

# 《别告诉她》 Q3 练习题集 · 修订版

*The Farewell · HSC Chinese & Literature · Section II Part A · Question 3 (15 marks)*

字幕来源：《别告诉她》人工校对.docx ( 2026-05-25 单一权威源 )

导演：王子逸 (Lulu Wang) · 2019 · 美中合拍剧情片

*Theme 1 ( 议题 1.1 / 1.3 ) + Theme 3 ( 议题 3.1 / 3.2 )*

本练习集 10 章覆盖全片，引文来自人工校对版字幕一字不改；电影技巧术语遵循 NESA 规范（禁用「剧本/台词/对白/script」，使用「镜头/画面/场景调度/构图/剪辑/蒙太奇」）。

【Q3 分值结构】HSC 历年 Q3 = 15 分，但 sub-question 数量与切分方式有两种：

- 3 sub-questions ( 主流，2021/2023-2025 连续使用 ) : (a) 3 + (b) 5 + (c) 7 = 15
- 4 sub-questions ( 变体，2020/2022 使用 ) : (a) 2 + (b) 3 + (c) 3 + (d) 7 = 15，或 (a) 2 + (b) 3 + (c) 4 + (d) 6 = 15

本练习集第一到第十题中：9 题采用主流 3 sub 结构 [3+5+7]，第五题（医院危机）特意采用 4 sub 变体 [2+3+4+6] 供学生熟悉两种切分方式。

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共 10 题，覆盖全片从开场到 NYC 释怀。

## 练习一 · 开场的电话与诊室的谎言

### Practice 1 · The Opening Phone Call and the Diagnosis Lie

对应电影章节：章节 1 (合并自原情节 1+2, 约 01:46–06:15)

议题：Theme 3 — 议题 3.1 (中西文化差异 — 观念)；Theme 1 — 议题 1.3 (家庭结构、分工的改变)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【长春，人民医院候诊室。墙上荧光灯，画面外传来嘈杂人声。奶奶坐在长椅上，手机响起。】*

奶奶：喂。

碧莉：奶奶，嗨。

奶奶：贝莉啊，大半夜的，咋还不睡啊？

*【镜头切到纽约街头傍晚。碧莉夹着手机快步走在街上，背景是车流喇叭声。】*

碧莉：睡觉？我们这儿跟你差十二个小时呢，你在中国是早晨七点，对吗？

奶奶：都快七点半了。你们那边冷吗？穿得够吗？戴帽子了吗？

碧莉：我戴了，不用担心我，奶奶。

奶奶：你可得小心点啊！我听说呀，纽约有人会抢你的耳环，拽下来，然后啊，你还得到医院去缝针。

碧莉：我没戴耳环。

奶奶：看来你也听说了。

*【画外医院广播声传入电话。碧莉停下脚步。】*

碧莉: 那是什么声音? 你在哪儿?

奶奶: 我…… 我在你小姨奶家呢。

*【特写奶奶眼神略微闪躲。然后镜头切回纽约街头。一位海洋保护募捐人靠近碧莉。】*

碧莉: 我去爸妈家。等一下, 奶奶。

路人: Do you have a second to talk about marine life?

碧莉: All right. You know, I was gonna say something snarky, but I used to work this job.

路人: What happened, girl? You got fired?

碧莉: I quit. Well, I was about to get fired.

*【碧莉重新接起电话。奶奶察觉异样。】*

奶奶: 跟谁说话呢?

碧莉: 没事, 这是一个朋友。那是什么?

奶奶: 没事, 别的呀。待会儿我打给你, 行不?

碧莉: 好, 给我打回来, 奶奶。

*【挂断电话。镜头切到长春医院走廊。小奶奶刚走出医生办公室, 倚墙而立, 被悲痛淹没。中近景特写她紧抿的嘴角与颤抖的下巴。片刻后她深吸一口气, 整理衣襟, 挤出笑容, 转身走回候诊室。】*

小奶奶: 好了, 姐, 咱们回家吧。

奶奶: 你问大夫了?

小奶奶: 问了。大夫说你身体健康得很。

奶奶: 真的? 那你问 CT 检查结果了吗? 不是之前说有阴影吗?

小奶奶: 都正常, 啥事都没有。那是良性阴影。

奶奶: 良性阴影? 那是啥意思啊?

小奶奶: 大夫就是这么说的呀。没事，走吧，姐。

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中，奶奶向碧莉隐瞒了什么事实？小奶奶向奶奶隐瞒了什么事实？两人的隐瞒共同体现了什么文化观念？

*In the extract, what fact does Nai Nai conceal from Billi, and what fact does Little Nai Nai conceal from Nai Nai? What shared cultural value do these two acts of concealment embody?*

### (b) (5 marks)

导演如何运用电影技巧呈现影片开场「善意的谎言」机制的诞生？结合选文中两到三处具体例证回答。

*How does the director use film techniques to portray the birth of the "good lie" mechanism in the film's opening? Refer to two or three specific examples from the extract.*

### (c) (7 marks)

「善意的谎言」作为文化机制，在《别告诉她》中经历了怎样的发展过程？结合选文以及电影中医院走廊辩论场景（碧莉、宋医生、海燕、海斌、小奶奶在医院的对话）和伪造检查报告场景，分析导演如何呈现这一机制的逐步升级及其反映的中西文化观念差异。

*How does the "good lie" as a cultural mechanism develop in \*The Farewell\*? With reference to the extract, the hospital corridor debate scene and the forged medical report scene, analyse how the director portrays the step-by-step escalation of this mechanism and the differences between Chinese and Western cultural perspectives it reflects.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of the two acts of concealment and identifies the shared cultural value with reference to specific quotations from the extract.
- 2 marks — Demonstrates some understanding of the two acts of concealment; the shared cultural value is identified with limited reference to the extract.
- 1 mark — Provides some relevant information about one of the acts of concealment.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how film techniques (cross-cutting, framing, camera movement, dialogue rhythm) portray the birth of the "good lie" mechanism. Clearly identifies three or more techniques with relevant textual evidence and articulates how each technique conveys the cultural concept.
- 4 marks — Demonstrates a thorough understanding with two to three techniques and appropriate evidence.
- 3 marks — Demonstrates a sound understanding with named techniques but partial analysis of effect.
- 2 marks — Demonstrates some understanding; may name a technique without analysing its effect, or describe the scene without naming techniques.
- 1 mark — Provides some relevant information about the scene.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of the cultural mechanism's development from the opening to its later instantiations, with extensive reference to the extract and the two specified wider scenes. Synthesises content and language/film technique analysis. Responds with sophisticated language.
- 5–6 marks — Demonstrates a thorough or comprehensive understanding with detailed reference to the extract and at least one wider scene; integrates content and technique analysis.
- 4 marks — Demonstrates a sound understanding with some appropriate textual reference to the extract and a wider scene.
- 2–3 marks — Demonstrates some understanding but limited or no reference to wider scenes; analysis remains within the extract only (Band 4 ceiling per NESA convention).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

奶奶向碧莉隐瞒自己正在医院候诊的事实，谎称「我在你小姨妈家」；小奶奶则向奶奶隐瞒癌症诊断结果，谎称「都正常，啥事都没有。那是良性阴影」。两人的隐瞒都源于中式「善意的谎言」——为了保护亲人不受坏消息冲击而主动遮蔽真相，体现了集体保护优先于个人知情权的文化观念。

### Question 3 (b) · 5 marks (Band 6 sample)

导演王子逸通过交叉剪辑、走廊调度与对话反讽三重技巧，把「善意的谎言」在影片开场的 90 秒内一次性建立。首先，导演运用交叉剪辑，将奶奶在长春医院候诊室的封闭画面与碧莉在纽约街头快步行走的开阔画面并置——奶奶电话中说「我在你小姨妈家」，画面却显示她正坐在医院长椅上。这一镜头制造了观众与碧莉之间的原始信息落差，使隐瞒从对话延伸为视觉证据。其次，小奶奶从医生办公室走出走廊到候诊室之间的镜头跟随，让观众看到她从「知情者」切换到「演员」的瞬间——中近景特写捕捉她紧抿的嘴角、颤抖的下巴，再到挤出笑容的整理动作。物理空间承担了心理转换的功能，体现议题 1.3 中家庭信息分工的身体可见性。最后，奶奶接过小奶奶「良性阴影」的说法反问「那是啥意思啊？」——戏剧反讽在此种种下种子：奶奶用自己的疑问帮谎言自圆其说，观众与碧莉同时知道这是谎言，奶奶却完全相信。

### Question 3 (c) · 7 marks (Band 6 sample)

「善意的谎言」作为文化机制在《别告诉她》中经历了从口头隐瞒到正式辩论再到物质伪造的三阶段升级，导演通过这一升级深刻反映了中西文化观念的根本差异。

首先，在选文开场场景中，导演通过交叉剪辑与走廊调度植入这一机制。奶奶对碧莉说「我在你小姨妈家」，画面切到她正坐在医院候诊室；小奶奶在医生办公室外的走廊中近景特写中完成从悲痛到笑容的心理切换——议题 3.1 中「中式集体保护」与「西式个人知情权」的两套价

价值观在 90 秒内被压入同一空间。中式倾向通过隐瞒保护当事人不受冲击，体现了文化默认的初始形态。

其次，在医院走廊辩论场景中，这一机制升级为家庭成员之间的口头正式辩论。海燕援引「在美国这是违法的」代表西式法律标准；海斌「这不是美国」直接驳回，强调中式文化习俗的地域权威；小奶奶以「爷爷得癌症的时候，奶奶也是这么瞒着他的」把当下隐瞒重新框架为家族先例。这一场戏让议题 3.1 的中西观念差异从开场的视觉植入升级为口头论证——「集体保护」在三套依据下被反复确认，西式个人知情权的提议则被系统性压回。

最后，在伪造检查报告场景中，这一机制达到物质化顶峰。小奶奶让复印店老板把诊断改成「良性阴影」——同一个开场出现过的「良性阴影」一词，从奶奶口中的疑问到正式印在文件上，文化机制由抽象观念化为可见物件。奶奶看着假报告说「你看我说我没事吧？」，戏剧反讽在此达全片顶峰：受骗者用假证据安慰自己。

综上所述，导演通过开场植入、医院辩论、报告伪造的三幕递进，让「善意的谎言」从家族决定升级为社会可操作的文化制度。这一升级深刻揭示了中式集体主义在「保护」名义下对个体真相权利的系统性压制，与西式个体主义的根本张力——影片不给出谁对谁错的裁决，而是把这套机制完整呈现，让观众思考代价。

## 练习二 · 艰难的决定与踏上归途

Practice 2 · The Hard Decision and the Journey Home

对应电影章节：章节 3 (原情节 4, 约 13:00–17:30)

议题：Theme 3 — 议题 3.1d (在两种文化之间寻找平衡点)；Theme 1 — 议题 1.3a (家庭结构、分工的改变)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【纽约。碧莉父母家厨房。海燕醉酒坐在桌边。简正在包馄饨，神情冷淡。碧莉刚进门，被简拦下。】*

简: So what? You broke again? Are you always going to live like this?

碧莉: Poor but sexy. I hope so.

简: Why you not try to save, huh? You should change your expensive lifestyle.

碧莉: Mom, if you're going to give me shit every time I come home, I'm not coming home anymore.

简: Lower your voice. Dad's sleeping.

碧莉: Sleeping? It's 6 PM. What's wrong with him?

简: Nothing. He's just tired. He's fine. We're just busy. That's all.

碧莉: Busy with what? What's going on?

简: Hao Hao is getting married, so we have to go to China.

*【镜头切到父母卧室。海燕背对碧莉坐床边，肩膀微微颤抖。简站在门口，挡住光。碧莉被夹在中间。】*

碧莉: Please tell me what's going on. You're scaring me.

简: Your nai nai is dying. She has stage four lung cancer. The doctor says she has three months. Could be faster.

碧莉: I need to call her. I need to go see her.

海燕: You can't do that. She doesn't know. The family thinks it's better not to tell her.

碧莉: I don't understand. She doesn't have a lot of time left. She should know, right?

海燕: There's nothing they can do. So everyone decided it's better not to tell her.

碧莉: Why is it better?

简: Chinese people have a saying. When people get cancer, they die. It's not the cancer that kills them. It's the fear.

碧莉: What about the wedding?

海燕: The wedding is an excuse so everyone can go see her. We leave first thing in the morning.

碧莉: I need to go.

简: Everyone thinks it's better if you don't. Look at you. You can't hide your emotions. If you go, Nana will find out right away.

*【镜头切到纽约地铁站台。深夜。碧莉站在月台一端，远远看到对面站台一位老年华人妇女独自站立。火车进站。蒙太奇：长镜头中碧莉的眼神由迷茫转坚定。】*

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中，简和海燕分别告诉碧莉哪三件事实？碧莉的反应体现了她在哪两套价值观之间的张力？

*In the extract, what three facts do Jian and Haiyan tell Billi? What tension between two sets of values does Billi's reaction reveal?*

**(b) (5 marks)**

在父母卧室告知真相的场景中，导演如何运用场景调度（人物位置）和对话节奏来呈现家庭中的知情等级与中西观念冲突？结合选文具体例证回答。

*In the bedroom revelation scene, how does the director use mise-en-scène (character positioning) and dialogue rhythm to portray the family's knowledge hierarchy and the East/West values clash? Refer to specific examples from the extract.*

**(c) (7 marks)**

「家庭集体决定」在影片中如何通过反复阐释获得正当性？结合选文（父母告知真相）与影片其他场景（医院走廊三方立场辩论；海斌出租车上「东方人把生命看作集体的」长篇训话），分析这一文化机制的逐层论证如何呈现议题 3.1 中西方观念差异的复杂性。

*How does "the family's collective decision" gain legitimacy through repeated articulation in the film? With reference to the extract (parents revealing the truth) and other scenes (the three-way hospital corridor debate; Uncle Haibin's "Eastern people see life as collective" lecture in the taxi), analyse how this cultural mechanism is layered to reflect the complexity of Issue 3.1 East/West cultural difference.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of the three facts and articulates the tension between Western individualism (right-to-know) and Chinese collectivism (protective concealment) with reference to specific quotations.
- 2 marks — Demonstrates some understanding of the facts; the value tension is identified with limited textual reference.
- 1 mark — Provides some relevant information about one of the facts or the tension.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how mise-en-scène and dialogue rhythm convey the family hierarchy and East/West clash. Clearly identifies three or more specific elements (e.g., Haiyan's turned back, Jian as gatekeeper in doorway, Billi between them; the rapid Billi questions vs Jian's measured cultural explanation) with textual evidence.
- 4 marks — Demonstrates a thorough understanding with two to three elements and appropriate evidence.
- 3 marks — Demonstrates a sound understanding with named elements but partial analysis of effect.
- 2 marks — Demonstrates some understanding; may describe positions without analysing effect.
- 1 mark — Provides some relevant information about the scene.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how the family's collective decision is repeatedly legitimised across three scenes (revelation → debate → systematic theory), with extensive reference to the extract and the two specified wider scenes. Synthesises content and language/film technique analysis. Responds with sophisticated language.
- 5–6 marks — Demonstrates a thorough or comprehensive understanding with detailed reference to the extract and at least one wider scene.
- 4 marks — Demonstrates a sound understanding with some appropriate textual reference to the extract and a wider scene.
- 2–3 marks — Demonstrates some understanding but limited or no reference to wider scenes (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

简和海燕告诉碧莉三件事：奶奶患晚期肺癌（「stage four lung cancer」，只有三个月）；家人决定不告诉奶奶（「家人都认为应该不告诉她」）；婚礼是借口（「The wedding is an excuse so everyone can go see her」）。碧莉的反应——「She should know, right?」加上「I need to go see her」——体现了她西式个人知情权与家庭集体保护决定之间的根本张力，即议题 3.1 中两套价值观的正面对撞。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过空间布局、对话节奏与象征镜头三重技巧呈现家庭知情等级与中西观念冲突。首先，父母卧室的人物布局——海燕背对碧莉坐床边、简站门口、碧莉夹在中间——把家族知情链上的等级关系可视化：海燕作为已承受真相者无法面对，简作为执行者居于门口的「把关人」位置，碧莉作为被通知者夹在中间。这一调度把议题 1.3a 的家庭分工瞬间具体化。其次，对话节奏的对撞——碧莉密集追问「She should know, right? Why is it better?」VS 简缓慢、教导式的「Chinese people have a saying. It's not the cancer that kills them. It's the fear.」——西式个人良知追问与中式文化阐释的两种语言节奏在同一段对话里短兵相接，议题 3.1 的中西观念差异由说话方式本身被外化。最后，碧莉地铁站台对面望见老年华人妇女的象征镜头——老妇成为奶奶的视觉投射，无声中把碧莉从「被禁止参与」转向「必须参与」的内心转变可视化，议题 1.1a 的个体角色选择由一个画面完成。

### Question 3 (c) · 7 marks (Band 6 sample)

「家庭集体决定」在《别告诉她》中通过告知、辩论、系统理论三层反复阐释，逐步获得文化正当性，深刻呈现议题 3.1 中西方观念差异的复杂性。

首先，在选文父母告知真相场景中，集体决定被以「文化逻辑」首次正当化。简「不是癌症杀死他们，而是恐惧」并非反驳碧莉的「She should know」，而是把家族行为合理化为中式医

学观念。议题 3.1b 的中西差异在此被作为「我们这样做是因为我们文化里就是这样」的文化阐释呈现，集体决定的正当性建立在「这是中式智慧」的前提之上。

其次，在医院走廊三方立场辩论场景中，这一决定经受了第一次严肃的口头检验。海燕援引「在美国这是违法的」代表西式法律标准；海斌以「这不是美国」直接驳回，强调中式文化的地域权威；小奶奶进一步揭示「爷爷得癌症的时候，奶奶也是这么瞒着他的」，把当下隐瞒重新框架为家族传统。议题 3.1 的中西观念差异在三人对话里被展开为「法律 / 习俗 / 历史先例」三套合理化依据——集体决定不再依赖单一理由，而被多重论证编织。

最后，在海斌出租车长篇训话场景中，这一机制被升级为系统化的文明理论。海斌「你把生命看成是个体的——这正是西方和东方的文化差异问题。东方人把生命看作是集体的」把「善意的谎言」从家族行为提升为东方文化的本质特征；他甚至反向归责碧莉：「你想告诉奶奶，是因为怕担责任」——议题 3.1b 的差异在此被反转为对西式个人主义的批判，集体决定不再只是被辩护，而被升级为文化责任。

综上所述，导演通过告知-辩论-系统训话的三幕递进，让「家庭集体决定」从一次性家族决定演变为反复确认的文化正当性。这一逐层论证过程呈现了议题 3.1 中西方观念差异的复杂性——文化机制不是被一次性接受的，而是在每一次质疑中被反复合理化，最终把异见者（碧莉）压入默许。这种正当性的累积本身就是中式集体主义对个体良知系统性消音的具体过程。

## 练习三 · 融入家庭与谎言的延续

### Practice 3 · Joining the Family and Sustaining the Lie

对应电影章节：章节 5 (原情节 6, 约 23:00–28:30)

议题：Theme 1 — 议题 1.3a (家庭结构、分工) + 1.3b (异族通婚)；Theme 3 — 议题 3.1a (习俗、价值观)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

【长春。奶奶家。客厅大圆桌。一家人围坐家宴。小奶奶端上肉饼。海滨老婆 (玲阿姨) 在介绍爱子，浩浩的日本未婚妻。】

**奶奶:** 今天人多齐呀，好久没这么聚了。

**海滨老婆:** 这得有二十多年了吧？

**小奶奶:** 不止吧，海燕去美国都二十五年了。

**奶奶:** 看看我这大孙女、大孙子——碧莉啊，那是相当地强，独立，可不是那种随波逐流的人。我这大孙子浩浩啊，以前一直腼腆，现在啊，长大了，要结婚了，奶奶就等着这一天哪。

**海滨老婆:** 可惜这两个孩子，中文说得都不好。

**叔叔海斌:** 浩浩中文不错，他就是不敢说。浩浩，跟奶奶说两句。

**浩浩:** 我们不需要大婚礼，回来是陪陪你的。

**奶奶:** 别胡说！回到家里来结婚，不好好办婚礼怎么行？

**海滨老婆:** 妈，简简单单的就行，别搞那么隆重。

奶奶: 别说了, 我该订的都订好了, 请柬我上周就发出去了。我唯一的孙子结婚, 必须得有面子。

*【奶奶把肉饼夹到碧莉盘里。】*

奶奶: 浩浩吃啊, 来爱子你也吃一个。碧莉, 你咋不吃呢?

碧莉: 我不饿。

奶奶: 哪能不饿呢? 路上折腾了一天了。来, 大口咬。

*【特写碧莉勉强咬下, 神情压抑。镜头切到洗手间。碧莉坐在马桶边。门外传来奶奶的声音。】*

奶奶: 怎么了, 不舒服了?

碧莉: 我没事儿。

叔叔海斌: 估计是因为时差, 我先带你回宾馆休息吧。

碧莉: 宾馆? 我为什么不能住这儿?

叔叔海斌: 都回来这么多人, 住在宾馆又省事又方便。

奶奶: 那个宾馆可好了, 新开的, 歇着去吧, 婚礼前有你忙的。

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中, 奶奶用哪两种具体方式表达对家庭的关爱与权威? 碧莉对此的反应分别是什么? 这反映了她什么处境?

*In the extract, what two specific ways does Nai Nai express care and authority toward the family? What is Billi's reaction to each? What does this reveal about her situation?*

### (b) (5 marks)

导演如何运用食物、空间安排与对话三重手法，呈现碧莉作为「知情者-海外华人」在家宴中的双重身份张力？结合选文具体例证回答。

*How does the director use food, spatial arrangement, and dialogue to portray Billi's dual-identity tension as a "knowing-insider, overseas Chinese" at the family dinner? Refer to specific examples from the extract.*

**(c) (7 marks)**

「食物」与「面子文化」在《别告诉她》中如何承担家庭关爱与文化压力的双重功能？结合选文（家宴 + 强喂饼 + 安排住宾馆）与影片其他场景（章节 8 婚宴场地的龙虾争论；章节 17 婚宴上的集体祝酒），分析导演如何通过中式日常仪式呈现议题 1.3 中家庭权威与个体顺从的张力。

*How do "food" and "face culture" carry the dual function of family care and cultural pressure in \*The Farewell\*? With reference to the extract (family dinner + force-feeding + hotel arrangement) and other scenes (Chapter 8 wedding venue lobster dispute; Chapter 17 wedding banquet toasting), analyse how the director uses everyday Chinese rituals to portray the tension between family authority and individual compliance in Issue 1.3.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of two specific ways (e.g., force-feeding 大口咬 as care; insisting on a 面子 wedding as authority) and articulates Billi's reactions with specific quotations, with clear identification of her dual-bind position.
- 2 marks — Demonstrates some understanding of the two ways; Billi's position is identified with limited textual reference.
- 1 mark — Provides some relevant information about one way or one reaction.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how food (force-feeding + Billi's refusal), spatial arrangement (hotel banishment), and dialogue (Hai Bin's "again that it's convenient") portray Billi's dual identity. Clearly identifies three or more elements with textual evidence and articulates the tension between care and isolation.
- 4 marks — Demonstrates a thorough understanding with two to three elements and appropriate evidence.
- 3 marks — Demonstrates a sound understanding with named elements but partial analysis of effect.
- 2 marks — Demonstrates some understanding; may describe positions without analysing the tension.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how food and face culture dually function across the extract and the two specified wider scenes, with extensive reference to specific quotations and visual details. Synthesises content and film technique analysis. Responds with sophisticated language.
- 5–6 marks — Demonstrates a thorough or comprehensive understanding with detailed reference to the extract and at least one wider scene.
- 4 marks — Demonstrates a sound understanding with some appropriate textual reference to the extract and a wider scene.
- 2–3 marks — Demonstrates some understanding but limited or no reference to wider scenes (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

奶奶通过两种方式同时表达关爱与权威：第一，物质性的关爱——「来，大口咬」时把肉饼直接夹到碧莉盘里，体现中式无条件的喂养式爱；第二，仪式性的权威——「我唯一的孙子结婚，必须得有面子」时坚决拒绝其他家人「简单办」的建议，体现家长对家族公开形象的绝对控制。碧莉对前者回「我不饿」并躲进洗手间，对后者保持沉默——两次回避反映了她作为知情者既无法消化谎言、又无法挑战家长权威的双重处境。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过食物的物质张力、空间的隔离安排与对话的微妙修辞三重手法，呈现碧莉作为「知情者-海外华人」的双重身份。首先，食物的物质张力——奶奶把肉饼夹到碧莉盘里、命令「大口咬」，碧莉回「我不饿」继而躲进洗手间——这一连串动作把中式「以食为爱」的传统与碧莉「无法消化谎言」的内心状态对撞，议题 3.1 中食物作为关爱表达的文化机制在身体反应里被外化。其次，空间的隔离安排——海斌以「时差」为由把碧莉送去宾馆，「住在宾馆又省事又方便」表面是体贴，实质是把她从家空间剥离——议题 3.2 中海外华人的「局外人身份」由住宿决定具体落地。最后，对话的微妙修辞——奶奶「那个宾馆可好了，新开的」把隔离包装成善意——议题 1.3a 中家庭信息分工的运作不依赖明文规则，而靠日常对话的温情语气完成。

### Question 3 (c) · 7 marks (Band 6 sample)

「食物」与「面子文化」在《别告诉她》中既是家庭关爱的具体表达，也是文化压力的承载介质，导演通过中式日常仪式的反复运用，深刻呈现议题 1.3 中家庭权威与个体顺从的张力。

首先，在选文家宴场景中，食物承担了关爱与压力的双重功能。奶奶把肉饼夹到碧莉盘里、命令「大口咬」是中式「以食为爱」的传统形态；但对作为知情者的碧莉而言，吞咽食物等同于吞咽谎言，因此她回「我不饿」并躲进洗手间。同一行为对家长是温情，对个体是压力——议题 1.3a 的家庭结构通过最日常的喂饭动作把家长权威与个体顺从的张力外化。同时奶奶「我唯

一的孙子结婚，必须得有面子」直接宣告面子文化的执行机制，把私人婚事抬升为家族公开形象工程。

其次，在章节 8 婚宴场地的龙虾争论场景中，面子文化升级为对外部社会的礼仪坚持。奶奶为「我订的就是龙虾」与饭店据理力争，海斌的劝阻被忽略——议题 1.3d 中家庭与社会的关系通过宴席档次被具体化。这一场戏让面子文化从家内延伸到家外，奶奶作为家长不仅控制家内成员的吃食，也控制家族在外部社会的可见形象。

最后，在章节 17 婚宴的集体祝酒场景中，食物与面子文化达到融合顶峰。酒店服务员齐喊「宾客至上」，海斌哽咽致辞「我所有的成就都是你的功劳」，飞鸟酒令把家人卷入集体表演——婚宴形式（喜庆食物 + 公开发言）承载哀悼内容（家人为奶奶送行），议题 1.3d 的家庭集体仪式在最大规模上被用来管理无法言说的死亡。

综上所述，导演通过家宴→宴席筹备→婚宴的三幕递进，让食物与面子文化从日常关爱表达升级为社会形象工程，再升级为承担死亡的集体仪式。议题 1.3 中家庭权威与个体顺从的张力不是靠语言规则维持，而是通过吃饭、订菜、祝酒这些最熟悉的中式日常仪式被反复确认——个体的顺从体现为参与这些仪式，个体的反抗（如碧莉的躲避）也只能以同样的日常形式表达。

## 练习四 · 家庭聚餐与文化碰撞

### Practice 5 · Family Dinner and Cultural Collision

对应电影章节：章节 10 (原情节 11, 约 47:00–52:00)

议题：Theme 3 — 议题 3.2e (与祖国和居住国的关系) + 3.1b (中西观念差异)；Theme 1 — 议题 1.3d (家庭与社会)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

【长春。大圆桌晚餐。奶奶居中，海外亲属（海燕、简、碧莉）坐一侧，本土亲属（玉萍、尼科、孙奥）坐另一侧。气氛热闹。】

**玉萍：**咱们这一家子聚起来好真不容易。妈，你这下开心了？

**奶奶：**高兴。

**全家人：**来干杯！

**尼科：**碧莉啊，有没有想过搬回国来？现在可多老外都来中国淘金了。

**玉萍：**在美国要多长时间才能挣上一百万美金啊？

**碧莉：**很长时间。

**玉萍：**真的假的？在中国都是分分钟的事啊！

**碧莉：**生活不只是钱，钱买不到很多东西。

**玉萍：**这有钱也不碍事啊，有钱也可以享受用钱买不到的东西，对吧？

**简：**那如果在国内这么好赚钱，干嘛还总把宝送到美国读书啊？

玉萍: 这样机会多嘛。

简: 啥机会啊? 说不定他去了美国就跟我们家碧莉一样对钱不感兴趣了。他只在乎自己想做的事儿.....

玉萍: 你们也不用太担心。等碧莉成了有名的作家, 那就挣大钱了, 现在就等于在为她的天赋投资嘛。

简: 养孩子就跟玩股票似的哈? 什么意思?

碧莉: What does that mean?

海燕: They say you are a stock investment and you are gonna make us a lot of money.

简: But we can't expect that from you right? You are the losing stock.

玉萍: 就算国外的月亮比中国圆, 咱也得多为妈想想, 对吧? 父母在, 不远游嘛。

奶奶: 好了好了, 今天聚啊, 咱们说点高兴的事。

简: 哎, 玉萍, 那你还琢磨着把宝送去美国读书吗?

玉萍: 他会回来的, 他又不会留在那儿。

简: 这个你可没法保证。..... 但就算他真的留在那儿, 你还要把他送出去, 对吗?

孙奥: 碧莉, 那个钢琴现在还弹吗?

碧莉: 不弹了。

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中, 本土亲属(玉萍)与海外亲属(简、碧莉)对「在哪里能找到机会」分别持什么立场? 玉萍以哪句古训对海外华人发出道德召唤?

*In the extract, what positions do local relatives (Yuping) and overseas relatives (Jian, Billi) take on "where opportunities are found"? What classical maxim does Yuping use to issue a moral appeal to overseas Chinese?*

**(b) (5 marks)**

导演如何运用圆桌空间布局、英语切换与道德召唤三种手法，把抽象的「海外华人与故土的多元立场」转化为可见的饭桌冲突？结合选文具体例证回答。

*How does the director use the round-table spatial arrangement, English code-switching, and moral appeal to transform the abstract "diverse positions of overseas Chinese and homeland" into a visible dinner-table conflict? Refer to specific examples from the extract.*

**(c) (7 marks)**

「海外华人与故土的关系」在影片中如何呈现多元立场？结合选文（圆桌辩论）与影片其他场景（章节 13 母女夜话中简的「专业哭丧人」独白；章节 15 海斌出租车上「东方人把生命看作集体的」训话），分析议题 3.2 如何在不同代际、不同地理位置的海外华人之间被反复协商。

*How does "the relationship between overseas Chinese and the homeland" appear in multiple positions in the film? With reference to the extract (round-table debate) and other scenes (Jian's "professional criers" monologue in Chapter 13; Haibin's "Eastern people see life as collective" taxi lecture in Chapter 15), analyse how Issue 3.2 is repeatedly negotiated across generations and geographies of overseas Chinese.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of the contrasting positions (Yuping: opportunities in China + "father in country, don't travel far"; Jian/Billi: depth of work matters more than money) with specific quotations from the extract.
- 2 marks — Demonstrates some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one position.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how the three techniques transform the abstract debate into visible conflict. Three or more techniques named with specific evidence (round-table positioning split between overseas/local; "losing stock" English exchange as private mother-daughter argument layered over Chinese dinner; "父母在不远游" as inherited moral demand).
- 4 marks — Thorough with two to three techniques.
- 3 marks — Sound with named techniques, partial effect analysis.
- 2 marks — Some understanding; describes positions without analysing technique.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how Issue 3.2 is negotiated across the extract and both specified wider scenes, with extensive reference to specific quotations. Synthesises content and film technique analysis. Responds with sophisticated language.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and at least one wider scene.
- 4 marks — Sound with some textual reference to extract and a wider scene.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

玉萍代表本土亲属，主张「机会在中国」——「在中国都是分分钟的事啊」+「他会回来的，他又不会留在那儿」；简代表海外亲属，反向质疑——「那如果在国内这么好赚钱，干嘛还总把宝送到美国读书啊？」碧莉作为第二代则把焦点从金钱转移——「生活不只是钱，钱买不到很多东西」。玉萍随后以「父母在，不远游」这一古训对海外华人发出道德召唤，把经济选择上升为孝道义务。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过圆桌布局、英语切换与道德召唤三重手法，把抽象的海外华人多元立场转化为可见的饭桌冲突。首先，圆桌空间布局——奶奶居中，海外亲属（海燕、简、碧莉）与本土亲属（玉萍、尼科、孙奥）分坐两半——传统中式圆桌象征团圆与平等对话，但镜头让立场分歧沿圆桌两侧分布，议题 3.2 中的两套归属由空间分布可见。其次，英语切换作为「私密语」——简突然切英语吵架「You are the losing stock」，让母女冲突隔层进行，海燕被迫做翻译。议题 3.1 中家庭内部的「语言隐私墙」再次出现，但这次不是为了瞒奶奶，而是让冲突不被本土亲属完全跟上。最后，玉萍援引「父母在，不远游」作为道德召唤——议题 3.2e 中「与祖国关系」被本土亲属用传统伦理压力表达，奶奶随即打断「说点高兴的」试图消解，但古训的重量已经种进了对话。

### Question 3 (c) · 7 marks (Band 6 sample)

「海外华人与故土的关系」在《别告诉她》中从不是单一立场，而是几代人、几个地理位置之间反复协商的多元状态。导演通过本章圆桌辩论 + 章节 13 母女夜话 + 章节 15 海斌训话三幕递进，呈现议题 3.2 在不同代际与地理之间被反复重新定义的过程。

首先，在选文圆桌辩论场景中，议题 3.2e 在不同立场的多人同台展开。玉萍代表本土亲属用「父母在不远游」要求海外华人归属故土；简作为第一代移民既反驳「啥机会啊」又内化美式

价值，把「机会」转向个人选择；碧莉作为第二代则把焦点从金钱抬升为「生活不只是钱」。三种立场同时在场，没有任何一方能独占「正确的海外华人姿态」——议题 3.2 在此被呈现为 <em>同代不同位置</em>的横向分歧。

其次，在章节 13 母女夜话场景中，议题 3.2 升级为 <em>第一代移民对中式文化的内化批判</em>。简的「专业哭丧人」独白——「they even hire some professional criers...just to show how sad they are. It's just so ridiculous. I hate that」——把对中式公开哀悼的反感明文表达。但批判本身证明她仍被这文化所定义：她的反感是切肤之痛而非局外评论。议题 3.2a 中海外华人「与故土关系」在这一独白里呈现为 <em>批判式的内化</em>——她离开了，却没有真正离开。

最后，在章节 15 海斌出租车场景中，议题 3.2 被升级为 <em>跨地理华人对海外华人的反向训话</em>。海斌作为在日华人对在美华人海燕、碧莉说出「你把生命看成是个体的——这正是西方和东方的文化差异问题」——他把碧莉的西式价值观重新定义为「怕担责任」，把海外华人立场反向归责为怯懦。议题 3.2e 在此被呈现为 <em>留华一代对海外一代的身份审判</em>。

综上所述，议题 3.2 「海外华人与故土的关系」在影片中是多元、动态、反复协商的——本章呈现同代横向分歧，章节 13 呈现第一代纵向内化，章节 15 呈现跨地理华人反向审判。三幕共同揭示，「海外华人」不是单一身份，而是被时间、空间、家族角色共同塑造的复合位置——这种复杂性正是议题 3.2 的核心，导演拒绝把它简化为简单的「归属」或「疏离」叙述。

## 练习五 · 医院的危机与真相的边缘

### Practice 4 · The Hospital Crisis and the Edge of Truth

对应电影章节：章节 11 (合并自原情节 12+13, 约 52:00–62:30)

议题：Theme 3 — 议题 3.1b (中西文化差异 — 观念) + 3.1d (平衡点)；Theme 1 — 议题 1.3d (家庭与社会的关系)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【清晨。长春酒店房间。窗台上一只小麻雀。碧莉醒来。门外传来海斌打电话的声音。】*

**海斌：**她一个人去的，和他们一起去的。你赶快去看看。你给她电话没有？八号楼，我正往那赶呢。

*【碧莉起身走出房间。】*

**碧莉：**怎么了？

**海斌：**奶奶去医院了。

*【雨天。全家人慌忙地走在街上。镜头切到医院。奶奶坐在诊室外的长椅上，看到家人涌入，皱眉。】*

**奶奶：**你们干啥？都跑来了？就你多嘴！告诉你不说不说嘛。

**海燕：**你不跟我们说一声你就来了！

**奶奶：**我没事，干啥呀，你们这么严肃？我就是来换种药试试，说不定见效呢就好了。

*【宋医生为奶奶检查。听诊器贴在胸前。】*

**宋医生：**来，赵奶奶，哪儿不舒服？看看…… 吸气，呼气，咳嗽…… 就是有点感染。

奶奶: 这是我孙女, 从美国回来的。

宋医生: Visit from America? I went to school in the UK for many years.

碧莉: That's good.

宋医生: Where do you live?

碧莉: Uh, I'm in New York.

宋医生: New York? I always want to visit New York. It's a very beautiful city.

碧莉: Yes it is very beautiful. One question, do you know about my grandmother's condition?

奶奶: 你们说的啥呀?

碧莉: 奶奶, 她在英国学习过, 所以会说英文。

碧莉: How bad is she? And you can tell me the truth.

宋医生: The cancer is quite advanced.

碧莉: Shouldn't we tell her?

宋医生: Well in her situation most families in China would choose not to tell her. When my grandmother had cancer, my family didn't tell her.

碧莉: Isn't it wrong to lie?

宋医生: I mean if it's for good, it's not really a lie.

碧莉: I mean it's still a lie.

宋医生: It's a good lie.

*【镜头切到医院走廊。海燕、海斌、小奶奶围着碧莉。】*

海燕: 我们是不是该告诉她呢? 我们需要提前做一些安排, 到时候谁回来陪她?

叔叔海斌: 我们不告诉她, 一样可以定计划啊。

海燕: 只是在美国，我们不能这么做的，不是不可以，是不允许的。

碧莉: How do you say illegal?

海燕: 违法！在美国这是违法的。

叔叔海斌: 这不是美国。

小奶奶: 我觉得啊，还不到时机告诉她。

碧莉: 如果奶奶知道我们在骗她，她会生气吗？

小奶奶: 她气什么气啊？她以前也做过同样的事。爷爷得癌症的时候，奶奶也是这么瞒着他的，直到他快不行了，才告诉他……等奶奶到了那个时候，我也会告诉她的。

## 问题 / Questions · 结构 2+3+4+6 = 15 marks

### (a) (2 marks)

选文中，海燕、海斌、小奶奶三人分别用一句话表达了对「告知奶奶」的什么立场？

*In the extract, what positions on "telling Nai Nai" do Haiyan, Haibin, and Little Nai Nai each express in one sentence?*

### (b) (3 marks)

三人的立场分别援引了什么类型的依据（如法律、文化习俗、家族先例）？这种多重论证策略如何让「集体决定」获得正当性？

*What type of grounds (legal, cultural custom, family precedent) does each person invoke? How does this multi-pronged justification strategy give legitimacy to "the collective decision"?*

### (c) (4 marks)

导演如何运用语言切换与场景调度两种电影技巧，把碧莉与宋医生的英语对话呈现为「中式善意的谎言」的文化背书？结合选文具体例证回答。

*How does the director use language code-switching and mise-en-scène to portray the English dialogue between Billi and Dr Song as a cultural endorsement of the "Chinese good lie"? Refer to specific examples from the extract.*

**(d) (6 marks)**

「家庭决策权」是谁的？结合选文（医院走廊三方立场）与影片其他场景（章节 3 父母在卧室告知碧莉真相；章节 15 海斌在出租车上「东方人把生命看作集体的」长篇训话），分析「集体决定」如何在三幕反复阐释中获得正当性，并最终把碧莉压入默许。

*Who owns "family decision-making power"? With reference to the extract (the three-way hospital corridor positioning) and other scenes (Chapter 3 parents revealing the truth in the bedroom; Chapter 15 Haibin's "Eastern people see life as collective" lecture), analyse how the "collective decision" gains legitimacy through three repeated articulations and ultimately compresses Billi into compliance.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 2 marks

- 2 marks — Demonstrates a sound understanding of all three positions with specific quotations from the extract.
- 1 mark — Provides some relevant information about one or two positions.

### Question 3 (b) · 3 marks

- 3 marks — Demonstrates a sound understanding of the three types of grounds (US legal standard / Chinese cultural authority / family precedent) and explains how multi-pronged justification reinforces the collective decision.
- 2 marks — Demonstrates some understanding of two types of grounds.
- 1 mark — Provides some relevant information about one ground.

### Question 3 (c) · 4 marks

- 4 marks — Demonstrates a thorough understanding of how language code-switching (English as privacy wall) and mise-en-scène (Dr Song as professional third-party endorser) portray "It's a good lie" as cultural endorsement. Names both techniques with specific evidence and explains effect.
- 3 marks — Demonstrates a sound understanding with named techniques but partial analysis of effect.
- 2 marks — Demonstrates some understanding; may name one technique without analysing effect, or describe the scene without naming techniques.
- 1 mark — Provides some relevant information about the scene.

### Question 3 (d) · 6 marks

- 6 marks — Demonstrates a perceptive understanding of how the "collective decision" gains legitimacy through three repeated articulations (Chapter 3 bedroom revelation → extract hospital debate → Chapter 15 systematic taxi theory), with extensive reference to the extract and both wider scenes. Articulates how Billi is gradually compressed into compliance. Synthesises content and language analysis. Sophisticated language.
- 5 marks — Thorough or comprehensive understanding with detailed reference to the extract and at least one wider scene.
- 4 marks — Sound understanding with some appropriate textual reference to the extract and a wider scene.
- 2–3 marks — Some understanding but limited or no reference to wider scenes (Band 4 ceiling per

NESA convention).

- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 2 marks (Band 6 sample)

海燕在走廊提出「我们是不是该告诉她」，并补充「在美国这是违法的」——倾向告知，代表西式法律标准。海斌「这不是美国」——拒绝告知，强调中式文化主权。小奶奶「我觉得啊，还不到时机告诉她」——延迟告知，立场基于家族判断。

### Question 3 (b) · 3 marks (Band 6 sample)

三人援引三套不同性质的依据：海燕以「在美国这是违法的」援引西式法律标准——制度规则的权威；海斌「这不是美国」援引中式文化的地域主权——文化适用性的争议；小奶奶随后揭爷爷被瞒的往事，把当下隐瞒重新框架为家族传统先例——历史合法性。三套依据互不相同却指向同一结论：不告诉奶奶。这种多重论证让集体决定不依赖单一理由，而是被法律、文化、历史三层依据共同支持——议题 3.1d 中「在两种文化之间寻找平衡点」的可能性在此被否定，三种依据分别消除了西式个人知情权的立足空间。

### Question 3 (c) · 4 marks (Band 6 sample)

导演通过语言切换与场景调度两种技巧，把碧莉与宋医生的英语对话呈现为「中式善意的谎言」的文化背书。首先，语言切换作为「隐私墙」——碧莉用英语向宋医生质问「Isn't it wrong to lie?」，宋医生回「I mean if it's for good, it's not really a lie」/「It's a good lie」——英语在这一瞬间不再是沟通工具，而是把奶奶排除在外的隐私墙。这一选择让医生作为<em>专业第三方</em>用碧莉的母语（英语）背书中式做法，议题 3.1b 中「善意的谎言」由此获得医学专业 + 文化默认双重正当性。其次，场景调度的中性空间——宋医生说自己英国留学背景再加上「my grandmother had cancer, my family didn't tell her」的个人经历，把「不告诉」从这一家的特殊决定升级为整个中国家庭的普遍做法——医生作为受过西方教育的中式文化代言人，这一调度让议题 3.1b 中西差异不再是地域对立，而是被「跨文化亲历者」也认证的文化默契。

### Question 3 (d) · 6 marks (Band 6 sample)

「家庭决策权」在《别告诉她》中从未被任何一方独占——它属于反复阐释这一决定的人。导演通过告知、辩论、系统训话三幕递进，呈现「集体决定」如何在反复确认中获得正当性，并最终把异见者压入默许。

首先，在章节 3 父母卧室告知场景中，决策权由父母代表家族行使。简「不是癌症杀死他们，而是恐惧」把家族决定包装为中式医学逻辑——议题 3.1b 的中西差异在此被作为「这是我们文化的智慧」首次正当化。碧莉的「She should know」被一句文化阐释压回。这是弧线的起点。

其次，在选文医院走廊场景中，决策权被三方援引不同依据反复确认。海燕「在美国这是违法的」（法律）+ 海斌「这不是美国」（文化主权）+ 小奶奶援引爷爷被瞒的家族先例——三套合理化依据互不相同却指向同一结论。议题 3.1d 「在两种文化之间寻找平衡点」的可能性在此被否定。

最后，在章节 15 海斌出租车长篇训话场景中，决策权被升级为东方文化的本质特征。海斌「你把生命看成是个体的——这正是西方和东方的文化差异问题」把家族行为提升为文明理论，并反向归责碧莉「怕担责任」——议题 3.1b 的差异在此被反转，西式个人主义被重新定义为怯懦。

三幕递进揭示：文化机制的正当性不是天然的，是被反复阐释建立起来的——而每一次阐释都加深了集体对个体的压制。碧莉最终的默许不是被说服，而是被三层合理化依据共同压入沉默。

## 练习六 · 醉酒的夜晚与母女的冲突

Practice 6 · The Drunken Night and the Mother-Daughter Confrontation

对应电影章节：章节 13 (原情节 15, 约 67:00–70:30)

议题：Theme 3 — 议题 3.1b (中西文化差异 — 哀悼方式 + 情感表达)；Theme 1 — 议题 1.3a (家庭结构、分工)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【长春酒店房间。海燕醉倒在床上。简正坐在床沿擦地板。碧莉走进房间。整场对话用英语。】*

**碧莉:** Nai Nai should not be organizing this wedding.

**简:** She enjoyed it. Just let her do it.

**碧莉:** She's sick. She should be resting in a hospital, not stressing about a fake wedding.

**简:** You really don't know your Nai Nai. She enjoy boss everyone around. Make her feel important. Make her feel in control. That's why she hated staying in America, because she could not tell anyone what to do. Because whatever I do, never good enough for her, but she can't say anything because it was my house.

**碧莉:** Mom, stop.

**简:** What? 我怎么了? What's wrong?

**碧莉:** You have always had issues with her, but right now at this point.

**简:** She's the one that has problem with me. I don't have a problem with her.

**碧莉:** She's dying. Can you be a little more sensitive?

简: What do you want from me? To scream and cry like you?

简: You know, when my father die, I also very sad. But I don't act like you. When I went back to China for the funeral, everybody was watching me. They all expect me to fall apart. And they think if I don't cry, I don't love my father.

碧莉: No one's asking you to cry.

醉酒的海燕: 哎呀吵死了。

简: I don't like put all my emotion on display, like I'm in the zoo. But in here, if you don't cry, you don't put on a show, they think you don't love your family. You know in here, they even hire some professional criers goes, just to show how sad they are. It's just so ridiculous. I hate that.

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中，简对中式公开哀悼方式持什么态度？她用什么具体经历（在父亲葬礼上）说明这一态度？她对“专业哭丧人”现象作出什么评价？

*In the extract, what is Jian's attitude toward Chinese public mourning practices? What specific experience (at her father's funeral) does she use to illustrate this attitude? What is her judgement on the "professional criers" phenomenon?*

### (b) (5 marks)

导演为什么让这场母女冲突整场用英语进行（仅一处简短的「我怎么了？」）？结合选文，分析语言选择如何同时承担母女关系、文化身份与情感隐私三重功能。

*Why does the director have this entire mother-daughter confrontation take place in English (with only one brief "我怎么了?")? With reference to the extract, analyse how the language choice simultaneously carries the three functions of mother-daughter relationship, cultural identity, and emotional privacy.*

**(c) (7 marks)**

影片如何呈现母女两代海外华人对中式文化处理方式的差异？结合选文（简的“专业哭丧人”独白）与章节 16 碧莉童年独白（"all I saw was fear in your eyes" / "the Beijing home is gone"），分析简（第一代）的<em>批判式内化</em>与碧莉（第二代）的<em>反向控诉</em>如何形成镜像对照，共同体现议题 3.2 中海外华人的多代际身份困境。

*How does the film portray the difference between mother and daughter—two generations of overseas Chinese—in their handling of Chinese culture? With reference to the extract (Jian's "professional criers" monologue) and Billi's childhood monologue in Chapter 16 ("all I saw was fear in your eyes" / "the Beijing home is gone"), analyse how Jian's (first-generation) <em>critical internalisation</em> and Billi's (second-generation) <em>reverse accusation</em> form a mirror contrast, jointly embodying the multi-generational identity dilemma of overseas Chinese in Issue 3.2.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of Jian's critical attitude toward Chinese public mourning, her father's funeral experience ("everybody was watching me...they think if I don't cry, I don't love my father"), and her judgement on professional criers ("It's just so ridiculous. I hate that"). Refers to specific quotations.
- 2 marks — Some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one element.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how the all-English choice simultaneously serves three functions: (1) mother-daughter as a private dyad excluded from the broader Chinese family context (which uses Chinese), (2) confirmation of overseas Chinese cultural identity through shared linguistic territory, (3) emotional privacy that allows raw criticism of Chinese culture without it being audible to the family. Three or more aspects with specific evidence.
- 4 marks — Thorough with two functions.
- 3 marks — Sound with named function but partial effect analysis.
- 2 marks — Some understanding; describes the language without analysing effect.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how Jian's critical internalisation and Billi's reverse accusation mirror each other, with extensive reference to the extract and Chapter 16. Articulates the multi-generational dilemma with sophisticated language and synthesis of content and technique.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and Chapter 16.
- 4 marks — Sound with some textual reference to both.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

简对中式公开哀悼方式持强烈批判态度——「It's just so ridiculous. I hate that」。她以自己父亲葬礼时的经历为佐证：「everybody was watching me. They all expect me to fall apart. And they think if I don't cry, I don't love my father」——把公开哀悼视为被强加的表演要求。对“专业哭丧人”现象她直接斥为「ridiculous」，认为这是把私人情感公开化、商业化的中式陋习。她的批判反映了她作为第一代移民对故土文化的内在不适。

### Question 3 (b) · 5 marks (Band 6 sample)

导演让母女冲突整场用英语进行——这一语言选择同时承担母女关系、文化身份与情感隐私三重功能。首先，作为母女关系的私密语——英语是简和碧莉之间彼此承认的共享代码（家中其他亲属说中文），让对话成为*母女彼此独占的二人对话*，把这场冲突从家庭场域里圈出来。其次，作为文化身份的标记——简自己说着英语却批判中式哀悼习俗，这一行为本身就是议题 3.2a 中海外华人「与故土关系」的具体落地：她用一种文化的语言（英语）批判另一种文化（中式公开哀悼）。这一悖论让议题 3.1b 的中西差异由说话方式而非内容被外化。最后，作为情感隐私的护墙——简对中式哀悼的尖锐批判（「It's just so ridiculous. I hate that」）需要一个不被本土亲属听到的语言空间才能被说出口。英语切换让简可以毫不掩饰地表达切肤之痛，议题 3.1 中「中式集体表演」与「西式个人隐私」的冲突在这一语言选择中既被批判又被实践。

### Question 3 (c) · 7 marks (Band 6 sample)

《别告诉她》通过简（第一代）的批判式内化与碧莉（第二代）的反向控诉，呈现海外华人两代人对中式文化处理方式的镜像差异，共同体现议题 3.2 多代际身份困境的复杂面貌。

首先，在选文母女夜话场景中，简代表第一代移民的*批判式内化*。她对中式公开哀悼方式做出明文反感——「I don't like put all my emotion on display, like I'm in the zoo」+「专

业哭丧人...It's just so ridiculous. I hate that」。但批判本身证明她仍被这文化所定义——她的反感不是无关，而是切肤之痛。议题 3.2a 中第一代海外华人「与故土的关系」呈现为反向定义：她离开美国是为了逃离这种公开化情感，却在每一次回中国时被迫重新经历。她说英语，但她说英语正是为了批判中文世界的表演要求——这一悖论本身就是第一代移民的身份核心。

其次，在章节 16 比莉童年独白场景中，碧莉代表第二代海外华人的反向控诉。她对妈妈说「all I saw was fear in your eyes. And I was confused and scared constantly because you never told me what was going on」+「You didn't even tell me he was sick. So it felt like he just vanished suddenly」——把简当年「不愿表演哀悼」的决定升级为对子女隐瞒真相的后果。「The house is gone. Adia is gone. Our Beijing home is gone」四次重复 gone 的排比把移民冲击对个体的长期伤害推至顶峰。议题 3.2b 中海外华人子女「与故土关系」呈现为滞后清算：第二代多年后才作为成年人重新审视第一代「为了你好」的决定。

两章对照，呈现一对深刻的镜像：简批判中式公开情感表达 → 因此对子女隐瞒情感真相 → 碧莉作为子女多年后控诉这种隐瞒。第一代为了逃避一种文化代价而采取的选择，成为第二代的下一种文化代价。简的「批判式内化」与碧莉的「反向控诉」不是对立，而是同一身份困境的两种延伸形态——议题 3.2 在两代之间被反复传递、反复重新定义，从未抵达稳定的「归属」。

综上所述，导演通过母女两代的镜像对照，揭示了海外华人身份的多代际复杂性。议题 3.2 中「海外华人与故土的关系」不是一代人能解决的问题——它在每一代被重新提出、重新承受、重新表达。简用英语批判中式公开哀悼，碧莉用童年记忆控诉父母的情感隐瞒——两种表达方式不同，但都源于同一种被两种文化共同塑造、又被两种文化共同拒绝的身份位置。

## 练习七 · 归途的追忆与家族的责任

Practice 7 · Reflections on the Way Home and the Family's Responsibility

对应电影章节：章节 15 (原情节 17, 约 76:00–80:30)

议题：Theme 3 — 议题 3.1b (中西观念差异 — 最直白论证) + 3.2e (与祖国和居住国的关系)；Theme 1 — 议题 1.3d (家庭与社会)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【出租车内。一家人从墓地返回。窗外是长春街景。碧莉望着窗外。】*

**碧莉:** This looks so familiar.

**海燕:** 奶奶以前就住在这儿。Do you remember that house, you used to love to play in the garden.

**碧莉:** Where is it?

**简:** 已经过了。

**碧莉:** 可以回去吗？我想看。

**奶奶:** 没什么好看的啦，那房子早就拆了，我都认不出来了。

*【夜晚。酒店房间。海燕与海斌在窗边各点一支烟。碧莉走过来。】*

**碧莉:** Dad? Are you smoking? I thought you said you quit?

**海燕:** I did, I will.

**碧莉:** 你别给他烟。

海斌: 你不要管他。他是你的爸爸。你不该管他。

海燕: Go back to bed Billy. 算了算了算了。

碧莉: What are you guys talking about?

海燕: Nothing.

碧莉: 你们告诉奶奶吗?

海燕: 我不能碧莉, 我不能违背家人的意愿。

*【海斌走近碧莉。镜头中近景。海斌神色严肃。】*

叔叔海斌: 碧莉, 有些事情你得明白, 你们很早就去西方国家了, 所以你把生命看成是个体的——这正是西方和东方的文化差异问题。东方人把生命看作是集体的, 是家庭、是社会。你想告诉奶奶这事情, 是因为怕担责任, 因为这个责任太大了, 如果你告诉了她, 你就没有负担了; 而我们之所以不告诉奶奶, 是为了分担她的心理压力。

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中, 海斌为「不告诉奶奶」给出的核心理由是什么? 他如何把碧莉「想告诉」的提议反向归责? 这一反向归责把西方个人主义重新定义为什么?

*In the extract, what is Haibin's core reason for "not telling Nai Nai"? How does he reverse-attribute Billi's proposal "to tell her"? How does this reverse-attribution redefine Western individualism?*

### (b) (5 marks)

导演如何运用教导式独白、反向归责修辞, 以及「老房子已拆」的视觉信息(虽未直接显现于画面), 把抽象的中西观念差异与故土记忆消失同时呈现? 结合选文具体例证回答。

*How does the director use the lecture-style monologue, reverse-attribution rhetoric, and the "old house already demolished" visual information (though not shown on screen) to simultaneously portray the abstract East/West conceptual difference and the disappearance of homeland memory? Refer to specific examples from the extract.*

**(c) (7 marks)**

「家庭集体决定」在影片中通过哪三次反复阐释获得正当性？结合选文（海斌出租车训话）与影片其他场景（章节 3 父母卧室告知碧莉真相；章节 11 医院走廊三方立场辩论），分析这一从「告知 → 辩论 → 系统理论化」的三幕弧线如何把碧莉最终压入默许。海斌的训话在这一弧线中处于什么位置？

*Through which three repeated articulations does "the family's collective decision" gain legitimacy in the film? With reference to the extract (Haibin's taxi lecture) and other scenes (Chapter 3 parents revealing the truth in the bedroom; Chapter 11 the three-way hospital corridor debate), analyse how this "revelation → debate → systematic theorisation" three-act arc ultimately compresses Billi into compliance. What position does Haibin's lecture occupy in this arc?*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of Haibin's core reason ("East views life as collective; we don't tell to share her psychological burden") and the reverse-attribution ("you want to tell because you fear responsibility"); identifies that Western individualism is redefined as *cowardice / burden-shifting*. Refers to specific quotations.
- 2 marks — Some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one element.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of how lecture-style monologue (Haibin speaks as *cultural authority*, not as debater), reverse-attribution rhetoric (recasting individualism as cowardice), and the off-screen "demolished house" (homeland memory physically erased) together portray both East/West conceptual difference and the disappearance of homeland memory. Three or more elements with specific evidence.
- 4 marks — Thorough with two to three elements.
- 3 marks — Sound with named elements, partial effect analysis.
- 2 marks — Some understanding; describes content without analysing technique.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how the collective decision is legitimised through three escalating articulations (Chapter 3 bedroom revelation → Chapter 11 hospital debate → this lecture as systematic theorisation, i.e., the *capstone of the arc*), with extensive reference to the extract and both wider scenes. Articulates how Billi is gradually compressed into compliance. Sophisticated language.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and at least one wider scene.
- 4 marks — Sound with some textual reference to extract and a wider scene.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

海斌为「不告诉奶奶」给出的核心理由是「东方人把生命看作是集体的，是家庭、是社会」——把家族决定上升为东方文化的本质特征。他随即反向归责碧莉：「你想告诉奶奶这事情，是因为怕担责任，因为这个责任太大了，如果你告诉了她，你就没有负担了」。这一反向归责把西方个人主义重新定义为*逃避责任的怯懦*——西式个人良知从「高尚立场」被一秒切换为「自私的甩锅行为」，与海斌「我们不告诉奶奶是为了分担她的心理压力」形成道德对比，撤掉了碧莉的道德立足点。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过教导式独白、反向归责修辞与故土记忆消失的视觉信息三重技巧，把抽象的中西观念差异与海外华人故土关系同时具体化。首先，教导式独白——海斌作为长子站在中近景镜头前对碧莉发表长篇训话，他不是辩论也不是请教，而是*裁定*——「这正是西方和东方的文化差异问题」把家族行为提升为文明本质论断，议题 3.1b 在此被海斌系统化为不容置疑的理论。其次，反向归责修辞——「你想告诉奶奶...是因为怕担责任」把碧莉的西式个人主义重新定义为怯懦，议题 3.1b 中西差异在此被反转：不是西方更尊重个体，而是西方个体在逃避集体责任。碧莉的道德立足点由这一修辞被进一步撤掉。最后，「老房子已拆」的视觉信息——奶奶在出租车上说「那房子早就拆了，我都认不出来了」，比莉想回的「家」在物理上已不存在，议题 3.2e 中海外华人「故土记忆缺失」由一个画面外的信息被具体化。这一细节与海斌训话同段出现：海外华人不仅在文化观念上被训话，也在物理空间上被宣告「故土已不在」。

### Question 3 (c) · 7 marks (Band 6 sample)

「家庭集体决定」在《别告诉她》中通过*告知 → 辩论 → 系统理论化*的三幕弧线反复获得正当性，海斌的出租车训话是这一弧线的*顶点*——把家族行为从一次性决定升级为东方文化的本质特征，最终把碧莉压入默许。

首先，在章节 3 父母卧室告知场景中，集体决定首次被文化阐释。简「不是癌症杀死他们，而是恐惧」把家族决定包装为中式医学逻辑——议题 3.1b 的中西差异在此被作为「这是我们文化的智慧」首次正当化。家长权力以平静告知的形式行使，碧莉的「She should know, right?」被一句文化阐释压回。这是弧线的<em>起点</em>。

其次，在章节 11 医院走廊辩论场景中，集体决定接受公开检验。海燕「在美国这是违法的」与海斌「这不是美国」+ 小奶奶援引爷爷被瞒的家族先例——三方援引法律、文化主权、历史先例三套合理化依据。议题 3.1d 中「在两种文化之间寻找平衡点」的可能性在此被否定——三种依据互不相同却指向同一结论，集体决定通过多重论证把西式个人知情权系统性消除。这是弧线的<em>中段</em>。

最后，在选文海斌出租车训话场景中，集体决定被升级为系统化的文明理论。海斌「你把生命看成是个体的——这正是西方和东方的文化差异问题。东方人把生命看作是集体的」把「善意的谎言」从家族行为提升为东方文化本质；并反向归责碧莉「怕担责任」。议题 3.1b 在此达到合理化的顶点——集体决定不再被辩护，而被升级为<em>文化责任</em>，碧莉的西式个人良知被重新定义为怯懦。这是弧线的<em>顶点</em>。

综上所述，海斌的训话是「家庭决策权」反复阐释弧线的<em>系统理论化顶点</em>。三幕递进让集体决定从一次性家族行为升级为反复正当化的文化制度——告知阶段它是「我们这样做」，辩论阶段它是「我们必须这样做」，系统理论化阶段它是「东方人就应该这样做」。这一从行为到理论的升级过程系统性地撤掉了碧莉的道德立足点，把她压入默许。导演不评判任何一方，但通过呈现这一弧线让观众看到：文化机制的正当性不是天然的，是被反复阐释建立起来的——而每一次阐释都加深了集体对个体的压制。

## 练习八 · 碧莉的抉择与尘封的往事

### Practice 8 · Billi's Decision and the Sealed Past

对应电影章节：章节 16 (原情节 18, 约 80:30–84:00)

议题：Theme 1 — 议题 1.1c (社会发展对个人的影响) + 1.3a (家庭结构、分工)；Theme 3 — 议题 3.2b (海外华人子女教育与代际关系)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【酒店房间走廊。爱子掉了耳环，全家在帮忙找。镜头切到客房内。简和碧莉两人。整场对话主要用英语。】*

简：哎，碧莉别愣那儿。快来帮爱子找耳环。她掉了耳环了。

浩浩：就在附近。

简：我跟你说这个东西呀很轻。弄不好蹦到远一点儿。

*【碧莉停下，转向简。】*

碧莉：Mom, I want to stay in China and help take care of Nai Nai.

简：What? You stay here? To do what? You can cook? You can clean? 你连中文都没弄明白呢，你能干嘛？

碧莉：I'll figure it out, Mom.

简：So you just stay here. And what? Wait for her to die? What about the fellowship? Just forget about it? And you're 30 years old. You just stop your life and stay here. And every day she have to look at you with that sad looking face. That's not nice for anybody, right?

**碧莉:** You know, one of the few good memories of my childhood were those summers at Nai Nai's. They had that garden. Ye Ye we are catching dragon flies. And then we just moved to the States. Everything was different. Everyone was gone. It was just the three of us.

**简:** I know it was hard, it was hard for us too.

**碧莉:** I wanted to believe that it was a good thing. But all I saw was fear in your eyes. And I was confused and scared constantly because you never told me what was going on. And then Ye Ye died. You didn't even tell me he was sick. So it felt like he just vanished suddenly. And you wouldn't let me go to his funeral.

**简:** You were at school. We didn't want you to miss the school. We did what we thought was the best for you.

**碧莉:** But I never saw him again. And every time I came back to China, he just wasn't there anymore. And I come back and he is just gone. The house is gone. Adia is gone. Our Beijing home is gone. And soon she'll be gone, too.

*【特写镜头。碧莉走在街头夜色中。镜头切换到幻想：爷爷在窗口抽烟。再切回。碧莉在睡觉。镜头中爷爷与烟雾一起消失。】*

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中，碧莉列举了她童年到现在「失去」的哪些具体内容？这些失去如何塑造了她对回中国照顾奶奶这一决定的情感动机？

*In the extract, what specific "losses" does Billi enumerate from her childhood to the present? How do these losses shape her emotional motivation for deciding to return to China to care for Nai Nai?*

### (b) (5 marks)

导演如何运用「延时清算独白」、「gone 排比」与「母女弧线」三种手法，把抽象的移民冲击转化为可见的母女深度对话？结合选文具体例证回答。

*How does the director use the "delayed-reckoning monologue", the "gone" parallelism, and the mother-daughter arc to transform abstract immigration impact into a visible deep mother-daughter conversation? Refer to specific examples from the extract.*

**(c) (7 marks)**

影片如何呈现海外华人两代人对中式家族决定的不同处理？结合选文（碧莉对父母决定的反向控诉）与章节 13（简对中式哀悼方式的批判 — 「professional criers...I hate that」），分析简（第一代）的<em>批判式内化</em>与碧莉（第二代）的<em>反向控诉</em>如何形成镜像，共同构成议题 3.2 中海外华人家庭代际身份困境的完整图景。

*How does the film portray the different handling of Chinese family decisions across two generations of overseas Chinese? With reference to the extract (Billi's reverse accusation against her parents' decisions) and Chapter 13 (Jian's critique of Chinese mourning — "professional criers... I hate that"), analyse how Jian's (first-generation) <em>critical internalisation</em> and Billi's (second-generation) <em>reverse accusation</em> form a mirror, together constituting the complete picture of the inter-generational identity dilemma of overseas Chinese families in Issue 3.2.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of Billi's enumerated losses (the Nai Nai's garden summers / Ye Ye / "everyone was gone" / Ye Ye's death + no funeral attendance / the Beijing home / Adia / soon Nai Nai) and articulates how cumulative loss shapes her decision to stay (compensating for delayed grief and prior exclusion). Refers to specific quotations.
- 2 marks — Some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one loss.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of the three techniques: delayed-reckoning monologue (years-old pain finally organised into speech), "gone" parallelism (four repetitions push loss to climax), mother-daughter arc (Jian from "To do what?" practical dismissal to "we did what we thought was the best for you" softened explanation). Three or more elements with specific evidence.
- 4 marks — Thorough with two to three elements.
- 3 marks — Sound with named elements, partial effect analysis.
- 2 marks — Some understanding; describes content without analysing technique.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how Jian's critical internalisation (rejecting Chinese mourning while still defined by it) and Billi's reverse accusation (the first-generation's "for your own good" decisions becoming the second-generation's grievance) mirror each other, with extensive reference to the extract and Chapter 13. Articulates the multi-generational dilemma with sophisticated language.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and Chapter 13.
- 4 marks — Sound with some textual reference to both.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

碧莉列举的失去构成层层叠加：童年奶奶家的夏天 ("those summers at Nai Nai's") + 与爷爷一起抓蜻蜓 ("Ye Ye we are catching dragon flies") + 移民后「everyone was gone」+ 爷爷生病她不被告知 + 爷爷死后她不被允许参加葬礼 ("you wouldn't let me go to his funeral") + 北京家拆了 + 老社区 Adia 不在了 + 即将失去奶奶 ("soon she'll be gone, too")。这些失去共同塑造了她回中国照顾奶奶的情感动机——她试图通过*在场*来弥补一生中因父母决定而被排除在告别之外的每一次缺席，把多年累积的延时悲痛在这一次告别中得到补偿。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过延时清算独白、「gone」排比与母女弧线三重手法，把抽象的移民冲击转化为可见的母女深度对话。首先，延时清算独白——碧莉把多年前未说出口的痛苦在这一刻整理成话：童年记忆、移民冲击、爷爷之死、父母隐瞒一并被组织成长段倾诉。议题 1.1c 中「社会发展对个人的影响」由延时清算呈现：有些代价不是即时显现，而是潜伏多年后由成年的子女主动整理出来。其次，「gone」排比——「The house is gone. Adia is gone. Our Beijing home is gone. And soon she'll be gone, too」四次重复 gone 形成*失去的排比*，议题 3.2 中「故土记忆消失」由这一修辞被推至顶点：海外华人面对的不是单一离别，而是*持续告别累积*。最后，母女弧线——简的回应从「To do what? You can cook? 你连中文都没弄明白」实务反驳逐步软化为「we did what we thought was the best for you」解释而非辩护。议题 1.3 的母女关系在这一场被深度沟通修正，是比莉与简全片唯一的*双向理解时刻*。

### Question 3 (c) · 7 marks (Band 6 sample)

《别告诉她》通过简（第一代）的批判式内化与碧莉（第二代）的反向控诉，呈现海外华人两代人对中式家族决定截然不同的处理方式，二者形成镜像，共同构成议题 3.2 中海外华人家庭代际身份困境的完整图景。

首先，在章节 13 母女夜话场景中，简代表第一代移民的<em>批判式内化</em>。她对中式公开哀悼方式做出明文反感——「I don't like put all my emotion on display, like I'm in the zoo」+ 「professional criers...It's just so ridiculous. I hate that」——这一批判源于她在父亲葬礼时被强求公开表演哀悼的切肤之痛。但<em>批判本身证明她仍被这文化所定义</em>：她的反感不是局外评论，而是身处其中的反应。她离开中国是为了逃避公开化情感，却在每一次回中国时被迫重新经历——议题 3.2a 中第一代海外华人「与故土的关系」呈现为<em>反向定义的内化</em>：她说英语，但她说英语正是为了批判中文世界的表演要求。

其次，在选文比莉童年独白场景中，碧莉代表第二代海外华人的<em>反向控诉</em>。她对妈妈说「all I saw was fear in your eyes. And I was confused and scared constantly because you never told me what was going on」——把简当年「不愿表演中式公开情感」的决定升级为<em>对子女隐瞒情感真相</em>的后果。「You didn't even tell me he was sick. So it felt like he just vanished suddenly. And you wouldn't let me go to his funeral」——爷爷之死作为关键案例展现：简为了逃避中式公开哀悼，连子女对祖父的告别机会也一并切断了。议题 3.2b 中海外华人子女「与故土关系」呈现为<em>滞后清算</em>：第二代多年后才作为成年人重新审视第一代「为了你好」的决定。

两章对照，浮现出一对深刻的镜像：<em>简批判中式公开情感表达 → 因此对子女隐瞒情感真相 → 碧莉作为子女多年后控诉这种隐瞒</em>。简的「批判式内化」与碧莉的「反向控诉」不是对立，而是<em>同一身份困境的两种延伸形态</em>。简的解决方案（沉默 / 隐瞒以避免中式表演）成为碧莉的下一种创伤（缺失 / 突然消失）。议题 3.2 中「与故土的关系」在两代之间被反复传递、反复重新定义，从未抵达稳定的「归属」。

综上所述，导演通过母女两代的镜像对照，揭示了海外华人身份的多代际复杂性。议题 3.2 中「与故土的关系」不是一代人能解决的问题——它在每一代被重新提出、重新承受、重新表达。简用英语批判中式公开哀悼，碧莉用童年记忆控诉父母的情感隐瞒——两种表达方式不同，但都源于同一种被两种文化共同塑造、又被两种文化共同拒绝的身份位置。这种代际传递的张力，正是海外华人家庭最深层的伤痕。

## 练习九 · 盛大婚宴下的暗流涌动

### Practice 9 · Undercurrents at the Grand Wedding Banquet

对应电影章节：章节 17 (原情节 19, 约 85:00–93:00)

议题：Theme 1 — 议题 1.3b ( 异族通婚 ) + 1.3d ( 家庭与社会 ) + 1.1a ( 个人角色及职责 ) ; Theme 3 — 议题 3.2a ( 海外华人的生活 )

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

*【婚宴场。酒店服务员一字排开齐声宣誓。】*

**酒店服务员：**宾客至上，精益求精，制造浪漫，铸就经典，见证幸福，感动一生，欢迎您的光临。

*【婚宴入场前。奶奶把碧莉拉到一旁。】*

**奶奶：**碧莉……检查结果出来了吧？

**小奶奶：**没有，明天呢。

**奶奶：**明天是周日啊。那得等下礼拜一了。

**小奶奶：**那就礼拜一取吧。别担心了。

*【婚宴开始。叔叔海斌作为长子上台致辞。麦克风前。镜头特写。】*

**叔叔海斌：**大家接着吃啊，继续吃，不要被我打断。作为长子，我代表我和我弟弟说几句。……我和我弟弟已经有二十五年没有回国跟家人团聚了，今天我非常高兴，爱子成了我们家的一员。也许下一次我们在回来的时候，可能就带着小宝宝了。

**叔叔海斌:** 我和我弟弟离开这些年，多亏你们照顾我妈。玉萍，这些年，你一直呆在我们妈妈身边，对我妈就像对待亲妈妈一样，我很感激。真的很感激。

*【海斌声音哽咽。镜头特写他强忍泪水。】*

**叔叔海斌:** 但我最想感谢的一个人，我最想感谢的一个人，是我妈妈。

*【海斌开始哭泣，情绪崩溃。】*

**叔叔海斌:** 妈，原谅我这么多年没有陪在你身边。我所有的成就，都是你的功劳。妈，你是全世界最棒的老妈！谢谢！谢谢！对不起，对不起各位。我今天有点高兴，谢谢。

*【镜头切到碧莉的特写。她看着海斌。神情复杂。她转向海燕，低声用英语问。】*

**碧莉:** Does everyone know?

**海燕:** I think most people don't know, but I am not sure.

*【奶奶给碧莉夹菜。】*

**奶奶:** 来多吃点。

*【主桌旁。三位将军围坐在奶奶身边。朱将军已经喝得满脸通红。】*

**朱将军:** 我说小婷啊，你的腿是不是不怎么得劲啊？还是当时那颗子弹啊。

**奶奶:** 哎呀，你还记得啊。

**朱将军:** 那我怎么能忘呢。我当时就想好，打完这场仗，我会回来娶你当老婆。可惜啊，你负伤了。是那个小王把你扛回来的。

**奶奶:** 喝多了喝多了。

*【场景切换。简坐在一旁与小奶奶私下谈话。】*

**简:** 小姨，这些年照顾你姐姐辛苦吧？以后你得多为自己想想啦。

**小奶奶:** 你不用担心我。我早就想好了。她走了以后……我就去深圳找你小姨夫去。

【飞鸟酒令在主桌进行。家人轮流接龙喝酒。突然浩浩情绪崩溃，开始痛哭。玉萍上前查看。碧莉带浩浩出去照看。一段时间后。婚礼合影背景前。摄影师举着相机。浩浩眼圈仍是红的。】

**摄影师:** 大家站直！看镜头！

**奶奶:** 浩浩，哭啥呢。你喝多了。先别照，新郎官你说哭哭啼啼的。照出来也不好看。你到底哭啥呀？

**小奶奶:** 没事，那是喜极而泣，是高兴的泪水，对吧？

## 问题 / Questions · 结构 3+5+7 = 15 marks

### (a) (3 marks)

选文中，哪些家人在公开场合或私下流露了真实情绪（而非「表演喜悦」）？分别以什么形式？

*In the extract, which family members reveal real emotions (rather than "performing happiness") in public or private? In what forms respectively?*

### (b) (5 marks)

导演如何运用「婚礼/死亡的并置」、「多语言 layered」（中文+日语+英语）与「日常问句打破喜庆」三种手法，把抽象的「家庭用集体仪式承担死亡」转化为可见的戏剧反讽？结合选文具体例证回答。

*How does the director use the "wedding/death juxtaposition", "multi-language layered" (Chinese + Japanese + English), and "everyday questions disrupting celebration" to transform the abstract "family using collective ritual to bear death" into visible dramatic irony? Refer to specific examples from the extract.*

### (c) (7 marks)

「中式集体仪式」在影片中如何同时承载亲情真诚与文化压力的双重功能？结合选文（婚宴的喜庆形式与暗流情绪）与章节 14 墓地祭奠场景（奶奶主祭、家人共吃贡品），分析议题 1.3d 「家庭与社会的关系」在两种集体仪式（祭奠 vs 婚宴）中的对照呈现——一种为<em>真诚仪式</em>，另一种为<em>承担死亡的伪装仪式</em>。

*How do "Chinese collective rituals" simultaneously carry the dual function of genuine family affection and cultural pressure in the film? With reference to the extract (the wedding's festive form and undercurrent emotions) and the cemetery scene in Chapter 14 (Nai Nai presiding, family sharing offerings), analyse the contrast between two collective rituals (cemetery vs wedding) regarding Issue 1.3d "the relationship between family and society" — one a <em>genuine ritual</em>, the other a <em>disguised ritual bearing death</em>.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Demonstrates a sound understanding of multiple real-emotion moments: Haibin's public crying speech ("妈，原谅我这么多年没有陪在你身边"), Hao Hao's sudden public breakdown during the photo, Jian's private conversation with Little Nai Nai about her future, the Generals' nostalgic stories revealing Nai Nai's past. Refers to specific quotations.
- 2 marks — Some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one moment.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of the three techniques: wedding/death juxtaposition (Haibin's "I won't be back together with mum" simultaneous with banquet festivities), multi-language layered (Chinese ushers + Aiko's Japanese / Ling Aunt's Chinese translation + Haiyan's English aside to Billi), everyday question disrupting (Nai Nai's casual "检查结果出来了吧" at the most festive moment). Three or more elements with specific evidence.
- 4 marks — Thorough with two to three elements.
- 3 marks — Sound with named techniques, partial effect analysis.
- 2 marks — Some understanding; describes scene without analysing technique.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of how Chinese collective rituals dually function across the cemetery (sincere) and wedding (disguised) scenes, with extensive reference to specific quotations and visual details in both. Synthesises content and film technique analysis. Responds with sophisticated language.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and Chapter 14.
- 4 marks — Sound with some textual reference to both.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

本章公开/私下流露真实情绪的家人有四组：海斌公开致辞中从感谢玉萍升级为「妈，原谅我这么多年没有陪在你身边」的哽咽崩溃；浩浩在合影时突然痛哭，连奶奶都问「你到底哭啥呀」；简私下与小奶奶谈未来——「她走了以后……我就去深圳找你小姨夫去」的安静告别预感；奶奶主桌旁朱将军回忆她年轻时战友身份——「我会回来娶你当老婆。可惜啊，你负伤了」——奶奶面对自己被埋藏多年的过去。四种形式分别是公开致辞失控、突发崩溃、私下对话、被他人揭示历史——构成婚宴喜庆形式之下的多层暗流。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过婚礼/死亡并置、多语言 layered 与日常问句打破喜庆三重手法，把抽象的「家庭用集体仪式承担死亡」转化为可见的戏剧反讽。首先，婚礼/死亡的并置——海斌作为长子的致辞表面是婚礼上对新人和母亲的感谢，实质是当着 80 岁母亲面的提前告别。「妈，原谅我这么多年没有陪在你身边。我所有的成就，都是你的功劳」是儿子对将死母亲的最后表达——议题 1.3d「家庭用集体仪式承担死亡 ahead-of-time」在这一致辞中达到顶峰。其次，多语言 layered——酒店服务员中文宣誓「宾客至上」+ 爱子用日语致辞由玲阿姨翻译 + 海燕用英语低声问碧莉「Does everyone know?」——本章是全片唯一三语同时在场的场景。议题 1.3b 异族通婚 + 议题 3.2a 多元海外华人在场，「家」在仪式中既庞大又破碎。最后，日常问句打破喜庆——奶奶在婚宴入场前用最日常的语气问「检查结果出来了吧？」——议题 3.1b 的「善意的谎言」在喜庆顶峰时刻被一句问话戳到边缘。小奶奶用「明天呢」延时回答，这是新一轮谎言的种子，为下章伪造报告做铺垫。

### Question 3 (c) · 7 marks (Band 6 sample)

「中式集体仪式」在《别告诉她》中是亲情真诚与文化压力的双重容器——导演通过本章婚宴与章节 14 墓地祭奠的对照，呈现两种集体仪式的对照面貌：一种是真诚仪式，另一种是承担死亡的伪装仪式。

首先，在章节 14 墓地祭奠场景中，仪式为真诚承担。奶奶居中主祭，指挥摆梨、剥橘子、向爷爷「汇报」家事——「老伴，咱孙子明天结婚，我们来托你的福了」+「你保佑碧莉，保佑她呀 前途美满」——议题 1.3d 的家庭通过传统祭祀仪式与已故亲人保持连接。家人按口令鞠躬，共吃贡品，仪式形式与情感内容一致：纪念真实的告别。即使奶奶突然说「就把我撒到大海里吧」与玉萍「你是中国人，得入土为安」的小小碰撞，也只是中式生死观内部的现代/传统张力，整场仪式的真诚性不被动摇。

其次，在选文婚宴场景中，仪式为伪装承担。婚礼名义上庆祝浩浩与爱子的结合，实质是全家为奶奶送行的伪装仪式——「The wedding is an excuse so everyone can go see her」（章节 3 早已点明）。仪式形式（祝酒、跳舞、酒令、合影）与情感内容（哀悼、告别、未说出口的真相）相反。海斌致辞从感谢玉萍升级为对母亲的哽咽道歉「妈，原谅我这么多年没有陪在你身边」——这是儿子对将死母亲的提前告别，借婚礼之名表达；浩浩合影时突然崩溃，奶奶不知道他哭什么；简私下规划小奶奶的未来——「她走了以后我就去深圳找你小姨夫去」——告别的预谋藏在婚礼喜庆下。议题 1.3d 的家庭与社会关系通过这一伪装仪式呈现：家庭借社会公开的仪式形式（婚礼）来承担私下无法言说的内容（死亡）。

两种仪式对照，揭示中式集体仪式的双重功能：祭奠仪式让家人通过真诚仪式与已知的死亡保持连接，承担的是已发生的失去；婚宴仪式让家人通过伪装仪式与即将发生但不能言说的死亡相处，承担的是预期的失去。两种仪式都体现议题 1.3d 中「家庭通过集体仪式与社会保持秩序」的中式逻辑，但在情感真假上完全相反——前者形式真、内容真，后者形式真、内容假。

综上所述，导演通过祭奠 vs 婚宴的对照，深刻呈现中式集体仪式的复杂双面：当仪式与情感一致时它是真诚的承担，当仪式被用于掩盖无法言说的情感时它成为代价高昂的表演。议题 1.3d 中「家庭与社会的关系」在影片中不是单一姿态，而是形式与内容是否一致决定了仪式的伦理重量。婚宴的反讽性恰恰在于它使用所有正确的中式集体仪式语言——却在每一个表面欢庆的瞬间承载哀悼。

## 练习十 · 最后的夜晚与告别

### Practice 10 · The Last Night and the Farewell

对应电影章节：章节 19 (合并自原情节 21+22, 约 94:00–99:00)

议题：Theme 3 — 议题 3.1b (中西观念差异 — 戏剧反讽顶峰) + 3.1a (习俗 — 中式克制告别)；Theme 1 — 议题 1.1a (个人的角色及职责)

### 选文 / Extract

阅读选文，然后用中文或英文回答 (a)、(b)、(c) 三题。Read the extract and answer parts (a), (b), and (c) in either Chinese or English.

【临别前夜。奶奶卧室。奶奶坐在床沿。碧莉站在面前。奶奶从抽屉里拿出红包递给碧莉。】

**碧莉:** 不要给我钱。

**奶奶:** 拿着，孩子拿着啊。我给浩浩一半，也得给你一半。

**碧莉:** 我没结婚。

**奶奶:** 那更得拿着了……你全靠自己，奶奶也帮不上什么忙，拿着吧孩子。可不能花在交房租上，要买点自己喜欢的东西。

**碧莉:** 我不想走。

**奶奶:** 你还会回来的，奶奶知道你总是惦记我。可我现在吃了新买的药，已经好了。你还要工作的，你前面的路长着呢。奶奶可是为你骄傲啊。

【碧莉低头。停顿。深吸一口气。】

**碧莉:** 我没拿到奖学金的。

**奶奶:** 真的？你才知道啊。

**碧莉:** 上周，我没告诉你，因为我不想让你担心。

**奶奶:** 我不担心，你会没事的，孩子。奶奶是过来的人，我得告诉你，生活中总会遇到很多困难，但你一定要想得开，千万不能钻牛角尖。因为生活呀，不光是你去做什么，更是你如何去做。一个人的精神支柱，非常重要。你会成功的。

**碧莉:** 你真的好了吗？

**奶奶:** 真的呀，奶奶跟你撒谎干什么。

*【门外传来小奶奶敲门声。】*

**小奶奶:** 快走吧，别误了飞机。

*【场景切换到楼下。奶奶下楼送碧莉。全家人在出租车旁。奶奶紧紧抱住碧莉。镜头特写两人脸庞。奶奶眼眶发红但努力克制。】*

**碧莉:** 你别哭，奶奶。

**奶奶:** 别这样，别这样啊，傻孩子，傻孩子。奶奶没哭啊，你也不许哭。

**碧莉:** 我没哭。

**碧莉:** 我还会来看你的。

**奶奶:** 奶奶知道，咱们很快就会见面的。快走吧，快走吧，别拖拖拉拉的，再拖拖拉拉的，奶奶就受不了了。快走。

**奶奶:** 快上车吧，快上车。

**简:** 妈你照顾自己！快回去吧。快回去吧。

*【车开走。镜头停留在奶奶独自站立目送的背影。】*

**问题 / Questions · 结构 3+5+7 = 15 marks**

**(a) (3 marks)**

选文中，奶奶对碧莉的「精神支柱」忠告原文是什么？这句忠告为什么对观众而言充满戏剧反讽？碧莉对奶奶的「双向坦白」（坦白没拿到奖学金）与奶奶的隐瞒形成什么样的对照？

*In the extract, what are Nai Nai's exact words of advice about "spiritual pillar" to Billi? Why is this advice dramatically ironic for the audience? What contrast does Billi's "two-way confession" (confessing she didn't get the fellowship) form with Nai Nai's concealment?*

**(b) (5 marks)**

导演如何运用「戏剧反讽顶峰」、「双向坦白」与「克制告别」三种手法，把临别时刻的情感重量同时呈现为爱、反讽与文化习俗？结合选文具体例证回答。

*How does the director use "the peak of dramatic irony", "two-way confession", and "restrained farewell" to portray the emotional weight of the parting moment simultaneously as love, irony, and cultural convention? Refer to specific examples from the extract.*

**(c) (7 marks)**

奶奶的「戏剧反讽对话」在影片中如何形成递进顶峰结构？结合选文（红包+「精神支柱」忠告）与章节 7（清晨教气功时奶奶说「奶奶还能骗你吗？」）和章节 18（看伪造报告时奶奶说「你看我说我没事吧？」），分析这三处反讽对话如何从「小反讽 → 中反讽 → 顶峰反讽」逐级深化，让议题 3.1b 中「善意的谎言」对当事人的情感代价由奶奶自己的话语累积传达。

*How do Nai Nai's "dramatic irony dialogues" form a progressive peak structure in the film? With reference to the extract (red envelope + "spiritual pillar" advice) and Chapter 7 (Nai Nai's "Can Grandma still lie to you?" when teaching qigong) and Chapter 18 (Nai Nai's "See, I told you I'm fine" when reading the forged report), analyse how these three ironic dialogues escalate from "small irony → middle irony → peak irony", letting the emotional cost of the "good lie" be cumulatively conveyed through Nai Nai's own words.*

## Marking Guidelines / 评分细则

### Question 3 (a) · 3 marks

- 3 marks — Quotes Nai Nai's advice ("生活呀，不光是你去做什么，更是你如何去做。一个人的精神支柱，非常重要"); identifies the irony (the very philosophy used by the family to justify *not* telling Nai Nai); articulates the contrast (Billi confesses to spare Nai Nai's worry just as the family conceals to spare Nai Nai's worry — "good lie" is shown to be a two-way human practice, not Chinese-specific). Refers to specific quotations.
- 2 marks — Some understanding with limited textual reference.
- 1 mark — Provides some relevant information about one element.

### Question 3 (b) · 5 marks

- 5 marks — Demonstrates a perceptive understanding of the three techniques: peak dramatic irony ("精神支柱很重要" is exactly the family's rationale for hiding the truth from her), two-way confession (Billi's "因为我不想让你担心" mirrors the family's reasoning), restrained farewell ("奶奶没哭啊，你也不许哭" — denying tears as reverse permission for departure). Three or more elements with specific evidence.
- 4 marks — Thorough with two to three elements.
- 3 marks — Sound with named elements, partial effect analysis.
- 2 marks — Some understanding; describes content without analysing technique.
- 1 mark — Provides some relevant information.

### Question 3 (c) · 7 marks

- 7 marks — Demonstrates a perceptive understanding of the three-stage progressive structure of dramatic irony (Chapter 7 small → Chapter 18 middle → this extract peak), with extensive reference to all three scenes. Articulates how Nai Nai's own words cumulatively convey the emotional cost of the "good lie". Sophisticated language and synthesis.
- 5–6 marks — Thorough/comprehensive with detailed reference to extract and at least one wider scene.
- 4 marks — Sound with some textual reference to extract and a wider scene.
- 2–3 marks — Some understanding but limited wider-text reference (Band 4 ceiling).
- 1 mark — Provides some relevant information.

## Band 6 范文 / Sample Answers

### Question 3 (a) · 3 marks (Band 6 sample)

奶奶的「精神支柱」忠告原文是：「生活呀，不光是你去做什么，更是你如何去做。一个人的精神支柱，非常重要」。这句忠告对观众而言充满戏剧反讽——因为这正是全家用来合理化「不告诉奶奶」的逻辑：精神支柱比事实更重要，所以隐瞒癌症是为了保护奶奶的「精神支柱」。奶奶不知道自己正是这套哲学的受益者与受害者。碧莉的「双向坦白」（坦白没拿到奖学金「因为我不想让你担心」）与全家对奶奶的隐瞒形成对称对照——比莉用同样的逻辑对待奶奶：「不想让你担心」。这一对称揭示「善意的谎言」不再属于某一种文化的特权，而是人类亲情关系里的普遍逻辑。

### Question 3 (b) · 5 marks (Band 6 sample)

导演通过戏剧反讽顶峰、双向坦白与克制告别三重手法，把临别时刻的情感重量同时呈现为爱、反讽与文化习俗。首先，戏剧反讽顶峰——奶奶给碧莉的人生忠告「一个人的精神支柱，非常重要」与全家「不告诉她」所依据的逻辑一模一样。议题 3.1b 戏剧反讽在此达全片最深：奶奶不知道自己正是这哲学的受益者+受害者。她真诚地把这套智慧传给碧莉，而这套智慧此刻正在被用来欺骗她自己——情感代价由奶奶自己的话语自传达。其次，双向坦白——碧莉对奶奶承认「上周，我没告诉你，因为我不想让你担心」。议题 1.1a 中她意识到自己也在用善意隐瞒对待奶奶——「善意的谎言」不再属于某一种文化的特权，而是人类亲情关系里的普遍逻辑。奶奶随即回应「真的呀，奶奶跟你撒谎干什么」——又是一个不知情的反讽顶峰。最后，克制告别——奶奶「奶奶没哭啊，你也不许哭。快走，别拖拖拉拉的」用否认眼泪来允许告别。议题 3.1a 中式克制告别的文化习俗由这一句具体呈现：「不准哭」是反向情感许可，通过否认情绪让双方都能离开。

### Question 3 (c) · 7 marks (Band 6 sample)

奶奶的「戏剧反讽对话」在影片中形成小反讽 → 中反讽 → 顶峰反讽的递进结构，让议题 3.1b 中「善意的谎言」对当事人的情感代价由奶奶自己的话语累积传达。

首先，在章节 7 清晨教气功场景中，反讽处于<em>小反讽</em>阶段。奶奶教碧莉气功后承诺：「你学会了，回美国就可以自己练了，对身体可好了。奶奶还能骗你吗？」——这一反问把奶奶定位为「不会撒谎的诚实长辈」，但观众与碧莉同时知道<em>她正是被骗的人</em>。议题 3.1b 的戏剧反讽在此种下种子，规模较小，集中在养生承诺这一日常话题上，反讽对象局限于「气功效果」，痛感较轻，主要起<em>植入作用</em>，让观众与碧莉开始累积「奶奶反问」与「事实」之间的落差。

其次，在章节 18 伪造报告场景中，反讽升级为<em>中反讽</em>。家人辛苦伪造的「良性阴影」检查报告递到奶奶手中，奶奶看着假报告说：「你看我说我没事吧？」——议题 3.1b 的反讽在此显著加重：奶奶用<em>假证据安慰自己</em>，而这假证据是全家共同伪造的。痛感扩展到核心议题（病情）本身，反讽从「养生小话题」升级为「生死真相」。这一句让观众真正感受到「善意的谎言」物质化后对当事人的伤害——奶奶在用全家精心伪造的虚假来确认自己的健康，每一次她的「确信」都是反讽。

最后，在选文红包临别场景中，反讽达到<em>顶峰</em>。奶奶给碧莉的人生忠告——「一个人的精神支柱，非常重要」——与全家「不告诉她」所依据的<em>完全是同一套逻辑</em>。这是反讽的最深层形式：不再是奶奶不知道某个事实（如健康真相），而是<em>奶奶不知道自己正在传授的智慧正是用来欺骗自己的工具</em>。她真诚地把人生最重要的领悟传给孙女——「生活呀，不光是你去做什么，更是你如何去做」——而这套领悟此刻正在让她自己被蒙在鼓里。议题 3.1b 中「善意的谎言」对当事人的情感代价在这一时刻由奶奶自己的话语<em>自传达</em>：她不必哭，她的智慧本身就承载了所有反讽的重量。

综上所述，三处反讽对话逐级深化——从养生小话题（章节 7）到核心真相（章节 18）到生命智慧本身（本章），痛感与重量层层叠加。导演通过让奶奶在不知情中说出最深刻的人生道理，让议题 3.1b 中「善意的谎言」的情感代价不需要任何旁白评论——奶奶自己每一次反问、每一次确信、每一次教诲，都是这套机制对她个人尊严的系统性消音。反讽的顶峰不是揭穿谎言，而是让被骗者用自己的智慧无意中点出谎言的全部代价。