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## Mark Scheme (Results)

October 2020

Pearson Edexcel GCE

In Chinese (9CN0)

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 October 2020

#### 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.

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

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	The aims of the two-child policy are	二胎政策的目的是在中國提高出生率和降低老（年）人的百分比/率			(1)
2	to increase the birth rate		二孩/兩（個）孩（子）政策……		(1)
3	and reduce the percentage of elderly people		增加……		(1)
4	in China.		……減低/少……		(1)
5	Last week,	上週/上（個）星期	上個禮拜		(1)
6	a journalist interviewed	(一位)記者採訪了	……訪問了	……會見/面試了	(1)
7	some young married couples	住在上海的一些年輕/年青已婚夫婦/妻	一些住在上海的年輕/年青已婚夫婦/妻		(1)
8	who live in Shanghai.				(1)
9	Many of them feel that	他們中許/很多人覺得	他們中不少人認為	……感到	(1)
10	because of the high costs of living,	因為/由於生活費用高,	……成本……,	……貴,	(1)
11	they can only afford to have	他們只能(够)養得起	他們只能(够)負擔得起; 他們只有能力養(育)		(1)
12	one child.	一個孩子	一個小孩(子)		(1)
13	Some women said that	一些婦女/女士說/表示			(1)
14	they do not want	她們不想		他們……	(1)
15	to give up	為了當母親/媽媽而放棄（自己的）職業/事業。	放棄(自己的)職業/事業當母親/媽媽。		(1)
16	their careers				(1)
17	to become mothers.				(1)
18	Will the government	政府能（够）改變人們的想法嗎？	政府能不能（够）改變人們的看法呢？		(1)
19	be able to change				(1)

20	people's minds?				<b>(1)</b>
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## Simplified characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	The aims of the two-child policy are	二胎政策的目的是在中国提高出生率和降低老(年)人的百分比/率			(1)
2	to increase the birth rate		二孩/两(个)孩(子)政策……		(1)
3	and reduce the percentage of elderly people		增加……		(1)
4	in China.		……减低/少……		(1)
5	Last week,	上周/上(个)星期	上个礼拜		(1)
6	a journalist interviewed	(一位)记者采访了	……访问了	……会见/面试了	(1)
7	some young married couples	住在上海的一些年轻/年青已婚夫妇/妻	一些住在上海的年轻/年青已婚夫妇/妻		(1)
8	who live in Shanghai.				(1)
9	Many of them feel that	他们中许/很多人觉得	他们中不少人认为	……感到	(1)
10	because of the high costs of living,	因为/由于生活费用高,	……成本……,	……贵,	(1)
11	they can only afford to have	他们只能(够)养得起	他们只能(够)负担得起; 他们只有能力养(育)		(1)
12	one child.	一个孩子	一个小孩(子)		(1)
13	Some women said that	一些妇女/女士说/表示			(1)
14	they do not want	她们不想		他们……	(1)
15	to give up	为了当母亲/妈妈而放弃(自己的)职业/事业。	放弃(自己的)职业/事业当母亲/妈妈		(1)
16	their careers				(1)
17	to become mothers.				(1)
18	Will the government	政府能(够)改变人们的想法吗?	政府能不能(够)改变人们的看法呢?		(1)
19	be able to change				(1)
20	people's minds?				(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 (AO4)

- 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"><li>• Response relates to the work but limited focus on the question.</li><li>• 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.</li><li>• Limited ability to form arguments or draw conclusions.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Response relates to the work but often loses focus on the question.</li><li>• 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.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li><li>• 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.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li></ul>

13-16	<ul style="list-style-type: none"><li>• Predominantly relevant response to the question.</li><li>• 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.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Relevant response to the question throughout.</li><li>• 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.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li></ul>

### Range of grammatical structures and vocabulary (AO3)

- 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"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use</li></ul>

	<p>of complex language, producing consistently articulate writing.</p> <ul style="list-style-type: none"><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>
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## **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 (A03)

- 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"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Some accurate sequences of language, resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language, resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7-8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9-10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### 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="400 577 1390 790"><i>Feng was a magnificent pigeon raised by Qiuhu, a little boy from a miserable family background. The rich symbolism pertaining to Feng is found in the tragic life of Qiuhu, and the development of the relationship between Qiuhu and another boy, Xiawang.</i></p> <ul data-bbox="400 813 1390 1989" style="list-style-type: none"><li data-bbox="400 813 1390 1093">• The pigeon Feng symbolises Qiuhu’s unfavourable family circumstances and tragic childhood. The abandonment of Feng by its parents and the death of its sibling metaphorically reflect Qiuhu’s broken family. The boy’s mother divorced his gambler-father and took his little sister with her.</li><li data-bbox="400 1137 1390 1529">• Feng represents Qiuhu’s hope in his miserable life. After the mother pigeon left, the father pigeon stopped feeding the fledglings, resulting in the death of Feng’s sibling. Eventually the father pigeon also flew away. The surviving Feng had become Qiuhu’s only hope, because “if this one died too, he would have nothing”. Qiuhu looked after Feng as its father. He did not give up the hope of raising an excellent pigeon.</li><li data-bbox="400 1574 1390 1854">• The pigeon symbolises Qiuhu’s sister and his love for his sister. He called the surviving female fledgling “Feng” because it was his little sister’s name. The lonely Qiuhu’s strong attachment to it mirrored his deep love for his mother and sister. When he lost Feng, he started to miss his mother and sister.</li><li data-bbox="400 1899 1390 1989">• Feng signifies Qiuhu’s determination and bravery despite difficulties. Both struggled hard to confront adversity. The orphaned Feng grew</li></ul>



into a top-notch pigeon. When Qiuhu's father sold Feng to pay off his debts, Qiuhu, with strong willpower, decided to earn money to get it back.

- When his former rival Xiawang was greatly impressed by Feng's elegant appearance and excellent flying ability, Qiuhu discovered that he was, in fact, a head taller than Xiawang. This symbolises that Feng gave him pride and status among his peers.
- Feng serves as a bond connecting the lives of Qiuhu and Xiawang. At the end of the story, the good-hearted Qiuhu took Feng, which won in the pigeon race, to find Xiawang, symbolising the beginning of their friendship and their willingness to share joy and achievement.

Question number	Indicative content
3	<p data-bbox="400 371 1393 640"><i>The author shows Yingzi's innocence, bravery and compassion through the eyes of the six-year-old Yingzi, the narrator in the story. It is through her simple style of speaking and psychological reactions that the author presents these aspects of Yingzi's personality particularly in her interaction with the mad woman, Xiuzhen, and her little playmate, Niu'er.</i></p> <ul data-bbox="400 667 1393 2022" style="list-style-type: none"> <li data-bbox="400 667 1393 1182">• The author writes from Yingzi's innocent eyes and her childish mind to show that Yingzi found Xiuzhen a lovely person while adults called Xiuzhen the "mad woman". When Song Ma wondered why Yingzi was not afraid of Xiuzhen, Yingzi thought with simplicity "why should I be afraid of the mad woman ... Yesterday she even smiled at me!". At their first encounter, Xiuzhen stared unmovingly at Yingzi. Though they did not talk, Yingzi kept thinking of her appearance after arriving home – a pale face, a pointed chin and an intriguing smile.</li> <li data-bbox="400 1227 1393 1503">• Yingzi's pure innocence and bravery were further displayed in her first chat with Xiuzhen. She gave candid responses to Xiuzhen's questions. She was not afraid when Xiuzhen held her hand. Xiuzhen's smile had strengthened her courage. Yingzi was reluctant to go home even when Xiuzhen's mother told her to do so.</li> <li data-bbox="400 1547 1393 1877">• The author depicts Yingzi's bravery through a scene in which Yingzi offered help when she first met Niu'er at a grocery shop. Niu'er was teased by the shop assistant who forced her to sing something. When Yingzi saw her hands shaking and her tears, she felt a twinge of anger and demanded, "Why should she?" And that was how they began a close friendship.</li> <li data-bbox="400 1921 1393 2022">• Through "playing house" scenes and conversations between Yingzi and Xiuzhen, the author succinctly describes Yingzi's great sympathy</li> </ul>

for Xiuzhen's sorrowful life. Despite adults' warnings, Yingzi made friends with her and, with a sympathetic heart, always listened to her tragic story. A scene in the novel describes that when Xiuzhen cried in grief for her lost daughter, Yingzi was sorry for her and also longed for her lost daughter. Tears filled Yingzi's eyes, too.

- By describing Yingzi's emotions and feelings, the author shows that Yingzi was compassionately concerned about the wellbeing of Niu'er, who was maltreated by her adopted parents and made a living by singing. When Yingzi learned that Niu'er would run away to find her own parents, she was thinking of her problem all day. She felt so upset that she could not eat her dinner.
- Yingzi's innocence, bravery and compassion are vividly shown in the climax towards the end of the story. With a compassionate heart, Yingzi told Niu'er that she was sorry for her and promised that she would take her to find her natural mother, then they could go together to find her natural father. With a simple and innocent mind, she even stole her mother's gold bracelet to help them.

Question number	Indicative content
4	<p data-bbox="400 365 1390 584"><i>The depiction of Runtu's appearance, his manner, and his hardships vividly present a typical image of peasants during the 1920s in China. Runtu was a middle-aged peasant when the narrator met him again on his return to his hometown after 20 years.</i></p> <ul data-bbox="400 607 1390 1989" style="list-style-type: none"> <li data-bbox="400 607 1390 1003">• Through the description of Runtu's appearance and his outfits, the novel shows that the peasants lived in poverty during that time. When the narrator met Runtu, he vividly described that his childhood friend's round and ruddy face had already turned pale and grey (probably due to malnutrition). He wore a battered old hat and his clothes were thin despite the cold weather. He was shivering under his cotton clothes.</li> <li data-bbox="400 1048 1390 1323">• By describing Runtu's eyes through the narrator and his family hardships through their conversations, the novel shows that the peasants worked hard to make a living. The rims of Runtu's eyes were swollen and red because of the wind where he worked hard near the sea. Even his sixth child had to help out.</li> <li data-bbox="400 1368 1390 1585">• Despite being a thirtyish man, Runtu's face was etched with deep wrinkles. His hands were rough and cracked. This part of narration shows that peasants generally looked old before their time due to exposure to rough weather.</li> <li data-bbox="400 1630 1390 1906">• On his visit to the narrator's house, Runtu gave the narrator some dried peas which he had sunned himself though he was so poor that did not have much of anything in the winter. Runtu asked the narrator humbly to accept them. This scene shows that peasants were sincere with people.</li> <li data-bbox="400 1951 1390 1989">• As lamented by the narrator and his mother, Runtu's plight was</li> </ul>

aggravated by too many children, famine, taxes, soldiers, bandits, officials, and gentry. This short conversation about Runtu shows that the peasants' livelihood suffered more in the miserable economic situation.

- When Runtu saw the narrator, there was a mixture of happiness and melancholy in his facial expression. His face looked stony. He felt the pain, but found no words to express it. He became a lifeless wooden figure. This vividly depicts that peasants were under severe mental stress due to economic hardships.
- When the narrator and his mother told Runtu to choose whatever he wanted from their family's belongings, Runtu asked for the incense burner and candlesticks. Runtu still worshipped idols and placed his hope for a better future in the hands of "gods". The novel implies that peasants entrusted their future to heaven.
- Runtu greeted the narrator by calling him "Master" with a submissive attitude rather than "Brother Xun" as the playmate in his fond childhood memory. Runtu assumed a very respectful, servile attitude towards the narrator. By describing Runtu's manner of inferiority, the novel shows that peasants were bound by the consciousness of social class.

Question number	Indicative content
5	<p data-bbox="400 282 1385 555"><i>Xiaofei was the only girl among the three candidates to join the Year 3 class monitor election in the documentary film. Compared with another two opponents, Xiaofei was less ambitious and less confident. Xiaofei, a soft-spoken girl who came from a single-parent family, emotionally went through ups and downs during the election campaign.</i></p> <ul data-bbox="451 577 1385 1989" style="list-style-type: none"> <li data-bbox="451 577 1385 792">• Xiaofei was pleased with a slight sense of pride when the teacher announced her to be one of the candidates. The camera captured her smiling face when she was standing next to the teacher with the other two candidates, Chengcheng and Luo Lei.</li> <li data-bbox="451 837 1385 1111">• In preparation for the campaign, Xiaofei was at a loss when her divorced mother discussed with her how to communicate with her classmates to get their support. Xiaofei had no idea about campaigning while the other two boys talked to their parents about their views with enthusiasm.</li> <li data-bbox="451 1155 1385 1787">• Xiaofei experienced ups and downs emotionally on the first day of the talent show. Before the actual performance started, Xiaofei had practised the flute and a short speech with a jovial mood with her mother, without knowing that Chengcheng was planning a dirty tactic against her. Xiaofei expressed her worries to her mother. She asked what she could do if she made mistakes. When Xiaofei was standing on the stage, she was mocked and booed unmercifully by the boys. She began to cry, bewildered. Although the teacher made the boys apologise, Xiaofei was still shocked by the dirty trick, managing to finish the performance with tearful eyes.</li> <li data-bbox="451 1832 1385 1989">• While Xiaofei was quite worried about the election campaign, there was a moment that she laughed happily as a spectator. Xiaofei was persuaded by Chengcheng to join him to shout at</li> </ul>

	<p>Luo Lei's singing on the second day of the talent show. Probably thinking that it was fun, Xiaofei and the class laughed at Luo Lei gleefully.</p> <ul style="list-style-type: none"> <li>• Xiaofei, a passive girl, eventually felt cornered into carrying out negative tactics by researching into her opponents' faults and weaknesses in preparation for the second election activity – debate.</li> <li>• Xiaofei felt very embarrassed when she was tormented by Chengcheng during the debate. She struggled hard to fight back as Chengcheng eloquently pointed out her shortcomings: a cry baby, a fussy eater, no confidence and a slow eater.</li> <li>• An outburst of tears revealed the great pressure faced by Xiaofei when her mother told her to memorise a long speech in preparation for the last election activity – making a speech.</li> <li>• Xiaofei was very upset and cried with disappointment when she lost in the election. Without good family resources and a lack of leadership qualities, Xiaofei had been at a disadvantageous position throughout the election process.</li> </ul>
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Question	Indicative content
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number	
6	<p data-bbox="400 239 1390 454"><i>Xiaojian was a 17-year-old secondary school student who lived in Beijing with his working class family. In the film, his desire for, possession of and loss of a bicycle brings impact on the relationships between Xiaojian and his family, friends and girlfriend.</i></p> <ul data-bbox="451 479 1390 1966" style="list-style-type: none"> <li data-bbox="451 479 1390 813">• Xiaojian's desire for the bicycle led to confrontation with his father. When his father was furious that Xiaojian stole the money which was saved for his step-sister's tuition fee, Xiaojian refused to be called a disgraceful son. Xiaojian justified his act by claiming that his father had promised to buy him a new bike as a reward for good grades.</li> <li data-bbox="451 860 1390 1133">• The heated argument between Xiaojian and his father over the bicycle caused tension over the brother-sister relationship. The film shows that after Xiaojian was slapped by his father, he was sitting by himself, crying. When his step-sister tried to speak to him, he ignored her and walked away.</li> <li data-bbox="451 1180 1390 1453">• Owning the bicycle strengthened his sense of status within his circle of friends. As a poor city teenager, he wanted the bicycle to become socially acceptable among his peers. The bicycle could help him to fit in with his friends and to form a close bond with them.</li> <li data-bbox="451 1500 1390 1715">• The bicycle made Xiaojian look cool when he practised bicycle stunts with his friends. It earned him camaraderie and respect. After he lost his bicycle, his friends wanted to help him to get his bicycle back from Xiaogui.</li> <li data-bbox="451 1762 1390 1966">• The bicycle provided Xiaojian the convenience to develop his romantic love for Xiaoxiao, the girl whom he liked. With the bicycle, Xiaojian could impress the girl and date her. There are romantic scenes in which Xiaojian and Xiaoxiao were sitting next</li> </ul>



	<p>to a lake with their bicycles parked in front of them.</p> <ul style="list-style-type: none"> <li>• The loss of the bicycle had ruined the relationship between Xiaojian and Xiaoxiao. He did not want to go out with the girl even though she tried to comfort him, "It's just a bike. You can always buy a new one again." Xiaojian was perturbed that his girlfriend of a wealthier family background did not understand his financial constraints. Xiaojian felt his dignity and pride wounded.</li> <li>• Later although Xiaojian managed to keep the bicycle every other day, the girl left Xiaojian for a man who was good at doing bicycle stunts. Knowing that the bicycle was no longer the means to maintain his romantic love, he offered Xiaogui the bicycle and told him not to bother bringing it back.</li> </ul>
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Question number	Indicative content
<b>7</b>	<p><i>The director used two main scenes to show the past of Gui, a single mother who lived with her son on a housing estate in Hong Kong. The two scenes were expressed through reminiscences followed by black-and-white scenes. One of them was recalled by Gui's mother and another one was recalled by Gui herself.</i></p> <ul style="list-style-type: none"> <li>• The first scene was inside a hospital. Gui's mother, Mrs Leung, was hospitalised. Gui was busy at work and could not visit her. While eating the bird's nest congee which Gui's son brought her, Mrs Leung reminisced about Gui's young days: She left school to work as an apprentice at the age of 14. She worked very hard and lived with her younger brother in a wood-partitioned cubicle infested with rats. She supported the two brothers'</li> </ul>

	<p>tuition fees. Gui and her husband always gave them financial help.</p> <ul style="list-style-type: none"><li>• Mrs Leung's reminiscence was subsequently followed by a flashback, showing six black-and-white photographs of young ladies working and dining in factories in the 1960s and 1970s in Hong Kong. These low-skilled workers of textile industries tolerated monotonous, repetitive tasks for long hours in order to make a living. Through these photographs, the director expressed indirectly that Gui, an industrious and dedicated daughter, made a selfless and stoic contribution to her own extended family when she was young.</li><li>• The second reminiscence and flashback scene was conveyed by Gui herself. Her son unintentionally found a pair of jeans left behind by his deceased father. Gui took the jeans to the backstairs to throw them into a garbage bin. As soon as she dumped them in, she pondered for a few seconds and opened the bin. She took out the jeans and folded them tidily on top of the bin. She looked at them again and again, and could not bear to leave them. Tears began to fill her eyes.</li><li>• While Gui was walking slowly back to her house, a flashback appeared. This black-and-white scene showed that Gui was in a white shirt and had a white flower ribbon (a symbol of deep mourning) on her hair. She was crying in grief at the death of her husband. The crying scene lasted non-stop for nearly 50 seconds. The details of this scene displayed her deep love for her husband and her pain as a single mother throughout the past years.</li></ul>
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