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Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE in Chinese (8CN0 02)

Advanced Subsidiary Level

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 AS Level Chinese October 2020

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

Regional variations: Candidates from different geographical regions may use different expressions, which are tolerated, for example 食饭 rather than 吃饭.

However,

Spoken Chinese and over-familiar language should not be used in translation, for example 唔 rather than 不.

Errors in writing, such as a misformed stroke in a character, are tolerated as long as this does not lead to ambiguity.

Word order: the Chinese translation may follow a different word order from the English text. For example, in the sentence “I am going to school tomorrow”,

An acceptable Chinese translation could be 明天我去学校 or 我明天去学校.

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

Traditional characters

| | Text | Correct Answer | Acceptable Answers | Reject | Mark |
|----|--------------------------------|----------------|--------------------|--------|------|
| 1 | These days | 現在 | | | (1) |
| 2 | many students | 很多學生 | 許多學生 | | (1) |
| 3 | find it | 發現 | 覺得 | | (1) |
| 4 | very difficult | 很難 | | | (1) |
| 5 | to balance | 平衡 | | | (1) |
| 6 | their schoolwork and free time | 他們的學習和 休閒時間 | | | (1) |
| 7 | However | 但是 | | | |
| 8 | some parents say | 一些家長說 | | | (1) |
| 9 | that stress is | 壓力是 | | | (1) |
| 10 | for everybody | 每個人 | | | (1) |
| 11 | a part of life | 生活的一部分 | 生活的一個組成部分 | | (1) |
| 12 | If | 如果 | | | |
| 13 | young people | 年輕人 | | | (1) |
| 14 | learn to | 學會 | | | (1) |

| | | | | | |
|----|------------------|--------|----------|--|-----|
| 15 | more effectively | 更好地 | 更有效地 | | (1) |
| 16 | cope with it | 應對它 | 處理問題/適應它 | | (1) |
| 17 | they can | 他們就能 | | | (1) |
| 18 | gain | 獲得 | 得到 | | (1) |
| 19 | a great | 一種特別好的 | 一種了不起的 | | (1) |
| 20 | skill for life. | 生存技能 | | | (1) |

Simplified characters

| | Text | Correct Answer | Acceptable Answers | Reject | Mark |
|----|--------------------------------|-----------------------|---------------------------|---------------|-------------|
| 1 | These days | 现在 | | | (1) |
| 2 | many students | 很多学生 | 许多学生 | | (1) |
| 3 | find it | 发现 | 觉得 | | (1) |
| 4 | very difficult | 很难 | | | (1) |
| 5 | to balance | 平衡 | | | (1) |
| 6 | their schoolwork and free time | 他们的学习和休闲时间 | | | (1) |
| 7 | However | 但是 | | | (1) |
| 8 | some parents say | 一些家长说 | | | (1) |
| 9 | that stress is | 压力是 | | | (1) |
| 10 | for everybody | 每个人 | | | (1) |
| 11 | a part of life | 生活的一部分 | 生活的一个组成部分 | | (1) |
| 12 | if | 如果 | | | (1) |
| 13 | young people | 年轻人 | | | (1) |
| 14 | learn to | 学会 | | | (1) |

| | | | | | |
|----|------------------|--------|----------|--|-----|
| 15 | more effectively | 更好地 | 更有效地 | | (1) |
| 16 | cope with it | 应对它 | 处理问题/适应它 | | (1) |
| 17 | they can | 他们就能 | | | (1) |
| 18 | gain | 获得 | 得到 | | (1) |
| 19 | a great | 一种特别好的 | 一种了不起的 | | (1) |
| 20 | skill for life. | 生存技能 | | | (1) |

Sections B and C, Questions 2 to 5 (written response to works)

There are two levels – based mark grids to be applied to the written response to a work. The mark grids are:

- Critical response (AO4)
- Accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels – based mark schemes

Step 1: Decide on a band

- You should consider the answer as a whole initially; and then decide which descriptors most closely match the answer prior to place it in that band. The descriptors for each band indicate the different features that will be assessed from the student’s answer for that band.
- When assigning a band you should look at the overall quality of the answer, but not to focus disproportionately on small and specific parts of the answer, which 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 band. You should decide a mark within the band for the student’s answer by using the variability of the response, for example, if the response is predominantly decided in band 5 – 8 with a small amount of band 9 – 12 material, it would be placed in band 5 – 8 with an awarded near top mark of bank 5-8 because of some band 9 – 12 contents, e.g 7 or 8 marks.

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 a 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 response (AO4)

- This mark grid assesses students’ ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.
- 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 work. |
| 1–4 | <ul style="list-style-type: none"> • Response relates to the work but has limited focus on the question. • Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion. • Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. |
| 5–8 | <ul style="list-style-type: none"> • Response relates to the work but often loses focus on the question. • Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or they show misunderstanding or confusion. • Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument. |
| 9–12 | <ul style="list-style-type: none"> • Response is relevant to particular aspects of the question, occasional loss of focus. • Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements made that are not justified or that show misunderstanding or confusion. • Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments. |
| 13–16 | <ul style="list-style-type: none"> • Predominantly relevant response to the question. • Points of view show a critical response to the question through frequent justification with appropriate evidence from the work. • Arguments are made that mostly link with valid conclusions. |
| 17–20 | <ul style="list-style-type: none"> • Relevant response to the question throughout. • Points of view show a critical response to the question through consistent justification with appropriate evidence from the work. • Arguments are made that link with valid conclusions. |

Accuracy and range of grammatical structures and vocabulary (AO3)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication.

| Marks | Description |
|-------|---|
| 0 | No rewardable language. |
| 1–4 | <ul style="list-style-type: none">• Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.• Limited use of terminology appropriate for critical response to the literary or cinematic work.• Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed. |
| 5–8 | <ul style="list-style-type: none">• Occasional variation of vocabulary and grammatical structures; mostly straight forward language with the occasional complex structure, often repetitive and stilted.• Occasional use of terminology appropriate for critical response to the literary or cinematic work.• Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. |
| 9–12 | <ul style="list-style-type: none">• Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.• Some use of terminology appropriate for critical response to the literary or cinematic work.• Frequent sequences of accurate language, resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication. |
| 13–16 | <ul style="list-style-type: none">• Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.• Frequent use of terminology appropriate for critical response to the literary or cinematic work.• Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity |

| | |
|-------|--|
| 17–20 | <ul style="list-style-type: none">• Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.• Consistent use of terminology appropriate for critical response to the literary or cinematic work.• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication. |
|-------|--|

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 students. Examiners will judge which mark band to place students' answer in and which mark to award, based on the effect of the variety of grammatical structures and vocabulary has on the quality of the communication; the wider range of variety, the more articulate 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 to justify points of view, to develop arguments, to draw conclusions based on one's understanding.

Articulate: articulate communication is fluent, effective and coherent as students 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.

Complex language: considered to include the following.

- Use of aspect markers
- Passive voice
- Relative constructions
- Comparative constructions
- Precision and accuracy
- Using conjunctions to express abstract ideas or convey justified arguments that require a range of lexis and structures
- Using synonyms and a variety of expressions.

Straightforward language: considered to be:

- Repetitive, simple word order
- A lack of variety of expressions
- Frequent repetition of ideas

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character' and figures of speech such as 'metaphor'.

Errors: students are not expected to produce perfect, error-free writing in order to access the top band despite the fact that errors are also made by native speakers. 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 the misuse of measure words
- Missing strokes in characters as long as it is not ambiguous (for example 图 written as 囹 would not be penalised)
- Infrequent use of mixed simplified and traditional forms (for example 我们来英国学习)
- Infrequent errors that do not distract the reader from understanding 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 use of near synonyms, such as 满意 instead of 满足 as in 老师对你的作业很满意/老师对你的作业很满足
- Using English word order (for example 我学习在图书馆)
- Frequent errors hinder clarity as they distract the reader from understanding 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 arguments or examples.

| Question number | Indicative content |
|-----------------|---|
| 2 | <p>Qiu hu is a kind, strong and independent young boy.</p> <ul style="list-style-type: none">• The readers know that he is strong because life has been very tough for Qiu Hu, but he still carries on going to school and living his life independently. He is from a poor and broken home. His father is a gambler and neglects his family. His mother left home with his younger sister but left Qiu Hu behind with his hopeless father.• The readers know that he grows strong because owning “Feng” gives him hopes and confidence. Qiu Hu loves pigeons and puts a lot of effort into raising them.• The readers know that he is independent because after “Feng” was sold to Xia Wang’s dad, Qiu Hu tried very hard to make money in many different ways and was prepared to buy “Feng” back with his own hard work.• The readers know that he has a kind nature because when “Feng” won the race and returned to Qiu Hu’s house, Qiu Hu was very happy and asked Xia Wang to collect the prize with him. |

| Question number | Indicative content |
|-----------------|--|
| 3 | <ul style="list-style-type: none">• Ying Zi grows up in a few short years: the graduation ceremony ties this all together by connecting various episodes as below in Ying Zi's life. • Initially Ying Zi was immature. One day, she didn't want to get out of bed for school in the morning. She was beaten by her father and then was forced to go to school. She felt very sad and confused. Although she was never late for school again, at the time she did not understand her father's intentions. • Father pushed Ying Zi into a difficult situation for her to overcome; he sent her to wire money to her uncle on her own. • Father would often tell Ying Zi when she grew up, she should help her mother and look after her siblings. • Father encouraged Ying Zi to attend the graduation ceremony and make a speech on stage without his presence. • Ying Zi's new found resilience and sense of responsibility can be seen at the end when her father passes away and she takes responsibility for her family. She has genuinely grown up. |

| Question number | Indicative content |
|-----------------|--|
| 4 | <ul style="list-style-type: none">• Luo Lei's parents have a massive impact not only on him, but also on the outcome of the election. • Luo Lei's parents are both police officers. They have many privileges and can control some resources. Therefore, their attitude is always very forceful. Having grown up in such an environment, Luo Lei has a very strong desire for power. • For Luo Lei's parents, the most important thing was that their son should win the election. They put in a lot of effort to help him achieve the victory they wanted. • At the beginning of the election, Luo Lei believed that he should run the campaign in his own strength, and he disregarded the "techniques" that his parents were talking about. At that time, Luo Lei's parents did not intervene too much. • After the talent show, Luo Lei's parents realized that Luo Lei was not the certain winner. When they found out that Cheng Cheng was a threat to Luo Lei, their attitude changed dramatically. The father used his power to arrange a school trip and created all sorts of opportunities for Luo Lei to fight back. This allowed Luo Lei to truly understand the power of his parents, and so he started listening to them more. • Before the debate started, Luo Lei's parents had helped him to prepare some key questions, had trained him in public speaking, and had shown him different strategies. As a result of this, Luo Lei became very confident. • In the final stages, Luo Lei fully followed the advice of his parents. The tone of his speech sounded like his dad. His actions also reflected his father's way of doing things. |

| Question number | Indicative content |
|-----------------|--|
| 5 | <ul style="list-style-type: none"> • The film is very slow and quiet throughout, which depicts the daily life of Granny Leung Foon. • At the beginning, the film uses long shots and a dull color palette to convey the monotony of Granny Leung Foon’s life. She goes shopping alone, buys the same things every day, cooks the same dishes for every meal, then sits at the table and eats alone. These scenes are so quiet that the audience can even hear her chewing. At night, Granny Leung Foon always looks out at the lights through her little window. Her facial expression is always sad and never smiles. She is a lonely, old woman who has no hope in her life. • Granny Leung Foon meets Gui Jie in the supermarket, finds a job, and then gradually they become acquaintances. • Later, they start shopping together and Gui Jie gives Granny Leung Foon a bottle of cooking oil. Gradually, Granny Leung Foon starts smiling and she looks more relaxed. • Gui Jie asks her son to carry Granny Leung Foon’s TV to her flat and change the light bulb for her. Granny Leung Foon is very pleased. Granny Leung Foon liked him very much. She praises Jia’an again and again. It can be seen that Granny Leung Foon loves children and misses her own grandson. She starts to hope to see her own grandson. • Gui Jie accompanies Granny Leung Foon to meet her former son-in-law and her grandson. The environment in the restaurant is very noisy and her grandson did not turn up. The son-in-law refused to accept Granny Leung Foon’s presents and left for work in a hurry. Granny Leung Foon was very sad and disappointed. In the bus on the way home from meeting her son-in-law, she gave the jewelry which she had intended to give her grandson and son-inlaw to Gui Jie instead. |

- | | |
|--|---|
| | <ul style="list-style-type: none">• Granny Leung Foon celebrates the Mid-Autumn Festival with Gui Jie and her son. They do the shopping, cook and have the meal together. They also share a pomelo together. The scene was very warm, happy and peaceful. They looked like a real family celebrating the traditional festival alongside other families at the same time. The background music is very beautiful and creates a very happy ending for the film. |
|--|---|