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Mark Scheme (Results)

Summer 2019

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.

GCE A Level Chinese (9CN0-02 2019)

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

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	A survey found that	一個 / 項調查發現,	調查發現,		(1)
2	Chinese people spend an average of three hours	[In box 2 and box 3, there are some changes in Chinese word order.] 中國人在(他們的)移動電話 / 流動電話 / 手機上		中國人在(他們的)電話 / 大哥大上	(1)
3	on their mobile phones every day.	平均每天花三(個)小時。		中國人平均花三(個)小時每天	(1)
4	They rely on their phones	他們依賴(他們的)電話 / 手機,	他們依靠(他們的)電話 / 手機,		(1)

5	do different kinds of activities	做不同種類 / 各種各樣的活動,	做各種不同的活動,	做不同活動,	(1)
6	including chatting with friends	包括和 / 與朋友聊天 / 談話		包括和 / 與朋友講電話	(1)
7	and online shopping.	(以) 及網上購物。	(以) 及上網買東西 / 線上購物。		(1)
8	Although this modern technology	雖然這種現代科技		雖然這種現代科學	(1)
9	makes daily lives	讓 / 使 / 令日常生活	讓 / 使 / 令每天的生活		(1)
10	very convenient,	非常 / 十分方便,	甚為 / 很方便,		(1)
11	it has caused social issues in China	但是(它)給中國帶來了社會問題。	但是(它)使中國出現了 / 發生了社會問題 [但是(它)給中國造成了社會問題。][但是(它)在中國引起了 / 導致了社會問題。]	(它)給中國帶來了社會問題。	(1)
12	Internet addiction	上網成癮	沉迷上網		(1)

13	is common	[In box 13 and box 14, there are some changes in Chinese word order.] 在青少年當中			(1)
14	among teenagers.	很普遍。	很常見。		(1)
15	Compared with Western countries,	與西方國家比較（起來） / 比起西方國家，		比較西方國家，	(1)
16	Chinese young people	中國年輕人			(1)
17	participate in fewer outdoor games.	參加較 / 更少的戶外遊戲。		加入較 / 更少的戶外遊戲。	
18	The government is looking for	政府正在找尋	政府正在尋找 / 找		(1)
19	effective ways	有效的方法	有用的方法	好的方法	(1)
20	to resolve these problems.	解決這些問題。			(1)

Simplified characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	A survey found that	一个 / 项调查发现，	调查发现，		(1)

2	Chinese people spend three hours	[In box 2 and box 3, there are some changes in Chinese word order.] 中国人在(他们的)移动电话/流动电话/手机上		中国人在(他们的)电话/大哥大上	(1)
3	on their mobile phones every day.	平均每天花三(个)小时。		中国人平均花三(个)小时每天	(1)
4	They rely on their phones	他们依赖(他们的)电话/手机	他们依靠(他们的)电话/手机		(1)
5	to do different kinds of activities	做不同类型的活动,	做各种不同的活动,	做不同活动,	(1)
6	including chatting with friends	包括和/与朋友聊天/谈话		包括和/与朋友讲电话	(1)
7	and online shopping.	(以)及网上购物。	(以)及上网买东西/线上购物。		(1)
8	Although this modern technology	虽然这种现代科技		虽然这种现代科学	(1)
9	makes daily lives	让/使/令日常生活	让/使/令每天的生活		(1)
10	very convenient,	非常/十分方便,	甚为/很方便,		(1)

11	it has caused social issues in China	但是（它）给中国带来了社会问题。	但是（它）使中国出现了 / 发生了社会问题。 [但是（它）给中国造成了社会问题。] [但是（它）在中国引起了 / 导致了社会问题。]	（它）给中国带来了社会问题。	(1)
12	Internet addiction	上网成瘾	沉迷上网		(1)
13	is common	[In box 13 and box 14, there are some changes in Chinese word order.] 在青少年当中			(1)
14	among teenagers.	很普遍。	很常见。		(1)
15	Compared with Western countries,	与西方国家比较（起来） / 比起西方国家，		比较西方国家，	(1)
16	Chinese young people	中国年轻人			(1)
17	participate in fewer outdoor games.	参加较 / 更少的户外游戏。		加入较 / 更少的户外游戏。	(1)
18	The government is looking for	政府正在找寻	政府正在寻找 / 找		(1)
19	effective ways	有效的方法	有用的方法	好的方法	(1)

20	to resolve these problems.	解决这些问题。			(1)
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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"> • 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="424 405 1410 725"><i>In a simple but beautiful prose style of writing, the author presents the suffering and warmth in the plight of the two boys, Qiuhu and Xiawang. His realistic style of depiction gives a vivid picture of their contrasting family backgrounds. In his humanistic tone, the author makes use of the pigeon "Feng" to connect the lives of the two children. The two boys and the pigeon somehow suffered adversity in their lives, but they faced it with bravery.</i></p> <ul data-bbox="424 741 1410 2116" style="list-style-type: none"><li data-bbox="424 741 1410 1061">• The author uses "contrast" as a rhetorical device to describe the different family backgrounds of Qiuhu and Xiawang. Although they both lived in the same town, attended the same class and liked raising pigeons, Qiuhu's family was extremely poor and Xiawang's was enormously wealthy. An example of hyperbole to show the contrast: Xiawang's pigeon cote was worth more than all the things Qiuhu's family had.<li data-bbox="424 1106 1410 1473">• By using the technique of "repetition", the author adds emphasis to simple words to describe how Xiawang's life of luxury was reduced to destitution after his father was sent to prison for cheating people. For example, Xiawang's misfortune led to sympathy and concern from Qiuhu. When Qiuhu went to his house after hearing the bad news, he found that the huge pair of gates was "gone", the gap between the gateposts was "empty", the yard was "empty", and the famous pigeon house was "gone".<li data-bbox="424 1518 1410 1787">• The author uses comparative sentences about height to create connotations that depict the inner feelings (i.e. pride and self-confidence) of Qiuhu and Xiawang when they were in difficulties. For example, Qiuhu was taller than Xiawang, but when Xiawang was standing in front of him, he felt shorter than him. Later, when Xiawang's family became poor, he seemed shorter than before.<li data-bbox="424 1832 1410 1957">• Metaphorically, the fact that the pigeon "Feng" was abandoned by its parents reflects the miserable and lonely life of Qiuhu, whose mother also left him with his father and took his little sister with her.<li data-bbox="424 2002 1410 2116">• Qiuhu looked after the female pigeon "Feng" with love and care. He chose this name for her because it was his little sister's name and he always missed his sister and mother. The personification of "Feng"

emphasises that the pigeon had become part of his life, giving him hope and self-esteem.

- At the end of the story, Qihu took "Feng", who won in the flying competition, 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="421 327 1402 555"><i>Yingzi acted as a bridge uniting the insane mother, Xiuzhen, and her long-lost daughter, Niu'er. Before they were reunited, Yingzi developed two parallel friendships with each of them. Yingzi showed great sympathy for their sorrowful lives and eventually realised that her playmate was actually the missing daughter of Xiuzhen.</i></p> <ul data-bbox="421 568 1402 2114" style="list-style-type: none"> <li data-bbox="421 568 1402 846">• Yingzi was the “go-between” or “intermediary” of the mother and the daughter who had long been separated. Although the madwoman Xiuzhen and her lost child Niu'er lived in the same neighbourhood, Xiuzhen and Niu'er had never met each other. Thanks to Yingzi, a six-year-old girl with an innocent heart, Xiuzhen and Niu'er were brought together. <li data-bbox="421 882 1402 1352">• Yingzi's bravery and kind-heartedness played an important role in the reunion. She made friends with Xiuzhen and was sympathetic about the loss of her child, while their frightened neighbours avoided her. Xiuzhen was insane because she missed her lost daughter, Xiao Guizi, very much. Six years before, Xiuzhen had become pregnant by a young man. Her parents were angry that their daughter had become an unmarried mother. They abandoned her baby by the city's gate, without telling her. Yingzi learned from Xiuzhen's murmurs and their conversations that her missing daughter had a birthmark on nape of her neck. <li data-bbox="421 1388 1402 1809">• Yingzi's close friendship with her playmate, Niu'er, led to the reunion of the mother and the daughter. While Yingzi came from a well-off family, Niu'er was maltreated by her adopted parents and made a living by singing. Despite different family backgrounds, Yingzi developed an intimate friendship with Niu'er and they always played together. Yingzi noticed that there were two tear-dimples under Niu'er's eyes, just like Xiuzhen's. Eventually Niu'er confided her secret that she was an abandoned child and wanted to look for her natural parents. <li data-bbox="421 1845 1402 2114">• As the confidante of Niu'er, Yingzi was anxious to help her. Realising that Niu'er was actually Xiuzhen's daughter (Xiao Guizi) by the birthmark on her neck, and without telling her own parents, Yingzi developed her own autonomy and independence. She devised a secret plan to take Niu'er to be united with her mother. She even stole her mother's gold bracelet to help them to flee from Beijing to

	<p>Tianjin to look for Niu'er's father. However, the short-lived, happy reunion ended tragically. Xiuzhen and Niu'er were killed in a train accident.</p>
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Question number	Indicative content
4	<p data-bbox="421 324 1406 741"><i>In the novel, "I" made a trip back to his hometown to sell his family property. By recollecting the past and contrasting it with the present, he brought up two pictures of his hometown, one over twenty years ago and another in the present. Since the old hometown was far more lovely in his reminiscence, he was greatly saddened to see the desolate villages and the unexpected changes in his acquaintances in the hometown in reality. Moreover, thanks to the societal changes over the past decades, nothing had turned out the same as the fond memories "I" had in the past.</i></p> <ul data-bbox="469 757 1406 2112" style="list-style-type: none"> <li data-bbox="469 757 1406 1032">• The reminiscence of his old hometown had left "I" utterly in shock when he saw the hometown in reality. He became depressed and felt alienated from it, particularly when he recalled the beauties of his old lively hometown. He lamented that the villages in front of him were barren and showed no signs of progress. <li data-bbox="469 1070 1406 1346">• The recollection of his old acquaintance, Runtu, gave "I" a nostalgic feeling and a colourful picture of his past hometown (a round moon in a blue sky, and a stretch of ground planted with watermelons), which looked grey and depressing now. "I" in the novel said that for a short moment, he seemed to recapture the beautiful homeland which he thought he had lost. <li data-bbox="469 1384 1406 1800">• "I" was overwhelmed by the drastic changes in his close friend, Runtu because in his lovely memories of his boyhood, Runtu was a happy and energetic boy despite his poor peasant family background. For example, when they met again, "I" described that his childhood playmate was not the Runtu who lived in his memory. Runtu looked pale and grey. His hands were not the smooth hands that "I" remembered. "I" was frustrated and upset by Runtu's submissive and servile attitude. "I" felt that there was a thick wall standing between the two of them. <li data-bbox="469 1839 1406 2112">• The changes in Second Sister Yang's appearance and personality due to worsened social and economic conditions also gave "I" a feeling of surprise. In his recollection, Second Sister Yang, a good-looking woman whose beancurd shop did a good business, had the nickname "Beancurd Beauty" in the past. In contrast to this past memory, "I" found that Second Sister Yang in the

hometown in reality talked spitefully and was greedy for small advantages. "I" remembered that her cheekbones were not so high and her lips were not so thin.

- Due to famine, outlaws and high taxes, the past decades had witnessed deterioration in the hometown and miserable plight of his acquaintances. These gave "I" a deep feeling of melancholy when his past memories contradicted the real hometown. This lamentable feeling was aggravated by a high and invisible wall all around him that isolated him from his acquaintances.

Question number	Indicative content
5	<p data-bbox="421 324 1406 645"><i>As a documentary film, it was not scripted or fictionalised, and there was no narration. By gaining access to the family life of Chengcheng, a Grade 3 student who campaigned to be the class monitor, the film presented authentically the different facets of the relationship of Chengcheng and his parents. The film observed their daily routines (collecting him from school, dining, and chatting) in the course of the election.</i></p> <ul data-bbox="469 663 1406 2085" style="list-style-type: none"> <li data-bbox="469 663 1406 842">• Through everyday life, the relationship between Chengcheng and his parents was characterised by love and affection. His daily needs were well looked after in various ways such as provision of food, bathing, and watching TV. <li data-bbox="469 880 1406 1149">• The daily habits and the unscripted actions showed that as the only child in the family, Chengcheng was spoilt and pampered by his parents. His mother helped him to change into pyjamas and his father cleaned his bottom in the toilet. Frustrated by the hard work involved in the election, Chengcheng was rude to his mother, shouting at her and ordering her to leave the room. <li data-bbox="469 1187 1406 1456">• The spontaneous conversations between Chengcheng and his parents showed that his parents had high expectations of him. When Chengcheng wanted to quit, his mother refused and said that if he wanted to be Hu Jintao, the then leader of China, the first step was to become class monitor. His parents believed that winning would be an honour for the family. <li data-bbox="469 1494 1406 1762">• Chengcheng loved to chat with his parents about election-related issues. Greatly influenced by the values of his parents, Chengcheng, an innocent boy who asked his dad what democracy was, gradually became an amateur “politician” who boasted of his election tactics (such as finding the shortcomings of his opponents) and enjoyed power. <li data-bbox="469 1800 1406 2085">• His parents’ responses and reactions towards his election showed that they were overtly supportive of his election. Chengcheng was keen to update them with any news about the campaign. They exchanged views and gave him advice. Chengcheng’s mother, who was a TV director, trained his singing and public speaking skills and even wrote the speech for him.

Question number	Indicative content
6	<p data-bbox="422 324 1406 499"><i>The events in the film were connected by the bicycle of Xiaogui, a poor rural teenager who came to Beijing to seek work. The abundant symbolism of the bicycle was of great significance to Xiaogui, the main character of the plot.</i></p> <ul data-bbox="470 517 1406 1955" style="list-style-type: none"> <li data-bbox="470 517 1406 694">• The bicycle symbolised Xiaogui's livelihood. Xiaogui, a poor migrant worker, was reliant on the bicycle for his new job as a courier. He loved and cherished it for its value in his desperate survival in the capital city. <li data-bbox="470 734 1406 958">• The bicycle represented pride and respect to Xiaogui, when his friend was impressed by his new job and the bicycle his employer loaned him. The bicycle helped him to integrate into city life and shape his identity as less of an outsider or a stranger to the city. <li data-bbox="470 999 1406 1176">• The bicycle symbolised Xiaogui's hope for social mobility and self-sufficiency. He worked industriously to save up money so as to pay off the bicycle. Owning the bicycle could guarantee stability and a better income. <li data-bbox="470 1216 1406 1534">• Since the disappearance of the bicycle signified not only job loss but also a broken hope, Xiaogui was determined to look for it relentlessly. His single-minded pursuit of the bicycle brought himself into the world of Jian, another teenager who bought it from a flea market. The bicycle eventually became a symbol of self-identity, demonstrated by the desire for the ownership of the bicycle and the fight between them for it. <li data-bbox="470 1574 1406 1751">• When a gang of rascals attacked Jian and Xiaogui, they destroyed the bicycle, symbolising that Xiaogui's dream was broken, too. The furious and heart-broken Xiaogui picked up a brick and struck the boy who was mangling his bicycle. <li data-bbox="470 1792 1406 1955">• The broken bicycle in the ending symbolised the uncertain future of Xiaogui. Disillusioned but resolute, Xiaogui carried it over his shoulder through the busy streets of Beijing. To him, the bicycle was central to his sense of self-worth and self-esteem.

Question number	Indicative content
7	<p data-bbox="422 304 1406 573"><i>The slow-moving film has a lot of mundane daily-life scenes, particularly dining. There were three major eating scenes which engagingly depicted the plight and emotions of Granny Leung Foon (Liang Foon), an old lady who lived alone in a government-subsidised flat on meagre means. Eventually she made friends with Gui, a kind-hearted single mother, and her young son.</i></p> <ul data-bbox="470 593 1406 1977" style="list-style-type: none"> <li data-bbox="470 593 1406 728">• In the first of her eating scenes, the forlorn Granny Leung ate rice with a simple home-made dish at the table near her bed. There was hardly any emotion on her unsmiling face. <li data-bbox="470 739 1406 1008">• The second scene was set in a Chinese restaurant, where Granny Leung, accompanied by Gui, had a dim-sum lunch with her former son-in-law, Mr Law (Luo). Granny Leung expected with great hope to see her grandson, whom she had missed very much since her daughter died. To her disappointment, her grandson did not come because of a summer job. <li data-bbox="470 1019 1406 1344">• In gratitude, she told Mr Law that she appreciated greatly that his re-married wife was willing to take care of her grandson. She felt guilty that she had not done much for her grandson. To express her kind regards for them, she gave him some gifts (a gold necklace and a pair of gold rings) which she had bought. Mr Law's refusal to accept the gifts gave her a strong feeling of rejection. <li data-bbox="470 1355 1406 1635">• Granny Leung was saddened further when Mr Law said that he would take care of her ailing new mother-in-law until her death (implying that he did not consider Granny Leung as his mother-in-law any longer). Seeing Mr Law hurriedly leaving the dining table for work, Granny Law's hope for building a connection with her grandson and former son-in-law was dampened. <li data-bbox="470 1646 1406 1977">• The final eating scene of the film presented a world of warmth and human kindness. Granny Leung was invited to have a festive dinner at Gui's home to celebrate the Mid-Autumn Festival. Feeling a deep sense of contentment, Granny Leung was drinking after-dinner tea offered by Gui. With a blissful smile, she praised the festive pomelo fruit, which Gui's son had cut open, and which was "sweet" and "juicy".

