Examiner's Report Principal Examiner Feedback

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Pearson Edexcel GCE

In Chinese (9CN0) Paper 2

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Introduction

This was the first year of assessment of this paper for the new specification of Advanced GCE in Chinese. This paper includes a translation exercise and two written responses to works. The total mark for this paper is 120.

Candidates must answer Question 1 in Section A by translating a short piece of text from English into Chinese. In addition, they must answer two questions from Sections B and C – this means either two literary works from Section B or one literary work from Section B and one film from Section C. The duration of the examination is 2 hours 40 minutes.

In Section A Question 1 (20 marks), candidates are required to translate a short piece of text from English into Chinese. The content of the translation is a passage based on one of the four themes as indicated in the Specification. Candidates are assessed with reference to their ability to produce an accurate and appropriate translation.

Section B consists of three questions (Question 2, Question 3 and Question 4) on different literary works, whereas Section C consists of three questions (Question 5, Question 6 and Question 7) on different films. Prescribed literary works and films can be found in Appendix 2 of the Specification. Candidates are expected to write between 250 and 350 Chinese characters for each question. The whole essay is marked regardless of length.

For Question 2 to Question 7, each essay is assessed based on the following three categories: critical and analytical response (20 marks); range of grammatical structures and vocabulary (20 marks); and accuracy of language (10 marks).

Section A (Question 1)

This question consisted of a short English passage on "Communications and Technology". It was divided into 20 discrete language sections. Each correctly-translated section is given one mark.

While the majority of the candidates were able to convey the overall meaning of the passage, only a minority were able to achieve full marks.

The vocabulary items were closely relevant to the theme. Examples were "mobile phones", "online shopping", "modern technology", and "internet addiction". Most candidates were able to transfer the meaning closely in Chinese. However, some lost marks owing to their inability to write the Chinese characters correctly, such as 上網成癮.

While most of the candidates were aware of the nuance between English and Chinese, careless mistakes were found in some commonly-used English words, as shown in the following table.

English words/phrases	Common mistakes made by candidates
survey	问卷; 研究; 问卷调查
found	表明; 显示
rely on	用
different kinds of activities	不同的活动
including	例如
modern technology	现时的科技; 现今的科技
daily lives	我们的生活
very	更
social issues	社交问题; 社会议题
Western countries	外国
games	活动
effective	有效率的
resolve	再次解决
these problems	这个问题

In terms of sentence/word order, more able candidates paid great attention to the differences between English and Chinese. However, less able candidates simply followed the original English sentence structures instead of changing the sentence structures. Typical examples included "… on their mobile phones every day", "it has caused social issues in China" and "… is common among teenagers".

The following competent piece of translation was awarded 18 out of 20 available marks.

一项调查发现中国人平均每天三个小时的时间在用手机。他们使用他们的手机做不同的活动，包括聊天以与朋友聊天以及在线网络购物。

虽然这一现代科技使日常生活变得非常方便，但是也造成了一些社会问题。在青少年中，网瘾是个很普遍这的问题。比较于西方国家，中国年轻人参与的户外活动更少。

中国政府正在寻找有效的方法去解决这些问题。

The 4th language section lost 1 mark because "rely on" should be 依赖 rather than 使用. The 17th language section was not awarded any mark due to the mistake made in the word "games". The answer should be 游戏, not 活动.

This example demonstrated very good translation skills. However, candidates should pay greater attention to the actual meaning of some common words. While some terms are interchangeable e.g. 网上购物 and 在线网络购物, some do not carry the same meaning.

Despite the efforts made, the following piece of translation scored 2 out of 20 marks.

SECTION A: TRANSLATION

西	材	中	发	现,	中	国	人	每	人	每	天	平	□	花
三	个	小	时	玩	和	用	手	机。	他	们	用	手	机	来
做	不	同	的	事	情	和	活	动	包	□	跟	朋	友	□
天	和	网	上	□	购物	,	然	现	在	技	能	让	生	活	更
方	着 边,	它	在	中	国	□	起	了	社	会	问	题.	网	□
在	轻	少	年	中	很	长	见.	跟	西	方	国	家	比,	中
国	轻	少	年	很	少	参	参	加	参	加	□	外	活	动
正	付	正	在	扎	找	有	用	有	利	的	方	法	丰	解
觉	这	些	问	题.										

Section B

Compared with Section C (films), a lot more candidates attempted the questions on literary works. Candidates should be aware that evidence must be based on the original literary works. No credit will be given for essays on literary works that are based on the film versions adapted from the literary works.

Question 2

A good number of candidates were able to demonstrate "contrast" as one of the writing techniques employed by the writer to describe the hardship of Qiuhu's life and to compare Xiawang's life before and after his father's imprisonment. More able candidates proceeded to provide well-selected evidence from the literary work, giving comprehensive and coherent answers closely linked to the question. However, very few candidates were able to mention other writing devices such as "metaphor" （比喻） and/or "personification" (拟人) to present their hardship and warmth as required.

In sum, candidates were **unable to gain high marks** if they

- showed a lack of understanding of writing techniques despite the use of relevant evidence from the literary work. For example, many candidates described how the abandonment of Feng by its parents reflected Qiuhu's own miserable circumstances, or how the naming of Feng was related to Qiuhu's sister. However, they failed to highlight "metaphor" and/or "personification" as the writing techniques.

- summarised the story (e.g. the differences of their family backgrounds; how they formed their friendship) with no mention of, let alone an analysis of, the writing techniques used in the literary work.
- analysed the hardship of Qiuhu but missed Xiawang's.
- described the hardship but ignored the warmth.
- did not show consistency in their analysis. For example, candidates introduced the writing technique, "contrast", at the beginning of the essay but then forgot to connect the technique with the key words "suffering" (困苦) and "warmth" (温情) in the question.
- mixed up the two main characters and the sequences of the events.

The following essay achieved 37 out of 50 (14 marks for Critical and Analytical Response; 15 marks for Range of Grammatical Structures and Vocabulary; 8 marks for Accuracy of Language).

作者一开始运用了对比的写作手法，秋虎家的鸽子远不仅不如夏望家的好看，而且秋虎家的所有鸽子加起来都没有夏望家的一只鸽子贵。另外，秋虎夏望家的鸽笼是专门请木匠精心做的，有许多人会去看他家的鸽子和鸽笼，人们看完都很惊叹。而秋虎家的鸽笼只是几块木板歪斜着挂在墙上。表现了秋虎生活的贫困。

秋虎的父亲是个赌徒，没钱还债后把秋虎心爱的鸽子，凤，卖给了夏望家。夏望爸爸说要一千元才能把凤买回去，秋虎就开始卖鱼，想赎回凤。夏望爸爸不久后也被发现集资骗钱，不仅进了监狱，家里值点钱的东西也被抢走了。夏望整个人憔悴了许多，以前买书

买一摞都不看书名的他，现在只能买得起一本书了。作者将夏望以前的生活和现在的生活对比，表现了夏望的困苦。

在夏望家被搜刮时，他把凤藏起来了，后来想还给秋虎，秋虎却没要，表现了夏望对把凤还给秋虎的耿耿于怀。再后来比赛中凤得了一等奖，凤飞到了秋虎家，秋虎没有为了奖金先去验证，而是等着夏望，两人换着抢鸟笼，一起跑着。表现出了两人之间友谊的温情。

Question 3

Although most of the candidates were able to indicate that Yingzi played an important part in the reunion of the insane mother Xiuzhen and her long-lost daughter Niu'er, many of them did not give an in-depth analysis on the specific role of Yingzi. More able candidates were able to use such phrases as 桥梁，纽带，推动，中间人. Less able ones used 重要 or 关键. Some could draw evidence from the literary work to highlight the good aspects of Yingzi's character, such as an innocent heart, curiosity, kindness, bravery and attention to details.

In sum, candidates were **unable to gain high marks** if they
- merely summarised the story without any exploration of Yingzi's role or contribution in the reunion, despite appropriate evidence from the literary work.
- failed to specify Yingzi's role as an "intermediary", a "bridge" or a "link" in the reunion.
- failed to explain how Yingzi "separately" acquired close friendship with Xiuzhen and Niu'er, and subsequently gained their trust.
- provided inaccurate evidence from the literary work. For example, candidates gave wrong accounts of how Yingzi discovered the birth mark on Niu'er's neck.
- failed to provide details to make their argument convincing and coherent.

The following essay achieved 34 out of 50 (13 marks for Critical and Analytical Response; 13 marks for Range of Grammatical Structures and Vocabulary; 8 marks for Accuracy of Language).

在《惠安館》中，英子在秀貞
和妞兒的母女相認中擔當著相當重
要的角色，我認為她是把一切聯繫
起來的一中間人。

　　首先，秀貞作為「為人皆知」
的「瘋子」而沒有人想接近她，這
亦使她更難尋找自己的女兒。

　　其次，妞兒本為英子的好友，
她既不知「瘋子」秀貞是她的母親
，亦沒有接近秀貞的意思。

　　這情形本來成為了她們不能相
認的「死胡同」，不過由於英子出
於自己的好奇心而接近了秀貞，然
後因得知其背景所以感同情而決
定幫助秀貞尋找其女兒。

　　再者，由於妞兒本為英子的好

友，所以當她們越多交流，使英子
越察覺到妞兒為秀貞尋找的人，暴
後，便幫助到她倆相認。
　　因此，我認為英子所起的作用
是作為一個「中間人」，並因好奇
心，認識了秀貞兩串連起一切從而使
秀貞和妞兒相認。

Question 4

This was the most popular question among the six questions on literary works and films. Good answers from the candidates should focus on why "I" in the novel had different feelings towards the hometown in reminiscence and the hometown in reality. Many candidates understood that the different feelings were due to the big changes in hometown scenery along with appearance, demeanour and personality changes of the two characters, Runtu and Second Sister Yang. A good number of candidates managed to link these changes to social issues in China at that time such as feudal system. However, some did not further analyse the feelings that "I" experienced when facing such dramatic changes. Some successfully interpreted "my" feelings as "overwhelmed", "frustrated", "upset", "saddened", "disappointed", and even better as "melancholic" or "lamentable". Only a small number of candidates were able to mention that since "I" was returning home to sell his family property and moving to another place with his mother and nephew to make a living, "my" mood should be low and sad.

In sum, candidates were **unable to gain high marks** if they

- lost focus in the content. For example, some candidates wrote a lengthy introduction on the personal life of the author, Luxun.
- did not analyse critically how the changes of scenery and acquaintances had an impact on "my" feelings about the "two" hometowns.
- wrote in a prose style to express their own personal feelings.
- confused the era when the story took place with modern-day China.
- referred the main character of the work as "the author" or "Luxun" rather than "I" (a fictional character).
- wrote the essay purely based on imagination without showing an in-depth understanding of the literary work.
- provided irrelevant content such as the writing techniques employed by the author.
- failed to fully develop the viewpoints and arguments. For example, some candidates briefly analysed one or two main points and then provided a lengthy discussion on less important viewpoints such as famine, war, and new or old China.

The following essay achieved 30 out of 50 (11 marks for Critical and Analytical Response; 11 marks for Range of Grammatical Structures and Vocabulary; 8 marks for Accuracy of Language).

　　小说的开头，"我"首先使用了背景描写、"萧瑟"等词表达出再次回到故乡时不同的心境。

　　再次回到故乡时首先见到了杨大嫂，在记忆中曾经"豆腐西施"的模样，如今却"凸颧骨"一脸刻薄的样子"表达出时过境迁。虽然回到同一个地方，但是人与物都变了。"我"也同时，记忆中"颈套银圈，手持银叉"与"我一起又猎的闰土。在"我"回乡时，记忆里"我们还依然是互叫名字的朋友。闰土儿时告诉"我"院墙外有趣的知识，叫"我"迅哥儿"以示亲密的关系。然而再次见到闰土时，他早已不是当初的模样，见面敬呼"我"为"老爷"。使"我"感到与闰土之间隔

了一层厚厚的墙。闰土也不再是少
年的模样，一副被生活压迫，世故的
模样。

~~所以，~~小说中使~~用~~对人物的变
~~化描写，侧面的写出，发对故乡的回~~
~~忆和现中感受不同的悲凉之感。~~

　　小说中通过描写"我"为忆中故
乡人物的变化，侧面描写我对
故乡的感受也因现实与记忆中的差
别而不同了。再回到故乡再也没有
喜悦的感觉，而离开时也感觉再也
不会回来了。记忆中的美好被现实
所打破。

Section C

On average, about 20% of the candidates attempted each of the three questions on films. Candidates should be aware that evidence must be based on the original films.

Question 5

On the whole, not many candidates grasped most of the key information of this question. They were unable to use the cinematic terminology throughout or relevant evidence from the film. While some candidates were able to highlight the close relationship between Chengcheng and his parents, a lot of essays focussed on the help that his parents offered to his election campaign or how his parents' values had influenced Chengcheng. Only a small proportion of candidates were able to examine how the film has presented the family relationship:

In sum, candidates were **unable to gain high marks** if they

- did not respond to the key word "how" the film presented the relationship between Chengcheng and his parents in the question by using appropriate cinematic terminology such as 贴近真实的镜头, 时间线, 场景, 画面.
- failed to show a good understanding of the film. Candidates often missed the important aspects shown in his daily life, such as collecting him from school, dining, bathing, watching TV, and chatting.

- provided evidence of the parents' help in Chengcheng's election campaign but failed to explore the different facets of the relationship between them.
- described the story of all three candidates in a narrative manner.
- wrote the answer as if it was a film review.
- lost the focus of the question by making a comparison among the three candidates and their families or by analysing unnecessarily the roles of Luo Lei and Xiaofei in the election.
- mixed Chengcheng up with Luo Lei, indicating a lack of understanding of the film.
- focused on what kind of people Chengcheng and his parents were, rather than exploring how the film has expressed the relationship between Chengcheng and his parents.
- made personal and moral judgements on Chengcheng's behaviour and the parental skills.

The following answer achieved 15 out of 50 (5 marks for Critical and Analytical Response; 5 marks for Range of Grammatical Structures and Vocabulary; 5 marks for Accuracy of Language).

成成是在电影里是一个黑白两道的方式尽用的一个形象，而这个形象的雏形很大一部分是因为受金到成成父母的影响。可以说成成是一个很听父母说话的孩子。如成成父母让他练习演讲的动作，让教成成在罗雷吹长笛的时候找人起哄等等。全电影中有一个很对反映成成和父母间关系的片段是成成父母告诉他，如果不心狠手辣就如何能成为雄长，而在第一时间不想去坑害别人的单纯的成成最后只依就照做了。狠好说明了成成如同一个父母所造的机器。成成父母把自己在社会中的变如何处事的经验在从竟选班长这一事件中全部教给一个

还什么都不都的孩子．而成成伴演
的也只能是一个被父母改变造的无
能为力的孩子．慢慢变成一个被人
所厌恶的人．
这很好的反映了中国孩子的无奈和
无助．只能任由父母想相要的方式
式的培养．完全无法自立．

Question 6

Q6 discusses the symbolic meaning of the bicycle to migrant worker Xiaogui. Most of the candidates were able to analyse some basic symbolic meanings of the bicycle to Xiaogui: his livelihood, his hope to integrate into city life, and his pride. Some could specifically point out the relevant scenes to support their arguments. However, fewer candidates were able to discuss that the disappearance of the bicycle signified job loss, a broken hope and an uncertain future. Some candidates deviated to describe in detail the conflict between Xiaogui and Xiaojian.

In sum, candidates were **unable to gain high marks** if they

- described the plot of the film rather than analysing the symbolic meanings of the bicycle to Xiaogui.
- made wrong interpretations of symbolic meanings of the bicycle to Xiaogui. For example, the bicycle was misinterpreted as a means for Xiaogui to attract a beautiful girl.
- provided irrelevant or unnecessary details, such as the description of how Xiaogui got the bicycle or his job, the importance of the bicycle to another main character, Xiaojian, and the difference between youth in the city and those from villages.
- failed to develop fully the symbolic meanings of the bicycle to Xiaogui such as the relationship between the bicycle and his future hope to integrate into city life.
- mixed up Xiaogui with another main character Xiaojian.
- failed to delve deeper into the film to support their analysis, such as the scene in which Xiaogui saw his bicycle being smashed up.

The following answer achieved 44 out of 50 (17 marks for Critical and Analytical Response; 18 marks for Range of Grammatical Structures and Vocabulary; 9 marks for Accuracy of Language).

电影中单车承载了小贵对城市生活
的期盼,从他每天拼命送快递嫌钱买
车和拿到车后,每天为它擦试以及在
车上做标记防止别人偷走都能说明
他十分爱惜这辆单车因为它能使
小贵融入城市生活,摆脱作为农村人
的自卑感。后来当小贵从酒店出来后
发现车丢了,他不安焦急的四处寻找,
并在原地等了一个晚上和眼眶中的
泪水都说明了他在面对城市中发生
的困难时的无奈、焦虑,并且单车是他
谋生的唯一工具,车丢了他将无法在
大城市中生存,打破了他对美好生活
的向往,以及小贵对未来的迷茫,后来
当小王和他的同学三番两次的抢小
贵的车,在最后一次中,小贵发出了

痛苦的呐喊，他认为这车是通过自己
努力换来了，别人却非要抢走，说明他
为自己的遭遇感到不公，决望，失去了
单车他之前的努力都白费了并且他
融入城市的唯一途径没有了，他非单
决望，最后小卖扛着破车走在街头表
现了农村人民在权利区押了 。
祁摧残，并无法诉说苦楚的悲凉，心酸。

Question 7

Most of the candidates were able to identify at least one of the three eating scenes of Leung Foon (or Liang Huan) with detailed elaboration and appropriate evidence concerning her situation and emotions in the scenes. These candidates gave predominantly relevant response to the question as well as some detailed arguments. There were a few very good answers which analysed all three scenes by employing cinematic jargons such as lighting, soundtrack, close-up shots of the actress.

The scene which had the worst performance was the second one, in which Leung Foon had lunch with her former son-in-law. There were two general issues in candidates' essays. Firstly, the scene was not always clearly described in terms of the setting, the characters and most important of all, the context. This could be attributed to either the quality of language required, or a lack of understanding of the plot. Secondly, the multitude of emotions experienced by Leung Foon in this scene was not always analysed thoroughly by candidates: from anticipation to disappointment, from goodwill to the sense of rejection, and from hope to despair.

In sum, candidates were **unable to gain high marks** if they

- failed to identity all three eating scenes of Leung Foon.
- failed to focus on the situation and emotions of Leung Foon depicted in the eating scenes.
- did not make critical analysis of the eating scenes by using cinematic terminology such as the dim lighting in the first eating scene, the noisy background in the second eating scene, the festive atmosphere in the third eating scene, and the facial expressions of Leung Foon.
- made inaccurate accounts of the film. For example, Mr Law (or Mr Luo) was mistaken as Leung Foon's son or nephew, and Leung Foon's daughter was still alive.
- lost the focus by exploring, for example, the development of the friendship between Leung Foon and Kwai (or Gui) or the influence of Kwai on Leung Foon's life.
- confused Leung Foon's eating scenes with those of Kwai and her son.

The following essay achieved 27 out of 50 (9 marks for Critical and Analytical Response; 11 marks for Range of Grammatical Structures and Vocabulary; 7 marks for Accuracy of Language).

在飯桌上的場景，是中秋節這 15
這個傳統節日，象徵團圓的意思， 30
但阿婆要梁歡卻與鄰居過，反襯出連 45
唯一親人見面的機會也沒有。而安 60
仔與她孫子是同年，所以在飯桌上 75
有不少機會把安仔當為孫子照顧。 90
　　碌柚，與月餅一樣是中秋節的 105
食品。當張家安準備開前，阿婆搶 120
住要開。雖然賣姐阻止，但是從而 135
看出阿婆多想過望體駿照顧孫子的 150
過程及生活，以填補自己孤獨無聊 165
的生活。 180
　　全晚的晚飯中，阿婆不時抬頭 195
望向安仔，回想着女婿對孫子描述 210
的近況，盼望着自孫兒健康快樂地 225
成生長，就像安仔般孝順，不學壞 240

亦擁有空仔　　　的

、熱心助人等好性格。

　　在阿婆的心中，從搬入天水圍
的獨居生活開始已感無奈及絕望，
經常詢問貴姐空仔的學業及日常生
活來幻想自己孫子的近況。家人的
疏離使阿婆連其視為珍貴的冬菇及金
器都轉贈給貴姐這個好鄰居，體現出
「本來無一物，何處惹塵埃。」的
精神，繁弓無奈又孤單地安享晚年
。

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- Since Section A (Question 1) is marked based on individual sections of language, candidates must do the translation carefully. Over-translation and under-translation should be avoided. It is also advisable to practice the Chinese key words for each theme as often as possible.

- To prepare well for Section B and Section C, it is of utmost importance that candidates are familiar with the works.

- When writing the essays, always read the questions carefully and identify the key words in each question. This can help you to avoid irrelevant answers.

- Write the response critically, analytically and logically.

- Remember to justify points of view with appropriately selected evidence from the works.

- Avoid presenting arguments in the style of a book/film review.

- In order to enhance clarity of communication, candidates must aim at producing a wide range of grammatical structures, vocabulary, cinematic/literary terminology, and a high level of accuracy of Chinese characters.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
http://www.edexcel.com/iwant to/Pages/grade-boundaries.aspx