

DSE 英語文學 Paper 1 模擬試題 (2027 年考期)

TutorZone 備考練習題 · 模擬答案、評分標準及逐題解說

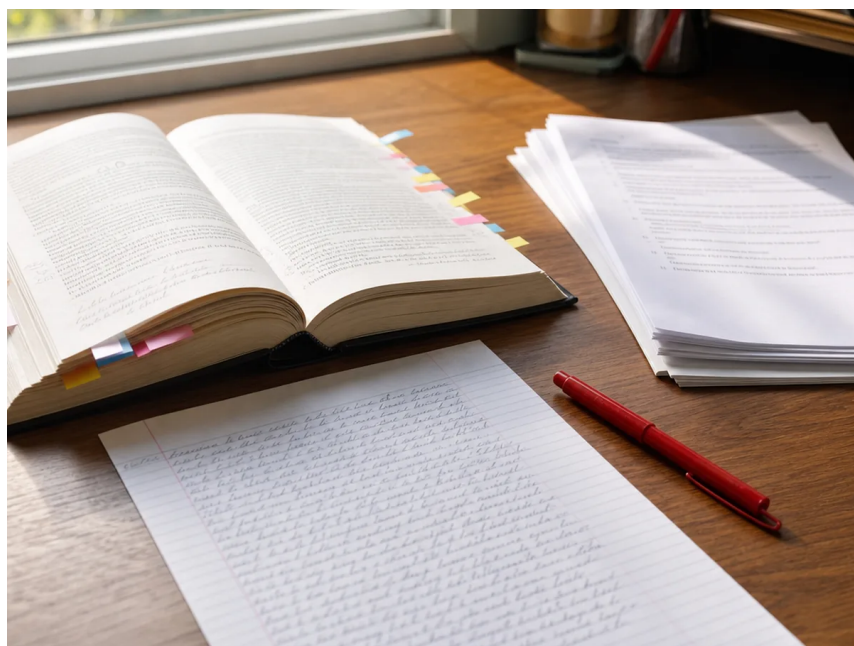
TUTORZONE 備考練習題 · DSE 英語文學 (Literature in English) Paper 1 模擬試題

呢份係 TutorZone 原創嘅 HKDSE 英語文學 Paper 1 (Essay Writing) 模擬試題，按 **2027 年考期** 最新評核大綱編寫：
Section A 小說、Section B 戲劇、Section C 短篇小說比較，三小時內答三題。全文附模擬答案、等級評分準則、逐題答題要點、常見錯誤，以及 Paper 2 題型示範，可以直接計時練卷。

直接答案：DSE 英語文學 Paper 1 考咩、要答幾多題？

Paper 1 Essay Writing 佔全科 50%，考試時間 **3 小時**，分三個 Section：Section A 自兩本指定小說中選一題（*Rebecca* 或 *The Prime of Miss Jean Brodie*）、Section B 自兩個指定劇本中選一題（*The Merchant of Venice* 或 *Top Girls*）、Section C 就兩篇或以上指定短篇小說作答一題，**合共只答三題**。每題都係長文論述（essay），部分題目要求代入或延伸文本想像。Paper 2 Appreciation 佔 30%（2 小時），SBA 佔 20%。本頁題目全部由 TutorZone 教學團隊原創，並附模擬答案。

可下載版本：想列印出嚟計時操卷？[下載本卷 PDF（題目 + 答案 + 評分標準）](#)。



貼滿標籤與筆記的指定小說、手寫論文與批改用的紅筆 —— DSE 英語文學 Paper 1 模擬試題

2027 年考制速覽 (操卷前一定要分清)

試卷	佔分	時間	2027 年卷面要求
Paper 1 Essay Writing	50%	3 小時	Section A 小說：兩本選一，每本兩題；Section B 戲劇：兩劇選一，每劇兩題；Section C 短篇小說：比較兩篇或以上。三個 Section 各答一題。
Paper 2 Appreciation	30%	2 小時	Section A 指定小說或劇本選段分析 (四題選一，佔全科 10%)；Section B 兩至三首指定詩歌比較 (兩題選一，佔 12%)；Section C 未見詩歌 (unseen poem，佔 8%)。
SBA (校本評核)	20%	—	以電影為重心嘅分析文章，約 2,000–2,500 字。(自修生不用做 SBA，成績全數以公開試計算。)

Paper 1 時間分配 (3 小時 = 180 分鐘)	建議用時	做咩
選題與構思	15 分鐘	先掃三個 Section 全部題目，按「有咩文本證據」而唔係「邊個標題好寫」去揀題。
Section A 小說	50 分鐘	先寫最有把握嘅一題，訂立論點 (thesis) 後才落筆。
Section B 戲劇	50 分鐘	留意戲劇要講舞台效果、對白與戲劇反諷，唔可以當小說咁分析。
Section C 短篇比較	45 分鐘	兩篇小說要用同一比較軸 (例如「結局反諷」、「自由嘅代價」)，唔好各寫一段。
檢查	20 分鐘	核對引文 (quotation) 準確度、有無直接回應題目關鍵字。

⚠ 小心用錯舊考制資料

2025 年或之前嘅 Paper 1 係舊制：分 Part I (小說 / 戲劇 / 電影 / 短篇小說四個 Section，答兩題但須來自不同 Section，佔全科 30%) 同 Part II (八條跨文本比較題，答一題，佔 20%，且必須覆蓋 Part I 未考嘅文類)。2026 年起改為 Section A–C 各答一題：電影已不再納入 Paper 1 考核 (只用作 SBA 素材)，短篇小說改為必須比較兩篇或以上。網上大量 2023–2025 年寫嘅「Paper 1 攻略」仍在講舊制，操卷前務必核對自己應考年份嘅評核大綱。

02

Paper 1 模擬試題 (3 小時 · 原創題目)

作答指示：Section A、B、C 各選一題作答，合共三題。答案須以論文形式書寫，並須直接引用文本作證。

SECTION A — NOVELS (小說：選答一題)

(a) REBECCA — Daphne du Maurier

A1. 'In *Rebecca*, the dead have more power than the living.' Discuss this view with close reference to the novel.
A2. 'The narrator has no name because she has no self — until the final chapters give her one.' How far do you agree? Support your answer with evidence from the novel.

(b) THE PRIME OF MISS JEAN BRODIE — Muriel Spark

A3. 'Miss Brodie's "prime" is a performance that damages the girls she claims to love.' Discuss.

A4. 'Sandy Stranger, not Miss Brodie, controls the novel's judgement.' How far do you agree?

SECTION B — PLAYS (戲劇：選答一題)

(a) *THE MERCHANT OF VENICE* — William Shakespeare

B1. 'Shylock is as much a victim of Venice as he is a villain within it.' Discuss with close reference to the play.

B2. 'Portia wins the trial, but the last act shows that winning is not the same as justice.' Discuss.

(b) *TOP GIRLS* — Caryl Churchill

B3. 'In *Top Girls*, every woman's success is paid for by another woman.' Discuss.

B4. 'The play's three-part structure — the dream dinner, the 1980s employment agency, the 1970s kitchen — is the play's argument.' How far do you agree?

SECTION C — SHORT STORIES (短篇小說：比較兩篇或以上，選答一題)

C1. Compare how Dahl in 'Parson's Pleasure' and Chopin in 'The Story of an Hour' use irony to expose what their characters cannot see.

C2. 'Both stories show that freedom is dangerous.' Compare the two writers' treatment of freedom and its cost.

03

評分準則 (模擬) 同高分關鍵

考評局對 Paper 1 係以等級描述 (level descriptors) 整體評分，唔會逐題俾固定分數。以下係 TutorZone 自製嘅自評表，方便你改自己嘅文。

評分維度	權重	考官睇咩
回應題目與相關性	30%	有無逐個關鍵字回應？有無離題只講故事？
分析與論證深度	30%	有無個人論點 (thesis) ？有無解釋「作者點解咁寫」而唔止「發生咩事」？
文本證據	20%	引文準確、簡短、直接支撐論點；能引用細節 (人名、場景、意象) 。
結構組織	10%	段落有主題句；比較題有貫穿全文嘅比較軸。
語言準確度	10%	文學術語用對 (irony / dramatic irony / foreshadowing / motif) 、文法同拼寫無明顯錯。

等級	典型表現
5**	論點鮮明且有洞見，緊扣題目關鍵字，引文精準，能處理文本矛盾（例如同情與譴責並存）。
5	分析有力，選材恰當，個別地方論證略籠統，個別引文不夠精準。
4	理解正確但多為描述性，論點偏弱，未充分回應題目「幾同意」嘅要求。
3	大致複述情節，有基本文本證據，但極少分析寫作手法。
2 或以下	誤解題目或文本，證據與論點無關，篇幅明顯不足。

04

模擬答案（三題完整示範）

A1 模擬答案：'In Rebecca, the dead have more power than the living.'（約 380 字）

Du Maurier builds *Rebecca* on a paradox: the title character dies before the novel begins, yet she governs every room at Manderley. The novel opens with the narrator's dream — 'Last night I dreamt I went to Manderley again' — and that sentence establishes the pattern of the whole book, in which the past is more vivid, more solid and more authoritative than the present.

The most obvious instrument of the dead woman's power is Mrs Danvers, who preserves Rebecca's bedroom as a shrine and uses it against the second wife: the narrator is made to feel that she is occupying a life that belongs to someone else. Rebecca's power works through objects and handwriting as much as through people — the monogrammed handkerchief, the sloping signature in a hotel register, the 'R' on the notepaper — so that the narrator's own identity is constantly measured against a rival who cannot answer back.

Yet it is Maxim, not Rebecca, who gives her this power, because he refuses to speak about her. His silence is what the second wife fills with fantasy; the more he withholds, the larger Rebecca grows. When he finally confesses, the confession collapses the myth: 'Rebecca' becomes a corrupt and dying woman rather than a goddess. The final fire at Manderley completes that movement. The dead do have more power than the living for almost the whole novel — but the ending shows this power was manufactured by the living, and it burns with the house.

考官點評：呢篇符合 5 級水平——有清晰論點（死者嘅力量係活人造出嚟）、引文精準、並處理咗題目嘅「power」一詞。要上 5**，可以再引一兩處細節（例如 Mrs Danvers 關於 Rebecca 嘅具體言論）並討論「power 係同情還是恐怖」嘅矛盾。

B1 模擬答案：'Shylock is as much a victim of Venice as he is a villain within it.' (約 380 字)

Shakespeare makes it impossible to separate Shylock's cruelty from the cruelty he has endured. Venice needs his money but despises his religion; the play shows this double standard before it shows the bond. Shylock's own defence — 'Hath not a Jew eyes?' — turns the Christian rhetoric of mercy back on the court, and its force comes from the fact that it is factually true.

The bond of 'an equal pound of your fair flesh' is, however, genuinely monstrous, and Shakespeare does not soften it: Shylock sharpens his knife in open court and refuses every offer of repayment. If he is a victim, he is also a man who has chosen revenge over the mercy he has so often been denied — and the play insists that he was taught this lesson by Antonio's insults and Jessica's betrayal.

What finally condemns Venice rather than Shylock is the sentence. The court strips him of his wealth and forces his conversion, then treats this as mercy: Gratiano's jeering at a broken man shows the Christians winning in the least Christian way possible. Portia's 'The quality of mercy is not strained' is true as an idea and hollow as a practice.

Shylock is therefore both villain and victim because Venice creates the conditions for both. The play neither acquits nor excuses him; it exposes the society that demands his conversion while never accepting him.

考官點評：關鍵係「both」字——5** 會再處理文本內部矛盾（例如 Jessica 偷走戒指嘅殘忍細節，同 Shylock 早年嘅「I would my daughter were dead at my foot」並置）。

C1 模擬答案：反諷 (irony) 如何揭露角色看不見的真相 (約 380 字)

Both stories end with a reversal that punishes a character for the very knowledge he or she believes to possess, but the writers place the irony differently.

Dahl's irony is structural and dramatic: the reader understands before Boggis does that he has talked himself out of a fortune. By insisting the commode is 'firewood' except for its legs, Boggis gives the farmer the logic that destroys the treasure — the men saw the legs off and chop up the rest before he returns. The story's comedy is the comedy of self-defeat: the trickster is beaten by his own script, and the reader's pleasure lies in seeing the trap close on the man who set it.

Chopin's irony is quieter and works against the reader's expectation. Mrs Mallard's 'Free! Body and soul free!' is not presented as wickedness but as liberation, and the story refuses to punish her for it until the doctor's final diagnosis: she dies 'of heart disease — of joy that kills'. The irony is that her death is misread even as it is recorded: the freedom that killed her is named as joy.

Both writers therefore expose a gap between what characters perceive and what their worlds assume. Dahl's gap is moral and comic, aimed at Boggis's greed and at the rural family's innocence; Chopin's gap is social, aimed at the institution of marriage and at the medical language that closes over a woman's inner life. In both, irony is not decoration but the argument itself.

考官點評：比較題最重要係「同一比較軸」：此答案用「反諷對付邊個」作軸。要衝5**，可加一句講兩個反諷嘅性質差異（Dahl 屬戲劇反諷 / 讀者早知，Chopin 屬結局反諷 / 讀者同被騙）。

其餘題目答題要點 + 常見錯誤

題號	答題要點（一定要講到）	最常犯錯
A2 無名敘述者	無名 = 社會地位與自我未成形；寫信、代筆、仿寫 Rebecca 筆跡都係「失去主體」意象；Maxim 嘅告白與 Manderley 大火後她終於有「我」嘅聲音。	只講「作者故意唔畀名」而無解釋佢同權力 / 性別嘅關係。
A3 Miss Brodie 的 prime	「prime」係自我神話（墨索里尼與法西斯意大利意象、羅馬之行）；她把學生當作自己嘅「作品」，Sandy 出賣她、Joyce Emily Hammond 死於西班牙內戰都係代價；敘事時間跳躍令評價被延後。	把 Miss Brodie 寫成單純反派，忽略她嘅魅力與真誠嘅愛。
A4 Sandy 作為評判者	Sandy 嘅「seeing through」能力；敘事視角多數落喺她身上；她長大後做修女 = 延續觀察與禁慾主題。	只用情節證明，無處理 Spark 嘅反諷語調。
B2 Portia 勝訴與正義	法庭嘅「victory」靠文字遊戲（一滴血都唔可以流）；戒指情節令男性權威被嘲弄；最後一幕 Antonio 得回財產、Shylock 被迫改宗，獎賞同懲罰分配極不對等。	將 Portia 當成單純勝利者或單純父權工具。
B3 Top Girls 的犧牲鏈	夢幻晚宴中各時代女性分享被剝奪嘅經驗；Marlene 升職而 Joyce 留喺鄉下單獨養大 Angie；Angie 嘅遲鈍係結構性後果。	只讀到「女性主義勝利」而忽略階級與代際代價。
B4 三段式結構	時間倒敘（1980s → 1970s）令果先於因；晚宴打破寫實規則，使全劇成為關於歷史嘅論辯。	逐場總結，無解釋時間順序為何重要。
C2 自由的代價	Parson's Pleasure：自由 = 掠奪他人嘅自由（Boggis 之「自由」建立在農家無知上）；The Story of an Hour：自由 = 身體與靈魂嘅解放，但社會只當「喜極而泣」。	兩篇各自寫一段，無共同比較軸。

06

Paper 2 Appreciation 題型示範（2 小時）

Section	佔分	示範題目	作答指引
A 選段分析（四選一）	全科 10%	Read the passage from <i>The Merchant of Venice</i> (Act 4, Scene 1) beginning 'The quality of mercy is not strained'. Examine how Shakespeare uses language and dramatic situation to make the audience question whether mercy in Venice is possible.	分兩三小題作答；先寫語言手法（聖經語域、反問），再寫戲劇處境（法庭、公權力），最後回答價值判斷。
B 詩歌比較（兩選一）	全科 12%	Compare how two set poems you have studied present inner states that cannot be spoken directly. (例：Dickinson 'There's a certain Slant of light' 同 Hughes 'Thrushes')	要有共同比較軸；詩歌分析必須講聲音、節奏、意象，唔可以只翻譯內容。
C 未見詩歌（一題）	全科 8%	Answer the question on the unseen poem printed in the question paper.	先讀三次：第一次感受、第二次標意象、第三次找轉折（turn）。考場時間緊，Section C 建議只留 25 分鐘。

點解本頁唔貼指定詩歌或選段原文？

指定詩歌（如 Ted Hughes、Carol Ann Duffy 嘅作品）同小說選段仍在版權期內，未經授權轉載屬侵權。考試當日考卷會附上詩歌全文及選段，所以操練重點係「拿到陌生文本都分析得」，而唔係背誦原文。本頁所有題目均為原創，並非考評局歷屆試題。

07

三個月操卷時間表

階段	重點	每週產出
第 1–3 週：文本精讀	小說與劇本每章 / 每場寫 3 行摘要 + 2 個主題標記	每週 2 章筆記 + 1 個主題比較表
第 4–5 週：引文庫	每個文本整理 10 條可直接用嘅短引文（附頁碼）	2 個文本引文庫
第 6–8 週：限時寫作	每週一篇 50 分鐘論文，計時、手寫	每週 1 篇 + 自我評分表
第 9–10 週：全卷模擬	3 小時完整三題，之後逐題對評分準則	2 份全卷
第 11–12 週：弱項修正	重寫最高分嘅一篇同最低分嘅一篇，改善比較軸與引文	2 篇重寫 + 1 張錯誤清單

08

常見問題（FAQ）

Q1：2027 年 Paper 1 有幾多題？要答幾多題？

卷面分 Section A、B、C 三部分，每部分提供選項（小說兩本各兩題、戲劇兩劇各兩題、短篇比較題），考生每個 Section 只答一題，合共三題，時間三小時。

Q2：呢份模擬卷係唔係考評局歷屆試題？

唔係。本頁全部題目由 TutorZone 教學團隊原創，按 2027 年評核大綱嘅題型、文本與考核重點編寫，不含考評局試題原文。歷屆試題請以考評局官方網站為準。

Q3：Paper 1 每題應該寫幾長？

考評局無硬性字數規定。以 3 小時答 3 題計，每題約 500–700 字（約 50 分鐘）較穩妥；寧可寫得精準、每段有明確論點，亦不要為湊字數重複情節。

Q4：Section C 短篇小說比較可以點揀？

揀兩篇你有最多細節記憶嘅作品，並用同一個比較軸（反諷、自由、家庭、死亡處理手法等）。先寫共同點，再寫差異，最後回答「邊個處理得更有效、為咩」。

Q5：考試要唔要背引文？

要，但唔需要背長段。每題準備 3–5 條精準短引文（一句或半句）已足夠支撐論點；引錯比唔引更傷分。

Q6：SBA 佔幾多分？自修生要唔要做？

SBA 佔全科 20%，2026 年起以電影為重心（分析文章約 2,000–2,500 字）。自修生不用完成 SBA，成績全部以公開試計算。

09

延伸資源與下一步

- **官方資料**——香港考試及評核局（HKEAA）英語文學科評核大綱與指定文本名單（hkeaa.edu.hk），每年更新指定文本，2028 年起小說已換為 *Wuthering Heights* 及 *The Road*，操卷前務必核對自己應考年份。
- **同類練習**——可先讀 TutorZone [學科的解釋](#) 中各科課程結構文章，理解考核模式再操卷；亦可參考 [跨區交通指南](#) 安排到哪區補習。
- **家長貼士**——文學科靠長期閱讀習慣，唔靠臨急背誦。每週與子女討論一個「角色選擇」，比多做十份卷更能提升論證能力。

註：本文資料僅供參考，考試安排以考評局官方公佈為準。本卷題目及模擬答案由 TutorZone 教學團隊編寫並經學科審校；寫作過程有 AI 協助整理。

10

下一步：找導師操卷，或成為導師

家長與學生：想有人逐篇改你嘅論文、針對 Section A–C 逐項打分？揸下面按鈕免費登記補習個案（科目、程度、時間），TutorZone 會配對合適嘅英語文學導師：

免費搵導師 — 立即登記

導師：如果你教 DSE 英語文學（或 IB / IGCSE 英語文學），免費登記就可以接收合適個案，成功配對才收費：

導師免費登記

TutorZone — 香港補習配對平台 · www.tutorzone.com.hk · 免費搵導師 / 導師免費登記

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