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Mark Scheme (Results)

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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.

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	"School life should be fun."	「學校生活應該是有趣的。」			(1)
2	Some people may agree with	有些人可能同意			(1)
3	this view,	這(個)觀點/看法,		這點	(1)
4	but the experience of many Chinese students	但是很/許多中國學生的經歷			(1)
5	is very different.	是非常/十分不一樣的/不同的。			(1)
6	Unlike Western education,	和/與西方教育不同/不一樣的是,	外國教育	(1)
7	Chinese schools require students	中國學校要求學生			(1)
8	to study long hours,	長時間學習,			(1)
9	do huge amounts of homework	做大量的功課 (家庭) 作業		(1)

10	and take all kinds of tests.	以及做/參加各種各樣的測驗/測試	……考試		(1)
11	Although these pressures	雖然這些壓力			(1)
12	can help students	能/可以幫助學生			(1)
13	gain good results,	取得(很)好(的)成績			(1)
14	schools have become	但是學校(卻)變成了			(1)
15	boring examination factories.	無聊/沉悶的考試工廠。			(1)
16	International research has found that	國際研究發現,	世界研究……,		(1)
17	a happy learning environment	(一個)快樂/開心/愉快的學習環境			(1)
18	can enable young people	(能)讓年輕人			(1)
19	to develop creativity	培養創造性/創新能力/創造力/創意	發展……	發揮……	(1)

20	and self-confidence.	和自信（心）。		……自我信心。	(1)
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Simplified characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	"School life should be fun."	“学校生活应该是有趣的。”			(1)
2	Some people may agree with	有些人可能同意			(1)
3	this view,	这（个）观点/看法，		这点	(1)
4	but the experience of many Chinese students	但是很/许多中国学生的经历			(1)
5	is very different.	是非常/十分不一样的/不同的。			(1)
6	Unlike Western education,	和/与西方教育不同/不一样的是，		……外国教育……	(1)
7	Chinese schools require students	中国学校要求学生			(1)
8	to study long hours,	长时间学习，			(1)

9	do huge amounts of homework	做大量的功课	……（家庭）作业		(1)
10	and take all kinds of tests.	以及做/参加各种各样的测验/测试	……考试		(1)
11	Although these pressures	虽然这些压力			(1)
12	can help students	能/可以帮助学生			(1)
13	gain good results,	取得（很）好（的）成绩			(1)
14	schools have become	但是学校（却）变成了			(1)
15	boring examination factories.	无聊/沉闷的考试工厂。			(1)
16	International research has found that	国际研究发现，	世界研究……，		(1)
17	a happy learning environment	（一个）快乐/开心/愉快的学习环境			(1)
18	can enable young people	（能）让年轻人			(1)
19	to develop creativity	培养创造性/创新能力/创造力/创意	发展……	发挥……	(1)
20	and self-confidence.	和自信（心）。		……自我信心。	(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.

	<ul style="list-style-type: none">• Detailed, logical arguments and conclusions are made that consistently link together.
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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><i>Xiawang, the son of the richest family in the town, has been undergoing behavioural and emotional changes towards his classmate Qiuhu, who came from a poor family background. Although both had a common interest in raising pigeons, initially Xiawang did not treat Qiuhu as an equal. As the plot develops, Xiawang's sense of superiority transforms and towards the end of the story he is in a closer bond with Qiuhu.</i></p> <ul style="list-style-type: none">• Xiawang, who owned many precious pigeons, was arrogant towards Qiuhu, who kept some ordinary pigeons. He said that he would not swap a single feather from one of his pigeons for all of Qiuhu's pigeons.• Xiawang, while enjoying being the centre of attention at school, rarely spoke directly to Qiuhu. Sometimes, when he was bragging about his pigeons in front of the children, he would roll his eyes and glance at Qiuhu.• Xiawang felt lost when Qiuhu one day showed a magnificent pigeon and drew praises from the children.• Xiawang felt saddened and ashamed and could not face Qiuhu when his father bought the pigeon Feng from Qiuhu's gambler-father.• Xiawang, when his family became penniless overnight, felt closer to Qiuhu emotionally and wanted to befriend Qiuhu.• Xiawang was stunned at first when Qiuhu grabbed him to go together to collect the prize money which Feng won in a race. They ran shoulder to shoulder all the way, indicating that Xiawang had made friends with Qiuhu.

Question number	Indicative content
3	<p data-bbox="416 264 1406 443"><i>In a patriarchal society where women had low socio-economic status, the "mad woman" Xiuzhen was oppressed by male authority and confined by the traditional ethical code. As a result, Xiuzhen suffered a miserable life with a tragic ending.</i></p> <ul data-bbox="416 456 1406 1458" style="list-style-type: none"> <li data-bbox="416 456 1406 636">• The fact that Xiuzhen became an unmarried mother was seen by her parents as a disgrace to the whole family. This was also considered to be a violation of the high moral standards expected of women, the effect of which was to restrict them. <li data-bbox="416 649 1406 828">• In a male-dominated society, Xiuzhen was deprived of her autonomy and rights to raise the illegitimate child. When the baby was born, Xiuzhen's mother remarked that her birth was a sin and associated the birthmark on her nape to the anger of the King of Hell. <li data-bbox="416 842 1406 976">• The outside world also disapproved of the unmarried mother. Since Xiuzhen lost her mind, everybody in the neighbourhood, except for Yingzi, avoided her or mocked her. <li data-bbox="416 990 1406 1124">• Without a proper married status and a husband to be the breadwinner of the family, bringing up an out-of-wedlock child would have been very difficult for Xiuzhen. <li data-bbox="416 1137 1406 1272">• Xiuzhen had no freedom to pursue her own love and happiness. She went mad after her lover returned home and her parents secretly abandoned her baby. <li data-bbox="416 1285 1406 1458">• In the end, Xiuzhen was powerless to break away from the yoke of the traditional laws of morality. This is symbolised by the tragic death of Xiuzhen and her daughter in a train accident, shattering her dreams of freedom.

Question number	Indicative content
4	<p data-bbox="416 264 1407 539"><i>The friendship of the two young boys, Hong'er and Shuisheng, is juxtaposed with that of two middle-aged men, the narrator and Runtu. The young boys' friendship highlights the sadness and frustration the narrator feels at the disappearance of his childhood bond with Runtu. On the other hand, the two young boys' friendship also gives hope to the narrator.</i></p> <ul data-bbox="467 555 1407 1413" style="list-style-type: none"> <li data-bbox="467 555 1407 689">• Hong'er, being the narrator's 8-year-old nephew, corresponds to the narrator of twenty years ago. Similarly, Shuisheng, being the fifth child of Runtu, reflects the young Runtu. <li data-bbox="467 701 1407 880">• The beginning of the friendship between Hong'er and Shuisheng is almost identical to the start of the friendship between the narrator and Runtu. In both cases the friendship started without any difficulty. <li data-bbox="467 891 1407 1070">• The friendship of Hong'er and Shuisheng comes to a sudden halt shortly after they began to get close to each other, due to the fact that Hong'er has to leave their hometown. This exactly mirrors what happened to the friendship between Runtu and the narrator. <li data-bbox="467 1081 1407 1216">• The boys' friendship is free from any consciousness of social status. This highlights the fact that an invisible wall has isolated the narrator from Runtu when they meet again after 20 years. <li data-bbox="467 1227 1407 1413">• At the end of the novel, the two boys' friendship is a symbol of hope. When the narrator was leaving his hometown with a melancholic feeling, he saw hope for the future, in that his nephew and Runtu's son would maintain their friendship.

Question number	Indicative content
5	<p>Three students chosen by the teacher campaigned to win the post of class monitor. The over-involvement of their parents in the campaign reflects a fierce competition among the adults who are as anxious as the children to triumph in the election and to gain honour for the family.</p> <ul style="list-style-type: none">• A class monitor is a very powerful role at a primary school in China. Its responsibilities include managing class discipline and even punishing disobedient classmates. The three candidates' parents received the news about the election with highly supportive responses. For example, Xu Xiaofei's divorced mother encouraged her daughter to run for it even though the girl was not very keen.• The parents' increased interest and participation in their children's election is vividly presented. The parents spent a huge amount of time supervising their children to practise for the talent show, the first electoral activity.• With high expectations of their children's success, the parents pushed themselves to be highly committed in the election. The parents believed that winning the election would be an honour for the family and increase the child's power and influence in the school.• The parents made relentless efforts in influencing and masterminding their children's election tactics. For example, Luo Lei's parents arranged a free metro ride for their son's classmates, and prepared a gift to bribe them in order to win votes.

Question number	Indicative content
6	<p data-bbox="416 264 1406 394"><i>The director uses a number of scenes involving the main protagonist, Xiaogui, and the people surrounding him to depict the dream of the rural people for a modernising and flourishing Chinese city.</i></p> <ul data-bbox="467 412 1406 1462" style="list-style-type: none"> <li data-bbox="467 412 1406 589">• The film starts by showing that rural people came to the city with dreams of improving their livelihood. Newly-hired couriers listened attentively to the manager’s instructions, which would help them achieve their dream of survival in the city. <li data-bbox="467 607 1406 736">• The scene of Xiaogui making his first ride along the streets of Beijing captures the hope and ambition in the hearts of rural migrants in the modern city. <li data-bbox="467 754 1406 931">• The scene of Xiaogui and his rural friend peeping at a nicely-dressed girl on a balcony illustrates their unattainable desire for the metropolitan life. His friend comments on the extravagant urban lifestyle that he dreams of. <li data-bbox="467 949 1406 1126">• The attractive girl on the balcony came walking down the street in high-heeled shoes. To their astonishment, she was a rural migrant working as a maid in a wealthy family. The girl was attempting to transform her rural identity into a city one. <li data-bbox="467 1144 1406 1276">• The scene where the rural friend advises Xiaogui to improve his image and gives Xiaogui his toothbrush illustrates their desire to integrate into the city. <li data-bbox="467 1294 1406 1462">• The depiction of Xiaogui’s state of desperation when his bicycle disappeared and his misery when his bicycle was smashed by a gang of rascals illustrates his urban dream and its disintegration using the bicycle as a symbol.

Question number	Indicative content
7	<p data-bbox="416 271 1406 488"><i>The director depicted the relationships of the widow Kwai to her mother and two younger brothers mainly through four events: her mother's birthday banquet; her mother's hospitalisation; a relative's funeral and the Mid-Autumn Festival. These events disclosed a lukewarm family relationship although with an implicit familial bond among them.</i></p> <ul data-bbox="467 510 1406 1556" style="list-style-type: none"> <li data-bbox="467 510 1406 728">• In her elderly mother's birthday banquet, Kwai did not seem to be intimate with her. In contrast, there was a relaxed and natural atmosphere when Kwai was chatting with her brothers. Her brothers showed their respect to her by addressing her as "Elder Sister". <li data-bbox="467 750 1406 922">• Her mother's hospitalisation further proved that Kwai was emotionally remote from her mother. She was too busy to visit her hospitalised mother, although she was concerned about her mother's health. <li data-bbox="467 945 1406 1072">• Kwai finally visited her mother, probably inspired by Leung Foon, a lonely old lady. The atmosphere of her hospital visit was amiable and relaxed. <li data-bbox="467 1095 1406 1223">• Kwai worked as an apprentice at 14 to support the two brothers' tuition fees. Her relationship with her brothers reflects the Chinese cultural notion that "blood is thicker than water". <li data-bbox="467 1245 1406 1373">• The relative's funeral showed that Kwai was a caring elder sister. Not only did she arrive there first but she also ordered the wreath for her brothers in advance. <li data-bbox="467 1395 1406 1556">• The Mid-Autumn Festival saw Kwai sending her greetings to her mother over the phone and her brother bringing her mooncake coupons. Instead of celebrating with her own mother, Kwai invited Leung Foon to prepare a festive meal in her house.