花重金聘请了一位负责品质管理的日本电机专家，请他每周到工厂监督生产质量。

尽管如此，第一批通过出厂检测的三千个马达运送到日本之后，却被查出有七个不合格。项目部长亲自领着电机专家从日本赶到工厂，通宵达旦地检查，却查不出来问题在哪儿。这位部长最后想出了一个“笨办法”。他请外方负责品质检测的二十五名员工同每批出厂的马达一起到日本来，以相同的方式在日本进行一次复查，最后再由日方检验，以确保质量万无一失。而由此产生的签证、交通、住宿等一切费用，都由日方负责。就这样，这家日本公司圆满地完成了这笔马达订单，保证了公司的信誉。但这笔生意也因成本巨大，成了一笔只赔不赚的生意，公司甚至还受到外方合作工厂的抱怨。尽管如此，那位项目部长得到了公司上下的一致赞赏。

这种匠人气质不仅体现在大公司身上，在寻常的街边小店里也一样可以看到。比如说拉面店的师傅得穿上定做的衣服，然后才满脸虔诚地开始煮面。面煮好后，上面要一丝不苟地摆放上半片鸡蛋、一枚海苔，然后再将若干枚叉烧肉在面条上围出“一朵花”——拉面端到客人面前时，俨然是一碗精美的作品。

连一碗拉面都煮得像作品，可见为什么在日本，除了身份不同，对自身所从事职业的讲究都是一样的。在日本，一个行业的顶级人物常被称为“巨匠”。一个“匠”字，简直深入了日本人的骨髓。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

有些工作，在你的眼里平淡无奇，到了别人嘴里就成了一桩宏伟的事业。比如时装杂志主编，在大多数人看来无非是负责每期杂志的按时出品而已，可以过着朝九晚五的规律生活。而我从一位时装杂志主编的嘴里听到的却与此有着云泥之别。在她的事业蓝图中，这个职位是“中国时装产业通向世界的平台”。她希望在这个平台上扶持中国的民族时装艺术走向国际。所以她除了督促杂志的高质量完成之外，还在社交事务上投入了大量时间，结交西方主流时装摄影师、时装设计师及模特经纪公司，并乐意在中国模特、中国时装设计师和这些国际同行间牵线搭桥。由此可见，视野有多大，职业平台就有多大。在不同的视野环境里，同一个职位的工作内容和形式也会变得截然不同。

真正为了宏伟理想而工作的人，很可能会做许多看上去与工作无关的“无用功”。比如乔布斯——身为电脑界的领军人物，为了追求他“改变世界”的理想，会要求工程师把电路板上的电线都布置得干净而有设计感，甚至还要求在电脑的机箱里喷上特殊的颜料，即使买电脑的人永远也不会觉察到，即使这增加了产品的成本。当然，这成本最后也得让消费者买单，而消费者掏钱也掏得心甘情愿。你可以说，乔布斯不过是做了手机、电脑之类的电子产品，但他又不只是做了这些产品，这些产品及其身后追求完美的设计理念的的确确改变了世界。

如果说任何一个职业做久了都会让人厌倦的话，不妨换个角度寻求工作的多种可能性，不断扩大工作的外延。这就像给咖啡加了糖一样，不仅能让工作变得更可口，也许还能激发出容易消逝的工作激情。作为职业人，给自己的工作注入点儿理想，可能会完全改变这项工作本来的意义，把工作从一件糊口的差事升级为终身事业。

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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2017

MARK SCHEME

Maximum Mark: 50

Published

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This document consists of **6** printed pages.

Section 1: 25 marks (20 + 5)

- 20 marks will be available for Reading: these will be awarded according to the detailed mark scheme below.
- 5 marks will be available for Accuracy (see table below).

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage. Do not penalise selective lifting of appropriate vocabulary taken from the passage, but an extended lift that does not convey understanding = 0

| Question | Answer | Marks | Guidance |
|----------|---|-------|-------------------------------|
| 1(a) | 一点小小的不如意. (Accept any similar words) | 1 | Reject: 对生活中的一点不如意, 就看不到自身价值。 |
| 1(b) | 说明人经常忽略已经拥有的 (1 mark), 看重自己所缺乏的 (1 mark); | 2 | Reject: 照抄叔本华的话。 |
| 1(c) | 人会被消极因素/负面情绪所左右 (1 mark), 就会把“黑点”看成大片阴影/把小问题扩大化 (1 mark). | 2 | |
| 1(d) | 不真实的感觉/心理错觉 (1 mark) 夸大了的又习以为常的消极意识 (1 mark) | 2 | |
| 1(e) | 光明的生活/发现生活中的光明/看到希望 | 1 | Reject: 成功 |
| 1(f) | 心怀希望/看到生活的亮光 积极面对困难/把压力变成动力 受人欢迎 获得心灵的幸福 1 mark for each answer | 4 | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|---|
| 1(g) | <p>(早春里的) 阳光 (盛夏里的) 清泉 (初秋里的) 凉风 (严冬里的) 篝火</p> <p>因为它们是季节里最需要的，会给人幸福的感觉。</p> | 5 | |
| 1(h) | <p>(1 mark each)</p> <p>生活中的点滴小事/小情景/小细节/生活中的方方面面；</p> <p>(和朋友) 情感交流/聊天；</p> <p>旅行/能陶冶情操（让心灵充实）的活动</p> | 3 | <p>Reject: 一杯淡水，一壶清茶，一片绿叶，一首音乐，一本书籍，一本画册。</p> |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

Section 2: 25 marks (15+5+5)

- 15 marks are available for Content points, as indicated below.
- 5 marks are available for Style and Organisation. See levels mark scheme.
- 5 marks are available for Accuracy of Language. See levels mark scheme.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| Question | Answer | Marks |
|----------|--|-------|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <ol style="list-style-type: none"> 1 习惯了盯住生活中的“黑点”（不如意/困难/挫折）/把“黑点扩大”/看不到亮点/ 2 看不到自身的价值和成功/看不到自己本已拥有的幸福生活/只看到自己缺乏的/身在福中不知福 3 心灵（思想）被消极因素/消极意识/负面情绪所左右 4 被欲望所迷/欲望不能满足 5 对家人、家庭、社会毫无用处/是累赘 6 看到生活中的“亮点”/善于在黑暗中看到光明/心怀希望 7 积极面对生活的困境/把压力转化为动力 8 拥有正能量/乐观、积极地对待生活 9 内心知足/满足/丢掉欲望 10 随遇而安 11 拥有感恩的心 12 通过小事发现（体会）幸福 13 跟朋友交流情感 14 做陶冶性情（让心灵充实）的活动/旅行/度假 15 真心看人待物/避免戴着有色眼睛看东西/拥有真心 16 拥有良好的人际关系/维持（增进）人际关系 17 助人为乐/帮助一个人也能使自己很快快乐 | 15 |

Style and Organisation

| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



Cambridge International Examinations
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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2017

MARK SCHEME

Maximum Mark: 50

Published

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This document consists of **6** printed pages.

Section 1: 25 marks (20 + 5)

- 20 marks will be available for Reading: these will be awarded according to the detailed mark scheme below.
- 5 marks will be available for Accuracy (see table below).

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage. Do not penalise selective lifting of appropriate vocabulary taken from the passage, but an extended lift that does not convey understanding = 0

| Question | Answer | Marks | Guidance |
|----------|---|-------|-------------------------------|
| 1(a) | 一点小小的不如意. (Accept any similar words) | 1 | Reject: 对生活中的一点不如意, 就看不到自身价值。 |
| 1(b) | 说明人经常忽略已经拥有的 (1 mark), 看重自己所缺乏的 (1 mark); | 2 | Reject: 照抄叔本华的话。 |
| 1(c) | 人会被消极因素/负面情绪所左右 (1 mark), 就会把“黑点”看成大片阴影/把小问题扩大化 (1 mark). | 2 | |
| 1(d) | 不真实的感受/心理错觉 (1 mark) 夸大了的又习以为常的消极意识 (1 mark) | 2 | |
| 1(e) | 光明的生活/发现生活中的光明/看到希望 | 1 | Reject: 成功 |
| 1(f) | 心怀希望/看到生活的亮光 积极面对困难/把压力变成动力 受人欢迎 获得心灵的幸福 1 mark for each answer | 4 | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|---|
| 1(g) | <p>(早春里的) 阳光 (盛夏里的) 清泉 (初秋里的) 凉风 (严冬里的) 篝火</p> <p>因为它们是季节里最需要的，会给人幸福的感觉。</p> | 5 | |
| 1(h) | <p>(1 mark each)</p> <p>生活中的点滴小事/小情景/小细节/生活中的方方面面；</p> <p>(和朋友) 情感交流/聊天；</p> <p>旅行/能陶冶情操（让心灵充实）的活动</p> | 3 | <p>Reject: 一杯淡水，一壶清茶，一片绿叶，一首音乐，一本书籍，一本画册。</p> |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

Section 2: 25 marks (15+5+5)

- 15 marks are available for Content points, as indicated below.
- 5 marks are available for Style and Organisation. See levels mark scheme.
- 5 marks are available for Accuracy of Language. See levels mark scheme.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| Question | Answer | Marks |
|----------|---|-------|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <ol style="list-style-type: none"> 1 习惯了盯住生活中的“黑点”（不如意/困难/挫折）/把“黑点扩大”/看不到亮点/ 2 看不到自身的价值和成功/看不到自己本已拥有的幸福生活/只看到自己缺乏的/身在福中不知福 3 心灵（思想）被消极因素/消极意识/负面情绪所左右 4 被欲望所迷/欲望不能满足 5 对家人、家庭、社会毫无用处/是累赘 6 看到生活中的“亮点”/善于在黑暗中看到光明/心怀希望 7 积极面对生活的困境/把压力转化为动力 8 拥有正能量/乐观、积极地对待生活 9 内心知足/满足/丢掉欲望 10 随遇而安 11 拥有感恩的心 12 通过小事发现（体会）幸福 13 跟朋友交流情感 14 做陶冶性情（让心灵充实）的活动/旅行/度假 15 真心看人待物/避免戴着有色眼睛看东西/拥有真心 16 拥有良好的人际关系/维持（增进）人际关系 17 助人为乐/帮助一个人也能使自己很快乐 | 15 |

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| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2017

MARK SCHEME

Maximum Mark: 50

| |
|-------------------------|
| <p>Published</p> |
|-------------------------|

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Section 1: 25 marks (20 + 5)

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- 5 marks will be available for Accuracy (see table below).

Note: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated. Nonetheless, the content must be clearly related to and derived from the passage. Do not penalise selective lifting of appropriate vocabulary taken from the passage, but an extended lift that does not convey understanding = 0

| Question | Answer | Marks | Guidance |
|----------|--|-------|--|
| 1(a) | 对自己的手艺/工作拥有强烈的自尊心。 做到精益求精/做到最好/做到完美/做到万无一失。 | 2 | Reject: 不厌其烦/不惜代价; Reject: 只写自尊心/自尊, 而没有手艺或者工作不加分 |
| 1(b) | 每周到工厂进行产品监控 | 1 | Reject: 进行产品监控 |
| 1(c)(i) | 亲自领着电机专家从日本赶到工厂(通宵达旦地)检查 请外方负责品质检测的员工到日本来复查/检查 由日方检查/复检/复查。 | 3 | |
| 1(c)(ii) | 所花的成本巨大/生意只赔不赚; 受到外方合作工厂的抱怨; 产品受到反复检测 任务/订单得以(圆满)完成/保证了产品质量; 保证了公司的信誉。 Accept any 4 out of 5. | 4 | Reject: 受到抱怨 Reject: 得到公司的一致赞赏 |
| 1(d)(i) | 穿上定做的衣服 满脸虔诚地煮面 一丝不苟地摆放 将叉烧肉围出一朵花 Accept any 3 out of 4 | 3 | Reject: 一朵花、精美的 Reject: 句子, 比如: 拉面师傅穿上定做的衣服。 Reject: 煮得像作品 |

| Question | Answer | Marks | Guidance |
|----------|---|-------|---|
| 1(d)(ii) | <p>着装上 / 衣服上 / 外貌 (外观) / 衣冠 / 穿着 表情上 / 神态 态度上 动作上 卖相 (外观)上 / 作品 / 样子 / 造型 / 怎么摆盘</p> <p>Accept any 4 out of 5 *要体现出考生自己总结的能力; 如果写 ‘细节上 / 细节描写’ 的字眼, 给一分, 因为属于高度概括, 但没有写出具体的方面。</p> | 4 | <p>Reject: 气质、做事、做面、穿上 (定做的) 衣服 Reject: 说明做面的过程, 比如: 认真装饰整碗面。</p> |
| 1(e) | <p>1 对自己的手艺 / 工作 / 作品拥有强烈的自尊心 / 精益求精 2 无论身份 / 无论职业 / 每个行业 / 每个人, 对自身所从事职业的讲究都是一样的, / 敬业 (认真 / 负责 / 不惜花时间、精力、金钱 / 不惜代价) 3 无论是大公司还是街边小店, 都十分重视质量 4 日本人对匠人精神的尊重 (重视) / 匠人精神深入生活</p> <p>Accept any 3 out of 4</p> | 3 | <p>Reject: 行业的顶级人物常被称为巨匠。</p> |

Award up to 5 marks for Accuracy (a holistic mark for Question 1)

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |

Section 2: 25 marks (15+5+5)

- 15 marks are available for Content points, as indicated below.
- 5 marks are available for Style and Organisation. See levels mark scheme.
- 5 marks are available for Accuracy of Language. See levels mark scheme.

Length

Candidates are instructed to write a summary of 250 characters structured around the focus points given on the question paper. Part of the skill of this task is to write succinctly, and candidates who keep to the constraints of the character limit should be rewarded.

| Question | Answer | Marks |
|----------|--|-------|
| 2 | <p>Possible content points are listed below. The list is not exhaustive and other relevant points may be accepted.</p> <p>Passage 1</p> <ol style="list-style-type: none"> 1 拥有强烈的自尊心 / 尊重自己的工作 / 对自己的工作很虔诚 / 对自身职业的讲究 2 做到精益求精 / 追求完美 / 确保万无一失 / 追求“巨匠”精神 / 要有匠人气质 / 做到保质保量。Reject: 具备匠人气质。 3 不厌其烦（有耐心） / 不怕做“无用功” / 不怕用‘笨办法’ / 不怕吃亏 4 不惜代价（不在意只赔不赚） 5 不分职业 / 不分工作单位 / 不分身份都一样讲究。 6 把信誉放在第一位 7 不怕被埋怨 / 抱怨 8 对待工作认真负责 / 一丝不苟 / 谨慎 <p>Passage 2</p> <ol style="list-style-type: none"> 9 把平淡无奇的工作看做是一桩宏伟的事业。 / 对自己的工作感到自豪。 10 扩大视野 / 视野有多大, 职业平台就有多大 / 在不同的视野环境里, 同一个职位的工作内容和形式也会变得截然不同。 11 为了理想而工作 / 给自己的工作注入点儿理想 / 工作有目的（目标） 12 为工作投入大量时间 / 工作努力 / 通宵达旦 13 不妨换个角度寻求工作的多种可能性 14 不断扩大工作的外延 / 重视社交 / 拓展人脉 / 结交精英 15 对工作不厌倦 / 让工作变得可口 / 让工作更有趣 / 给工作带来新鲜感 16 激发工作激情 / 热爱工作 / 乐于工作 / 对工作有兴趣 17 把工作从一件糊口的差事升级为终身事业 | 15 |

Style and Organisation

| | |
|----------------------|---|
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance |

Accuracy

| | |
|----------------------|---|
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/21

Paper 2 Writing

May/June 2017

MARK SCHEME

Maximum Mark: 40

Published

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This document consists of **5** printed pages.

Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. • Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. • The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical / coherent. • Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Mainly relevant points are made and they are developed partially with some effectiveness. • The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. • Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • A few points are discernible but any attempt to develop them is very limited. • Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/22

Paper 2 Writing

May/June 2017

MARK SCHEME

Maximum Mark: 40

Published

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- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
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| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
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Cambridge International Examinations
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/23

Paper 2 Writing

May/June 2017

MARK SCHEME

Maximum Mark: 40

Published

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|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



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0509/11

May/June 2017

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

DO **NOT** WRITE IN ANY BARCODES.

You may write your answers in either traditional or simplified characters.

The Insert contains the reading passages. The Insert is **not** assessed by the Examiner.

The number of marks is given in brackets [] at the end of each question or part question.

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括弧[]裏。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答第一題。

問題 1

- (a) 重讀短文第一段，講一講生活中的“黑點”指的是什麼。

.....
 [1]

- (b) 重讀短文第一段，解釋一下作者引用叔本華的話要說明什麼。

.....

 [2]

- (c) 重讀短文第二段，作者認為如果一個人總是注意生活中的缺憾，這對人的思想會有什麼影響。

.....

 [2]

- (d) 重讀短文第二段，講一講作者眼中人生走向最終失敗的心理淵源是什麼。

.....

 [2]

- (e) 重讀短文的第三段，文中的“柳暗花明”指的是什麼？

.....
 [1]

- (f) 重讀短文的第三段，講一講擁有積極的心態對人有什麼好處。

.....

 [4]

- (g) 重讀短文第四段。

- (i) 作者用哪些意象來形容幸福的感覺？

.....

 [4]

- (ii) 為什麼要用這些意象？

.....
 [1]

- (h) 用自己的話總結一下作者從哪些方面表現了幸福“無處不在，無時不有”。

.....

 [3]

[語言的精確： 5]

[總分： 25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。

問題 2

根據插頁上的兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 講一講人痛苦的原因是什麼
- 如何能讓我們幸福快樂

（字數**250**字左右）

[內容： 15]

[語言的質量： 10]

請把標點符號標在兩個方格之間。

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[總分： 25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答第一题。

问题 1

- (a) 重读短文第一段，讲一讲生活中的“黑点”指的是什么。

.....
[1]

- (b) 重读短文第一段，解释一下作者引用叔本华的话要说明什么。

.....

[2]

- (c) 重读短文第二段，作者认为如果一个人总是注意生活中的缺憾，这对人的思想会有什么影响。

.....

[2]

- (d) 重读短文第二段，讲一讲作者眼中人生走向最终失败的心理渊源是什么。

.....

[2]

(e) 重读短文的第三段，文中的“柳暗花明”指的是什么？

.....
[1]

(f) 重读短文的第三段，讲一讲拥有积极的心态对人有什么好处。

.....

[4]

(g) 重读短文第四段。

(i) 作者用哪些意象来形容幸福的感觉？

.....

[4]

(ii) 为什么要用这些意象？

.....
[1]

(h) 用自己的话总结一下作者从哪些方面表现了幸福“无处不在，无时不有”。

.....

[3]

[语言的精确：5]

[总分：25]

第二部分

请阅读插页上的**短文二**，然后在试卷上回答第二题。

问题 2

根据插页上的两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 讲一讲人痛苦的原因是什么
- 如何能让我们幸福快乐

（字数**250**字左右）

[内容：15]

[语言的质量：10]

请把标点符号标在两个方格之间。

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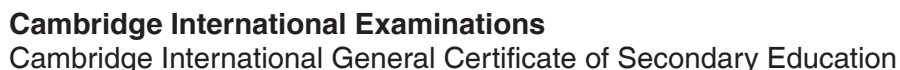
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[总分：25]

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0509/12

May/June 2017

2 hours

Candidates answer on the Question Paper.

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name in the spaces at the top of this page.

Write in dark blue or black pen.

Do not use staples, paper clips, glue or correction fluid.

DO **NOT** WRITE IN ANY BARCODES.

Answer **all** questions in the spaces provided.

The questions on this question paper are printed twice, once in traditional and once in simplified characters.

If you wish to read them in traditional characters, turn to page 2; if you wish to read them in simplified characters, turn to page 6.

You may write your answers in either traditional or simplified characters.

Dictionaries are **not** permitted.

The Insert contains the reading passages. The Insert is **not** assessed by the Examiner.

The number of marks is given in brackets [] at the end of each question or part question.

請先閱讀以下說明

請把考試中心編號、考生號和姓名寫在本頁上方的空格中。

請用深藍色或者黑色筆答卷。

請不要用訂書釘、曲別針、膠水或者塗改液。

請**不要**在任何條形碼上塗寫字跡。

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

请先阅读以下说明

请把考试中心编号、考生号和姓名写在本页上方的空格中。

请用深蓝色或者黑色笔答卷。

请不要用订书钉、曲别针、胶水或者涂改液。

请**不要**在任何条形码上涂写字迹。

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括弧[]裏。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答第一題。

問題 1

- (a) 重讀短文第一段，講一講生活中的“黑點”指的是什麼。

.....
 [1]

- (b) 重讀短文第一段，解釋一下作者引用叔本華的話要說明什麼。

.....

 [2]

- (c) 重讀短文第二段，作者認為如果一個人總是注意生活中的缺憾，這對人的思想會有什麼影響。

.....

 [2]

- (d) 重讀短文第二段，講一講作者眼中人生走向最終失敗的心理淵源是什麼。

.....

 [2]

- (e) 重讀短文的第三段，文中的“柳暗花明”指的是什麼？

.....
 [1]

- (f) 重讀短文的第三段，講一講擁有積極的心態對人有什麼好處。

.....

 [4]

- (g) 重讀短文第四段。

- (i) 作者用哪些意象來形容幸福的感覺？

.....

 [4]

- (ii) 為什麼要用這些意象？

.....
 [1]

- (h) 用自己的話總結一下作者從哪些方面表現了幸福“無處不在，無時不有”。

.....

 [3]

[語言的精確： 5]

[總分： 25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。

問題 2

根據插頁上的兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 講一講人痛苦的原因是什麼
- 如何能讓我們幸福快樂

（字數**250**字左右）

[內容： 15]

[語言的質量： 10]

請把標點符號標在兩個方格之間。

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[總分：25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答第一题。

问题 1

- (a) 重读短文第一段，讲一讲生活中的“黑点”指的是什么。

.....
[1]

- (b) 重读短文第一段，解释一下作者引用叔本华的话要说明什么。

.....

[2]

- (c) 重读短文第二段，作者认为如果一个人总是注意生活中的缺憾，这对人的思想会有什么影响。

.....

[2]

- (d) 重读短文第二段，讲一讲作者眼中人生走向最终失败的心理渊源是什么。

.....

[2]

(e) 重读短文的第三段，文中的“柳暗花明”指的是什么？

.....
[1]

(f) 重读短文的第三段，讲一讲拥有积极的心态对人有什么好处。

.....

[4]

(g) 重读短文第四段。

(i) 作者用哪些意象来形容幸福的感觉？

.....

[4]

(ii) 为什么要用这些意象？

.....
[1]

(h) 用自己的话总结一下作者从哪些方面表现了幸福“无处不在，无时不有”。

.....

[3]

[语言的精确：5]

[总分：25]

第二部分

请阅读插页上的短文二，然后在试卷上回答第二题。

问题 2

根据插页上的两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 讲一讲人痛苦的原因是什么
- 如何能让我们幸福快乐

（字数**250**字左右）

[内容：15]

[语言的质量：10]

请把标点符号标在两个方格之间。

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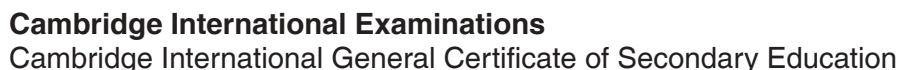
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[总分：25]

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0509/13

May/June 2017

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

DO **NOT** WRITE IN ANY BARCODES.

You may write your answers in either traditional or simplified characters.

The Insert contains the reading passages. The Insert is **not** assessed by the Examiner.

The number of marks is given in brackets [] at the end of each question or part question.

請先閱讀以下說明

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

请先阅读以下说明

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括號[]裏。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答第一題。

問題 1

- (a) 請重讀短文第一段，講一講什麼是典型的匠人氣質。

.....

.....

..... [2]

- (b) 請重讀短文第二段，講一講日本電機專家是怎樣監督產品質量的。

.....

..... [1]

- (c) 請重讀短文第三段，

- (i) 講一講出現不合格產品以後，項目部長是怎樣進一步確保質量萬無一失的。

.....

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.....

..... [3]

- (ii) 怎樣理解項目部長的“笨辦法”的兩面性？

.....

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..... [4]

(d) 請重讀短文的第四段。

(i) 從原文中找出三個描寫拉麵店師傅認真工作的詞或者短語。

.....

.....

.....

..... [3]

(ii) 用自己的話總結一下作者從哪些方面表現了拉麵店師傅的匠人精神。

.....

.....

.....

.....

..... [4]

(e) 分析全文，為什麼說“一個‘匠’字，簡直深入了日本人的骨髓”？

.....

.....

.....

..... [3]

[語言的精確： 5]

[總分： 25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。

問題 2

根據插頁上兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 對待工作的良好態度；
- 如何讓你的工作更有意義。

（字數**250**字左右）

[內容： 15]

[語言的質量： 10]

請把標點符號標在兩個方格之間。

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[總分：25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答第一题。

问题 1

- (a) 请重读短文的第一段，讲一讲什么是典型的匠人气质。

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.....[2]

- (b) 请重读短文第二段，讲一讲日本电机专家是怎样监督产品质量的。

.....

.....[1]

- (c) 请重读短文的第三段。

- (i) 讲一讲出现不合格产品以后，项目部长是怎样进一步确保质量万无一失的。

.....

.....

.....[3]

- (ii) 怎样理解项目部长的“笨办法”的两面性？

.....

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.....

.....[4]

(d) 请重读短文的第四段。

(i) 从原文中找出三个描写拉面店师傅认真工作的词或者短语。

.....

.....

.....[3]

(ii) 用自己的话总结一下作者从哪些方面表现了拉面店师傅的匠人精神。

.....

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.....[4]

(e) 分析全文，为什么说“一个‘匠’字，简直深入了日本人的骨髓”？

.....

.....

.....[3]

[语言的精确： 5]

[总分： 25]

第二部分

请阅读插页上的短文二，然后在试卷上回答第二题。

问题 2

根据插页上两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 对待工作的美好态度；
- 如何让你的工作更有意义。

(字数250字左右)

[内容： 15]

[语言的质量： 10]

请把标点符号标在两个方格之间。

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[总分： 25]

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0509/21

May/June 2017

1 hour 15 minutes

No Additional Materials are required.

DO **NOT** WRITE IN ANY BARCODES.

Answer **one** question in the space provided.
You should write between 400 and 600 characters.
All questions in this paper carry equal marks.

请**不要**在任何条形码上涂写字迹。

請**不要**在任何條形碼上塗寫字跡。

This document consists of **5** printed pages and **3** blank pages.

ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，并在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 “滴水之恩，涌泉相報”。從**正反**兩個方面談談你的看法。
- 2 青少年應該多參加課外活動。從**正反**兩個方面談談你的看法。
- 3 放棄也是一種選擇。你為什麼同意**或者**不同意這個觀點？
- 4 拼搏要量力而行。你為什麼同意**或者**不同意這個觀點？

第二部分：描寫與敘述

- 5 描寫春運期間一個火車站忙碌的景象
- 6 描寫一個令人討厭的人
- 7 以“那晚我無法入眠……”為情境，寫一個故事
- 8 以“一次不同尋常的會面”為題，寫一個故事

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选**一题**，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 “滴水之恩，涌泉相报”。从**正反**两个方面谈谈你的看法。
- 2 青少年应该多参加课外活动。从**正反**两个方面谈谈你的看法。
- 3 放弃也是一种选择。你为什么同意**或者**不同意这个观点？
- 4 拼搏要量力而行。你为什么同意**或者**不同意这个观点？

第二部分：描写与叙述

- 5 描写春运期间一个火车站忙碌的景象
- 6 描写一个令人讨厌的人
- 7 以“那晚我无法入眠……”为情境，写一个故事
- 8 以“一次不同寻常的会面”为题，写一个故事

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0509/22

May/June 2017

1 hour 15 minutes

No Additional Materials are required.

DO **NOT** WRITE IN ANY BARCODES.

Answer **one** question in the space provided.
You should write between 400 and 600 characters.
All questions in this paper carry equal marks.

请**不要**在任何条形码上涂写字迹。

试卷上的问题有繁体和简体两种版本。若要繁体字版，请翻到第 2 页；若要简体字版，请翻到第 3 页。请选一题，并在空白处答题。文章字数应在 400 到 600 字之间。所有题目分值相同。

請**不要**在任何條形碼上塗寫字跡。

試卷上的問題有繁體和簡體兩種版本。若要繁體字版，請翻到第 2 頁；若要簡體字版，請翻到第 3 頁。
請選一題，並在空白處答題。文章字數應在 400 到 600 字之間。所有題目分值相同。

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ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，并在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 “滴水之恩，涌泉相報”。從**正反**兩個方面談談你的看法。
- 2 青少年應該多參加課外活動。從**正反**兩個方面談談你的看法。
- 3 放棄也是一種選擇。你為什麼同意**或者**不同意這個觀點？
- 4 拼搏要量力而行。你為什麼同意**或者**不同意這個觀點？

第二部分：描寫與敘述

- 5 描寫春運期間一個火車站忙碌的景象
- 6 描寫一個令人討厭的人
- 7 以“那晚我無法入眠……”為情境，寫一個故事
- 8 以“一次不同尋常的會面”為題，寫一個故事

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选**一题**，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 “滴水之恩，涌泉相报”。从**正反**两个方面谈谈你的看法。
- 2 青少年应该多参加课外活动。从**正反**两个方面谈谈你的看法。
- 3 放弃也是一种选择。你为什么同意**或者**不同意这个观点？
- 4 拼搏要量力而行。你为什么同意**或者**不同意这个观点？

第二部分：描写与叙述

- 5 描写春运期间一个火车站忙碌的景象
- 6 描写一个令人讨厌的人
- 7 以“那晚我无法入眠……”为情境，写一个故事
- 8 以“一次不同寻常的会面”为题，写一个故事

请把所选作文题号写在这里: _____

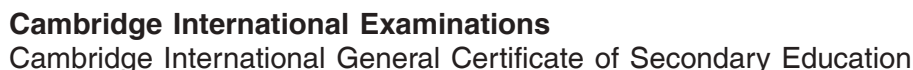
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0509/23

May/June 2017

1 hour 15 minutes

No Additional Materials are required.

DO **NOT** WRITE IN ANY BARCODES.

All questions in this paper carry equal marks.

请**不要**在任何条形码上涂写字迹。

請**不要**在任何條形碼上塗寫字跡。

This document consists of **5** printed pages and **3** blank pages.

ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選一題，并在空白處答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 謙虛是一種美德。從**正反**兩個方面談談你的看法。
- 2 只有逆境才能出人才。從**正反**兩個方面談談你的看法。
- 3 習慣是從小養成的。你為什麼同意**或者**不同意這個觀點？
- 4 年輕人有個性是一種成熟的標志。你為什麼同意**或者**不同意這個觀點？

第二部分：描寫與敘述

- 5 描寫家鄉夜市的景象
- 6 描寫一個最熟悉的陌生人
- 7 以“假如我有超能力，我就……”為情境，寫一個故事
- 8 以“我的第一次社會實踐”為題，寫一篇文章

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选**一题**，并在空白处答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 谦虚是一种美德。从**正反**两个方面谈谈你的看法。
- 2 只有逆境才能出人才。从**正反**两个方面谈谈你的看法。
- 3 习惯是从小养成的。你为什么同意**或者**不同意这个观点？
- 4 年轻人有个性是一种成熟的标志。你为什么同意**或者**不同意这个观点？

第二部分：描写与叙述

- 5 描写家乡夜市的景象
- 6 描写一个最熟悉的陌生人
- 7 以“假如我有超能力，我就……”为情境，写一个故事
- 8 以“我的第一次社会实践”为题，写一篇文章

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Grade thresholds – June 2018

Cambridge IGCSE™ First Language Chinese (0509)

Grade thresholds taken for Syllabus 0509 (First Language Chinese) in the June 2018 examination.

| | | minimum raw mark required for grade: | | | | | | |
|--------------|----------------------------|--------------------------------------|----|----|----|----|----|---|
| | maximum raw mark available | A | B | C | D | E | F | G |
| Component 11 | 50 | 34 | 32 | 29 | 23 | 18 | 13 | 8 |
| Component 12 | 50 | 34 | 32 | 29 | 23 | 18 | 13 | 8 |
| Component 13 | 50 | 37 | 34 | 32 | 25 | 19 | 13 | 7 |
| Component 21 | 40 | 33 | 28 | 24 | 20 | 16 | 11 | 6 |
| Component 22 | 40 | 33 | 28 | 24 | 20 | 16 | 11 | 6 |
| Component 23 | 40 | 33 | 28 | 24 | 20 | 16 | 11 | 7 |

Grade A* does not exist at the level of an individual component.

The maximum total mark for this syllabus, after weighting has been applied, is **100**.

The overall thresholds for the different grades were set as follows.

| Option | Combination of Components | A* | A | B | C | D | E | F | G |
|--------|---------------------------|----|----|----|----|----|----|----|----|
| AX | 11, 21 | 82 | 74 | 66 | 59 | 48 | 38 | 27 | 16 |
| AY | 12, 22 | 82 | 74 | 66 | 59 | 48 | 38 | 27 | 16 |
| AZ | 13, 23 | 85 | 77 | 69 | 62 | 50 | 39 | 27 | 15 |



FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2018

INSERT

2 hours



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可以在插頁上寫筆記，也可以在插頁空白處寫大綱。
考官不會閱讀或者評判插頁。

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可以在插页上写笔记，也可以在插页空白处写大纲。
考官不会阅读或者评判插页。

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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

在匆忙的城市裡，我們都是孤獨的個體。有時候我站在路邊看著人來人往，覺得城市像沙漠一樣荒涼，大家都靠得那麼近，但完全不知道彼此的心事；朋友們說的是同一種語言，但還常常產生誤會。

孤獨是人類的本質，但面對孤獨的時候，我們常常想逃離。一些社會心理學家發現，巴黎的上班族一回到家就打開電視、收音機，他們既不看也不聽，只是要有個影像或聲音在旁邊。

我們為甚麼那麼渴望打破孤獨？一個重要的原因是孤獨並不被以群體文化為主流的社會所接受。群體文化重視的是人際關係，認為如果是父慈子孝、兄友弟恭、夫妻和睦，那麼就不應該有孤獨感。在這樣的理念下，個體的孤獨感是一種離經叛道的特立獨行，是被壓抑的。我覺得在社會中和諧的人際關係固然重要，但個人的獨立性和選擇也應該得到尊重，每一種生活方式都有存在的價值。

孤獨並非不好。相反，孤獨是思考的開始，孤獨讓我們放慢腳步、多一點兒獨立思辨的空間。孤獨是自我的覺醒，讓我們有機會發現自己。孤獨是精神的飽滿，當心靈沉澱下來、不再那麼慌張地尋找外物來填補寂寞時，我們會感到一種飽滿的喜悅。

我們要面對的難題不是如何消除孤獨，而是如何接受孤獨。對個人而言，一個完整的人應該勇於承擔自己的孤獨，以自己真實的狀態活着。莊子說“獨與天地精神往來”，這是確定生命與宇宙間的對話已經到了最完美的狀態。李白在《月下獨酌》裡寫道：“花間一壺酒，獨酌無相親。舉杯邀明月，對影成三人。”這是多麼自豪的孤獨，好比你面對汪洋大海或是登山到了頂峰，沒有任何事情能夠打擾你，那是一種很圓滿的狀態。

當我們接受了孤獨，並學會享受孤獨我們就能更好地與別人相處，因為無法和自己相處的人也很難和別人相處。享受孤獨，才會收穫更健康的關係。

第二部分

請閱讀**短文二**，然後在試卷上回答第二題。

短文二

人們往往把交際看作一種能力，卻忽略了獨處也是一種能力，並且獨處在一定意義上是比交際更為重要的一種能力。

具備獨處這種能力並不意味着不再感到孤獨，而在於安於孤獨並使之具有生產力。人在孤獨中有三種狀態：一是惶惶不安，茫無頭緒，百事無心，一心想逃出孤獨；二是漸漸習慣於孤獨，安下心來，建立起生活的條理，用讀書、寫作或別的事務來驅逐孤獨；三是孤獨本身成為一片詩意的土壤、一種創造的契機，誘發出關於存在、生命、自我的深邃思考和體驗。

獨處是靈魂生長的必要空間。在獨處時，我們從別人和事務中抽身出來，回到自己。這時候，我們獨自面對自己，和自己的心靈對話。一切嚴格意義上的靈魂生活都是在獨處時展開的。和別人一起談古說今，那只是閒聊和討論；唯有自己沉浸於古往今來大師們的傑作時才會有真正的心靈感悟。和別人一起遊山玩水，那只是旅遊；唯有自己獨自面對蒼茫的群山和大海時，才會真正感受到與大自然的溝通。

從心理學的觀點看，人之所以需要獨處是為了進行內在的整合，把新的經驗放到內在記憶中某個恰當的位置上。唯有經過這一過程，外來的印象才能被自我所消化，自我也才能成為一個獨立生長著的系統。所以，有無獨處的能力關係到一個人能否真正形成一個相對自足的內心世界，而這又會進而影響到他與外部世界的關係。

世上沒有一個人能夠忍受絕對的孤獨，但是，絕對不能忍受孤獨的人卻是一個靈魂空虛的人。這樣的人連他們自己也感覺到了自己的貧乏，覺得再無聊的消遣也比和自己待在一起有趣得多，所以他們要不停地尋找外界的刺激。這樣做的結果是他們變得越來越貧乏，越來越沒有自己，形成了一個惡性循環。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

在匆忙的城市里，我们都是孤独的个体。有时候我站在路边看着人来人往，觉得城市像沙漠一样荒凉，大家都靠得那么近，但完全不知道彼此的心事；朋友们说的是同一种语言，但还常常产生误会。

孤独是人类的本质，但面对孤独的时候，我们常常想逃离。一些社会心理学家发现，巴黎的上班族一回到家就打开电视、收音机，他们既不看也不听，只是要有个影像或声音在旁边。

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孤独并非不好。相反，孤独是思考的开始，孤独让我们放慢脚步、多一点儿独立思辨的空间。孤独是自我的觉醒，让我们有机会发现自己。孤独是精神的饱满，当心灵沉淀下来、不再那么慌张地寻找外物来填补寂寞时，我们会感到一种饱满的喜悦。

我们要面对的难题不是如何消除孤独，而是如何接受孤独。对个人而言，一个完整的人应该勇于承担自己的孤独，以自己真实的状态活着。庄子说“独与天地精神往来”，这是确定生命与宇宙间的对话已经到了最完美的状态。李白在《月下独酌》里写道：“花间一壶酒，独酌无相亲。举杯邀明月，对影成三人。”这是多么自豪的孤独，好比面对汪洋大海或是登山到了顶峰，没有任何事情能够打扰你，那是一种很圆满的状态。

当我们接受了孤独，并学会享受孤独我们就能更好地与别人相处，因为无法和自己相处的人也很难和别人相处。享受孤独，才会收获更健康的关系。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

人们往往把交际看作一种能力，却忽略了独处也是一种能力，并且独处在一定意义上是比交际更为重要的一种能力。

具备独处这种能力并不意味着不再感到孤独，而在于安于孤独并使之具有生产力。人在孤独中有三种状态：一是惶惶不安，茫无头绪，百事无心，一心想逃出孤独；二是渐渐习惯于孤独，安下心来，建立起生活的条理，用读书、写作或别的事务来驱逐孤独；三是孤独本身成为一片诗意的土壤、一种创造的契机，诱发出关于存在、生命、自我的深邃思考和体验。

独处是灵魂生长的必要空间。在独处时，我们从别人和事务中抽身出来，回到自己。这时候，我们独自面对自己，和自己的心灵对话。一切严格意义上的灵魂生活都是在独处时展开的。和别人一起谈古说今，那只是闲聊和讨论；唯有自己沉浸于古往今来大师们的杰作时才会有真正的心灵感悟。和别人一起游山玩水，那只是旅游；唯有自己独自面对苍茫的群山和大海时，才会真正感受到与大自然的沟通。

从心理学的观点看，人之所以需要独处是为了进行内在的整合，把新的经验放到内在记忆中某个恰当的位置上。唯有经过这一过程，外来的印象才能被自我所消化，自我也才能成为一个独立生长着的系统。所以，有无独处的能力关系到一个人能否真正形成一个相对自足的内心世界，而这又会进而影响到他与外部世界的关系。

世上没有一个人能够忍受绝对的孤独，但是，绝对不能忍受孤独的人却是一个灵魂空虚的人。这样的人连他们自己也感觉到了自己的贫乏，觉得再无聊的消遣也比和自己呆在一起有趣得多，所以他们要不停地寻找外界的刺激。这样做的结果是他们变得越来越贫乏，越来越没有自己，形成了一个恶性循环。

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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2018

INSERT

2 hours



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可以在插页上写笔记，也可以在插页空白处写大纲。

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This document consists of **5** printed pages and **3** blank pages.



PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

在匆忙的城市裡，我們都是孤獨的個體。有時候我站在路邊看著人來人往，覺得城市像沙漠一樣荒涼，大家都靠得那麼近，但完全不知道彼此的心事；朋友們說的是同一種語言，但還常常產生誤會。

孤獨是人類的本質，但面對孤獨的時候，我們常常想逃離。一些社會心理學家發現，巴黎的上班族一回到家就打開電視、收音機，他們既不看也不聽，只是要有個影像或聲音在旁邊。

我們為甚麼那麼渴望打破孤獨？一個重要的原因是孤獨並不被以群體文化為主流的社會所接受。群體文化重視的是人際關係，認為如果是父慈子孝、兄友弟恭、夫妻和睦，那麼就不應該有孤獨感。在這樣的理念下，個體的孤獨感是一種離經叛道的特立獨行，是被壓抑的。我覺得在社會中和諧的人際關係固然重要，但個人的獨立性和選擇也應該得到尊重，每一種生活方式都有存在的價值。

孤獨並非不好。相反，孤獨是思考的開始，孤獨讓我們放慢腳步、多一點兒獨立思辨的空間。孤獨是自我的覺醒，讓我們有機會發現自己。孤獨是精神的飽滿，當心靈沉澱下來、不再那麼慌張地尋找外物來填補寂寞時，我們會感到一種飽滿的喜悅。

我們要面對的難題不是如何消除孤獨，而是如何接受孤獨。對個人而言，一個完整的人應該勇於承擔自己的孤獨，以自己真實的狀態活着。莊子說“獨與天地精神往來”，這是確定生命與宇宙間的對話已經到了最完美的狀態。李白在《月下獨酌》裡寫道：“花間一壺酒，獨酌無相親。舉杯邀明月，對影成三人。”這是多麼自豪的孤獨，好比你面對汪洋大海或是登山到了頂峰，沒有任何事情能夠打擾你，那是一種很圓滿的狀態。

當我們接受了孤獨，並學會享受孤獨我們就能更好地與別人相處，因為無法和自己相處的人也很難和別人相處。享受孤獨，才會收穫更健康的關係。

第二部分

請閱讀**短文二**，然後在試卷上回答第二題。

短文二

人們往往把交際看作一種能力，卻忽略了獨處也是一種能力，並且獨處在一定意義上是比交際更為重要的一種能力。

具備獨處這種能力並不意味着不再感到孤獨，而在於安於孤獨並使之具有生產力。人在孤獨中有三種狀態：一是惶惶不安，茫無頭緒，百事無心，一心想逃出孤獨；二是漸漸習慣於孤獨，安下心來，建立起生活的條理，用讀書、寫作或別的事務來驅逐孤獨；三是孤獨本身成為一片詩意的土壤、一種創造的契機，誘發出關於存在、生命、自我的深邃思考和體驗。

獨處是靈魂生長的必要空間。在獨處時，我們從別人和事務中抽身出來，回到自己。這時候，我們獨自面對自己，和自己的心靈對話。一切嚴格意義上的靈魂生活都是在獨處時展開的。和別人一起談古說今，那只是閒聊和討論；唯有自己沉浸於古往今來大師們的傑作時才會有真正的心靈感悟。和別人一起遊山玩水，那只是旅遊；唯有自己獨自面對蒼茫的群山和大海時，才會真正感受到與大自然的溝通。

從心理學的觀點看，人之所以需要獨處是為了進行內在的整合，把新的經驗放到內在記憶中某個恰當的位置上。唯有經過這一過程，外來的印象才能被自我所消化，自我也才能成為一個獨立生長著的系統。所以，有無獨處的能力關係到一個人能否真正形成一個相對自足的內心世界，而這又會進而影響到他與外部世界的關係。

世上沒有一個人能夠忍受絕對的孤獨，但是，絕對不能忍受孤獨的人卻是一個靈魂空虛的人。這樣的人連他們自己也感覺到了自己的貧乏，覺得再無聊的消遣也比和自己待在一起有趣得多，所以他們要不停地尋找外界的刺激。這樣做的結果是他們變得越來越貧乏，越來越沒有自己，形成了一個惡性循環。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

在匆忙的城市里，我们都是孤独的个体。有时候我站在路边看着人来人往，觉得城市像沙漠一样荒凉，大家都靠得那么近，但完全不知道彼此的心事；朋友们说的是同一种语言，但还常常产生误会。

孤独是人类的本质，但面对孤独的时候，我们常常想逃离。一些社会心理学家发现，巴黎的上班族一回到家就打开电视、收音机，他们既不看也不听，只是要有个影像或声音在旁边。

我们为什么那么渴望打破孤独？一个重要的原因是孤独并不被以群体文化为主流的社会所接受。群体文化重视的是人际关系，认为如果是父慈子孝、兄友弟恭、夫妻和睦，那么就不应该有孤独感。在这样的理念下，个体的孤独感是一种离经叛道的特立独行，是被压抑的。我觉得在社会中和谐的人际关系固然重要，但个人的独立性和选择也应该得到尊重，每一种生活方式都有存在的价值。

孤独并非不好。相反，孤独是思考的开始，孤独让我们放慢脚步、多一点儿独立思辨的空间。孤独是自我的觉醒，让我们有机会发现自己。孤独是精神的饱满，当心灵沉淀下来、不再那么慌张地寻找外物来填补寂寞时，我们会感到一种饱满的喜悦。

我们要面对的难题不是如何消除孤独，而是如何接受孤独。对个人而言，一个完整的人应该勇于承担自己的孤独，以自己真实的状态活着。庄子说“独与天地精神往来”，这是确定生命与宇宙间的对话已经到了最完美的状态。李白在《月下独酌》里写道：“花间一壶酒，独酌无相亲。举杯邀明月，对影成三人。”这是多么自豪的孤独，好比面对汪洋大海或是登山到了顶峰，没有任何事情能够打扰你，那是一种很圆满的状态。

当我们接受了孤独，并学会享受孤独我们就能更好地与别人相处，因为无法和自己相处的人也很难和别人相处。享受孤独，才会收获更健康的关系。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

人们往往把交际看作一种能力，却忽略了独处也是一种能力，并且独处在一定意义上是比交际更为重要的一种能力。

具备独处这种能力并不意味着不再感到孤独，而在于安于孤独并使之具有生产力。人在孤独中有三种状态：一是惶惶不安，茫无头绪，百事无心，一心想逃出孤独；二是渐渐习惯于孤独，安下心来，建立起生活的条理，用读书、写作或别的事务来驱逐孤独；三是孤独本身成为一片诗意的土壤、一种创造的契机，诱发出关于存在、生命、自我的深邃思考和体验。

独处是灵魂生长的必要空间。在独处时，我们从别人和事务中抽身出来，回到自己。这时候，我们独自面对自己，和自己的心灵对话。一切严格意义上的灵魂生活都是在独处时展开的。和别人一起谈古说今，那只是闲聊和讨论；唯有自己沉浸于古往今来大师们的杰作时才会有真正的心灵感悟。和别人一起游山玩水，那只是旅游；唯有自己独自面对苍茫的群山和大海时，才会真正感受到与大自然的沟通。

从心理学的观点看，人之所以需要独处是为了进行内在的整合，把新的经验放到内在记忆中某个恰当的位置上。唯有经过这一过程，外来的印象才能被自我所消化，自我也才能成为一个独立生长着的系统。所以，有无独处的能力关系到一个人能否真正形成一个相对自足的内心世界，而这又会进而影响到他与外部世界的关系。

世上没有一个人能够忍受绝对的孤独，但是，绝对不能忍受孤独的人却是一个灵魂空虚的人。这样的人连他们自己也感觉到了自己的贫乏，觉得再无聊的消遣也比和自己呆在一起有趣得多，所以他们要不停地寻找外界的刺激。这样做的结果是他们变得越来越贫乏，越来越没有自己，形成了一个恶性循环。

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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2018

INSERT

2 hours

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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

元旦回家，臨走時母親拿出一個帆布袋子，讓我拿上。

我以前很討厭從家裏面帶東西，只要出門，一向喜歡東西越少越好。排隊、買票、坐車，一路擁擠而漫長，往往還沒出發就感覺疲憊。如果能夠做到插兜就走，來來去去就很自在。但母親卻不允許，不管我怎麼強調我已衣食無憂，母親總是覺得我處處需要照顧。同事鄰居送的特產禮盒，她存了很久；去菜場的路邊看到我從小喜歡吃的海鮮魚乾，她也趕緊買回來放好；還有看廣告買來的明目護肝的草藥和親手織的毛線褲，她也都一一準備好。她把這些東西都密密匝匝封好打包，把帆布袋塞得像要去穿越星際一樣，就等着我回來的那一刻。

有一次母親到我的城市，幫我收拾衣櫃的時候，看到櫃子最底層堆滿的衣物，都是她一次次讓我帶上的東西。母親拿出鈎線毛拖鞋，放在掌心拍拍，自嘲道：“這個放在鄉下都過時了，白打咯。”她轉身說着，帶着笑臉。這種情形讓我良心不安，從那以後只要她給，我都接受。

慢慢地，母親放寬了她那顆細緻的心，也開始精簡她的帆布袋。她沒辦法一一細細打聽或在旁貼身觀察，只能通過我對袋子的反應，來挑選袋子的內容。給紅棗的時候，我有點無奈地嘆了口氣。給蔬菜瓜果的時候，我輕輕地“啊”了一聲。有時候拒絕並不是說“不”，對抱有期待的人來說，對方沒有露出笑容，就是一種拒絕。

大概是這樣，這次的帆布袋，沒有鼓鼓囊囊，但是份量依然不輕。我拎過來，從袋口散發出一種濕呼呼、香噴噴的熱氣。母親說：“燉了一鍋豬肚雞湯，你喜歡吃的。”說這話的時候，我看見家裡柔和的燈光輕輕打亮母親的白髮。我把頭深深地埋到袋子裡，使勁地聞了聞，高興地抱在了懷裡。母親滿臉笑容，看著我離開了家。

我不再害怕厚重的包裹，只希望母親不再老下去。

第二部分

請閱讀**短文二**，然後在試卷上回答第二題。

短文二

生活中我們常常會遇到來自陌生人好心的關照，但很多時候我們並不領情。拒絕的原因有很多。首先，一些欺騙感情的社會現象造成了信任危機，使得人們不斷揣測對方的用心以保護自己。其次，有的人認為接受別人的幫助會讓人產生虧欠感，造成雙方不對等的關係，所以索性拒絕幫助。還有的人自尊心特別強，認為如果接受別人的幫助就等於承認自己的能力有缺失，所以也不願意接受別人的幫助。

這些原因都可以理解。但若長此以往，人們會在不知不覺中變得冷漠而堅硬。溫暖的社會是充滿善意的，付出和接受的人都能感覺到快樂。問題在於我們應該如何付出，如何接受。

其實行善也需要一點兒智慧。以己度人或強加給別人的善意會變味。如果施善者能考慮到對方的感受、尊重對方的想法，就更容易打消他人的顧慮，讓接受幫助的人愉悅而沒有負擔。

坦然接受別人的好意也是一種美德。有這樣一個故事：日本歌舞伎大師勘彌有一回扮演一位徒步旅行的古代老百姓。正當他要上場時，一個門生提醒他：“師傅，您的草鞋帶子鬆了。”他答應了一聲“謝謝你”，然後立即蹲下繫緊了鞋帶。當他走到門生看不到的舞臺入口處時，卻又蹲下把鞋帶弄鬆了。這一幕正巧被一位記者看見，事後他不解地問大師何必多此一舉。大師回答說：“鬆散的鞋帶是用來表現旅途的疲憊的，但在今天這個場合，最重要的是要以感激的心去接受別人的提醒，今後指導學生演戲的機會多得是。”勘彌大師用自己的行動詮釋了善的真諦。打開心扉，放下自尊，欣然接受別人的關照，成全他人付出善意的真誠，這是一份無言的肯定。

善意是流動的，能坦然接受別人幫助的人也更願意付出。在自己力所能及的範圍內為別人做些事兒，會讓你在生活中收穫更多快樂。

PASSAGES IN SIMPLIFIED CHARACTERS

第一部分

请阅读短文一，然后在试卷上回答第一题。

短文一

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有一次母亲到我的城市，帮我收拾衣柜的时候，看到柜子最底层堆满的衣物，都是她一次次让我带上的东西。母亲拿出钩线毛拖鞋，放在掌心拍拍，自嘲道：“这个放在乡下都过时了，白打咯。”她转身说着，带着笑脸。这种情形让我良心不安，从那以后只要她给，我都接受。

慢慢地，母亲放宽了她那颗细致的心，也开始精简她的帆布袋。她没办法一一细细打听或在旁贴身观察，只能通过我对袋子的反应，来挑选袋子的内容。给红枣的时候，我有点无奈地叹了口气。给蔬菜瓜果的时候，我轻轻地“啊”了一声。有时候拒绝并不是说“不”，对抱有期待的人来说，对方没有露出笑容，就是一种拒绝。

大概是这样，这次的帆布袋，没有鼓鼓囊囊，但是分量依然不轻。我拎过来，从袋口散发出一种湿乎乎、香喷喷的热气。母亲说：“炖了一锅猪肚鸡汤，你喜欢吃的。”说这话的时候，我看见家里柔和的灯光轻轻打亮母亲的白发。我把头深深地埋到袋子里，使劲地闻了闻，高兴地抱在了怀里。母亲满脸笑容，看着我离开了家。

我不再害怕厚重的包裹，只希望母亲不再老下去。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

生活中我们常常会遇到来自陌生人好心的关照，但很多时候我们并不领情。拒绝的原因有很多。首先，一些欺骗感情的社会现象造成了信任危机，使得人们不断揣测对方的用心以保护自己。其次，有的人认为接受别人的帮助会让人产生亏欠感，造成双方不对等的关系，所以索性拒绝帮助。还有的人自尊心特别强，认为如果接受别人的帮助就等于承认自己的能力有缺失，所以也不愿意接受别人的帮助。

这些原因都可以理解。但若长此以往，人们会在不知不觉中变得冷漠而坚硬。温暖的社会是充满善意的，付出和接受的人都能感觉到快乐。问题在于我们应该如何付出，如何接受。

其实行善也需要一点儿智慧。以己度人或强加给别人的善意会变味。如果施善者能考虑到对方的感受、尊重对方的想法，就更容易打消他人的顾虑，让接受帮助的人愉悦而没有负担。

坦然接受别人的好意也是一种美德。有这样一个故事：日本歌舞伎大师勘弥有一回扮演一位徒步旅行的古代老百姓。正当他要上场时，一个门生提醒他：“师傅，您的草鞋带子松了。”他答应了一声“谢谢你”，然后立即蹲下系紧了鞋带。当他走到门生看不到的舞台入口处时，却又蹲下把鞋带弄松了。这一幕正巧被一位记者看见，事后他不解地问大师何必多此一举。大师回答说：“松散的鞋带是用来表现旅途的疲惫的，但在今天这个场合，最重要的是要以感激的心去接受别人的提醒，今后指导学生演戏的机会多得是。”勘弥大师用自己的行动诠释了善的真谛。打开心扉，放下自尊，欣然接受别人的关照，成全他人付出善意的真诚，这是一份无言的肯定。

善意是流动的，能坦然接受别人帮助的人也更愿意付出。在自己力所能及的范围内为别人做些事儿，会让你在生活中收获更多快乐。

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FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

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- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

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Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

| |
|--|
| GENERIC MARKING PRINCIPLE 5: |
| Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen). |
| GENERIC MARKING PRINCIPLE 6: |
| Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind. |

| Question | Answer | Marks | Guidance |
|--|---|-------|-------------------|
| Question 1 20 marks for Content 5 marks for Accuracy of Language In own words: Note: Do not penalise selective lift of appropriate vocabulary taken from the passage, but an extended lift that does not convey understanding = 0 If a candidate made an error in a character which is needed to answer the question (underlined in the mark scheme), the mark cannot be awarded. | | | |
| 1(a) | – 把(人来人往的)城市 and (荒凉的)沙漠作对比 (1) – 把空间上的距离和心理上的距离作对比 (1) – 把沟通的语言和沟通的效果作对比 (1) | 3 | 照抄原文不给分。 |
| 1(b) | – 一回家就打开电视或收音机 (1) – 需要有影像或声音的陪伴/在旁边 (1) | 2 | “逃离孤独” 不给分。 |
| 1(c)(i) | – 强调的是人际关系(父慈子孝、兄弟恭、夫妻和睦) (1) – 不接受孤独/孤独是被应该被压抑的 (1) | 2 | “不应该有孤独感” 不给分。 |
| 1(c)(ii) | – (个人的孤独感) 不被以群体文化为主流的社会接受/ 离开了主流文化/ 离开了主流社会 | 1 | |
| 1(c)(iii) | – 在社会中和谐的人际关系很重要 (1) – 个人的独立性/选择也应该得到尊重/理解 (1) | 2 | |
| 1(d) | – 在独立思考的空间/时间方面 (1) – 在自我觉醒 (的意识) 方面 (1) – 在精神饱满 (度) 方面 (1) | 3 | |
| 1(e)(i) | – 引用 (1) – 举例 (1) – 类比 (1) Any 2 of 3 | 2 | 照抄不给分 “比喻” 不给分 |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| 1(e)(ii) | <ul style="list-style-type: none"> – 一壺酒/獨酌/无相親 (1) – 舉杯/邀明月/成三人 (1) | 2 | 照抄詩不給分 |
| 1(f) | <ul style="list-style-type: none"> – 逃離孤獨/打破孤獨/尋找外物來填補 (1) – 接受孤獨/承擔孤獨 (1) – 享受孤獨 (1) | 3 | |

| Question | Answer | Marks | Guidance |
|---|---|-------|----------|
| Give up to 5 marks for Accuracy (a holistic mark for Question 1). | | | |
| Writing: Accuracy of Language | | | |
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. | | |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. | | |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. | | |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. | | |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. | | |

| Question | Answer | Marks | Guidance |
|--|--|-------|----------|
| Question 2 | | | |
| 15 marks for Content 5 marks for Style and Organisation 5 marks for Accuracy of Language No marks will be awarded for anything the candidate writes beyond the upper word limit. | | | |
| 15 points are required, but more than 15 are given below to outline possible points candidates could be expected to make. Each point scores one mark, with a maximum of 15 to be awarded for content. Please note that the points below are possible answers and are in note form, but that candidates are required to present their summary in continuous prose. | | | |
| 10 marks are available for Writing (see tables). | | | |
| 2 | <p>1 孤独是人类的本质/ 孤独是逃不开的/每个人都会孤独</p> <p>2 选择孤独/独处应被尊重, 因为每一种生活方式都有存在的价值</p> <p>3 独处 (面对孤独) 是一种 (重要的) 能力</p> <p>4 孤独是思考的开始/诱发出关于存在、生命、自我的深邃思考</p> <p>5 孤独让我们放慢脚步</p> <p>6 孤独是自我的觉醒/有机会发现自己/了解自我</p> <p>7 孤独是精神的饱满/使心灵沉淀 /让灵魂生长/灵魂生活都是在独处时展开的/很圆满的状态/丰满的喜悦/形成一个相对自足的内心世界</p> <p>8 影响到他与外部世界的关系/ 能更好地与别人相处</p> <p>9 以自己真实的状态活着</p> <p>10 忍受孤独/接受孤独/ 承担自己的孤独/不逃避孤独</p> <p>11 习惯于孤独/ 安于孤独/享受孤独</p> <p>12 用读书、写作或别的事务来驱逐孤独</p> <p>13 建立起生活的条理</p> <p>14 把孤独作为创造的契机/使孤独具有生产力</p> <p>15 跟自己的心灵对话/ 让心灵去感悟/反省自己</p> <p>16 感受与大自然的沟通</p> <p>17 进行内在的整合/ 自我成为一个独立生长着的系统/把新的经验放到内在记忆中某个恰当的位置上</p> | 25 | |

| Question | Answer | Marks | Guidance |
|--|---|-------|----------|
| Writing: Style and Organisation | | | |
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose | | |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage | | |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus | | |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow | | |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance | | |

| Question | Answer | Marks | Guidance |
|--------------------------------------|---|-------|----------|
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| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. | | |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. | | |



FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2018

MARK SCHEME

Maximum Mark: 50

| |
|-------------------------|
| <p>Published</p> |
|-------------------------|

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GENERIC MARKING PRINCIPLE 2:

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| 1(b) | – 一回家就打开电视或收音机 (1) – 需要有影像或声音的陪伴/在旁边 (1) | 2 | “逃离孤独” 不给分。 |
| 1(c)(i) | – 强调的是人际关系(父慈子孝、兄弟恭、夫妻和睦) (1) – 不接受孤独/孤独是被应该被压抑的 (1) | 2 | “不应该有孤独感” 不给分。 |
| 1(c)(ii) | – (个人的孤独感) 不被以群体文化为主流的社会接受/ 离开了主流文化/ 离开了主流社会 | 1 | |
| 1(c)(iii) | – 在社会中和谐的人际关系很重要 (1) – 个人的独立性/选择也应该得到尊重/理解 (1) | 2 | |
| 1(d) | – 在独立思考的空间/时间方面 (1) – 在自我觉醒 (的意识) 方面 (1) – 在精神饱满 (度) 方面 (1) | 3 | |
| 1(e)(i) | – 引用 (1) – 举例 (1) – 类比 (1) Any 2 of 3 | 2 | 照抄不给分 “比喻” 不给分 |

| Question | Answer | Marks | Guidance |
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| Question | Answer | Marks | Guidance |
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| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. | | |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. | | |



FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

| |
|--|
| GENERIC MARKING PRINCIPLE 5: |
| Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen). |
| GENERIC MARKING PRINCIPLE 6: |
| Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind. |

| Question | Answer | Marks | Guidance |
|---|--|-------|---|
| Question 1 20 marks for Content 5 marks for Accuracy of Language In own words: Note: Do not penalise selective lift of appropriate vocabulary taken from the passage, but an extended lift that does not convey understanding = 0 If a candidate makes an error in a character which is needed to answer the question (underlined in the mark scheme), the mark cannot be awarded. | | | |
| 1(a) | – 一路拥挤而漫长/路途远/路上拥挤 (1) – (不会) 累/ (不会) 疲惫 (1) – (不) 方便/ (不) 自在/怕麻烦 (1) Any 2 | 2 | |
| 1(b) | – 准备的是她认为特别的東西/ (最) 好的東西/舍不得的東西 (1) – 准备了我喜欢的東西/ 了解我的喜好/喜欢吃的 (海鮮魚干) (1) – 为我的健康 or 身体考虑/ 东西有利于健康/冷暖的关心/怕我着凉 (1) – 亲手做的 (1) – 对我的关心是方方面面的/时时刻刻/经常记挂 or 担心/她认为我需要的 (1) Any 4 of 5 | 4 | Reject: specific examples from the text. “存了很久の特産礼盒”、“从小吃到大的海鮮魚干”、“看广告买来的明目护肝的草药”、“亲手织的毛线裤”、“密密匝匝封好打包”——照抄原文不给分 Reject: 在乎我的感受; 吃的, 穿的 |
| 1(c) | – “塞”说明了包裹很满/包裹很结实/东西很多/母亲满满的 (很多的) 爱; (1) – “穿越星际”说明了时间长/空间距离远/生活的艰难 (1) | 2 | Reject: 只说表现了爱、没有“满满的/很多的”这层意思不给分 Reject: 用力推 |
| 1(d) | – 被母亲发现/看到“我”没有好好使用母亲给的衣物 (1) – 母亲的感受 (笑着自嘲/母亲觉得自己白打了/伤心/失望/无奈等等) (1) | 2 | Reject: 没有好好使用母亲给的衣物; “带着笑脸”不给分。 |

| Question | Answer | Marks | Guidance |
|----------|---|-------|--|
| 1(e) | <ul style="list-style-type: none"> - 要点1: 以前觉得“我”处处 or 时时刻刻需要照顾/现在渐渐放宽了心。(1) - 例子1: 以前塞得要穿越星际一样”/现在不再鼓鼓囊囊/精筒帆布袋。(1) - 要点2: 以前准备她认为我需要的/更考虑到“我”的喜好 or 考虑“我”的感受/通过“我”对袋子的反应来挑选袋子的内容 (1) - 例子2: - 以前给“我”很多“我”不穿的衣物/“我”不喜欢吃的红枣和蔬菜瓜果/不用的毛拖鞋/现在炖一锅“我”喜欢的鸡汤 or 喜欢吃的东西。(1) | 4 | <p>什么东西都放, give 1 mark as an example. 精筒周到, give 2 marks; 精筒 is the example; 周到 is the attitude.</p> <p>Only if the examples do not immediately match with the point, no marks awarded.</p> <p>Reject: “喜欢的东西”作为例子。</p> |
| 1(f) | <ul style="list-style-type: none"> - (“我” 意识到) 母亲正在老去/老了(1) | 1 | Reject: 年纪不小了。 |
| 1(g) | <ul style="list-style-type: none"> - 把头(深深地)埋到袋子里(1) - (使劲地)闻了闻(1) - (高兴地)抱在了怀里 (1) | 3 | |
| 1(h) | <ul style="list-style-type: none"> - 第一次的笑是自嘲的笑/ 苦笑/ 失望的笑/无奈的笑/痛苦的笑//不想让孩子感到内疚的笑/笑自己准备的东西过时了, 孩子没用上。(1) - 第二次的笑是满意的笑/开心的笑/真心的笑/欣慰的笑/发自内心的笑/知道孩子喜欢自己准备的东西 (1) | 2 | <p>Reject: 勉强的笑, 牵强的笑, 假笑, 虚伪的笑, 不满意的笑, 装的, 演的, 假的, 强颜欢笑;</p> <p>Reject: 真笑</p> |

PUBLISHED

| Question | Answer | Marks | Guidance |
|---|---|--------------|-----------------|
| Give up to 5 marks for Accuracy (a holistic mark for Question 1). | | | |
| Writing: Accuracy of Language | | | |
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. | | |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. | | |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. | | |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. | | |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. | | |

| Question | Answer | Marks | Guidance |
|--|---|-------|----------|
| Question 2 15 marks for Content 5 marks for Style and Organisation 5 marks for Accuracy of Language No marks will be awarded for anything the candidate writes beyond the upper word limit. 15 points are required, but more than 15 are given below to outline possible points candidates could be expected to make. Each point scores one mark, with a maximum of 15 to be awarded for content. Please note that the points below are possible answers and are in note form, but that candidates are required to present their summary in continuous prose. 10 marks are available for Writing (see tables). | | | |
| 2 | 为什么拒绝 1 让人觉得累/不自在/麻烦 (不方便) /没有考虑 ‘我’ 的感受 2 不符合自己的心意/不需要 (帮助) 3 为了保护自己/ 出于信任危机 4 不想有亏欠感/让人觉得有负担/造成不对等关系 5 自尊心强/觉得接受别人的帮助就等于承认自己能力有缺失 如何对待别人的好意 6 打开心扉/ 不恶意揣测对方的用意/信任他人 7 放下自尊/承认自己的不完美 8 (欣然/ 坦然) 接受他人的好意/ 成全他人的真诚/不要浪费 (糟蹋) 别人给予的东西 9 对别人的关照表示感激/ 露出笑容 10 把善意传递下去/ 让善意流动起来/坦然接受帮助的人更愿意付出 | 15 | |

| Question | Answer | Marks | Guidance |
|----------|--|-------|----------|
| 2 | <p>如何施善</p> <p>11 观察对方的反应</p> <p>12 需要一点智慧/方法/讲究/深思熟虑</p> <p>13 不以己度人/考虑到对方的感受/尊重对方的想法</p> <p>14 打消他人的顾虑/让接受帮助的人愉悦 or 没有负担</p> <p>15 不强加给别人/不要太过于热心</p> <p>16 在自己力所能及的范围内做一些事</p> | | |

| Question | Answer | Marks | Guidance |
|--|---|-------|----------|
| Writing: Style and Organisation | | | |
| 5 (Excellent) | Excellent expression and focus with assured use of own words. Good summary style with orderly grouping of ideas; excellent linkage. Answer has sense of purpose | | |
| 4 (Good) | Good expression in recognisable summary style. Attempts to focus and to group ideas; good linkage | | |
| 3 (Adequate) | Satisfactory expression in own words. Reasonably concise with some sense of order. Occasional lapses of focus | | |
| 2 (Weak) | Limited expression but mostly in own words. Some sense of order but little sense of summary. Tendency to lose focus (e.g. by including some anecdote); thread not always easy to follow | | |
| 1 (Poor) | Expression just adequate; maybe list-like. Considerable lifting; repetitive. Much irrelevance | | |

| Question | Answer | Marks | Guidance |
|--------------------------------------|---|-------|----------|
| Writing: Accuracy of Language | | | |
| 5 (Excellent) | Clear, carefully chosen language with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors. | | |
| 4 (Good) | Clear, appropriate language. Appropriate vocabulary. Few technical errors. | | |
| 3 (Adequate) | Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. | | |
| 2 (Weak) | Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. | | |
| 1 (Poor) | Thin, inappropriate use of language. Confused and obscure. Many errors. | | |



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/21

Paper 2 Writing

May/June 2018

MARK SCHEME

Maximum Mark: 40

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **6** printed pages.



Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

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Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/22

Paper 2 Writing

May/June 2018

MARK SCHEME

Maximum Mark: 40

Published

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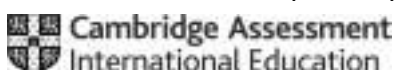
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- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

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TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
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| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Mainly relevant points are made and they are developed partially with some effectiveness. The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> A few points are discernible but any attempt to develop them is very limited. Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



Cambridge Assessment International Education
Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/23

Paper 2 Writing

May/June 2018

MARK SCHEME

Maximum Mark: 40

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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This document consists of **6** printed pages.



Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Candidates will be awarded marks in two categories for the composition that they write:

- the first mark is out of 20 for Style and Accuracy: see Table A;
- the second mark is out of 20 for Content and Structure: see Table B1, B2 or B3 (depending on the type of composition: Argumentative, Descriptive or Narrative).

TABLE A – STYLE AND ACCURACY

| | | |
|--------|----------------|--|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • Fluent; variety of well-made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects. • Wide, consistently effective range of vocabulary with appropriately used ambitious words. • Assured use of grammar and punctuation, spelling accurate. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Mostly fluent; sentences correctly constructed, including a variety of complex sentences. • Vocabulary often effective, sometimes complex, mostly varied. • Grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • Occasional fluency; sentences of some variety and complexity, correctly constructed. • Appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest. • Simple grammatical constructions correct; sentence separation mostly correct but other forms of punctuation sometimes inconsistently used; occasional spelling mistakes – but no error of any sort impedes communication. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy. • Vocabulary communicates general meaning accurately. • Some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • There may be the occasional grammatically complex sentence but mostly these are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions being used ineffectively, if at all. • Vocabulary communicates simple details/facts accurately. • Many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • Sentences are simple and sometimes faulty and/or rambling sentences obscure meaning. • Vocabulary is limited and may be inaccurate. • Errors of punctuation, grammar and spelling may be serious enough to impede meaning. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6. |

TABLE B1 – ARGUMENTATIVE/DISCURSIVE TASKS

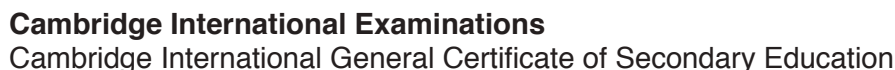
| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> • There is a consistent quality of well developed, logical stages in an overall, at times complex, argument. • Each stage is linked to and follows the preceding one. Sentences within paragraphs are soundly sequenced. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> • Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent. • The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> • There is a series of relevant points and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. • Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, although opportunities to link ideas may not be taken. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> • Mainly relevant points are made and they are developed partially with some effectiveness. • The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> • A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical. • Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> • A few points are discernible but any attempt to develop them is very limited. • Overall argument only progresses here and there and the sequence of sentences is poor. |
| | 0, 1, 2 | <ul style="list-style-type: none"> • Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B2 – DESCRIPTIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details. Overall structure is provided through devices such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. Focus is description (not storytelling). Repetition is avoided and the sequence of sentences makes the picture clear to the reader. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> There is a good selection of interesting ideas and images, with a range of details. These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details. The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is about events or description of objects or people. There is some overall structure, but the writing may lack direction and intent. There may be interruptions in the sequence of sentences and/or some lack of clarity. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed. Overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Some relevant facts are identified, but the overall picture is unclear and lacks development. There are examples of sequenced sentences, but there is also repetition and muddled ordering. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material and presented in a disorderly structure. Not sufficient to be placed in Band 6. |

TABLE B3 – NARRATIVE TASKS

| | | |
|--------|----------------|---|
| Band 1 | 18–20 | <ul style="list-style-type: none"> The narrative is complex and sophisticated and may contain devices such as subtexts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. The different sections of the story are carefully balanced and the climax carefully managed. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events. |
| Band 2 | 15–17 | <ul style="list-style-type: none"> The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting. The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed completely effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere. |
| Band 3 | 12–14 | <ul style="list-style-type: none"> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events. |
| Band 4 | 9–11 | <ul style="list-style-type: none"> A relevant response to the topic, but largely a series of events with occasional details of character and setting. The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas. |
| Band 5 | 6–8 | <ul style="list-style-type: none"> A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events. Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events. |
| Band 6 | 3–5 | <ul style="list-style-type: none"> Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect. The shape of the narrative is unclear; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity. |
| | 0, 1, 2 | <ul style="list-style-type: none"> Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6. |



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0509/11

May/June 2018

2 hours

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

DO **NOT** WRITE IN ANY BARCODES.

You may write your answers in either traditional or simplified characters.

The Insert contains the reading passages. The Insert is **not** assessed by the Examiner.

The number of marks is given in brackets [] at the end of each question or part question.

請先閱讀以下說明

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

请先阅读以下说明

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括號[]里。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答以下問題。總分**25**分，其中內容佔**20**分，語言的準確性佔**5**分。

問題 1

- (a) 重讀短文第一段， 用自己的話說明作者怎樣用對比的手法體現個體的孤獨感。

.....

.....

..... [3]

- (b) 從第二段中，我們怎麼看出電視機和收音機對巴黎上班族的生活很重要？

.....

..... [2]

- (c) 重讀短文第三段，說一說

- (i) 以群體文化為主的社會理念是甚麼；

.....

..... [2]

- (ii) 你怎樣理解文中的“離經叛道”；

..... [1]

- (iii) 作者是怎樣理解個體和社會的關係的。

.....

..... [2]

- (d) 重讀第四段，說一說一個人如果沒有面對孤獨的機會，會在哪些方面受到影響。

.....

.....

..... [3]

- (e) 重讀第五段，說一說

- (i) 作者用了甚麼手法論證人要勇於承擔孤獨；

.....

..... [2]

- (ii) 李白的詩中哪些詞表現了他的孤獨感和自豪？

.....

..... [2]

- (f) 通過全文總結一下人們面對孤獨的時候持有哪些不同的態度。

.....

.....

..... [3]

[總分：25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。總分25分，其中內容佔15分，組織結構佔5分，語言的準確性佔5分。

問題 2

根據插頁上的兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 我們為甚麼要接受孤獨、學會獨處；
- 人們應該怎樣面對孤獨、學會獨處。

（字數**250**字左右）

請把標點符號標在兩個方格之間。

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[總分：25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答以下问题。总分**25**分，其中内容占**20**分，语言的准确性占**5**分。

问题 1

- (a) 重读短文第一段， 用自己的话说明作者怎样用对比的手法体现个体的孤独感。

.....

.....

.....[3]

- (b) 从第二段中，我们怎么看出电视机和收音机对巴黎上班族的生活很重要？

.....

.....[2]

- (c) 重读短文第三段，说一说

- (i) 以群体文化为主的社会理念是什么；

.....

.....[2]

- (ii) 你怎样理解文中的“离经叛道”；

.....[1]

- (iii) 作者是怎样理解个体和社会的关系的。

.....

.....[2]

(d) 重读第四段，说一说一个人如果没有面对孤独的机会，会在哪些方面受到影响。

.....

.....

.....[3]

(e) 重读第五段，说一说

(i) 作者用了什么手法论证人要勇于承担孤独；

.....

.....[2]

(ii) 李白的诗中哪些词表现了他的孤独感和自豪？

.....

.....[2]

(f) 通过全文总结一下人们面对孤独的时候持有哪些不同的态度。

.....

.....

.....[3]

[总分：25]

第二部分

请阅读插页上的**短文二**，然后在试卷上回答第二题。总分**25**分，其中内容占**15**分，组织结构占**5**分，语言的准确性占**5**分。

问题 2

根据插页上的两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 我们为什么要接受孤独、学会独处；
- 人们应该怎样面对孤独、学会独处。

（字数**250**字左右）

请把标点符号标在两个方格之间。

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[总分：25]

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0509/12

May/June 2018

2 hours

Candidates answer on the Question Paper.

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name in the spaces at the top of this page.

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DO NOT WRITE IN ANY BARCODES.

Answer **all** questions in the spaces provided.

The questions on this question paper are printed twice, once in traditional and once in simplified characters.

If you wish to read them in traditional characters, turn to page 2; if you wish to read them in simplified characters, turn to page 6.

You may write your answers in either traditional or simplified characters.

Dictionaries are **not** permitted.

The Insert contains the reading passages. The Insert is **not** assessed by the Examiner.

The number of marks is given in brackets [] at the end of each question or part question.

請先閱讀以下說明

請把考試中心編號、考生號和姓名寫在本頁上方的空格中。

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請**不要**在任何條形碼上塗寫字跡。

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

请先阅读以下说明

请把考试中心编号、考生号和姓名写在本页上方的空格中。

请用深蓝色或者黑色笔答卷。

请不要用订书钉、曲别针、胶水或者涂改液。

请**不要**在任何条形码上涂写字迹。

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.

QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官**不會**閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括號[]里。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答以下問題。總分**25**分，其中內容佔**20**分，語言的準確性佔**5**分。

問題 1

- (a) 重讀短文第一段， 用自己的話說明作者怎樣用對比的手法體現個體的孤獨感。

.....

.....

..... [3]

- (b) 從第二段中，我們怎麼看出電視機和收音機對巴黎上班族的生活很重要？

.....

..... [2]

- (c) 重讀短文第三段，說一說

- (i) 以群體文化為主的社會理念是甚麼；

.....

..... [2]

- (ii) 你怎樣理解文中的“離經叛道”；

..... [1]

- (iii) 作者是怎樣理解個體和社會的關係的。

.....

..... [2]

- (d) 重讀第四段，說一說一個人如果沒有面對孤獨的機會，會在哪些方面受到影響。

.....

.....

..... [3]

- (e) 重讀第五段，說一說

- (i) 作者用了甚麼手法論證人要勇於承擔孤獨；

.....

..... [2]

- (ii) 李白的詩中哪些詞表現了他的孤獨感和自豪？

.....

..... [2]

- (f) 通過全文總結一下人們面對孤獨的時候持有哪些不同的態度。

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.....

..... [3]

[總分：25]

第二部分

請閱讀插頁上的短文二，然後在試卷上回答第二題。總分25分，其中內容佔15分，組織結構佔5分，語言的準確性佔5分。

問題 2

根據插頁上的兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 我們為甚麼要接受孤獨、學會獨處；
- 人們應該怎樣面對孤獨、學會獨處。

（字數**250**字左右）

請把標點符號標在兩個方格之間。

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[總分：25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官**不会**阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答以下问题。总分**25**分，其中内容占**20**分，语言的准确性占**5**分。

问题 1

- (a) 重读短文第一段， 用自己的话说明作者怎样用对比的手法体现个体的孤独感。

.....

.....

.....[3]

- (b) 从第二段中，我们怎么看出电视机和收音机对巴黎上班族的生活很重要？

.....

.....[2]

- (c) 重读短文第三段，说一说

- (i) 以群体文化为主的社会理念是什么；

.....

.....[2]

- (ii) 你怎样理解文中的“离经叛道”；

.....[1]

- (iii) 作者是怎样理解个体和社会的关系的。

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.....[2]

(d) 重读第四段，说一说一个人如果没有面对孤独的机会，会在哪些方面受到影响。

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.....[3]

(e) 重读第五段，说一说

(i) 作者用了什么手法论证人要勇于承担孤独；

.....

.....[2]

(ii) 李白的诗中哪些词表现了他的孤独感和自豪？

.....

.....[2]

(f) 通过全文总结一下人们面对孤独的时候持有哪些不同的态度。

.....

.....

.....[3]

[总分：25]

第二部分

请阅读插页上的**短文二**，然后在试卷上回答第二题。总分**25**分，其中内容占**15**分，组织结构占**5**分，语言的准确性占**5**分。

问题 2

根据插页上的两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 我们为什么要接受孤独、学会独处；
- 人们应该怎样面对孤独、学会独处。

（字数**250**字左右）

请把标点符号标在两个方格之间。

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[总分：25]

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Cambridge International Examinations
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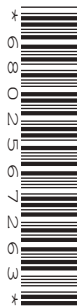
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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2018

2 hours

Candidates answer on the Question Paper.

No Additional Materials are required.

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請**不要**在任何條形碼上塗寫字跡。

試卷上的問題，有繁體和簡體兩種版本。若要繁體字版，請翻到第二頁。

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请**不要**在任何条形码上涂写字迹。

试卷上的问题，有繁体和简体两种版本。若要简体字版，请翻到第六页。

This document consists of **9** printed pages, **3** blank pages and **1** Insert.



QUESTIONS IN TRADITIONAL CHARACTERS

請回答**所有**問題，把答案寫在試卷上。

可以用繁體字或者簡體字回答問題。

在考試中**不**允許使用字典。

插頁上的是閱讀短文。考官不會閱讀或者評判插頁。

每一題或者每一小題的分數在其後面的括號[]裏。

第一部分

請閱讀插頁上的**短文一**，然後在試卷上回答以下問題。總分**25**分，其中內容佔**20**分，語言的準確性佔**5**分。

問題 1

- (a) “我”為甚麼喜歡出門的時候帶的東西越少越好？（至少**兩**點）

.....
 [2]

- (b) 母親為“我”準備了很多東西，用自己的話說說這些東西怎樣展現了母親對“我”的關心？

.....

 [4]

- (c) 重讀“……把帆布袋塞得像要去穿越星際一樣……”，說說你對“塞”和“穿越星際”的理解。

.....
 [2]

- (d) 重讀短文第三段最後一句，“這種情形”指的是什麼情形？

.....
 [2]

- (e) 對比母親以前和現在為“我”準備的東西，說說母親態度有哪些變化；並就每一個變化舉例說明。

.....

 [4]

- (f) “家裡柔和的燈光輕輕打亮母親的白髮”這一細節說明了甚麼？

..... [1]

- (g) 從哪些動作描寫能看出“我”接過豬肚雞湯時的態度？

.....

 [3]

- (h) 重讀短文第三段和第五段，說一說母親兩次的笑有甚麼不同。

.....
 [2]

[總分：25]

第二部分

請閱讀插頁上的**短文二**，然後在試卷上回答第二題。總分**25**分，其中內容佔**15**分，組織結構佔**5**分，語言的準確性佔**5**分。

問題 2

根據插頁上的兩篇文章，用自己的話就以下兩點進行總結，寫一篇短文：

- 人們為甚麼會拒絕別人的好意以及應該如何對待別人的好意；
- 人們應該如何施善。

（字數 **250** 字左右）

請把標點符號標在兩個方格之間。

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[總分：25]

PLEASE TURN OVER TO FIND QUESTIONS IN SIMPLIFIED CHARACTERS

QUESTIONS IN SIMPLIFIED CHARACTERS

请回答**所有**问题，把答案写在试卷上。

可以用繁体字或者简体字回答问题。

在考试中**不**允许使用字典。

插页上的是阅读短文。考官不会阅读或者评判插页。

每一题或者每一小题的分数在其后面的括号[]里。

第一部分

请阅读插页上的**短文一**，然后在试卷上回答以下问题。总分**25**分，其中内容占**20**分，语言的准确性占**5**分。

问题 1

- (a) “我”为什么喜欢出门的时候带的东西越少越好？（至少**两**点）

.....
[2]

- (b) 母亲为“我”准备了很多东西，用自己的话说说这些东西怎样展现了母亲对“我”的关心？

.....

[4]

- (c) 重读“……把帆布袋塞得像要去穿越星际一样……”，说说你对“塞”和“穿越星际”的理解。

.....
[2]

(d) 重读短文第三段最后一句，“这种情形”指的是什么情形？

.....
[2]

(e) 对比母亲以前和现在为“我”准备的东西，说说母亲态度有哪些变化；并就每一个变化举例说明。

.....

[4]

(f) “家里柔和的灯光轻轻打亮母亲的白发”这一细节说明了什么？

.....[1]

(g) 从哪些动作描写能看出“我”接过猪肚鸡汤时的态度？

.....

[3]

(h) 重读短文第三段和第五段，说一说母亲两次的笑有什么不同。

.....
[2]

[总分：25]

第二部分

请阅读插页上的**短文二**，然后在试卷上回答第二题。总分**25**分，其中内容占**15**分，组织结构占**5**分，语言的准确性占**5**分。

问题 2

根据插页上的两篇文章，用自己的话就以下两点进行总结，写一篇短文：

- 人们为什么会拒绝别人的好意以及应该如何对待别人的好意；
- 人们应该如何施善。

（字数 **250** 字左右）

请把标点符号标在两个方格之间。

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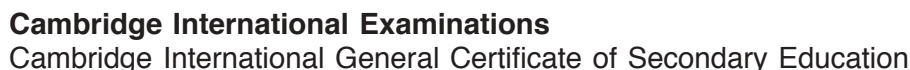
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[总分：25]

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0509/21

May/June 2018

1 hour 15 minutes

No Additional Materials are required.

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All questions in this paper carry equal marks.

请**不要**在任何条形码上涂写字迹。

請**不要**在任何條形碼上塗寫字跡。

This document consists of **5** printed pages and **3** blank pages.

ESSAY QUESTIONS IN TRADITIONAL CHARACTERS

請選**一題**，並在空格內答題。請寫一篇 400 到 600 字的文章。

第一部分：議論

- 1 “讀書百遍，其義自見”，從**正反**兩個方面談談你的想法。
- 2 年輕人需要表揚多於批評，從**正反**兩個方面談談你的觀點。
- 3 有人說，“人應該甘於平凡”。你為甚麼同意**或者**不同意這個說法。
- 4 有人說，“一個人不能輸在起跑線上”。你為甚麼同意**或者**不同意這個觀點。

第二部分：描寫與敘述

- 5 描寫學校課間休息的景象
- 6 描寫你在一次堵車經歷中的所見所感
- 7 以“倒霉的一天”為題，寫一個故事
- 8 敘述你去動物園的一次經歷

ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

请选**一题**，并在空格内答题。请写一篇 400 到 600 字的文章。

第一部分：议论

- 1 “读书百遍，其义自见”，从**正反**两个方面谈谈你的想法。
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- 8 叙述你去动物园的一次经历

請把所選作文題號寫在這裡 / 請把所选作文题号写在这里: _____

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0509/22

May/June 2018

1 hour 15 minutes

Candidates answer on the Question Paper.

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Answer **one** question in the space provided.

You should write between 400 and 600 characters.

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请先阅读以下说明

请把考试中心编号、考生号和姓名写在本页上方的空格中。

请用深蓝色或者黑色笔答卷。

请不要用订书钉、曲别针、胶水或者涂改液。

请**不要**在任何条形码上涂写字迹。

试卷上的问题有繁体和简体两种版本。若要繁体字版，请翻到第 2 页；若要简体字版，请翻到第 3 页。请选**一题**，并在空白处答题。文章字数应在 400 到 600 字之间。所有题目分值相同。

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0509/23

May/June 2018

1 hour 15 minutes

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- 2 電子翻譯工具對學習外語有甚麼好處和壞處？
- 3 發展經濟比保護環境更重要。你為甚麼同意或者不同意這個觀點？
- 4 尊重父母就應該做一個聽話的孩子。你為甚麼同意或者不同意這個說法？

第二部分：描寫與敘述

- 5 描寫午餐時間學校食堂的繁忙景象。
- 6 假設你是一條魚，描寫一下你看到的海底世界。
- 7 以“那天我真的很委屈”為情境，寫一個故事。
- 8 敘述你做家務的一次經歷。

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- 3 发展经济比保护环境更重要。你为什么同意或者不同意这个观点？
- 4 尊重父母就应该做一个听话的孩子。你为什么同意或者不同意这个说法？

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- 7 以“那天我真的很委屈”为情境，写一个故事。
- 8 叙述你做家务的一次经历。

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