

DSE 英语文学 Paper 2 模拟试题 (2027 年考期)

TutorZone · 模拟答案、评分标准、两周冲刺时间表

TUTORZONE 备考练习题 · DSE 英语文学 (Literature in English) Paper 2 Appreciation 模拟试题

Paper 1 考长篇论述，Paper 2 考“赏析”——两小时内完成选段分析、指定诗歌比较，以及一首从未见过的诗。这份是 TutorZone 原创的 Paper 2 模拟试题，按 2027 年考期评核大纲编写：附选段题、指定诗歌比较题、一首公共领域 (public domain) 未见诗歌全文、模拟答案、评分准则、常见错误，以及两周冲刺时间表。可直接计时操卷。

直接答案：DSE 英语文学 Paper 2 考什么、怎么分配时间？

Paper 2 Appreciation 占全科 30%，考试时间 2 小时，分三个 Section，考生每 Section 只答一题：**Section A** 指定小说或剧本的单一选段分析（四题选一，占全科 10%）；**Section B** 两至三首指定诗歌比较（两题选一，占全科 12%）；**Section C** 一首未见诗歌（unseen poem，一题，占全科 8%）。考卷会印出相关选段及诗歌全文。建议时间分配：Section A 约 50 分钟、Section B 约 45 分钟、Section C 约 25 分钟。Paper 1 是另一份 3 小时的论文卷，两卷合计占 80%，其余 20% 为 SBA。

可下载版本：想打印出来计时操卷？[下载本卷 PDF \(题目 + 答案 + 评分标准 \)](#)。

🖨️ 一键打印本卷 (A4，另开新页)

打印窗口会自动弹出；也可以选择“另存为 PDF”。已有 PDF 版本可直接下载：



Paper 2 是“赏析”卷——重点是快速读懂陌生文本、讲声音与意象，而不止于翻译内容。

Paper 2 考制速览与时间分配

Section	占全科	卷面要求	建议用时
A 选段分析	10%	指定小说或剧本的单一选段（多部分小题）；四题选一	50 分钟
B 指定诗歌比较	12%	比较两至三首指定诗歌（可同一诗人或不同诗人）；两题选一	45 分钟
C 未见诗歌	8%	一首未见过的诗（考卷已印全文）；一题，无选择	25 分钟

△ Paper 2 与 Paper 1 最大分别

Paper 1 要求你“论述”（discuss / how far do you agree），Paper 2 要求你紧扣一段文字做显微分析：句式、标点、断行、语气转折、意象密度。不少考生用 Paper 1 的写法答 Paper 2——写成一篇泛论文章而没有逐行处理文本，这是最常见的失分点。另外 Paper 2 每个 Section 有固定比重，不像 Paper 1 那样整体评级，所以 Section C（8%）即使只花 25 分钟也不可以交白卷。

02

Paper 2 模拟试题（2 小时·原创题目）

作答指示：Section A 选答一题、Section B 选答一题、Section C 必须作答，合共三题。所有答案须直接引用文本（quotation）作证。

SECTION A — PASSAGE ANALYSIS（选段分析：四题选一）

A1. Read the following passage from *The Merchant of Venice* (Act 4, Scene 1), in which Portia — disguised as the young lawyer Balthasar — addresses Shylock in open court.

*“The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice blest;
It blesseth him that gives and him that takes.”*

(a) How does Portia's language in these lines work to make mercy sound both religious and practical? (b) Using this passage and the rest of the scene, explain how Shakespeare makes the audience doubt whether Venice is capable of mercy at all.

A2. Read the passage in which Maxim de Winter finally tells the narrator the truth about Rebecca. (a) How does du Maurier's sentence structure convey the narrator's shock? (b) How does the passage change the reader's understanding of Manderley as a place?

A3. Read the passage from *Top Girls* in which Marlene and her sister Joyce argue in the kitchen. (a) Examine how Churchill uses overlapping dialogue and interruptions to dramatise the sisters' relationship. (b) How does the scene prepare the audience for the play's judgement on Marlene's success?

A4. Read the passage from *The Prime of Miss Jean Brodie* in which Sandy Stranger watches Miss Brodie with the Brodie set. (a) How does Spark's narrative voice move between admiration and irony within the passage? (b) Discuss how this shifting voice shapes the reader's judgement of Miss Brodie.

SECTION B — SET-POEM COMPARISON (指定诗歌比较：两题选一)

B1. Compare how *two* of the following set poems by Emily Dickinson present an inner state that cannot be spoken directly: 'There's a certain Slant of light', 'There came a Wind like a Bugle', 'Like Rain it sounded till it curved'.

B2. Compare how *two or three* set poems you have studied use the natural world to explore fear, threat or loss. (例如 Ted Hughes 的 'Thrushes' 与 Imtiaz Dharker 的 'Speech balloon' ; 亦可选同一诗人两首。)

SECTION C — UNSEEN POEM (未见诗歌：必答)

Read the following poem, which you have not studied, and answer the question that follows.

Remember — Christina Rossetti (1862)

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

C1. (a) Trace the shift in the speaker's thought between the octave and the sestet. (b) Examine how Rossetti's use of the sonnet form, repetition and contrast conveys the speaker's changing attitude to being remembered.

点解 Section C 可以印全文，Section B 不可以？

Section C 用的 Christina Rossetti (1830–1894) 作品已属公共领域，可以安全全文刊出，方便你真正计时练习。

Section B 同 Section A 部分题目涉及仍在版权期的作品 (Ted Hughes、Carol Ann Duffy、Imtiaz Dharker、Ken Liu 等) 同小说选段，未经授权转载属侵权，所以只用标题出题、由你手边的课本对照；考试当日考卷会印出诗歌全文。本页所有题目均为原创，并非考评局历届试题。

评分准则 (模拟) 与 Paper 2 评分重心

考评局对 Paper 2 同样以等级描述整体评分，各 Section 按其固定比重 (A 10% / B 12% / C 8%) 计入全科。以下是 TutorZone 自制的自评表，针对 Paper 2 的“显微赏析”要求。

评分维度	权重	Paper 2 特别看什么
紧扣文本	30%	有没有逐行 / 逐句处理？引用的字词是不是在回答题目？还是只讲故事情节？
语言手法分析	30%	能不能讲出效果 (effect) 而不止于命名手法？例如 “用了反问” 之后，要讲反问让读者感到被迫回答什么。
结构与转折	20%	有没有指出诗 / 选段的转折位置 (volta 、语气转变、段落推移) 并解释其作用。
论述组织	10%	每一部分小题都有直接回答；比较题有贯穿两个文本的比较轴。
语言准确度	10%	诗歌术语用对：diction 、enjambment 、caesura 、imagery 、volta 、sonnet octave/sestet ；语法拼写无明显错误。

等级	Paper 2 典型表现
5**	能处理文本内部张力（例如同一首诗既安慰又残忍），并连结形式与意义（为什么用 sonnet ？为什么在此处断行？）。
5	赏析准确、有文本证据；手法命名正确，但个别效果的解释停留在表面。
4	大意理解正确，能指出手法但少谈效果；引用偏长而不精准。
3	主要复述内容，手法少谈或只列出名称；未回应转折或结构问题。
2 或以下	误读文本，或答案只写读后感而没有文本证据。

04

模拟答案 (A1 、 B1 、 C1 三题完整示范)

A1 模拟答案： *The Merchant of Venice* 选段分析 (约 420 字)

(a) Portia's opening metaphor turns mercy into weather: it is 'not strain'd' but 'droppeth as the gentle rain from heaven'. The verb 'droppeth' has an archaic, liturgical ring — it belongs to scripture rather than to a courtroom — so before Shylock can answer, Portia has already moved the argument onto the ground of divine law, where no human bond can compete. The same four lines then shift to accounting language: mercy is 'twice blest' and it 'blesseth him that gives and that takes', a symmetry of profit and loss that a Venetian merchant would immediately understand. Portia is therefore speaking two languages at once — sermon and ledger — and the double appeal is her real rhetorical weapon.

(b) The scene undoes that rhetoric almost as soon as it is spoken. Shylock's reply — that he has sworn an oath and demands 'the due and forfeit of my bond' — is answered not by argument but by the law's technicalities: Portia wins only by forbidding him 'one drop of Christian blood'. Mercy, in other words, is never granted; it is out-lawyered. The final proof lies after the trial, when the Duke spares Shylock's life yet confiscates his property and forces his conversion, and Gratiano jeers at a broken man. Venice therefore comes to look like a city that can quote mercy but cannot practise it, and Portia's 'gentle rain' reads in retrospect as a beautiful sentence with no consequences.

考官点评：本文达 5 级水平——处理了语言层次 (liturgical register 加商业语汇)，也回应了题目中的 “doubt” 要求，用 Shylock 的誓言与结局作反证。要上 5**，可再讲四行的句法 (三个子句并置、冒号的停顿作用)，以及 “gentle rain” 与 “blood” 的意象对立。

B1 模拟答案：比较两首 Dickinson 诗（约 420 字）

Dickinson specialises in states that language can only circle: in both poems the inner experience is defined by what it destroys rather than by what it is. In 'There's a certain Slant of light' the feeling arrives through a metaphor of weather and music — the light 'oppresses, like the Heft / Of Cathedral Tunes' — and is then named with an oxymoron, a 'Heavenly Hurt'. The poem insists on its own unteachability: 'None may teach it — Any —'. In 'There came a Wind like a Bugle' the same method works through a militarised landscape: the wind is a bugle, the chill is green, and the household reacts 'As from an Emerald Ghost', barring doors against a threat it cannot name.

Both poems therefore convert feeling into a physical event before they convert it into meaning, and both use the dash to place a break where an explanation should be — the pause after 'Heavenly Hurt, it gives us —' withholds the definition that a normal sentence would supply. The difference is the direction of fear. In the light poem the affliction is internal and arrives without a cause ('Sent us of the Air'), leaving 'internal difference, / Where the Meanings, are'; in the wind poem the disturbance begins outside — a mob of trees, rivers running where houses stood — yet the poem ends by asserting continuity, that much can come and go 'and yet abide the World'. The first poem leaves the self permanently altered; the second allows the world to survive the assault.

考官点评：5 级水平：有共同比较轴（把情感物化、以破折号代替解释），也有真正的差异论证（内部 vs 外部、自我改变 vs 世界延续）。要冲 5**，要更着力于形式：两首诗的 stanza 长度 / 音步差异，以及 'Cathedral Tunes' 的抑扬如何模拟压迫感。

C1 模拟答案：未见诗歌 Rossetti 《Remember》分析（约 420 字）

(a) The octave is a set of commands: 'Remember me' recurs three times, each time hedged by clauses that make the request feel like a negotiation ('when I am gone away', 'when no more day by day / You tell me of our future that you planned'). By line eight the speaker has asked for a permanent obligation, even as she admits 'It will be late to counsel then or pray'. The volta at 'Yet if you should forget me for a while' reverses that pressure: forgiveness replaces demand, and the poem ends by preferring the beloved's happiness ('forget and smile') to fidelity ('remember and be sad').

(b) The sonnet form is the argument. A Petrarchan octave should state a problem and a sestet resolve it, and that is exactly what happens: the first eight lines anatomise grief, the last six release the listener. Repetition does the same work inside the halves — 'Remember me' three times in the octave, then 'forget' twice in the sestet — so the poem's vocabulary literally changes its mind. Contrast sharpens the turn: 'darkness and corruption' against 'smile', 'a vestige of the thoughts' against 'better by far'. One mark of the poem's control is the enjambment at 'Nor I half turn to go yet turning stay', where the syntax physically hesitates, and the caesura in 'Only remember me; you understand' — the semicolon catches the breath of someone who knows the request is excessive. Rossetti thus uses the most disciplined of forms to dramatise a discipline of feeling: the speaker teaches herself to let go.

考官点评：5** 水平——指出了 volta 位置（第九行）、把 sonnet 结构当作意义本身，并用 enjambment / caesura 支持论点。这个答案示范了“未见诗歌”的正路：先看形式与转折，再讲情感转变，最后才讲主题。

其余题目答题要点 + 常见错误

题号	答题要点	最常犯错
A2 <i>Rebecca</i> 告白选段	短句与停顿如何表现叙述者的震惊；“I killed her”一类告白让 Maxim 由受害者变成加害者；Manderley 由理想家园变成犯罪现场。	只复述剧情（Rebecca 已经死了），没有处理句子节奏。
A3 <i>Top Girls</i> 厨房争执	重叠对白与打断让两姊妹无法真正对话；厨房（1970s）作为阶级与性别劳作的场景；观众由此预备接受对 Marlene 的道德判决。	当成普通对话分析，忽略舞台指示与时间倒叙的作用。
A4 <i>The Prime of Miss Jean Brodie</i>	叙事声音在仰慕与反讽之间游移（Sandy 的视角、成年回溯的语气）；“Brodie set”既是被选中也是被操控。	只讲 Miss Brodie 好或坏，没有处理“语气摇摆”本身。
B2 自然世界 vs 恐惧	要有共同比较轴（例如“自然作为无法命名的威胁”）；Hughes 诗中的本能与暴力、Dharker 诗中的语言与身份；必须讲声音（爆音、重音）而不止于意象。	把诗翻译成中文再讲内容，完全没有讲声音与形式。

06

配合同科 Paper 1 一齐操

Paper 1 是 3 小时的 Essay Writing 卷（占全科 50%），考小说、戏剧论文题与短篇小说比较；Paper 2 则考选段与诗歌赏析。两卷写作技巧相通（立论点、精准短引文、解释效果），但评分重心不同，建议同周交替练习。

- **Paper 1 模拟试题**——TutorZone 已备有 [DSE 英语文学 Paper 1 模拟试题（附模拟答案及评分标准）](#)，可先做 Paper 1 熟悉论文结构，再用本页练赏析。
- **课程结构与升学**——想了解整科课程、SBA 与大学出路，可读 [DSE 英语文科学科全攻略](#)。
- **其他科目练习**——按科目看 [备考练习题](#) 总览，或参考 [学科的解释](#)。

07

两周 Paper 2 冲刺时间表

日子	重点	产出
第 1–3 天	把 5 位指定诗人各读 2 首，每首标出转折位置（volta）与 3 个关键意象	10 张诗歌卡
第 4–6 天	诗歌比较练习：同一主题做 3 个比较轴（声音、意象、结构）	3 份比较大纲
第 7–9 天	选段分析训练：把 Paper 1 读过的小说 / 剧本各抽一段，写 3 个小题	6 段练习
第 10–11 天	未见诗歌：每日计时 25 分钟写一题，事后对评分准则	2 篇未见诗歌答案
第 12–14 天	全卷模拟（2 小时三题），重写最弱的一题	1 份全卷 + 1 篇重写

08

常见问题 (FAQ)

Q1：Paper 2 要答多少题？Section C 有选择吗？

三个 Section 各答一题，合计三题。Section A 四题选一、Section B 两题选一、Section C 只有一题（未见诗歌，必答），时间两小时。

Q2：Paper 2 占全科多少？各 Section 多少分？

Paper 2 占全科 30%，其中 Section A 占 10%、Section B 占 12%、Section C 占 8%（均为全科百分比）。Paper 1 占 50%，SBA 占 20%。

Q3：未见诗歌没读过，怎么入手？

三步：先读三次（感受、标记意象、找转折），再用形式判断（是否 sonnet？行数如何分配？）判断情感走向，最后才写主题。引用要短而准，一两行已足够支撑论点。

Q4：比较诗歌可不可以选同一位诗人的两首？

可以。大纲写明“two or three set poems either by the same or different poets”，同一诗人两首往往更易建立共同比较轴。

Q5：可以引用多长？

越短越好。一句或半句（甚至一两个关键词）通常最有力；长段引用只会占用你分析的篇幅，也容易引错。

Q6：这份模拟卷是不是考评局试题？

不是。题目全部由 TutorZone 教学团队原创，按 2027 年评核大纲的题型编写；Section C 所用诗作已属公共领域，其余涉及版权作品只以标题出题，不含原文。历届试题请以考评局官方资料为准。

09

延伸资源与下一步

- **官方资料**——香港考试及评核局（HKEAA）英语文学科评核大纲与指定文本名单（hkeaa.edu.hk）。每年更新指定文本：2027 年小说为 *Rebecca* 及 *The Prime of Miss Jean Brodie*、剧本为 *The Merchant of Venice* 及 *Top Girls*，2028 年起小说换为 *Wuthering Heights* 及 *The Road*，操卷前务必核对自己应考年份。
- **家长贴士**——Paper 2 靠“大声读诗”练出来：每周与子女一起读一首诗、讲出一个声音效果，比背十篇范文有效。

注：本文资料仅供参考，考试安排以考评局官方公布为准。本卷题目及模拟答案由 TutorZone 教学团队编写并经学科审校；公共领域诗作按原文刊载，写作过程有 AI 协助整理。

下一步：找导师操卷，或成为导师

家长与学生：想有人逐题批改你的选段分析与诗歌比较、逐项对评分准则打分？点下面按钮免费登记补习个案（科目、程度、时间），TutorZone 会配对合适的英语文学导师：

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