

FIRST LANGUAGE CHINESE

Paper 0509/11
Reading

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.

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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

<p>Paper 0509/12 Reading</p>

Key messages

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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.

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FIRST LANGUAGE CHINESE

<p>Paper 0509/13 Reading</p>

Key messages

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- 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

Paper 0509/21
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.

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.

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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

<p>Paper 0509/22 Writing</p>
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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 我的 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

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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

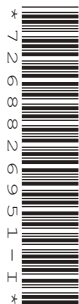
0509/11

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。

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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。

古今有许多例子都说明艺术的教育作用是不能忽视的。《历代名画记》中指出绘画具有很大的教育功用，能“成教化，助人伦，穷神变，测幽微”，从而强调了艺术的教育作用。中国人所受的教育和感化也都浓缩在《诗经》中、唐诗宋词中、四大名著中、鲁迅的小说和杂文中。

大多中国人都会背诵的《悯农》也是很多家长在孩子年幼时用来教育孩子不要浪费粮食的诗歌。其琅琅上口，很容易记住，提醒世人珍惜粮食。五十年代中国的宣传画报简单易懂，即使不识太多字的人也会对其意义一目了然，有着极大的号召力。这些都反映出艺术在人们日常生活中的教育作用。

艺术融于生活各个角落，和人们的生活息息相关。人们愿意接受用文学诗歌、绘画等艺术形式表达出的思想理念也是因为它给欣赏者带来美感，使人放松。李白的《望庐山瀑布》气势磅礴，令人兴奋，发人深思。让人们在感受庐山美景的同时又得到鼓励与信心。电影《非常完美》中幽默的情节、演员们搞笑的肢体语言可使人暂时忘却劳累，身心放松。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

对于艺术来说，生活如同大河的流水。对于生活来说，艺术就是水流翻滚的波浪。生活是艺术的母体，生活给了艺术生命与力量。

每个国家民族都有自己特有的文化传统，凭借各地域不同民族的艺术品，我们便能对一个国家有所了解。以中国的盘扣和花结艺术为例，中国人从生活中学会在绳索上打结。经历长期的演变，无论是从实用到装饰，盘扣和花结已经成为中国人生活中重要的组成部分。中国重意韵、重内涵的服饰趣味都在一个盘扣中得到了体现。盘扣往往在一个简洁的服装款式中成为点睛之笔。

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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。

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。

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FIRST LANGUAGE CHINESE

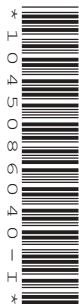
0509/13

Paper 1 Reading

May/June 2016

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2 hours



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PASSAGES IN TRADITIONAL CHARACTERS

第一部分

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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

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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 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.

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	11

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) 艺术是人类发展的 <u>产物</u> (一分)	[2]	
(c) (i)	科学太抽象 (一分) 不同学科之间有 <u>隔阂</u> (一分)	[2]	
(ii)	艺术通过形象解释人生 (一分) 艺术有独特的 <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> (诗词/小说/杂文) (罗列具体作品不给分) (一分)	[2]	
(e)	<u>《悯农》/诗歌</u> (一分) <u>琅琅上口 / 容易记住</u> (一分) (宣传) <u>画报</u> (一分) <u>简单易懂 (通俗) / 不认识很多字也行</u> (一分)	[4]	

Page 3	Mark Scheme		Paper
	Cambridge IGCSE – May/June 2016		11
		Syllabus	0509

(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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Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	11

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	11

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

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

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	12

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) 艺术是人类发展的 <u>产物</u> (一分)	[2]	
(c) (i)	科学太抽象 (一分) 不同学科之间有 <u>隔阂</u> (一分)	[2]	
(ii)	艺术通过形象解释人生 (一分) 艺术有独特的 <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> (诗词/小说/杂文) (罗列具体作品不给分) (一分)	[2]	
(e)	<u>《悯农》/诗歌</u> (一分) <u>琅琅上口 / 容易记住</u> (一分) (宣传) <u>画报</u> (一分) <u>简单易懂 (通俗) / 不认识很多字也行</u> (一分)	[4]	

Page 3	Mark Scheme	
	Cambridge IGCSE – May/June 2016	
	Syllabus	Paper
	0509	12

(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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Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	12

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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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)	(最) 古老 (一分) 对 <u>人</u> 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.
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Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	13

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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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

0509/21

Paper 2 Writing

May/June 2016

MARK SCHEME

Maximum Mark: 40

Published

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	21

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.

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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	21

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
	Cambridge IGCSE – May/June 2016	0509	21

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

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	22

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.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	22

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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	22

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

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Page 2	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	23

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.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	23

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.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge IGCSE – May/June 2016	0509	23

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.
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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

Candidates answer on the Question Paper.

No Additional Materials are required.

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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。

.....

.....

.....[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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.....[2]

- (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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.....[2]

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(ii) 藝術與其有何不同。

.....

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.....[2]

(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？

.....

.....

.....[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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QUESTIONS IN SIMPLIFIED CHARACTERS

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第一部分

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问题 1

- (a)** 重读短文第一句话，列出艺术对哪两种学科有影响。

.....

.....

..... [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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..... [2]

- (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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.....

..... [2]

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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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(e) 重读短文第四段，解释一下为什么作者选择了第四段中的两个例子来证实艺术是一个有效的教育工具。

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.....

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.....

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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]

[illegible]

[总分： 25 分]

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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2016

2 hours

Candidates answer on the Question Paper.

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[語言的精確： 5]

[總分： 25]

問題 2

- 藝術對人類的影響；
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(字數**250**字左右)

[内容: 15 分]

[語言的質量：10 分]

This image shows a full page of a worksheet designed for handwriting practice. It features 15 evenly spaced, horizontal dashed lines across the entire width of the page. The background is plain white, providing a clear guide for letter height and placement. There are no margins, text, or other markings present.

[總分： 25分]

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[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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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2016

2 hours

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第一部分

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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。

.....

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..... [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。

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- (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。

.....

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..... [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]

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問題 2

- 音樂對個人的影響；
- 音樂與生活和社會的關係。

[内容：15 分]

[語言的質量：10 分]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[總分：25分]

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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。

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.....

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- (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]

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[Turn over

问题 2

- 音乐对个人的影响;
- 音乐与生活和社会的关系。

[内容：15 分]

[语言的质量: 10 分]

[illegible]

[总分： 25 分]

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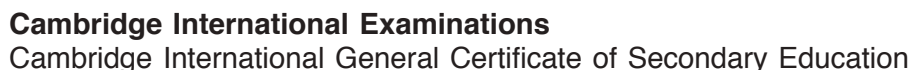
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0509/21

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

[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。

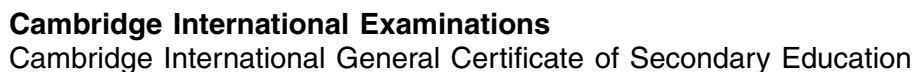
第一部分：议论

- 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

[illegible]



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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。

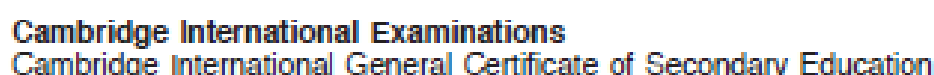
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[illegible]



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0509/23

May/June 2016

1 hour 15 minutes

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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.

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Answer one question in the space provided.
You should write between 400 and 600 characters.
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請用深藍色或者黑色筆答卷。

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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 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

[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 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

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- 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: _____

[illegible]

0509/23/M/J/16

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

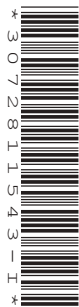
0509/11

Paper 1 Reading

May/June 2017

INSERT

2 hours



READ THESE INSTRUCTIONS FIRST

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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

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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

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

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。”

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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

INSERT

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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。爲什麼我們會受傷，經常傷痕累累，甚至千瘡百孔？因爲我們迷了，我們爲自己的欲望所迷。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；助人爲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。

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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。

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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

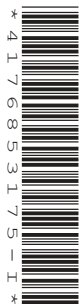
0509/13

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。

真正為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——身為電腦界的領軍人物，為了追求他“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。作為職業人，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為終身事業。

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。

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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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FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2017

MARK SCHEME

Maximum Mark: 50

Published

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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 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； (和朋友) 情感交流/聊天； 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

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.



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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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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； (和朋友) 情感交流/聊天； 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.
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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

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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

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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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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2017

MARK SCHEME

Maximum Mark: 50

Published

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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

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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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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

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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.
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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.
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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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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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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.

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

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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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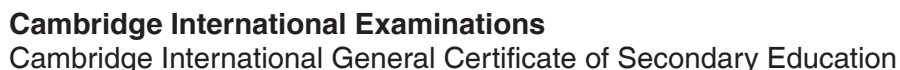
[总分： 25]

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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。

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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。

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请**不要**在任何条形码上涂写字迹。

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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。

.....
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..... [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。

.....
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..... [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。

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- (i) 作者用哪些意象來形容幸福的感覺？

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- (ii) 為什麼要用這些意象？

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 [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]

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.....

[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。

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[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？

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[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]

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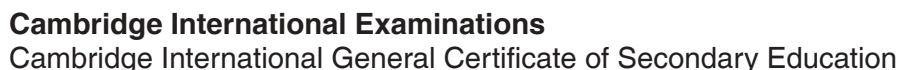
[总分： 25]

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0509/13

May/June 2017

2 hours

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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。

.....

.....

.....

..... [3]

- (ii) 怎樣理解項目部長的“笨辦法”的兩面性？

.....

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..... [4]

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(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。

.....

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.....

.....

..... [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]

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QUESTIONS IN SIMPLIFIED CHARACTERS

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可以用繁体字或者简体字回答问题。

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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。

.....

.....

.....[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。

.....

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.....[3]

- (ii) 怎样理解项目部长的“笨办法”的两面性？

.....

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(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。

.....

.....

.....

.....[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：

- 对待工作的良好态度；
- 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

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- 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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0509/22

May/June 2017

1 hour 15 minutes

Candidates answer on the Question Paper.

No Additional Materials are required.

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.

The essay titles on this question paper are printed twice, once in traditional and once in simplified characters. If you wish to read the essay titles in traditional characters, turn to page 2; if you wish to read the essay titles in simplified characters, turn to page 3.

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

You should write between 400 and 600 characters.

All questions in this paper carry equal marks.

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。

請先閱讀以下說明

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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 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

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第一部分：議論

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- 3 放棄也是一種選擇。你為什麼同意**或者**不同意這個觀點？
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ESSAY QUESTIONS IN SIMPLIFIED CHARACTERS

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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。
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- 4 拼搏要量力而行。你为什么同意**或者**不同意这个观点？

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- 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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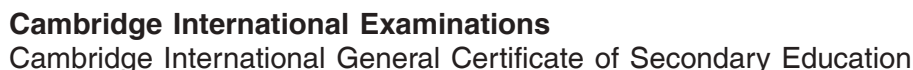
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0509/23

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。

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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 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

请把所选作文题号写在这里: _____

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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.

	maximum raw mark available	minimum raw mark required for grade:						
		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



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

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

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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。

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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

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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。

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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。

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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

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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

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。母親拿出鉤線毛拖鞋，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

元旦回家，临走时母亲拿出一个帆布袋子，让我拿上。

我以前很讨厌从家里面带东西，只要出门，一向喜欢东西越少越好。排队、买票、坐车，一路拥挤而漫长，往往还没出发就感觉疲惫。如果能够做到插兜就走，来来去去就很自在。但母亲却不允许，不管我怎么强调我已衣食无忧，母亲总是觉得我处处需要照顾。同事邻居送的特产礼盒，她存了很久；去菜场的路边看到我从小喜欢吃的海鲜鱼干，她也赶紧买回来放好；还有看广告买来的明目护肝的草药和亲手织的毛线裤，她也都一一准备好。她把这些东西都密密匝匝封好打包，把帆布袋塞得像要去穿越星际一样，就等着我回来的那一刻。

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。

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Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2018

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.

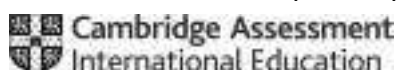
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This document consists of **9** printed pages.



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.

<p>GENERIC MARKING PRINCIPLE 1:</p> <p>Marks must be awarded in line with:</p> <ul style="list-style-type: none"> 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. 	<p>GENERIC MARKING PRINCIPLE 2:</p> <p>Marks awarded are always whole marks (not half marks, or other fractions).</p>	<p>GENERIC MARKING PRINCIPLE 3:</p> <p>Marks must be awarded positively:</p> <ul style="list-style-type: none"> 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. 	<p>GENERIC MARKING PRINCIPLE 4:</p> <p>Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.</p>
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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、兄友弟恭、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
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.		
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1 (Poor)	Thin, inappropriate use of language. Confused and obscure. Many errors.		



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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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Marks must be awarded in line with:

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- 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:

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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	
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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	
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Question	Answer	Marks	Guidance
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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
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

0509/13

Paper 1 Reading

May/June 2018

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.

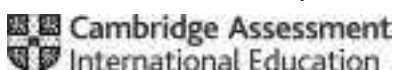
Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **10** 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.

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 (海味鱼干) (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”、“从小吃到的海味鱼干”、“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/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>

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>为什么拒绝</p> <ol style="list-style-type: none"> 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 <p>如何对待别人的好意</p> <ol style="list-style-type: none"> 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

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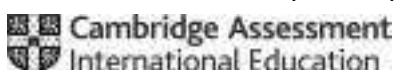
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This document consists of **6** printed pages.



Generic Marking Principles

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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.



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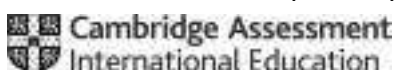
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This document consists of **6** printed pages.



Generic Marking Principles

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GENERIC MARKING PRINCIPLE 1:

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- 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.
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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.
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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.
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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.
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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.

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CANDIDATE
NAME

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CENTRE
NUMBER

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CANDIDATE
NUMBER

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FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

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.

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。

															15
															30
															45
															60
															75
															90
															105
															120
															135
															150
															165
															180
															195
															210

															225
															240
															255
															270
															285
															300
															315
															330
															345
															360
															375
															390
															405
															420
															435
															450

[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；

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.....[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）

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[总分: 25]

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0509/12

May/June 2018

2 hours

No Additional Materials are required.

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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。

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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）

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[总分: 25]

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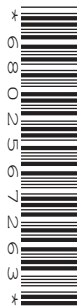
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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2018

2 hours

Candidates answer on the Question Paper.

No Additional Materials are required.

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.

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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.

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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

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可以用繁体字或者简体字回答问题。

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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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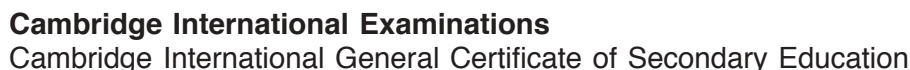
[总分：25]

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0509/21

May/June 2018

1 hour 15 minutes

Candidates answer on the Question Paper.

No Additional Materials are required.

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

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The essay titles on this question paper are printed twice, once in traditional and once in simplified characters. If you wish to read the essay titles in traditional characters, turn to page 2; if you wish to read the essay titles in simplified characters, turn to page 3.

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

You should write between 400 and 600 characters.

All questions in this paper carry equal marks.

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。

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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 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。

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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。
- 2 年轻人需要表扬多于批评，从**正反**两个方面谈谈你的观点。
- 3 有人说，“人应该甘于平凡”。你为什么同意**或者**不同意这个说法。
- 4 有人说，“一个人不能输在起跑线上”。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 描写学校课间休息的景象
- 6 描写你在一次堵车经历中的所见所感
- 7 以“倒霉的一天”为题，写一个故事
- 8 叙述你去动物园的一次经历

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0509/22

May/June 2018

1 hour 15 minutes

Candidates answer on the Question Paper.

No Additional Materials are required.

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

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The essay titles on this question paper are printed twice, once in traditional and once in simplified characters. If you wish to read the essay titles in traditional characters, turn to page 2; if you wish to read the essay titles in simplified characters, turn to page 3.

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

You should write between 400 and 600 characters.

All questions in this paper carry equal marks.

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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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 **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。
- 2 年轻人需要表扬多于批评，从**正反**两个方面谈谈你的观点。
- 3 有人说，“人应该甘于平凡”。你为什么同意**或者**不同意这个说法。
- 4 有人说，“一个人不能输在起跑线上”。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 描写学校课间休息的景象
- 6 描写你在一次堵车经历中的所见所感
- 7 以“倒霉的一天”为题，写一个故事
- 8 叙述你去动物园的一次经历

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0509/23

May/June 2018

1 hour 15 minutes

Candidates answer on the Question Paper.

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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 “不以規矩，不成方圓”。從正反兩個方面談談你的看法。
- 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。

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 “不以规矩，不成方圆”。从正反两个方面谈谈你的看法。
- 2 电子翻译工具对学习外语有什么好处和坏处？
- 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？

第二部分：描写与叙述

- 5 描写午餐时间学校食堂的繁忙景象。
- 6 假设你是一条鱼，描写一下你看到的海底世界。
- 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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Grade thresholds – June 2019

Cambridge IGCSE™ First Language Chinese (0509)

Grade thresholds taken for Syllabus 0509 (First Language Chinese) in the June 2019 examination.

	maximum raw mark available	minimum raw mark required for grade:						
		A	B	C	D	E	F	G
Component 11	50	36	33	31	25	19	13	7
Component 12	50	36	33	31	25	19	13	7
Component 13	50	36	33	31	25	19	13	7
Component 21	40	33	28	24	20	16	11	7
Component 22	40	33	28	24	20	16	11	7
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	84	76	68	61	50	39	27	15
AY	12, 22	84	76	68	61	50	39	27	15
AZ	13, 23	84	76	68	61	50	39	27	15

FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2019

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

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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

在中國大西南的崇山峻嶺間，蜿蜒著一條完全由人和騾馬踩踏而成的古道，它從中國雲南進入西藏，一直延伸到尼泊爾、印度，直抵西非紅海海岸。它的起點是盛產茶葉的地方，主線的沿途還會延伸出無數支線來運送茶葉，支線上散落著很多少數民族，古道像一張巨大的網把滇藏川大三角區域的民族緊密地連接在一起，促進了相互間的商貿往來。

在馬幫古道上除了運輸茶葉以外，後來還有絲綢、蜀布、鹽等生活物品。由於地理情況十分複雜，山道險峻曲折，貨物的運輸只能靠騾馬、犛牛馱和人背的方式，千百年來，成群結隊的馬幫從這裡走過，因此形成了以運輸貨物為主的商貿古道。

這條逐漸消失的古道，沿途一些地方至今還保存著很好的生態環境和豐富多樣的民族語言，展開了一幅幅富有地域特色的生活畫卷，體現出了文化遺產保護的價值。2005年，有一隊120匹馬的馬幫，從滇南古鎮普洱浩浩蕩蕩地出發，歷時5個月，行程八千里來到北京。在日行萬里不再是夢想的今天，這支行走緩慢的隊伍顯得不合時宜，但它所傳達出來的馬幫對自身歷史的敬意，也許對我們的文化遺產保護工作更有價值。

如今，現代交通路線已經延伸到許多地方，大量的物資以鐵路、公路等方式運送到大西南一些偏遠地區，對於當地的百姓，交通的發達無疑是一件喜事，有誰願意過出門就要攀岩、過河就要滑索道的生活？我們沒有理由在乘坐現代交通工具雲遊四方的時候，去要求大西南地區的人們保持刀耕火種的生活。現代生活方式的滲透提高了馬幫古道的知名度，帶動了旅遊業，增加了人們的收入，並且讓這一地區的人們快速地與時代接軌。住在這一帶的人們已經不再像他們的祖輩那樣閉塞，終於享受到了現代文明所帶來的便捷生活。同時，傳統的風土人情仍保留著。當地人說，“我們很高興古道還在，我們仍像祖輩一樣靠古道生活，我們有責任把我們的文化傳承下去。”

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

文化遺產概括地說，是指具有歷史學、科學、藝術或文化價值的人類傑作，如故宮、長城等。中國的文化遺產正面臨著旅遊業的超載、錯位開發的嚴重威脅，有的甚至面臨存亡的抉擇。世界上所指的旅遊威脅，通常是指“人滿為患”，比人滿為患更為嚴重的是“屋滿為患”，即遺產地的人工化、商業化和城市化，如泰山岱頂、八達嶺長城、張家界鑼鼓塔等，逐步改變了遺產的真實性和完整性。九十年代以來，集團的掠奪性開發、法人的破壞性建設、權力部門的出讓所有權，已成為遺產遭破壞的主要原因。他們把遺產用地當作一般土地低價出租或轉讓給開發商、外商、合資企業，把國家遺產的“門票經營權”劃撥給股份制企業，並“捆綁上市”，有的國家風景名勝區居然被旅遊公司接管。這越來越嚴重地違背了國務院規定的“風景名勝資源屬國家所有，必須依法加以保護。各地區各部門不得以任何名義和方式出讓或變相出讓風景名勝資源及其景區土地”的原則。現在風景區和遺產地，普遍存在建設、文物、林業、環保以及宗教等多門管理，而具體決策權又在地方政府，造成政出多門，相互干擾，難以做出全面的科學決策。歷史經驗表明，遺產必須由國家直接管理，遺產保護的立法更是當務之急。

文化遺產是祖國壯麗河山的縮影，是國土景觀的精華，是中華民族精神文化和國家文明形象的標誌和驕傲。浩浩中華大地保存的自然文化遺產，不僅是農業文明時代的祭祀、宗教、遊覽、創作體驗的需要，更是工業文明和生態文明時代的科研、教育、遊覽、啟智和創作體驗的需要。隨著城市化程度的提高，回歸自然，體驗自然以求心靈之滿足，更成為人類永恆的追求。文化遺產不僅促進精神文明建設，而且帶動了所在地區的旅遊、經濟、社會和環境效益的發展，所以保護文化遺產是全民族的責任。

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

在中国大西南的崇山峻岭间，蜿蜒着一条完全由人和骡马踩踏而成的古道，它从中国云南进入西藏，一直延伸到尼泊尔、印度，直抵西非红海海岸。它的起点是盛产茶叶的地方，主线的沿途还会延伸出无数支线来运送茶叶，支线上散落着很多少数民族，古道像一张巨大的网把滇藏川大三角区域的民族紧密地连接在一起，促进了相互间的商贸往来。

在马帮古道上除了运输茶叶以外，后来还有丝绸、蜀布、盐等生活物品。由于地理情况十分复杂，山道险峻曲折，货物的运输只能靠骡马、牦牛驮和人背的方式，千百年来，成群结队的马帮从这里走过，因此形成了以运输货物为主的商贸古道。

这条逐渐消失的古道，沿途一些地方至今还保存着很好的生态环境和丰富多样的民族语言，展开了一幅幅富有地域特色的生活画卷，体现出了文化遗产保护的价值。2005年，有一队120匹马的马帮，从滇南古镇普洱浩浩荡荡地出发，历时5个月，行程八千里来到北京。在日行万里不再是梦想的今天，这支行走缓慢的队伍显得不合时宜，但它所传达出来的马帮对自身历史的敬意，也许对我们的文化遗产保护工作更有价值。

如今，现代交通路线已经延伸到许多地方，大量的物资以铁路、公路等方式运送到大西南一些偏远地区，对于当地的百姓，交通的发达无疑是一件喜事，有谁愿意过出门就要攀岩、过河就要滑索道的生活？我们没有理由在乘坐现代交通工具云游四方的时候，去要求大西南地区的人们保持刀耕火种的生活。现代生活方式的渗透提高了马帮古道的知名度，带动了旅游业，增加了人们的收入，并且让这一地区的人们快速地与时代接轨。住在这一带的人们已经不再像他们的祖辈那样闭塞，终于享受到了现代文明所带来的便捷生活。同时，传统的风土人情仍保留着。当地人说，“我们很高兴古道还在，我们仍像祖辈一样靠古道生活，我们有责任把我们的文化传承下去。”

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

文化遗产概括地说，是指具有历史学、科学、艺术或文化价值的人类杰作，如故宫、长城等。中国的文化遗产正面临着旅游业的超载、错位开发的严重威胁，有的甚至面临存亡的抉择。世界上所指的旅游威胁，通常是指“人满为患”，比人满为患更为严重的是“屋满为患”，即遗产地的人工化、商业化和城市化，如泰山岱顶、八达岭长城、张家界锣鼓塔等，逐步改变了遗产的真实性和完整性。九十年代以来，集团的掠夺性开发、法人的破坏性建设、权力部门的出让所有权，已成为遗产遭破坏的主要原因。他们把遗产用地当作一般土地低价出租或转让给开发商、外商、合资企业，把国家遗产的“门票经营权”划拨给股份制企业，并“捆绑上市”，有的国家风景名胜区居然被旅游公司接管。这越来越严重地违背了国务院规定的“风景名胜资源属国家所有，必须依法加以保护。各地区各部门不得以任何名义和方式出让或变相出让风景名胜资源及其景区土地”的原则。现在风景区和遗产地，普遍存在建设、文物、林业、环保以及宗教等多门管理，而具体决策权又在地方政府，造成政出多门，相互干扰，难以做出全面的科学决策。历史经验表明，遗产必须由国家直接管理，遗产保护的立法更是当务之急。

文化遗产是祖国壮丽河山的缩影，是国土景观的精华，是中华民族精神文化和国家文明形象的标志和骄傲。浩浩中华大地保存的自然文化遗产，不仅是农业文明时代的祭祀、宗教、游览、创作体验的需要，更是工业文明和生态文明时代的科研、教育、游览、启智和创作体验的需要。随着城市化程度的提高，回归自然，体验自然以求心灵之满足，更成为人类永恒的追求。文化遗产不仅促进精神文明建设，而且带动了所在地区的旅游、经济、社会和环境效益的发展，所以保护文化遗产是全民族的责任。

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FIRST LANGUAGE CHINESE

0509/12

Paper 1 Reading

May/June 2019

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2 hours



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第一部分

請閱讀短文一，然後在試卷上回答第一題。

短文一

我抬手看了看錶，電車終於要到站了。下了車，一陣冷風撲面而來。我皺了皺眉，拉緊衝鋒衣的拉鍊，埋頭衝進雨裡。

剛走兩步，一個聲音把我叫住：“請問大使館怎麼走？”語音不太標準。我回頭一看，是個亞裔面孔的女人，看起來不到五十歲。我低頭看手機地圖的當口，她湊了上來，看向我手機的頭幾乎搭到了我的肩上，帶著股自來熟。我忙側開身：“你也是去辦事？”我隨口問道，她說：“是啊，我是荷蘭人，今年六十啦，但在中國工作。”我忍不住端詳起她：她的眼睛透著光，絲毫未見渾濁。

進了大使館，排隊的工夫我們攀談起來。印度尼西亞裔的她生在荷蘭，在英國讀了個教育學位，三十七歲時孤身前往亞洲，真是個有故事的人。

“那時候放棄一切去一個陌生的地方，很艱難吧？”我問。“其實還好，”她說，“因為一直想去不同的地方生活，所以沒怎麼猶豫就決定了。事實證明這個選擇真不錯。六十歲在中國就該退休了，但我做了十九年自己熱愛的事業，很值得啦！”說起過去，她一臉滿足。

走出大使館時已過正午。她一路眉飛色舞地跟我分享她和朋友們的故事，她那些外國朋友很多都是像她一樣活在當下的“世界流浪者”，勇於追求自己的夢想。我一邊聆聽他們的故事，一邊思考自己的生活，對她說：“我一直在想要不要花五年讀個博士。”她聳了聳肩：“誰知道未來會怎麼樣？往前走就好了，我的生活哲學是做了選擇就不要後悔。”我心中感慨：“你說得對。我想我已經擺脫了這個困擾。”

“可是，”我說，“很多人面對選擇時又瞻前顧後，明明口中念的是‘會不會來不及’。”“我懂的。”她模仿了起來：“來不及來不及啦，快啦快啦。”我被她徹底逗樂，所有陰霾一掃而空。

天晴了，又到了電車站。臨別時她給了我個大大的擁抱，這樣的擁抱，我不知道有過多少次，只是這次離別，心裡有了別樣的溫暖。

第二部分

請閱讀短文二，然後在試卷上回答第二題。

短文二

有人說，人生就是一條路，有里程碑，也有著無數的分岔路口。有些人生怕落後，看似馬不停蹄，但臨到路口卻又躊躇不前，越猶豫越著急；有些人心血來潮，看似喜歡嘗試新事物，但又常常半途而廢，急匆匆地奔向下一站。“來不及”成了口頭禪，但選擇和堅持卻成了件難事兒，這是為什麼？

我認為一大原因是在培養自我能力時，發現實際用時比預估用時要長得多。對自己期許越高的人，預估用時越短，往往越容易著急。還有一個因素是你的參照對象：一方面，身邊朋友的成就常常會給人帶來無形的壓力；另一方面，在媒體對“年少成功者”的吹捧下，大多年輕人都渴望一夜之間什麼都有了——事實上，這些媒體報導的成功案例多是個例；此外，媒體對成功原因的分析也常過於片面，要知道，成功不單是能力的反映，還有諸如運氣等其他變量的影響，更何況衡量成功的標準並非只有金錢。

所以我們不妨對自己寬容一點，給自己多留一點兒預估時間。調整了預估用時後，我們還要正確看待培養知識和技能的實際用時。有種說法是，若想成為某個領域的專家，至少需要付出一萬個小時的努力。即使是擁有快速學習能力的聰明人，一樣需要沉澱。莫扎特二十二歲就寫出了一部部經典的音樂作品，不過很少人知道他四歲便開始學琴，六歲前就已經練了三千五百個小時了。

既然實際用時是恆定的，我們能做的一是調整工作和學習的時間比例，好好利用業餘時間；二是提高效率，手腳利落一些，靠自控力讓自己專注，幹一個小時相當於別人幹兩個小時，時間自然縮短一半。

俗話說，欲速則不達。游泳時，隔壁賽道的泳者可能會暫時趕超你，這時若你亂了節奏急著追上去，往往會打亂自己的呼吸，嗆一大口水，難受得不行，反而會落後得更多。無論如何，千萬別著急。

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

我抬手看了看表，电车终于要到站了。下了车，一阵冷风扑面而来。我皱了皱眉，拉紧冲锋衣的拉链，埋头冲进雨里。

刚走两步，一个声音把我叫住：“请问大使馆怎么走？”语音不太标准。我回头一看，是个亚裔面孔的女人，看起来不到五十岁。我低头看手机地图的当口，她凑了上来，看向我手机的头几乎搭到了我的肩上，带着股自来熟。我忙侧开身：“你也是去办事？”我随口问道，她说：“是啊，我是荷兰人，今年六十啦，但在中国工作。”我忍不住端详起她：她的眼睛透着光，丝毫未见浑浊。

进了大使馆，排队的工夫我们攀谈起来。印度尼西亚裔的她生在荷兰，在英国读了个教育学位，三十七岁时孤身前往亚洲，真是有故事的人。

“那时候放弃一切去一个陌生的地方，很艰难吧？”我问。“其实还好，”她说，“因为一直想去不同的地方生活，所以没怎么犹豫就决定了。事实证明这个选择真不错。六十岁在中国就该退休了，但我做了十九年自己热爱的事业，很值得啦！”说起过去，她一脸满足。

走出大使馆时已过正午。她一路眉飞色舞地跟我分享她和朋友们故事，她那些外国朋友很多都是像她一样活在当下的“世界流浪者”，勇于追求自己的梦想。我一边聆听他们的故事，一边思考自己的生活，对她说：“我一直在想要不要花五年读个博士。”她耸了耸肩：“谁知道未来会怎么样？往前走就好了，我的生活哲学是做了选择就不要后悔。”我心中感慨：“你说得对。我想我已经摆脱了这个困扰。”

“可是，”我说，“很多人面对选择时又瞻前顾后，明明口中念的是‘会不会来不及’。”“我懂的。”她模仿了起来：“来不及来不及啦，快啦快啦。”我被她彻底逗乐，所有阴霾一扫而空。

天晴了，又到了电车站。临别时她给了我个大大的拥抱，这样的拥抱，我不知道有过多少次，只是这次离别，心里有了别样的温暖。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

有人说，人生就是一条路，有里程碑，也有着无数的分岔路口。有些人生怕落后，看似马不停蹄，但临到路口却又踌躇不前，越犹豫越着急；有些人心血来潮，看似喜欢尝试新事物，但又常常半途而废，急匆匆地奔向下一站。“来不及”成了口头禅，但选择和坚持却成了件难事儿，这是为什么？

我认为一大原因是在培养自我能力时，发现实际用时比预估用时要长得多。对自己期许越高的人，预估用时越短，往往越容易着急。还有一个因素是你的参照对象：一方面，身边朋友的成就常常会给人带来无形的压力；另一方面，在媒体对“年少成功者”的吹捧下，大多年轻人都渴望一夜之间什么都有了——事实上，这些媒体报道的成功案例多是个例；此外，媒体对成功原因的分析也常过于片面，要知道，成功不单是能力的反映，还有诸如运气等其他变量的影响，更何况衡量成功的标准并非只有金钱。

所以我们不妨对自己宽容一点，给自己多留一点儿预估时间。调整了预估用时后，我们还要正确看待培养知识和技能的实际用时。有种说法是，若想成为某个领域的专家，至少需要付出一万个小时的努力。即使是拥有快速学习能力的聪明人，一样需要沉淀。莫扎特二十二岁就写出了一部部经典的音乐作品，不过很少人知道他四岁便开始学琴，六岁前就已经练了三千五百个小时了。

既然实际用时是恒定的，我们能做的是一是调整工作和学习的时间比例，好好利用业余时间；二是提高效率，手脚利落一些，靠自控力让自己专注，干一个小时相当于别人干两个小时，时间自然缩短一半。

俗话说，欲速则不达。游泳时，隔壁赛道的泳者可能会暂时赶超你，这时若你乱了节奏急着追上去，往往会打乱自己的呼吸，呛一大口水，难受得不行，反而会落后得更多。无论如何，千万别着急。

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FIRST LANGUAGE CHINESE

0509/13

Paper 1 Reading

May/June 2019

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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

人們總是說，愛是帶著佔有慾和患得患失的恐懼的。我讀不懂父母的愛情，他們顯得不是很恩愛，印象中他們沒有甜言蜜語，不曾打鬧爭吵。他們幸福嗎？我不知道，父母之間的平淡讓我時常質疑他們的感情。

父親53歲那年，突如其來的變故讓他的命運拐了彎。工廠倒閉那天，父親沉默了一天，母親聽到消息只是怔了一怔，悄悄抹掉了眼角的淚花。吃晚飯的時候，父親宣布他要回農村老家過自己想要的生活。母親一聲不響地往父親碗裡夾了幾筷子菜，輕輕點了點頭。我雖無奈也只好接受，將他們送回農村老家。

回去以後，老兩口的日子過得怡然自得。父親隔三差五買來許多花樹，扶鋤鬆土，把曾經荒蕪的院子打理得鬱鬱蔥蔥。我心疼他勞累，他卻悄悄告訴我：“你媽一輩子最喜歡的就是花，一直想要一個這樣的花園。我年輕時總覺得忙，居然一拖拖了幾十年。”春末夏初，在花團錦簇的夕陽裡，兩把老藤椅並肩搖立，說不清的踏實默契。

飯桌上，雖然每天粗茶淡飯，但母親不管食材如何，都做得十分用心；父親不管母親做了什麼，都吃得津津有味。他們還瞞著我外出旅遊了八天，我生氣地責怪他們沒有提早告訴我一聲。可當我翻開父母的旅遊相冊，看見的是他們一臉滿足地站在大海前，看見他們在小巷中悠然並肩而行，我第一次讀懂屬於父母的深情。

多年之後，聊起舊事，我問母親：“你和我爸從來都沒有說過一句‘我愛你’，不覺得遺憾嗎？”

母親說：“愛不愛不是一定要用言語來表達的，心裡知道，比什麼都好。”

樸樸實實的一句話，讓我心中無限感慨。我這才明白，人世間的幸福會綻放出許多面目。父母的愛情像一片無言的沃土，沒有花哨的張揚，不需要淺薄的表達，卻是最可靠、最實在的根基，將彼此的人生都攀衍成蔥蘢綠意。

第二部分

請閱讀**短文二**，然後在試卷上回答第二題。

短文二

愛情，是人類亙古不變的話題。愛情的面孔千變萬化，我們該如何理解？

有人說，愛情是“心有靈犀一點通”，相愛的人無需隻言片語，一舉一動都能傳遞愛的訊息。也有人說，沉默是感情的喪鐘，愛就該大聲說出來，現代人要擅於表達感情。其實，不論是言語還是行動，只要彼此的真心得以溝通，愛的付出都會給人帶來幸福感。

真正的愛是智慧，是給予彼此空間的灑脫。你要把愛人當作鴿子，給它海闊天空的自由，然後讓它願意回來、喜歡回來；絕不能把愛人當作狗，在牠脖子上加項圈、加繩子，時時刻刻拉在手上。你要相信對方，更要相信自己。你的理解與支持、你的包容與耐心、你的才華與上進，都是強大的吸引力。而對於享有自由的另一半而言，愛是決不濫用這份自由的珍惜。因為這份自由飽含著對方鼓勵你追求夢想的溫柔，讓你在愛裡能成為更好的自己。

愛情需要一定的物質基礎，因為生活的粗糲會磨損愛的光芒，以致“貧賤夫妻百事哀”。但愛情又不只是柴米油鹽醬醋茶，更是雙方精神上的契合與共同成長。愛情還具有強烈的社會性。一些研究表明，處於不同文化背景或成長於不同環境下的人對於愛情有不同的理解。愛戀雙方是否幸福，常常取決於他們對愛情的理解是否一致。

雖然我們無從判斷哪一種愛情更幸福，但無論如何，愛都需要我們用心經營。愛是一扇門，讓你體驗千千萬萬種可能；愛是一碗湯，滋養著彼此的身心；愛是一首詩，將每一個平淡的日子點綴出動人的精彩。

我相信，如果有愛，即便一個人的容顏會老去，但靈魂永遠不會老去。

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

人们总是说，爱是带着占有欲和患得患失的恐惧的。我读不懂父母的爱情，他们显得不是很恩爱，印象中他们没有甜言蜜语，不曾打闹争吵。他们幸福吗？我不知道，父母之间的平淡让我时常质疑他们的感情。

父亲53岁那年，突如其来的变故让他的命运拐了弯。工厂倒闭那天，父亲沉默了一天，母亲听到消息只是怔了一怔，悄悄抹掉了眼角的泪花。吃晚饭的时候，父亲宣布他要回农村老家过自己想要的生活。母亲一声不响地往父亲碗里夹了几筷子菜，轻轻点了点头。我虽无奈也只好接受，将他们送回农村老家。

回去以后，老两口的日子过得怡然自得。父亲隔三差五买来许多花树，扶锄松土，把曾经荒芜的院子打理得郁郁葱葱。我心疼他劳累，他却悄悄告诉我：“你妈一辈子最喜欢的就是花，一直想要一个这样的花园。我年轻时总觉得忙，居然一拖拖了几十年。”春末夏初，在花团锦簇的夕阳里，两把老藤椅并肩摇立，说不清的踏实默契。

饭桌上，虽然每天粗茶淡饭，但母亲不管食材如何，都做得十分用心；父亲不管母亲做了什么，都吃得津津有味。他们还瞒着我外出旅游了八天，我生气地责怪他们没有提早告诉我一声。可当我翻开父母的旅游相册，看见的是他们一脸满足地站在大海前，看见他们在小巷中悠然并肩而行，我第一次读懂属于父母的深情。

多年之后，聊起旧事，我问母亲：“你和我爸从来都没有说过一句‘我爱你’，不觉得遗憾吗？”

母亲说：“爱不爱不是一定要用言语来表达的，心里知道，比什么都好。”

朴朴实实的一句话，让我心中无限感慨。我这才明白，人世间的幸福会绽放出许多面目。父母的爱情像一片无言的沃土，没有花哨的张扬，不需要浅薄的表达，却是最可靠、最实在的根基，将彼此的人生都繁衍成葱茏绿意。

第二部分

请阅读**短文二**，然后在试卷上回答第二题。

短文二

爱情，是人类亘古不变的话题。爱情的面孔千变万化，我们该如何理解？

有人说，爱情是“心有灵犀一点通”，相爱的人无需只言片语，一举一动都能传递爱的讯息。也有人说，沉默是感情的丧钟，爱就该大声说出来，现代人要擅于表达感情。其实，不论是言语还是行动，只要彼此的真心得以沟通，爱的付出都会给人带来幸福感。

真正的爱是智慧，是给予彼此空间的洒脱。你要把爱人当作鸽子，给它海阔天空的自由，然后让它愿意回来、喜欢回来；绝不能把爱人当作狗，在它脖子上加项圈、加绳子，时时刻刻拉在手上。你要相信对方，更要相信自己。你的理解与支持、你的包容与耐心、你的才华与上进，都是强大的吸引力。而对于享有自由的另一半而言，爱是决不滥用这份自由的珍惜。因为这份自由饱含着对方鼓励你追求梦想的温柔，让你在爱里能成为更好的自己。

爱情需要一定的物质基础，因为生活的粗粝会磨损爱的光芒，以致“贫贱夫妻百事哀”。但爱情又不只是柴米油盐酱醋茶，更是双方精神上的契合与共同成长。爱情还具有强烈的社会性。一些研究表明，处于不同文化背景或成长于不同环境下的人对于爱情有不同的理解。爱恋双方是否幸福，常常取决于他们对爱情的理解是否一致。

虽然我们无从判断哪一种爱情更幸福，但无论如何，爱都需要我们用心经营。爱是一扇门，让你体验千千万万种可能；爱是一碗汤，滋养着彼此的身心；爱是一首诗，将每一个平淡的日子点缀出动人的精彩。

我相信，如果有爱，即便一个人的容颜会老去，但灵魂永远不会老去。

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Cambridge International General Certificate of Secondary Education

FIRST LANGUAGE CHINESE

0509/11

Paper 1 Reading

May/June 2019

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.

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

PUBLISHED**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.

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)	<ul style="list-style-type: none"> – 云南 (1) – 西非红海岸 (1) 	2	
1(b)(i)	<ul style="list-style-type: none"> – 支线上有很多少数民族 (1) – 要运送茶叶 (1) 	2	
1(b)(ii)	<ul style="list-style-type: none"> – 联系了很多支线道路 (1) – 联系了各族人民/民族 (1) – 联系了商贸发展 (1) 	3	
1(c)	<ul style="list-style-type: none"> – 对物资的需求 (1) – 地理情况复杂/山道曲折 (1) – 只能用马和人来运输 (1) – 成群的马帮长期使用 (1) 	4	
1(d)	<ul style="list-style-type: none"> – 保护生态环境 (1) – 保护文化遗产 (1) 	2	
1(e)	<ul style="list-style-type: none"> – 交通工具方面- 没有使用现代工具, 用马 (1) – 时间 - 5 个月, 时间太长, 缓慢 (1) 	2	
1(f)	<ul style="list-style-type: none"> – 指的是很落后, 或很原始的生活 (1) 	1	

Question	Answer	Marks	Guidance
1(g)	<ul style="list-style-type: none"> – 当地百姓收入水平的提高 (1) – 便捷的生活 (交通便利) (1) – 与时代接轨 (1) – 增强了当地人传承文化的责任感/保留了当地的风土人情/把文化传承下去 (1) 	4	

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
<p>Question 2</p> <p>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.</p> <p>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.</p> <p>10 marks are available for Writing (see tables).</p> <p>价值:</p> <ol style="list-style-type: none"> 1. 保护文化遗产也保护了生态环境 2. 文化遗产保护也保留了多民族的语言 3. 文化遗产保存了丰富的地域特色/保留传统的风土人情 4. 能够带动所在地区的旅游/促进经济发展/促进社会发展/促进环境发展 5. 增加人们的收入 6. 让当地人与时代接轨 7. 文化遗产是壮丽河山的缩影、国土景观的精华 8. 是民族精神文化和国家文明形象的标志和骄傲 9. 文化遗产促进精神文明建设 10. 现代创作体验的需要 11. 回归自然，体验自然以求心灵之满足 			

Question	Answer	Marks	Guidance
2	<p>问题:</p> <p>12. 文化遗产有着着旅游业的超载的问题/人满为患</p> <p>13. 错位开发/集团的掠夺性开发/法人的破坏性建设</p> <p>14. 文化遗产的真实性完整性被改变</p> <p>15. 权力部门的出让所有权</p> <p>16. 政出多门, 相互干扰, 难以作出全面的科学决策</p> <p>17. 遗产没有国家直接管理</p> <p>18 遗产保护没有立法</p>	15	Reject: 给人民生活带来便捷。

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

0509/12

Paper 1 Reading

May/June 2019

MARK SCHEME

Maximum Mark: 50

Published

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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)	<ul style="list-style-type: none"> – 着急 (1) – 不快/不好/烦闷/烦躁/不开心 (1) – 不耐烦 (1) Any 2 of 3, accept any word which indicates a similar meaning.	2	Reject 不喜欢当天的天气/ 感觉冷 烦恼/无奈/不适应/不舒服/反感
1(b)	<ul style="list-style-type: none"> – 她的语音不太标准。/有口音 (1) – 她带着股自来熟/ 她的头几乎搭到了我的肩上。(1) – 她的背景/回答/她的话/ “是荷兰人，今年六十啦，但在中国工作”。(1) 1 mark for bullet point 3 about background. e.g. 她有着亚裔面孔但是荷兰人/她六十岁了但看上去才五十岁/她是荷兰人但在中国工作	3	“她的眼睛透着光，丝毫未见浑浊” — 不给分。
1(c)	<ul style="list-style-type: none"> – 一个人去 /孤身 (1) – 她放弃了已有的一切/她得从头开始 (1) – 亚洲对她而言是个陌生的地方/改变了生活环境 (1) 	3	Reject 年龄太大了 没有亲戚朋友
1(d)	<ul style="list-style-type: none"> – 活在当下 (1) – 勇于追求梦想/努力实现目标 (1) – 勇往直前/往前走就好了/不害怕未知的未来/乐观开心面对生活/直面困难 (1) – 做了选择就不后悔/坚持/不放弃 (1) 	4	Reject: 豁达 对未来充满希望

Question	Answer	Marks	Guidance
1(e)	<ul style="list-style-type: none"> – 象征了“我”情绪/<u>心情</u>的变化 (1) – 象征了“我”所有的困惑/困扰都消失了(1) Any 1 of 2	1	Reject: 心理改变了。
1(f)	<ul style="list-style-type: none"> – 躲避/防备/不舒服/排斥/戒备 (1) – 好奇/有兴趣/觉得奇怪 (1) – 欣赏/尊敬/敬重/感激/信任 (1) – 亲近/当成朋友 (1) 	4	Reject: 冷漠 疑惑 理解/感慨 温暖/暖意
1(g)	<ul style="list-style-type: none"> – (她凑了上来,) 看向我手机的头几乎搭到了我的肩上/带着股自来熟 (1) – 一路眉飞色舞地跟我分享她和朋友们故事/乐于分享她的故事 (1) – 她模仿了起来: “来不及来不及啦, 快啦快啦。” (1) – 临别时给了我大大的拥抱。(1) 	3	

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
<p>Question 2</p> <p>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.</p> <p>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.</p> <p>10 marks are available for Writing (see tables).</p>			
2	<ol style="list-style-type: none"> 1 勇于追求自己的梦想/ 做自己喜欢的事情/知道自己想要什么/一直想..... 2 敢于放弃已有的一切 3 不害怕未知的未来/一直往前走/勇往直前/直面选择 4 不要犹豫不决/不要瞻前顾后/要果断/坚定 5 接受自己的选择/ 承担选择的后果/ 不要后悔 6 不要半途而废/不要放弃/坚持 7 参考别人的经验/选择正确的参照对象/不要攀比/不要受别人的影响/不要受朋辈带来的压力影响/ 8 主动寻求帮助 9 乐观向上/积极的态度 10 培养自己的能力/不单是能力 11 认清自己的能力/ 调整对自己的期许/不怕落后 		

Question	Answer	Marks	Guidance
2	12 看待成功时，避免犯片面归因的错误/不要受媒体的误导 13 有的成功需要借助运气/其他变量 14 多给自己留一点儿预估时间/对自己宽容一点 15 正确看待培养知识和技能的实际用时/对获得成功的时间充分认知 16 调整工作和学习的时间比例/好好利用下班后的时间/一张一弛/劳逸结合 17 要努力 18 提高效率/ 手脚利落一些/ 保持专注/ 培养自控力 19 不要着急/ 不要急匆匆地奔向下一站/ 保持自己的节奏 / 欲速则不达/心平气和		

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		
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

0509/13

Paper 1 Reading

May/June 2019

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.

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

Cambridge International is publishing the mark schemes for the May/June 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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

PUBLISHED**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.

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 a character error in a key word which <u>changes the meaning of the word</u> , the mark cannot be awarded.			
1(a)	<ul style="list-style-type: none"> – 多一些甜言蜜语 (1) – 打闹争吵也没关系 (1) 	2	错别字：不改变词语的意思，给分。比如：甜言密语 – 给分。但是会在语言分数上酌情考虑。
1(b)	<ul style="list-style-type: none"> – 吃惊 (1) – 悲伤/ 难过 (1) 	2	Reject: 怔了一怔，悄悄抹掉了眼角的泪花 可惜 / 惋惜 / 舍不得
1(c)	<ul style="list-style-type: none"> – 因为父亲已经做了决定/父母执意回老家/我无法阻止 (1) 	1	Reject: 只好接受
1(d)	<ul style="list-style-type: none"> – 生活上，放慢节奏/ 过得怡然自得。(1) – 开始买花种树/ 打理院子。(1) – 将对母亲的关心付诸行动/花更多的时间跟母亲在一起。(1) 	3	生活/心态更放松 – 给 1 分 为了母亲打理院子 – 给 2 分 Reject: 对母亲更关心。（并不是说以前不关心母亲）
1(e)	<ul style="list-style-type: none"> – “夕阳” / “两把老藤椅” 代表了年迈的父母 (1) – “花团锦簇” / “并肩摇立” 代表父母感情很好/彼此支持 (1) – OR 父母虽然年纪大了 (1)，但感情很好/互相支持 (1) 	2	晚年 – 给 1 分。老两口 – 给 1 分。 踏实默契 – 给 1 分。 花团锦簇，代表父亲为母亲实现了愿望 – 给 1 分。 Reject: 花团锦簇，代表母亲的愿望实现了。 退休。
1(f)	<ul style="list-style-type: none"> – “（做得）十分用心” (1) – “（吃得）津津有味” (1) – “一脸满足地” (1) – “（悠然）并肩而行” (1) 	4	必须是短语，不能是句子或词语。比如：用心，满足，并肩 – 不给分。

Question	Answer	Marks	Guidance
1(g)	<ul style="list-style-type: none"> – 以前，“我”认为爱是要有甜言蜜语的/争吵打闹的/有占有欲的/患得患失的/ 不应该是平淡的 (1) – 现在，“我”认为爱的表达有多种方式/ 可以是无言的 (1) 	2	<p>要体现出变化。</p> <p>从需要言语表达到不需要言语 – 给 2 分。</p>
1(h)	<ul style="list-style-type: none"> – 看似平淡/没有甜言蜜语/ 没有浅薄的表达/ 没有花哨的张扬/没有争吵 (1) – 从母亲回答作者的话中可以看出 /或者给出母亲的原话 (1) – 母亲对父亲的理解（工厂倒闭时，母亲只是怔了怔，没有埋怨父亲）/支持（父亲宣布回农村老家时，母亲一声不响点了点头）/爱的举动。(1) – 父亲对母亲的爱的举动。(1) 	4	<p>父母默默为对方付出 – 给 2 分。</p> <p>无论母亲做什么，父亲都吃得津津有味 – 给 1 分。</p> <p>Reject: 父亲吃得津津有味。</p>

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
2	<p>Question 2 15 marks for Content 5 marks for Style and Organisation 5 marks for Accuracy of Language</p> <p>No marks will be awarded for anything the candidate writes beyond the upper word limit.</p> <p>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. Alternative answers may also be credited, if relevant to the task.</p> <p>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.</p> <p>10 marks are available for Writing (see tables).</p>		
2	<ol style="list-style-type: none"> 1 有的爱带着占有欲/有的爱患得患失 2 有的爱很平淡/没有甜言蜜语/从来都没有说过一句“我爱你”/不一定要用言语来表达/没有花哨的张扬/不需要浅薄的表达/不应该打闹争吵 3 用言语来表达/爱就该大声说出来/要擅于表达感情。 4 有的是轰轰烈烈/打闹争吵 5 要通过行动/付出传递爱的讯息 6 满足对方的心愿（把曾经荒芜的院子打理得郁郁葱葱） 7 相信对方 8 珍惜/感激对方的付出/不辜负对方的信任/不滥用对方给的自由 9 将彼此的人生都攀衍成葱茏绿意/双方共同成长/滋养彼此的身心 10 爱情让人活出更好的自己/活出精彩 11 呈现更好的自己/展现才华/上进 12 给对方良好的物质基础 		

Question	Answer	Marks	Guidance
2	<p>13 有的爱很默契/心里知道，比什么都好/“心有灵犀一点通”/精神上契合</p> <p>14 要沟通/对爱情的理解达成共识</p> <p>15 给予彼此空间/给他海阔天空的自由/要把爱人当鸽子，不能把爱人当作狗</p> <p>16 要理解/支持/包容/耐心/体谅/鼓励（对方追求梦想）/有的人在爱里很顺从/一声不响地接受对方的决定</p> <p>17 用心<u>经营</u>/彼此陪伴（并肩而行）/一起做事情/一起旅游</p>		<p>Reject: 真正的爱是智慧</p> <p>相信自己</p> <p>贫贱夫妻百事哀/生活的粗粝会磨损爱的光芒</p> <p>爱是一扇门，让你体验千千万万种可能</p> <p>爱可以带来幸福感</p>

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 2019

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.

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



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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.



FIRST LANGUAGE CHINESE

0509/22

Paper 2 Writing

May/June 2019

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 2019 series for most Cambridge IGCSE™, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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.
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TABLE B3 – NARRATIVE TASKS

Band 1	18–20	<ul style="list-style-type: none"> <input type="checkbox"/> 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. <input type="checkbox"/> 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"> <input type="checkbox"/> 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. <input type="checkbox"/> 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"> <input type="checkbox"/> A straightforward story (or part of story) with satisfactory identification of features such as character and setting. <input type="checkbox"/> 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.
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FIRST LANGUAGE CHINESE

0509/23

Paper 2 Writing

May/June 2019

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.
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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.
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	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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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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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.
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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 2019

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號[]裡。

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) 重讀第一段，指出馬幫古道的開始和終止的地方。

.....
 [2]

- (b) 重讀第一段，

- (i) 馬幫古道上為什麼會有很多支線？

.....
 [2]

- (ii) 為什麼說古道像一張巨大的網？

.....

 [3]

- (c) 重讀第二段，請概括一下馬幫古道形成的原因。

.....

 [4]

(d) 重讀第三段，請說明為什麼要保護馬幫古道。

.....
 [2]

(e) 重讀第三段，請概括文章從哪些方面說明了這支隊伍的不合時宜。

.....
 [2]

(f) 重讀第四段，請解釋“刀耕火種”的含義。

..... [1]

(g) 重讀第四段，總結今天的馬幫古道給當地百姓帶來的現實意義。

.....

 [4]

[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：

- 保護文化遺產的價值
- 保護文化遺產所面臨的問題

（字數**250**字左右）

請把標點符號標在兩個方格之間。

															15
															30
															45
															60
															75
															90
															105
															120
															135
															150
															165
															180
															195
															210

															225
															240
															255
															270
															285
															300
															315
															330
															345
															360
															375
															390
															405
															420
															435
															450

[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) 重读第一段，指出马帮古道的开始和终止的地方。

.....
 [2]

- (b) 重读第一段，

- (i) 马帮古道上为什么会有很多支线？

.....
 [2]

- (ii) 为什么说古道像一张巨大的网？

.....

 [3]

- (c) 重读第二段，请概括一下马帮古道形成的原因。

.....

 [4]

(d) 重读第三段，请说明为什么要保护马帮古道。

.....
 [2]

(e) 重读第三段，请概括文章从哪些方面说明了这支队伍的不合时宜。

.....
 [2]

(f) 重读第四段，请解释“刀耕火种”的含义。

..... [1]

(g) 重读第四段，总结今天的马帮古道给当地百姓带来的现实意义。

.....

 [4]

[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：

- 保护文化遗产的价值
- 保护文化遗产所面临的问题

（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 2019

2 hours

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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。

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QUESTIONS IN TRADITIONAL CHARACTERS

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每一題或者每一小題的分數在其後面的括號[]裡。

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”到站下車時的心情怎麼樣？

.....
 [2]

(b) 是什麼讓“我”忍不住端詳起問路的女子？請列出三點。

.....

 [3]

(c) 為什麼“我”覺得問路女子到亞洲生活會很艱難？

.....

 [3]

(d) 第五段中，問路女子的哪些生活態度幫“我”擺脫了困擾？請列出四點。

.....

.....

.....

..... [4]

(e) 文章最後天氣的變化象徵了什麼？

..... [1]

(f) 綜合全文，“我”對問路女子的態度前後有什麼變化？

.....

.....

.....

..... [4]

(g) 作者通過細節描寫塑造了問路女子活潑爽朗的性格，請從文中找出三個例子。

.....

.....

..... [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：

- 人們如何面對選擇
- 怎樣獲得成功

（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。

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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”到站下车时的心情怎么样？

.....
[2]

(b) 是什么让“我”忍不住端详起问路的女子？请列出三点。

.....

[3]

(c) 为什么“我”觉得问路女子到亚洲生活会很艰难？

.....

[3]

(d) 第五段中，问路女子的哪些生活态度帮“我”摆脱了困扰？请列出四点。

.....

.....

.....

.....[4]

(e) 文章最后天气的变化象征了什么？

.....[1]

(f) 综合全文，“我”对问路女子的态度前后有什么变化？

.....

.....

.....

.....[4]

(g) 作者通过细节描写塑造了问路女子活泼爽朗的性格，请从文中找出三个例子。

.....

.....

.....[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：

- 人们如何面对选择
- 怎样获得成功

（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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0509/13

May/June 2019

2 hours

Candidates answer on the Question Paper.

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QUESTIONS IN TRADITIONAL CHARACTERS

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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”覺得父母應該如何相處才像真正相愛的人？

.....
 [2]

- (b) 母親得知父親工廠倒閉後的心情是怎樣的？

.....
 [2]

- (c) 根據第二段，說說“我”為什麼覺得很無奈。

..... [1]

- (d) 回老家後，父親的心態和生活發生了一些變化。請從第三段中找出三點說明。

.....

 [3]

- (e) 第三段中，“在花團錦簇的夕陽裡，兩把老藤椅並肩搖立”這幅畫面說明了什麼？

.....
 [2]

(f) 第四段中，哪些**短語**表現了父母的深情？

.....

.....

.....

..... [4]

(g) 通讀全文，“我”對愛情的理解發生了哪些變化？

.....

..... [2]

(h) 根據全文，怎樣看出父母的愛情是無言的？

.....

.....

.....

..... [4]

[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：

- 愛情的不同表現方式
- 在愛情中，人們應該怎樣對待對方

（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]

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第一部分

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问题 1

- (a) “我”觉得父母应该如何相处才像真正相爱的人？

.....
[2]

- (b) 母亲得知父亲工厂倒闭后的心情是怎样的？

.....
[2]

- (c) 根据第二段，说说“我”为什么觉得很无奈。

.....[1]

- (d) 回老家后，父亲的心态和生活发生了一些变化。请从第三段中找出三点说明。

.....

[3]

- (e) 第三段中，“在花团锦簇的夕阳里，两把老藤椅并肩摇立”这幅画面说明了什么？

.....
[2]

(f) 第四段中，哪些**短语**表现了父母的深情？

.....

.....

.....

.....[4]

(g) 通读全文，“我”对爱情的理解发生了哪些变化？

.....

.....[2]

(h) 根据全文，怎样看出父母的爱情是无言的？

.....

.....

.....

.....[4]

[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，用自己的话就下面两点进行总结，写一篇短文：

- 爱情的不同表现方式
- 在爱情中，人们应该怎样对待对方

（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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0509/21

May/June 2019

1 hour 15 minutes

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

You should write between 400 and 600 characters.

All questions in this paper carry equal marks.

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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 3 页。请选**一题**，并在空格内答题。文章字数应在 400 到 600 字之间。所有题目分值相同。

請先閱讀以下說明

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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 2 頁；若要簡體字版，請翻到第 3 頁。
請選一題，並在空格內答題。文章字數應在 400 到 600 字之間。所有題目分值相同。

This document consists of **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 談談把電腦課列為必修課的**利與弊**。
- 2 做一個循規蹈矩的人有什麼**好處**和**壞處**？
- 3 “上大學應該是免費的”。你為什麼同意**或者**不同意這個說法？
- 4 “人不要總是知難而上，也要學會繞道而行”。你為什麼同意**或者**不同意這個說法？

第二部分：描寫與敘述

- 5 你在一輛擁擠的公交車上，描寫當時的場景和你的感受。
- 6 你和朋友在餐廳吃飯，描寫食物的色香味。
- 7 敘述你參觀藝術節的一次經歷。
- 8 以“讓我生氣的一件事”為題，寫一個故事。

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 谈谈把电脑课列为必修课的利与弊。
- 2 做一个循规蹈矩的人有什么好处和坏处？
- 3 “上大学应该是免费的”。你为什么同意或者不同意这个说法？
- 4 “人不要总是知难而上，也要学会绕道而行”。你为什么同意或者不同意这个说法？

第二部分：描写与叙述

- 5 你在一辆拥挤的公交车上，描写当时的场景和你的感受。
- 6 你和朋友在餐厅吃饭，描写食物的色香味。
- 7 叙述你参观艺术节的一次经历。
- 8 以“让我生气的一件事”为题，写一个故事。

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0509/22

May/June 2019

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.

All questions in this paper carry equal marks.

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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 現在有很多父母送孩子出國留學。談一談出國留學的好處和壞處。
- 2 談談勤儉的好處和壞處。
- 3 有人說：“現在的年輕人花太多時間照鏡子。”你同意或者不同意這個說法。
- 4 “世界上沒有完美的人生”。你同意或者不同意這個觀點。

第二部分：描寫與敘述

- 5 春節快到了，你在年貨市場購物。描寫市場上熙熙攘攘的場面和氣氛。
- 6 描寫你最理想的臥室
- 7 敘述你去遊樂場的一次經歷
- 8 “當我把門打開的那一瞬間，我知道我的命運將從此改變……”。用這句話為開端，寫一個故事。

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 现在有很多父母送孩子出国留学。谈一谈出国留学的好处和坏处。
- 2 谈谈勤俭的好处和坏处。
- 3 有人说：“现在的年轻人花太多时间照镜子。”你同意或者不同意这个说法。
- 4 “世界上没有完美的人生”。你同意或者不同意这个观点。

第二部分：描写与叙述

- 5 春节快到了，你在年货市场购物。描写市场上熙熙攘攘的场面和气氛。
- 6 描写你最理想的卧室
- 7 叙述你去游乐场的一次经历
- 8 “当我把门打开的那一瞬间，我知道我的命运将从此改变……”。用这句话为开端，写一个故事。

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0509/23

May/June 2019

1 hour 15 minutes

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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 談談團隊精神的好處和壞處。
- 2 如今，無人商店、無人駕駛汽車以及與機器人對弈的事例已屢見不鮮。談談人工智能給人們的生活帶來的利與弊。
- 3 低調做人是一種智慧和修養。你為什麼同意或者不同意這個觀點？
- 4 有人說：“洋娃娃是給女孩的，小汽車是給男孩的；女孩喜歡粉紅色，男孩喜歡藍色。”你為什麼同意或者不同意這個說法？

第二部分：描寫與敘述

- 5 描寫學校運動會上激動人心的場面
- 6 你在一個讓你覺得心曠神怡的地方，描寫周圍的景色。
- 7 敘述讓你印象深刻的一次經歷
- 8 以“……要是我當初聽了媽媽的話，事情的結果就不會這樣了”為結尾，寫一個故事。

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 谈谈团队精神的好处和坏处。
- 2 如今，无人商店、无人驾驶汽车以及与机器人对弈的事例已屡见不鲜。谈谈人工智能给人们的生活带来的利与弊。
- 3 低调做人是一种智慧和修养。你为什么同意或者不同意这个观点？
- 4 有人说：“洋娃娃是给女孩的，小汽车是给男孩的；女孩喜欢粉红色，男孩喜欢蓝色。”你为什么同意或者不同意这个说法？

第二部分：描写与叙述

- 5 描写学校运动会上激动人心的场面
- 6 你在一个让你觉得心旷神怡的地方，描写周围的景色。
- 7 叙述让你印象深刻的一次经历
- 8 以“……要是我当初听了妈妈的话，事情的结果就不会这样了”为结尾，写一个故事。

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