



Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE
In Chinese (9CN0) Paper 02

Paper 2: Written response to works and
translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

GCE A Level Chinese

Paper 2 mark scheme

Section A – Question 1 (translation into Chinese)

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accept any appropriate alternatives that do not already appear in the 'Acceptable answers' column.

Traditional characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	In China,	在中國，			(1)
2	watching drama series is	(觀)看連續劇 是	…… 電 視連續劇 /電視 劇……	話劇	(1)
3	a popular leisure activity.	(一個)受歡迎 的休閒/餘暇活 動。			(1)
4	People can enjoy their favourite stories	人們可以在他 們的電腦上 或		享用	(1)
5	on their computers	(者)手提電話/ 移動電話/流動			(1)
6	or mobile phones.	電話/(隨身)手 機上觀賞(他 們)最喜愛/最 喜歡的故事。			(1)

7	Historical and	歷史和/與/及			(1)
8	romantic themes are	愛情/談情說愛/浪漫的主題	……題材……	……題目……	(1)
9	often very successful.	經常/常常/往往非常/十分/很成功。			(1)
10	People who love Chinese television dramas	喜歡/愛看中國/中文/華語電視劇/(電視)連續劇的人			(1)
11	know that these programmes	(都)知道這些節目			(1)
12	are getting longer and longer.	(變得)越來越/愈來愈長。			(1)
13	Most of the viewers	大部分的/大多數的觀眾/觀看者			(1)
14	have a hectic life,	生活忙碌/過著忙碌的生活，			(1)
15	so they prefer	所以他們更喜歡(比)較短/短一些的節目。	較/更傾向/寧願看		(1)
16	shorter programmes.		更短……		(1)
17	They also think that	他們也認為/覺得		想	(1)
18	a director's job is	(一個)導演的工作是			(1)
19	to produce creative content	製作有/具創意(性)/有新意的內容，	……創新……		(1)

20	to attract larger audiences.	以/去/來吸引 更多的觀眾。	以便……	……更大的 的……	(1)
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Simplified characters

Sect ion	Text	Correct answer	Acceptable answers	Reject	Mark
1	In China,	在中国，			(1)
2	watching drama series is	(观)看连续剧是	……电 视连续剧 /电视 剧……	话剧	(1)
3	a popular leisure activity.	(一个)受欢迎的休闲/余暇活动。			(1)
4	People can enjoy their favourite stories	人们可以在他们的电脑上或		享用	(1)
5	on their computers	(者)手提电话/			(1)
6	or mobile phones.	移动电话/流动 电话/(随身)手 机上观赏(他 们)最喜爱/最 喜欢的故事。			(1)
7	Historical and	历史和/与/及			(1)
8	romantic themes are	爱情/谈情说爱 /浪漫的主题	……题 材……	……题 目……	(1)
9	often very successful.	经常/常常/往 往非常/十分/ 很成功。			(1)
10	People who love Chinese television dramas	喜欢/爱看中国 /中文/华语电 视剧/(电视)连 续剧的人			(1)

11	know that these programmes	(都)知道这些节目			(1)
12	are getting longer and longer.	(变得)越来越/愈来愈长。			(1)
13	Most of the viewers	大部分的/大多数的观众/观看者			(1)
14	have a hectic life,	生活忙碌/过着忙碌的生活，			(1)
15	so they prefer	所以他们更喜欢(比)较短/短一些的节目。	较/更倾向/宁愿看		(1)
16	shorter programmes.		更短……		(1)
17	They also think that	他们也认为 / 觉得		想	(1)
18	a director's job is	(一个)导演的工作是			(1)
19	to produce creative content	制作有/具创意(性)/有新意的内容，	……创新……		(1)
20	to attract larger audiences.	以/去/来吸引更多的观众。	以便……	……更大的……	(1)

Sections B and C, Questions 2 to 7 (written response to works)

There are three levels-based mark grids to be applied to the written responses to each work. The mark grids are:

- critical and analytical response (AO4)
- range of grammatical structures and vocabulary (AO3)
- accuracy of language (AO3).

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- First, you should first consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You should then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but would be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question. The whole essay should be marked regardless of length.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> • Response relates to the work but limited focus on the question. • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions.
5-8	<ul style="list-style-type: none"> • Response relates to the work but often loses focus on the question. • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.
9-12	<ul style="list-style-type: none"> • Response is relevant to particular aspects of the question, occasional loss of focus. • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.
13-16	<ul style="list-style-type: none"> • Predominantly relevant response to the question. • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.
17-20	<ul style="list-style-type: none"> • Relevant response to the question throughout. • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
5–8	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
9–12	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
13–16	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
17–20	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by candidates. Examiners will judge which mark band to place candidates in and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as candidates control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures; for example, conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- any grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7–8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2	<p data-bbox="421 439 1410 611"><i>By its emotionally engaging tone and the vivid description of scene settings, the novel shows the sentiments of Qiuhu towards his family members. Qiuhu had lived with his gambler father since his mother and sister had left them.</i></p> <ul data-bbox="421 629 1410 1688" style="list-style-type: none"><li data-bbox="421 629 1410 853">• It is in the setting of a graveyard that Qiuhu’s family is mentioned for the first time in the novel. Qiuhu was alone waiting to catch a pigeon. Qiuhu felt neglected by his father and missed his mother. The graveyard was no worse than home. This comparison expresses his cold feelings of distance towards his father.<li data-bbox="421 898 1410 1070">• Qiuhu’s joy and excitement at the birth of the two little pigeons covered up his painful relationship with his father. Qiuhu’s thoughts of his mother and sister were stirred up by the sight of the two little fledglings.<li data-bbox="421 1115 1410 1288">• The fact that the mother pigeon abandons the fledglings, resulting in the death of one of the fledglings, reflects Qiuhu's broken family. Qiuhu projected his love for his sister onto the surviving female fledgling. He called it “Feng” because it was his little sister’s name.<li data-bbox="421 1332 1410 1413">• Qiuhu did not care that his father was out gambling without a thought for his son because he had Feng to keep him company.<li data-bbox="421 1458 1410 1570">• Qiuhu’s endearing attachment to Feng mirrored his affection for his mother and sister. When there was no sign of Feng, he started to miss his mother and sister.<li data-bbox="421 1615 1410 1688">• After his father had sold Feng to pay his debt, Qiuhu’s fury towards his father is vividly portrayed through his rampaging actions.

Question number	Indicative content
3	<p data-bbox="421 297 1398 477"><i>Flowers serve as threads and symbols throughout the whole story. Through six kinds of flowers, the author expresses the joyful childhood, the sorrow of her father's death, and the meaning of growing up to be an adult experienced by the twelve-year-old Yingzi on graduation day.</i></p> <ul data-bbox="421 495 1398 1765" style="list-style-type: none"> <li data-bbox="421 495 1398 674">• The pink oleander pinned on Yingzi's blazer at the beginning of the story acts as a foreshadow to create the sad setting of Yingzi's loneliness and her hospitalised father on graduation day. It also represents the spiritual presence of Yingzi's father. <li data-bbox="421 707 1398 936">• The tuberose are associated with her father's encouragement during Yingzi's childhood. Thanks to her father's strict discipline and high expectations, Yingzi had changed the bad habit of being late for school. She even brought tuberose for her favourite teacher in those unforgettable mornings. <li data-bbox="421 969 1398 1099">• The withering pomegranate flowers and oleanders express Yingzi's worries about her father's frail health. He was too ill to take care of them. <li data-bbox="421 1133 1398 1263">• Yingzi found a gleam of hope in chrysanthemums. She earnestly hoped that her father would recover in autumn and buy many pots of chrysanthemums. <li data-bbox="421 1296 1398 1426">• The jasmine blossom which her father stuck into the hair of Yingzi's sister shows the fatherly love for his children. Her father's love for flowers is further highlighted via Uncle Chen's words. <li data-bbox="421 1460 1398 1590">• Dandelions demonstrate Yingzi's sense of achievement and joy after accomplishing a task assigned by her father to train her to be independent and courageous. <li data-bbox="421 1624 1398 1753">• At the end of the story, the drooping oleander plant and the fallen, scattered pomegranates symbolise her father's death and her farewell to childhood.

Question number	Indicative content
4	<p data-bbox="421 309 1406 629"><i>The author employs powerful writing techniques to depict Second Sister Yang, who plays a supporting role in the novel. With the use of such techniques as voice description, metaphor, reminiscence, contrast, conversations and description of actions, the author presents vivid pictures of a rural woman who had changed from a friendly, beautiful woman to a spiteful, awkward-looking woman with the difficult passage of time.</i></p> <ul data-bbox="469 651 1406 1704" style="list-style-type: none"> <li data-bbox="469 651 1406 831">• The author first introduces Second Sister Yang through the ears rather than the eyes of the narrator 'I'. Before 'I' saw Second Sister Yang, 'I' heard a strange, shrill voice. The author successfully creates an unpleasant shrew with a nagging tongue. <li data-bbox="469 864 1406 1043">• Second Sister Yang's standing posture is metaphorically described as "a pair of compasses". Her first awkward appearance (protruded cheek bones and thin lips) gave 'I' a feeling of surprise. <li data-bbox="469 1077 1406 1211">• The use of reminiscence describes Second Sister Yang, with the nickname "Beancurd Beauty", as an attractive young woman who made good business at her beancurd shop. <li data-bbox="469 1245 1406 1424">• The author employs the technique of contrast by stating that in the narrator's past memory, "her cheekbones weren't so high", "her lips weren't so thin", and "I had never before seen this 'compasses' pose of hers". <li data-bbox="469 1458 1406 1547">• The use of conversation, mainly spoken by Second Sister Yang, makes a realistic portrayal of a coarse and ignorant character. <li data-bbox="469 1581 1406 1704">• By describing some actions done (e.g. shoving the gloves of the narrator's mother into her trousers) by Second Sister Yang, the author vividly presents a greedy character.

Question number	Indicative content
5	<p data-bbox="421 297 1391 427"><i>Several scenes present Luo Lei acting dominantly and using physical force to make his classmates follow his instructions. This may be interpreted as bullying or as him trying to be a strong leader.</i></p> <ul data-bbox="469 443 1391 1720" style="list-style-type: none"> <li data-bbox="469 443 1391 573">• The flag-raising and physical exercise scenes on the school playground show that Luo Lei maintained class discipline effectively. <li data-bbox="469 611 1391 786">• The nap-time scene shows that there was tension between Luo Lei and his classmates. As a strict class monitor, Luo Lei managed his class with a strong hand and imposed physical punishments on disobedient classmates. <li data-bbox="469 824 1391 999">• The jeers of the class in the singing competition show their discontentment against Luo Lei, who was known for beating classmates. The bully image of Luo Lei was used by his rival, Cheng Cheng, to incite the class against Luo Lei. <li data-bbox="469 1037 1391 1211">• The strained relationship between Luo Lei and his classmates is proved in the scene in which a student interviewed by the director responded that he would not vote for Luo Lei because he always hit people. <li data-bbox="469 1249 1391 1424">• In a scene in which Luo Lei tried to find out who would vote for him, a boy shunned him without giving him a definite answer. At that moment, Luo Lei disappointedly realised that he was less popular than Cheng Cheng. <li data-bbox="469 1462 1391 1592">• The free metro ride offered by Luo Lei's father has later improved the distant relationship between Luo Lei and his classmates. <li data-bbox="469 1630 1391 1720">• Luo Lei gave out gifts immediately after his speech. This has won him not only the hearts of his classmates but also their votes.

Question number	Indicative content
6	<p data-bbox="421 297 1391 524"><i>Beijing at the turn of the 21st century is represented as an evolving city existing at the intersections of the old and new; the traditional and modern. The film presents different facets of the economic development via migrant workers, life in the hutongs, and the competition for the bicycle between two youths.</i></p> <ul data-bbox="469 539 1391 1608" style="list-style-type: none"> <li data-bbox="469 539 1391 719">• The transformation of China’s economy from a centrally-planned economy to a market-oriented economy is evident at the start of the film. The fact that corporations aim to pursue profit is depicted in the way that the bicycle couriers are paid. <li data-bbox="469 757 1391 936">• Rural workers flocked into Beijing to find jobs. However, they did not enjoy equal economic status and were looked down upon by city-dwellers. This is presented in the scene when Xiaogui was mistaken for a hotel guest. <li data-bbox="469 974 1391 1153">• As a symbol of modernisation, the number of cars had overtaken that of bicycles. The film shows shots of Xiaogui pedalling through the car-congested streets and carrying his broken bicycle through the car-packed roads. <li data-bbox="469 1191 1391 1415">• The struggle between Xiaogui and Xiaojian to own the same bicycle illustrates the economic competition between people. It illustrates how people use possessions to express self-worth. Xiaogui saw the bicycle as his hope for economic survival, whereas Xiaojian considered it as a status symbol. <li data-bbox="469 1453 1391 1608">• The film illustrates how wealth determines a person’s social status. Both Xiaogui and his friend perceived a beautiful girl to be a rich city lady and so presumed she was out of their league. Later it transpired that she was a rural worker.

Question number	Indicative content
7	<p data-bbox="419 300 1407 472"><i>The scene in which Leung Foon, Kwai and her son celebrate the Mid-Autumn Festival is highly significant for the human relationships. This festive gathering has brought two families and three generations together.</i></p> <ul data-bbox="469 495 1407 1585" style="list-style-type: none"> <li data-bbox="469 495 1407 712">• The Mid-Autumn Festival creates a sense of bond between two broken families. Kwai was a widow who lived with her teenage son. Leung Foon lived alone because her daughter had passed away. This festive gathering signifies hope and happiness for both families despite their misfortunes. <li data-bbox="469 734 1407 1003">• The gathering changes the sad tone to an optimistic one. Despite her economic hardship, Kwai was a stoic and kind-hearted woman. She offered help to Leung Foon as a good neighbour. Eventually she won her trust and made friends with her. The gathering shows that there will be love as long as people nurture human relationships. <li data-bbox="469 1025 1407 1198">• The celebration expresses the fact that Leung Foon, initially an outsider, had now become part of Kwai's family. Leung Foon, a solitary, sullen figure, received emotional support from Kwai and came to treat Kwai's son as her grandson. <li data-bbox="469 1220 1407 1438">• The celebration shows a more active involvement of Kwai's son, Ka-on, in human relationships. He had changed from a lazy teenager to a mature young man. Ka-on could skilfully cut open the pomelo fruit. When he offers a slice to Leung Foon, he is treating her as his own grandmother. <li data-bbox="469 1460 1407 1585">• The final shots, with the moon outside the window and families celebrating the festival in a park, reinforce the atmosphere of completeness and intimacy within the newly constructed family.