



Pearson

Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Chinese (8CN0) Paper 02

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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

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	Nowadays	現如今	現在/如今		(1)
2	people	人們			(1)
3	are always busy working	總是忙於工作	總是在忙工作		(1)
4	However,	但是	可是/不過		(1)
5	some parents	有的父母	有的家長		(1)
6	are willing to reduce	願意縮短	願意減少		(1)
7	their working hours	工作時間			(1)
8	[and] spend more time	花更多的時間			(1)
9	with their families	陪自己的家人	跟自己的家人相處		(1)
10	They would like	他們希望			(1)
11	to eat	一起吃飯			(1)
12	with their children	和孩子	跟/與/同孩子		(1)
13	They think	他們認為			(1)
14	this is very important	這很重要			(1)
15	because	因為			(1)
16	they believe	他們相信			(1)
17	doing this	這麼做	這樣做		(1)
18	can help	可以幫助			(1)
19	their children	他們的孩子			(1)
20	grow up happily	快樂成長			(1)

Simplified characters

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Nowadays	现如今	现在/如今		(1)
2	people	人们			(1)
3	are always busy working	总是忙于工作	总是在忙工作		(1)
4	However,	但是	可是/不过		(1)
5	some parents	有的父母	有的家长		(1)
6	are willing to reduce	愿意缩短	愿意减少		(1)
7	their working hours	工作时间			(1)
8	[and] spend more time	花更多的时间			(1)
9	with their families	陪自己的家人	跟自己的家人相处		(1)
10	They would like	他们希望			(1)
11	to eat	一起吃饭			(1)
12	with their children	和孩子	跟/与/同孩子		(1)
13	They think	他们认为			(1)
14	this is very important	这很重要			(1)
15	because	因为			(1)
16	they believe	他们相信			(1)
17	doing this	这么做	这样做		(1)
18	can help	可以帮助			(1)
19	their children	他们的孩子			(1)
20	grow up happily	快乐成长			(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 first of all 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 band 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 band. You should then use the variability of the response to help decide the mark within the band, 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 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 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 are 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 (A03)

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 of communication.
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 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 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 as 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 我們来英 國学习)
- 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 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 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 data-bbox="392 443 1401 667"><i>This work depicts the fall from grace of Xia Wang's family through the narrative of the pigeon Feng. How Xia Wang and Qiu Hu relate to Feng and respond to the changes in Xia Wang's family brings out the emotional dimension of the work, in particular how the two children are brought closer together by their mutual interests and their childish innocence.</i></p> <ul data-bbox="448 734 1409 1680" style="list-style-type: none"><li data-bbox="448 734 1409 817">● After Qiu Hu's father loses a large sum of money gambling, he sells Feng to Xia Wang's father for one thousand yuan.<li data-bbox="448 831 1409 1055">● Xia Wang's father was a businessman, and his family were wealthy. He had many friends, and lived an enviable life. However, once his father's business failed and his father was imprisoned, with creditors at the door and the family left destitute, Xia Wang became isolated and alone.<li data-bbox="448 1068 1409 1292">● The two classmates, Qiu Hu and Xia Wang share a common hobby – keeping pigeons. Before Xia Wang's family became destitute, he was confident, even arrogant, and didn't concern himself with Qiu Hu's pigeons. Qiu Hu was jealous of Xia Wang whilst Xia Wang felt very superior.<li data-bbox="448 1305 1409 1529">● When Qiu Hu found Feng, Xia Wang showed no frustration or jealousy, only slight disappointment because Feng was much better than all of Xia Wang's pigeons. However, when Xia Wang's father buys Feng from Qiu Hu's father, Xia Wang feels that he can't face Qiu Hu, feeling saddened and even slightly guilty.<li data-bbox="448 1543 1409 1680">● After Xia Wang's family become destitute, Feng wins a race. Qiu Hu and Xia Wang go together to collect the prize money, showing the strength of their friendship.

Question number	Indicative content
3	<p data-bbox="395 264 1426 539"><i>The defining characteristic of Father’s love is its strictness. The author always juxtaposes the severity of Father with his reasons for acting the way he does, such that we are given a sense that Father is never unreasonable. His love is focused on making Yingzi strong and able to face the world, even in his absence, something she is eventually forced to do by his death.</i></p> <ul data-bbox="448 555 1426 1845" style="list-style-type: none"> <li data-bbox="448 555 1426 779">● Yingzi’s father punishes her for being lazy - staying in bed and refusing to go to school. However, later on, he braves the rain to deliver a coat to school for her. The author paints a picture of a stern but loving father whose strictness comes from a love for his children. <li data-bbox="448 792 1426 1167">● The author uses the primary school graduation as a central motif, interweaving memories of other events, to show Father’s desire to see his daughter quickly become strong, mature and independent. When Yingzi goes to see Father in hospital, he encourages Yingzi to be brave in the face of adversity and tells her she will eventually triumph. He also gives her opportunities to deal with difficult situations, such as going to the Specie Bank in the Beijing Legation Quarter to send money to Uncle Chen, who is working in Japan. <li data-bbox="448 1180 1426 1496">● Only once Yingzi has experienced the pressures of life does she begin to gradually understand her father’s love. In the process, there were moments of doubt: her father wanted her to be able not only to look after herself, but her younger siblings too. She was scared when Father sent her to send money, but her father’s advice to confront difficulties head-on helped her to do it successfully. <li data-bbox="448 1509 1426 1845">● The visual metaphor of the Father’s flowers extends throughout the piece. He loves them but is unable to look after them once he becomes ill. The falling of the flowers, the title of the piece, occurs when Father passes away. The metaphor depicts Yingzi’s sense of loss and respect for him. There is also a sense that despite her young age, she is able to take on some of her father’s responsibilities after his death.

Question number	Indicative content
4	<p data-bbox="400 271 1302 533"><i>The film is an incisive look at the many problems of electioneering, which are seen in microcosm in the primary school classroom. In particular, Luo Lei is far from an obvious choice for class president, being a bully and often underhand. However, his parents' interventions and advice helps him to an overwhelming victory: a pointed yet natural critique of privilege.</i></p> <ul data-bbox="451 546 1302 1713" style="list-style-type: none"> <li data-bbox="451 546 1302 907">● Luo Lei is the incumbent (current) Class President and has special privileges. When doing morning exercises, he stands at the front. During the mid-day nap, he punishes fellow students who chatter by making them stand in the corner. At lunchtime, he supervises his fellow students and even hits the 'naughty' ones among them, telling everyone that this is leadership. Although he isn't a natural leader, he is very domineering and even bullying in his manner. <li data-bbox="451 920 1302 1099">● Luo Lei's parents do almost everything they can to help him win his Class President election. They plan his campaign for him and teach him all sorts of important strategies to deal with the talent show and debates. <li data-bbox="451 1113 1302 1518">● They even resort to bribery, inviting the whole class to go and take the newly-opened metro, telling Luo Lei to emphasize to the class that they are there as his 'guests'. The day before the election, his father takes out a pile of pink cards, telling his son that these are presents for his classmates for the Mid-Autumn festival. The next day, just before the voting, Luo Lei gives out his presents. With his fellow students duly impressed, Luo Lei is carried to a landslide victory. <li data-bbox="451 1532 1302 1713">● Though the film shows a class of primary school students electing a Class President, the class is clearly a microcosm for the real world. The audience is shown the issues that lie in education, democracy and voting.

Question number	Indicative content
5	<p data-bbox="392 259 1409 584"><i>The film concerns itself with the exceptional kindness and generosity which can be found in mundane, everyday people like Gui/Mrs Cheung. Her kindness towards her family and Liang is the main theme of the film. Throughout, Gui's/Mrs Cheung's life is very ordinary, and she has no great ambitions. Gui's/Mrs Cheung's story is also one of self-sacrifice. She has her own burdens and grief, but she works so that others might live a better life – a point underlined by her mother's assessment of her.</i></p> <ul data-bbox="448 595 1409 2027" style="list-style-type: none"> <li data-bbox="448 595 1409 1205">● Gui/Mrs Cheung is the central character of the film. From a very young age, Gui/Mrs Cheung bears the brunt of the financial burden at home. However, she never complains. In fact, whenever she stands in for someone playing mah-jong, she always pays losses out of her own pocket, but never takes any winnings. She also helps the old lady, Granny Leung Foon, by sending her son round to change light bulbs and move the television, going with her to Shatin / Shatian to visit her grandson and even spending the mid-Autumn festival with her. Gui's/ Mrs Cheung's companionship has a profound impact on the lonely Granny Leung Foon, giving her some comfort in her old age. Gui/Mrs Cheung is an earnest woman. She is never deceptive but lives honestly and treats the people around her with kindness. <li data-bbox="448 1216 1409 1541">● Gui/Mrs Cheung has experienced a great deal of suffering and hardship through her life. When she was 14, she became an apprentice to pay for her two younger brothers to go to school. As a widowed single mother, she brought up her son on her own, working a repetitive and tiring job in the supermarket. She lives in the deprived area of Tin Shui Wai/Tian Shui Wei, calmly trying to face each day with her optimistic and easy-going nature. <li data-bbox="448 1552 1409 1899">● The film shows repeated scenes of mother and son eating together: always at one table, with two sets of chopsticks, two bowls and two cooked dishes. Mother and son are not talkative over dinner. The repeated scene shows a simple and even monotonous life. Furthermore, newspapers are a constant feature. When she is tired, Gui/Mrs Cheung reads the newspaper to relax; reading helps her to maintain her spiritual wellbeing. This ordinariness is in stark contrast to her exceptional kindness. <li data-bbox="448 1910 1409 2027">● Gui/Mrs Cheung plays a huge part in the lives of her friends and family, and everyone in their own way cares for her and loves

	<p>her. Her mother, of all people, understands her the best. When Gui's/Mrs Cheung's mother is in hospital, she speaks of Gui/Mrs Cheung almost without emotion, saying that Gui/Mrs Cheung is always blindly working. In fact, behind her apparently emotionless words, the audience realizes that Gui's/Mrs Cheung's mother is tremendously pained and moved by Gui's/Mrs Cheung's hard work.</p>
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