

Every essay is scored on three rows – thesis, evidence and commentary, sophistication – and the commonest lost point is summary written where analysis was needed. Everything below is a rule the readers apply. 每篇作文按三行评分，最常见的失分是复述而非分析。

The three rows of the rubric

- ✗ Opening with a thesis that restates the prompt.
- ✓ Take a defensible position that the passage gives you evidence for.

The guidelines list restating the prompt, and a position that is vague or must be inferred, among the responses that earn no thesis point.

论点不能复述题目

SG 3 years
- ✗ Hiding the thesis in the middle of a paragraph.
- ✓ Put it where a reader will find it – the thesis may be anywhere, but it must be identifiable.

The guidelines allow it anywhere in the response, provided the intended thesis is not merely implied.

论点要明确可辨

SG 3 years
- ✗ Summarising the passage as your evidence.
- ✓ Quote or refer to specific moments, then explain what each shows.

Evidence with no commentary earns the lower band of Row B, however much of it there is.

证据要加分析

SG 3 years
- ✗ Explaining the same idea about each piece of evidence.
- ✓ Let the commentary develop – each paragraph should add to the line of reasoning.

Row B distinguishes evidence with commentary from evidence supporting a consistent line of reasoning.

论证要层层推进

SG 3 years
- ✗ Adding a final sentence about the wider world as your sophistication.
- ✓ Build it in: qualify the argument, weigh a tension, or explain the significance as you go.

The guidelines award the point only if the sophistication is part of the argument, not merely a phrase.

复杂性要融入论证

SG 3 years
- ✗ Writing quickly and leaving sentences unfinished.
- ✓ Leave two minutes to reread. Errors that interfere with communication cost a point.

The guidelines state that writing which suffers from grammatical or mechanical errors that interfere with communication cannot earn the fourth point in Row B.

语法错误影响理解会扣分

SG 3 years
- The three rows are scored independently: a response can earn evidence points without the thesis point. Never abandon the essay because the opening went badly.

三行分数互相独立

SG 3 years

1 · Short Fiction I 短篇小说一

- ✗ Retelling the plot of the passage.
- ✓ Make a claim about what the passage does, then use its details as evidence.

Summary is the most common way a response earns no evidence point despite covering the whole text.

复述情节不得分

SG 3 years
- ✗ Naming a literary device without saying what it achieves.
- ✓ Explain the effect: the imagery of decay makes the narrator’s nostalgia feel self-deceiving.

The commentary is what Row B scores; the device alone is identification.

手法要写出效果

CED 1.5

2 · Poetry I 诗歌一

- ✗ Confusing the narrator with the author.
- ✓ Keep them apart – the narrator is a construct, and the gap between them is often the point.

The distinction is course content and misusing it makes the analysis wrong.

叙述者不等于作者

CED 2.2

4 · Short Fiction II 短篇小说二

- ✗ Writing about a poem’s meaning with no attention to its form.
- ✓ Use the structure – the turn, the stanza break, the metre – as evidence.

In poetry the structural choices ARE the evidence available.

诗歌要分析形式

CED 4.4
- ✗ Paraphrasing a poem line by line.
- ✓ Group the lines into the movements of the argument the poem makes.

A paraphrase is summary, which caps the evidence row.

不要逐句翻译

CED 4.1

7 · Short Fiction III 短篇小说三

- ✗ Choosing a work for the literary-argument essay that you barely remember.
- ✓ Choose one you can quote or describe in specific detail.

The evidence row requires specifics, and a vaguely recalled novel cannot supply them.

选熟悉的作品

CED 7.1
- ✗ Answering the literary-argument prompt with a summary of the chosen work.
- ✓ Answer the prompt’s question about it, using only the parts that bear on that question.

The prompt sets the argument; the work supplies the evidence.

按题目问题选取内容

CED 7.3

8 · Poetry III 诗歌三

- ✗ Treating a symbol as having one fixed meaning.
- ✓ **Show what the text makes it mean, here, and how that meaning develops.**
Interpretation from the text is what the sophistication point rewards.
象征意义要从文本推出 CED 8.4
- ✗ Writing that a work ‘shows the human condition’.
- ✓ **Say what specifically it argues about people, and where the text shows it.**
A universal claim with no textual anchor is the kind of phrase the guidelines exclude from the sophistication point.
泛泛而谈不得分 SG 3 years

3 · Longer Fiction or Drama I 长篇小说或戏剧一

- ✗ Analysing a character by describing what they do.
- ✓ **Say what the choices reveal, and how the text shapes our view of them.**
Description is summary; the interpretation is what Row B scores.
人物分析要写出揭示了什么 CED 3.2
- ✗ Treating a character’s statement as the text’s own view.
- ✓ **Ask whether the work endorses it – irony and unreliability are course content.**
The gap between a character and the work is often what a passage is doing.
人物观点不等于作品立场 CED 3.5

5 · Poetry II 诗歌二

- ✗ Ignoring the setting because it seems like background.
- ✓ **Use it: setting shapes conflict, constrains characters, and carries meaning.**
Setting is a named element of the course and a reliable source of evidence.
环境描写也是证据 CED 5.1
- ✗ Describing structure as ‘the order of events’.
- ✓ **Name the choice – a flashback, a frame, a delayed revelation – and say what it achieves.**
The structural choice is the evidence; the sequence alone is plot.
结构安排要说明作用 CED 5.3

6 · Longer Fiction or Drama II 长篇小说或戏剧二

- ✗ Reading figurative language literally.
- ✓ **Identify the comparison, then explain what it makes the reader feel or understand.**
The explanation of the effect is the commentary the rubric requires.
比喻要解释效果 CED 6.4

- ✗ Calling every image a symbol.
- ✓ **A symbol carries meaning beyond itself, and the text has to establish that meaning.**
Over-reading is as costly as under-reading, because the claim cannot be supported.
不是每个意象都是象征 CED 6.5

2 · Poetry I 诗歌一

- ✗ Writing about a poem’s speaker as ‘the poet’.
- ✓ **Refer to the speaker, and note where the poem invites you to distrust them.**
The distinction is the same one that separates narrator from author in prose.
诗中说话者不是诗人 CED 4.2
- ✗ Ignoring who is telling the story.
- ✓ **Say what the point of view lets us see and what it hides.**
Narrative perspective is a named element and shapes every other reading.
叙述视角决定我们看到什么 CED 2.3

9 · Longer Fiction or Drama III 长篇小说或戏剧三

- ✗ Writing three paragraphs that each make the same point about the work.
- ✓ **Let the argument develop – complicate it, or trace a change across the text.**
Row B distinguishes commentary that supports a line of reasoning from commentary that repeats.
论证要推进, 不要重复 CED 9.3
- ✗ Ending with a moral about life.
- ✓ **End with what the work achieves, in its own terms.**
A general moral is the phrase the guidelines exclude from the sophistication point.
结论要落在作品本身 SG 3 years
- ✗ Planning nothing and starting to write.
- ✓ **Spend three minutes deciding the claim and the two or three moments that support it.**
The essays that lose Row B points are usually the ones that found their argument halfway through.
先构思再动笔 CED 9.1
- ✗ Leaving no time for the third essay.
- ✓ **Divide the time deliberately and start each essay on schedule.**
An unwritten essay scores zero in all three rows, which no strength elsewhere can offset.
三篇作文都要写 CED 9.2
- Where the prompt supplies a passage, everything you need is in it. Outside knowledge about the author is rarely evidence.
证据主要来自所给文本 CED 1.1

✗ Answering a multiple-choice question from memory of the whole passage.

✓ **Return to the lines the question cites and read them again in context.**

The distractors are built from plausible readings of nearby lines.

回到题目指定的行再读

CED 1.3