



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Chinese (9CN0/02)

Paper 02: 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.

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

	Text	Correct answer	Acceptable answers	Reject	Mark
1	Due to the lack of jobs	由於超級大都市的工作少、房價高，	因為……所以； 特大城市；		(1)
2	and high house prices		工作少和房價高；		(1)
3	in supercities,		缺乏；不足 房子價格/價錢		(1)
4	many migrant workers	(所以)許/很多農民工	不少 民工		(1)
5	have returned to their hometowns.	已經返回自己的家鄉。	故鄉 回鄉	回家	(1)
6	To have a better life,	為了有(一個)更美好的生活，			(1)
7	they hope to	他們希望			(1)
8	start their own businesses.	(自己)創業。	開設自己的業務； 開始做生意	開公司	(1)
9	Some of them	他們中有些人			(1)
10	do not find this easy,	覺得這不容易，			(1)
11	but some are confident	但(是)(也)有些人對自己的將來	未來		(1)

12	about their future.	有信心。			(1)
13	A man who plans	一個計劃在網上平台（售）賣玩具的男子說：			(1)
14	to sell toys				(1)
15	on an online platform said,				(1)
16	"In our village,	「在我們（的）村裡，	鄉村		(1)
17	people know little	人們對電子商業懂得不多。	電子商務 認識少；了解不多；知道得少		(1)
18	about e-commerce.				(1)
19	This might be a new opportunity for me	這也許（會）是我成為成功商人的新機會。」	這也許是我（會）成為成功商人的新機遇。」		(1)
20	to become a successful businessman."				(1)

Simplified characters

	Text	Correct answer	Acceptable answers	Reject	Mark
1	Due to the lack of jobs	由于超级大都市的工作少、房价高，	因为……所以； 特大城市； 工作少和房价高； 缺乏；不足 房子价格/价钱		(1)
2	and high house prices				(1)
3	in supercities,				(1)
4	many migrant workers	(所以)许/很多农民工	不少 民工		(1)
5	have returned to their hometowns.	已经返回自己的家乡。	故乡 回乡	回家	(1)
6	To have a better life,	为了有(一个)更美好的生活，			(1)
7	they hope to	他们希望			(1)
8	start their own businesses.	(自己)创业。	开设自己的业务； 开始做生意	开公司	(1)
9	Some of them	他们中有些人			(1)
10	do not find this easy,	觉得这不容易，			(1)
11	but some are confident	但(是)(也)有些人对自己的将来有信心。	未来		(1)
12	about their future.				(1)
13	A man who plans	一个计划在网上平台(售)卖玩具的男子说：			(1)
14	to sell toys				(1)
15	on an online platform said,				(1)
16	"In our village,	"在我们(的)村里，	乡村		(1)
17	people know little	人们对电子商业懂	电子商务		(1)

18	about e-commerce.	得不多。	认识少；了解不多；知道得少		(1)
19	This might be a new opportunity for me	这也许（会）是我成为成功商人的新机会。”	这也许是我（会）成为成功商人的新机遇。”		(1)
20	to become a successful businessman.”				(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="422 443 1396 667"><i>Through the birth and achievement of a magnificent pigeon, Feng, the author shows the goodness of human nature (e.g. trust, caring, kindness, empathy and generosity) demonstrated by the interaction among Qiuhu (a poor, lonely boy), Xiawang (a riches-to-rags boy), and Qiu Shu (a pigeon keeper) in a small town.</i></p> <ul data-bbox="422 683 1396 1774" style="list-style-type: none"><li data-bbox="422 683 1396 862">• Unlike Qiuhu’s hopeless, irresponsible gambler-father, the trustworthy Qiu Shu voluntarily offered his help and guidance to Qiuhu by having Qiuhu’s injured pigeon mated and taught him how to hatch the pigeon eggs and raise them to be top-notch pigeons.<li data-bbox="422 896 1396 1030">• Qiuhu’s caring love for the fledgling Feng presents the bright side of human nature. Qiuhu did not abandon the surviving Feng even though its parents had left one by one.<li data-bbox="422 1064 1396 1288">• Xiawang, an arrogant, wealthy boy, showed kind-heartedness when his opponent, Qiuhu, was in danger. Without hesitation, Xiawang restrained his two fierce dogs from attacking Qiuhu, who came to demand Feng back from Xiawang’s father. He had a strong feeling of guilt when his father bought Feng from Qiuhu’s father.<li data-bbox="422 1321 1396 1601">• A feeling of empathy, rather than a feeling of joy in Xiawang’s misfortune, was evident in Qiuhu’s heart when he heard that Xiawang’s family became penniless overnight. He was concerned about both Feng’s fate and Xiawang’s unfortunate circumstances. Qiuhu’s refusal to take back Feng from Xiawang was a sign of compassion and sympathy.<li data-bbox="422 1635 1396 1774">• Through the excellent achievement of Feng in the flying competition, the author showed how the good-hearted Qiuhu was willing to share joy generously with Xiawang, his competitor in the past.

Question number	Indicative content
3	<p data-bbox="421 297 1398 427"><i>The six-year-old Yingzi developed friendships with Xiuzhen and Niu'er. Yingzi cherished the friendships with innocence, sincerity, a willingness to share, loyalty, and dedicated support.</i></p> <ul data-bbox="421 443 1398 1485" style="list-style-type: none"> <li data-bbox="421 443 1398 622">• With an innocent heart, Yingzi from a well-off family made friends with Xiuzhen and Niu'er despite their lower social status. Xiuzhen was an unmarried mother who was considered a disgrace in society. Niu'er, the same age as Yingzi, made a living by singing. <li data-bbox="421 660 1398 840">• Yingzi showed sincere concern to the wellbeing of her friends. She listened attentively to their sad stories without judging them. She was deeply sympathetic about Xiuzhen's tragic loss of her child and the maltreatment of Niu'er by her adopted parents. <li data-bbox="421 878 1398 1102">• Yingzi demonstrated a willingness to share not only emotionally but also materially. She entered Xiuzhen's world and shared her unhappiness. She broke into tears when Xiuzhen cried in grief. Yingzi was anxious to share preserved plums with her playmate Niu'er and was very disappointed when Niu'er did not show up. <li data-bbox="421 1140 1398 1319">• Yingzi developed a sense of faithfulness in friendship. Despite adults' warnings, she frequented Hui'an Hostel to chat with Xiuzhen. As the confidante of Niu'er, Yingzi kept her friend's secret deep in her heart without disclosing it to other people. <li data-bbox="421 1357 1398 1485">• Yingzi acted as an unfaltering support in the friendship. She helped Xiuzhen and Niu'er to reunite. She stole her mother's gold bracelet to help them to flee Beijing to Tianjin to look for Niu'er's father.

Question number	Indicative content
4	<p><i>The author presents the desolate sights of the hometown in reality from the perspective of the narrator "I", who returned to his hometown after more than twenty years. By describing the weather, people's moods, and plants, and by employing colour adjectives, recollection and contrast, the author shows a gloomy landscape in his present hometown.</i></p> <ul style="list-style-type: none"> • The remarks made by the narrator "I", at the start of the novel, on the freezing weather and the whistling sound of the cold wind have created the setting of a wintry hometown. • From a "camera-like" angle, the writer depicts the lifeless villages in the distance when "I" peered out through a crack in the canopy of his boat. • By recollecting the past and contrasting it with the present, the writer further reinforces the misery in the hometown in reality. The old hometown in reminiscence was lively with lovely acquaintances, whereas the hometown in reality was depressing with unexpected changes in his acquaintances. • The writer's choice of colour words has vividly presented two different "worlds". For example, a blue sky in the old hometown vs. a grey, yellow sky in the current hometown. • By blending the description of plants with the mood of the characters, the writer has given a fusion of saddened emotions with a dreary natural setting. For example, the narrator "I" saw some broken stalks of withered vines and read hints of melancholy in his mother's face.

Question number	Indicative content
5	<p data-bbox="421 304 1398 524"><i>The three candidates running for the class monitor election came from different family backgrounds: one of a single mother (Xiaofei), one of a remarried mother (Chengcheng), and one of a married couple (Luo Lei, the current class monitor). Their family backgrounds play a major role in the final result.</i></p> <ul data-bbox="472 546 1398 1682" style="list-style-type: none"> <li data-bbox="472 546 1398 766">• The implication of family backgrounds became clearer after the first day of the talent competition. Xiaofei’s family background was the least favourable. Her divorced mother was a lowly school administrator. Without good family resources, Xiaofei was least likely to win. <li data-bbox="472 810 1398 985">• Compared with the other two candidates, Xiaofei, who came from a single-parent family, was passive and the least confident. Despite her mother’s encouragement, Xiaofei suffered setbacks during the campaign. <li data-bbox="472 1025 1398 1200">• Chengcheng, an ambitious candidate, came from a middle-class family of a remarried mother and a stepfather (an engineer). This family background helped him to gain an equal footing with his rival, Luo Lei. <li data-bbox="472 1240 1398 1370">• Chengcheng did well in public speaking because his mother, a TV director, provided him with professional training on making a speech. <li data-bbox="472 1411 1398 1682">• Luo Lei’s powerful family background became the overwhelming factor. His father was the director of the police department. His parents invested much time and money in helping their son to keep his post. They decided to treat the class with a free metro ride, and gave out gifts after their son’s speech. Luo Lei scored a landslide victory.

Question number	Indicative content
6	<p data-bbox="421 297 1391 427"><i>The director uses a number of scenes to illustrate the complex relationship between Gui and Jian: confrontation, compromise, and reconciliation, and a shared destiny in a fight at the end of the film.</i></p> <ul data-bbox="469 443 1404 1581" style="list-style-type: none"> <li data-bbox="469 443 1404 622">• In their first hostile encounter, Gui found his lost bicycle near the lake and ran away on it, but was caught by Jian. There was a violent fight. The humiliated Gui was beaten up and lost his bicycle again. <li data-bbox="469 663 1404 792">• In the second chase and fight scene, Gui took his own bicycle from Jian’s hiding place. He was mercilessly beaten by Jian’s friends and lost his bicycle the third time. <li data-bbox="469 824 1404 954">• The garage scene outside Jian’s home further intensifies the confrontation when Gui convinced Jian’s father to return the bicycle to him. <li data-bbox="469 985 1404 1160">• The abandoned work site scene illustrates a spirit of compromise. Since neither of them would give in, Jian’s friend suggested that they should share the bicycle by swapping it every other day. <li data-bbox="469 1191 1404 1321">• The sunset scene depicts a touch of reconciliation between two enemies. After they exchanged the bicycle wordlessly, Jian asked Gui for his name and extended his hand. <li data-bbox="469 1352 1404 1581">• In the last hutong-fighting scene, both shared the same destiny and were beaten up by a gang. After ambushing Dahuan, Jian decided to give the bicycle to Gui. Dahuan and his gang found Jian to take revenge. Gui became an innocent victim of Dahuan’s vengeance. His bicycle was smashed by the gang.

Question number	Indicative content
7	<p data-bbox="419 300 1407 477"><i>The film uses different objects, such as the television, the light bulb, mushrooms and the pomelo fruit to express that Leung Foon was no longer lonely. These objects helped to foster the relationship among Leung Foon, and Kwai and Ka On.</i></p> <ul data-bbox="469 495 1407 1541" style="list-style-type: none"> <li data-bbox="469 495 1407 719">• The television expresses the neighbourly care and thoughtfulness offered by Kwai to Leung Foon. The lonely lady decided to buy a television, but was put off by the delivery charge. Kwai offered her help by asking her son, Ka On, to carry it. Ka On also installed it and tuned the channels. <li data-bbox="469 752 1407 1025">• The director uses a new light bulb to show that Leung Foon has gained brightness, warmth and hope. Having noticed that Leung Foon’s light bulb was broken, Kwai sent Ka On to buy a new one and replace it. While the broken light bulb represents sadness and loneliness when Leung Foon was cooking in a dim setting, the new light bulb gives her renewed hope. <li data-bbox="469 1059 1407 1283">• As a gesture of gratitude, Leung Foon gave Kwai mushrooms which were more expensive than the television delivery charge. This sign of reciprocation also started a true friendship when Kwai told her painful memory that her husband had passed away. <li data-bbox="469 1317 1407 1541">• The director uses the pomelo fruit to present blissful joy and a “sweet” life for Leung Foon. A slice was offered by Ka On to Leung Foon when they celebrated the Mid-Autumn Festival. The lonely lady felt that she was treated as Ka On’s grandmother and became one of the family.