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Examiners' Report  
Principal Examiner Feedback  
Summer 2023

Pearson Edexcel GCE  
In Chinese (9CN0)  
Paper 2: Written response to works and  
translation

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## **Introduction**

This paper, which was examined in summer 2023, was sat by nearly 5,000 candidates. This paper includes a translation exercise and two written responses to works. The total mark for this paper is 120.

Candidates must answer Question 1 in Section A by translating a short piece of text from English into Chinese. In addition, they must answer two questions from Sections B and C – this means either two literary works from Section B or one literary work from Section B and one film from Section C. The duration of the examination is 2 hours 40 minutes.

In Section A Question 1 (20 marks), candidates are required to translate a short piece of text from English into Chinese. The content of the translation is a passage based on one of the four themes as indicated in the Specification. Candidates are assessed with reference to their ability to produce an accurate and appropriate translation.

Section B consists of three questions (Question 2, Question 3 and Question 4) on different literary works, whereas Section C consists of three questions (Question 5, Question 6 and Question 7) on different films. The prescribed literary works and films can be found in Appendix 2 of the Specification.

For Question 2 to Question 7, each essay is assessed based on the following three categories: critical and analytical response (20 marks); range of grammatical structures and vocabulary (20 marks); and accuracy of language (10 marks).

### **Section A Question 1**

This question consisted of a short English passage on “Supercities” and “Urban Migrants” in Sub-theme “Reform” of Theme 4. It was divided into 20 discrete language sections. Each correctly-translated section was given one mark.

While the majority of the candidates were able to convey the overall meaning of the passage, only a few were able to achieve full marks.

The vocabulary items were closely relevant to the Sub-theme. Examples were “supercities”, “migrant workers”, “jobs”, and “house prices”. Most candidates were able to give a close transfer of the meaning in Chinese. However, some lost marks owing to their inability to write the Chinese characters correctly, such as “returned” (“反”回 / “反”回), “supercities” (超“極”城市 / 超“极”城市), and “successful” (成“工” / 成“工”).

While most of the candidates were aware of the nuance between English and Chinese, careless mistakes were found in some commonly used English words, as shown in the following table:

<b>English words/phrases</b>	<b>Common mistakes made by candidates</b>
jobs	工作位置/工作位置; 工作機會/工作机会
house prices	房錢/房钱; 房租/房租
supercities	大都市/大都市; 大城市/大城市
migrant workers	外地工作人士/外地工作人士; 流動工作者/流动工作者
have returned to	被迫返回/被迫返回; 要返回/要返回
hometowns	家/家; 老家/老家
businesses	公司/公司
Some of them	有些人/有些人
find	找到/找到
confident	自信/自信
plans	準備/准备
our	我的/我的; 他們的/他们的
village	家鄉/家乡; 小鎮/小镇
know little	知道一點/知道一点; 會一點/会一点
e-commerce	電子銷售/电子销售; 電子買賣/电子买卖; 網購/网购
businessman	企業家/企业家

In terms of sentence/word order, most of the candidates paid great attention to the differences between English and Chinese. However, some candidates did not change the order of some phrases correctly and thus lost marks. Examples are “due to the lack of jobs and high house prices in supercities”, “but some are confident about their future”, and “a man who plans to sell toys on an online platform said”.

In order to enhance the quality of translation, candidates are advised to familiarise themselves with the vocabulary items relevant to the four Themes, and proof-read carefully the translated text in the exam.

## Section B

Compared with Section C (films), many more candidates attempted the questions on literary works. Candidates should be aware that evidence must be based on the original literary works. No credit will be given for essays on literary works that are based on the film versions adapted from the literary works.

### Question 2

This was the most popular question chosen by the largest number of candidates in this summer series. Many candidates performed well with some relevant responses which argued for the good nature of Qiuhu and Xiawang through their interaction with Feng, such as, Qiuhu's caring love for the fledgling pigeon, Xiawang's strong feeling of guilt, and Qiuhu's generosity to share joy with Xiawang at the end of the story. More able candidates provided a thorough analysis supported by concrete examples of the key evidence in the fiction. Less able candidates did not directly respond to the question by analysing different meanings of Feng, leading to a loss of focus in their responses. Only a small number of candidates could identify the kind support given by the trustworthy Uncle Qiu to Qiuhu.

In sum, candidates were **unable to gain high marks** if they:

- Focussed on Feng itself or the comparison of the family backgrounds between Qiuhu and Xiawang.
- Did not justify their analysis with enough exploration of the good nature of people.
- Showed misunderstanding and confusion about the sequence of the story. Examples included: “秋虎無意中撿到鳳 / 秋虎无意中捡到凤”; “秋虎的爸爸把鳳賣了, 但是後來又給秋虎買了一隻很好的鴿子 / 秋虎的爸爸把凤卖了, 但是后来又给秋虎买了一只很好的鸽子”; “秋虎與夏望一同和鳳去比賽 / 秋虎与夏望一同和凤去比赛”.
- Summarised the plot of the story without making any relevant analysis of the good nature of people.
- Failed to write the names of Qiuhu and Xiawang correctly.
- Omitted the names of the main characters in the fiction.

In order to achieve higher marks, candidates need to focus on the key words in the question, “人性的美好 / 人性的美好” (e.g., kind-heartedness, generosity, caring love), and ensure that the approach of writing is consistently relevant to the question and make detailed arguments supported by appropriately selected evidence from the work.

### Question 3

In general, the responses to Question 3 were quite good, showing a good understanding of the fiction. Many candidates were able to make general comments on Yingzi's innocent heart, kindness and sincere concern for her friends, but failed to highlight her willingness to share emotionally, faithfulness in keeping her friends' secrets, and unfaltering support in the friendship.

Some candidates described Yingzi's friendship with Niu'er and then Yingzi's friendship with Xiuzhen, rather than taking an issue-based approach. As a result, there was a lot of repetition in the discussion of Yingzi's attitude towards friendship.

It also appeared that the analysis of Yingzi's friendship was limited to 珍惜 / 珍惜 and 真誠 / 真誠. This might be due to a lack of vocabulary items or a lack of in-depth understanding of the fiction.

In sum, candidates were **unable to gain high marks** if they:

- Summarised the story without any exploration of Yingzi's attitude towards friendship.
- Analysed only one attitude, such as 重視 / 重视, despite a lot of evidence.
- Provided wrong evidence from the work, such as Yingzi stole her mother's gold watch/gold necklace.
- Focused on either the friendship with Niu'er or the friendship with Xiuzhen.
- Provided information from the film rather than from the fiction.
- Were unable to write the names of the main characters 秀貞 / 秀贞 and 妞兒 / 妞儿 correctly.

To gain high marks, candidates are advised to demonstrate a relevant focus on the question with well-selected evidence from the work and a logical presentation of viewpoints.

### Question 4

This might be one of the most challenging questions in this summer series. On the whole, candidates could mention the technique of contrasting to depict the landscape/people in the past and in the present. Most of the candidates examined how the author presented the desolate sights of the hometown in reality by describing the changes of Runtu and Second Sister Yang that the narrator "I" had observed.

Fewer candidates were able to describe the desolate sights by quoting accurate evidence from the fiction. Even so, some candidates quoted too much evidence about the lively hometown in the past rather than about the dilapidated hometown in reality. On a positive note, many candidates managed to select the use of colour words to represent the old hometown and the current hometown. For example : 深藍 / 深藍, 碧綠 / 碧綠, 金黃 / 金黃 and 蒼黃 / 蒼黃。

Only very able candidates used the narrative "I" correctly without mixing it up with the author, Lu Xun.

In sum, candidates were **unable to gain high marks** if they:

- Lost focus in their arguments by discussing too much on social problems at that time, which was not very relevant to the question.
- Failed to cite any quotes from the fiction about the desolate sight and the bleak natural setting.
- Failed to identify scenery, weather, people's mood in the current gloomy hometown.
- Could not make use of literary terminology, such as contrasting, recollection, and colour words.
- Referred to the narrator "I" as the author, Lu Xun.

To improve the response, candidates need to pay full attention to the key words in the question, i.e., "how", and "破落景象 / 破落景象". Some exploration of literary devices is essential to address the demands of this essay.

## **Section C**

Compared with the questions on fiction, fewer candidates attempted the questions on films. Candidates should be aware that evidence must be based on the original films.

### **Question 5**

This question was the most popular one in Section C in this summer series. Most candidates made successful comments on the marital status of the family and its role in the election. However, to secure a top band mark, besides the marital status of each family, candidates should also mention how the parents' jobs had influenced the class monitor election.

Competent candidates made a well-balanced discussion on the role of the different family backgrounds of the three candidates in the preparation, the process and the results of the election. However, some candidates gave too much weight to

one or two candidates, probably due to a lack of in-depth understanding of the documentary film.

In sum, candidates were **unable to gain high marks** if they:

- Described the election campaign without responding to the question about the family backgrounds of the three candidates.
- Focussed on parental help in the election without connecting individual family backgrounds and their impact on the election. For example, Luo Lei's father's profession as a policeman should be a piece of powerful evidence to support the argument of the question.
- Wrote a free-style essay about how family backgrounds influence an election in general.
- Showed confusion about the parents' jobs. For example, Luo Lei's father was a wealthy businessman; Chengcheng's mother was a singer.
- Wrote the names of the three main characters incorrectly. Errors included 羅“磊”/ 罗“磊”, 羅“軍”/ 罗“军”, “徐”曉菲 / “徐”晓菲, “小”菲 / “小”菲, etc. A few candidates just used “胖小孩 / 胖小孩”, “瘦男孩 / 瘦男孩”, “小女孩 / 小女孩” or other equivalent terms.
- Over-emphasised the family backgrounds of one or two candidates.
- Could not cite any important scenes, for example, Luo Lei's father treating the children a free metro ride.

To address the question better, candidates are advised to watch the film thoroughly and pay great attention to the key words “家庭背景 / 家庭背景” in the question.

## Question 6

This was the least popular question in this summer series. Successful candidates were well versed in the film and were able to select the most relevant scenes to analyse and evaluate the complex relationship between the two teenagers, Jian and Gui. By “scenes”, candidates were expected to describe a single setting or a location where an event occurs in the film, instead of summarising the entire story of the film. By analysing each of these scenes, candidates should explore the relationship between the two protagonists in each scene and their complex relationship.

A small number of candidates were able to analyse at least three major scenes expressing their relationship chronologically from “hostility/confrontation” to “compromise/reconciliation/vague friendship” to “sharing the same destiny” at the end of the film. Most of them identified (1) the lake scene, where Gui found his lost bicycle and ran away, and (2) the abandoned work site where they decided

to share the bicycle, and (3) the final fighting scene in the hutong, although some misinterpreted the meaning of this scene.

In sum, candidates were **unable to gain high marks** if they:

- Summarised the entire film rather than focussing on different scenes to illustrate the complex relationship.
- Focussed on the meaning of the bicycle to either Jian or Gui.
- Mixed up the two main characters, “小堅 / 小坚” and “小貴 / 小贵”.
- Muddled up the sequence of the scenes, particularly those confrontation scenes.
- Misinterpreted the relationship between Jian and Gui by saying that they were friends at the beginning of the film.

To achieve higher marks, it is important to delve deeper into the film with accurate interpretations. It is important for candidates to double check the names of the main characters. Candidates should address the keyword “複雜關係 / 复杂关系” in their essays more appropriately with good use of cinematic language.

## **Question 7**

On the whole, this question received many good responses. Essays scored high marks if they contained a good sequence of specific objects to express that Leung Foon was no longer lonely. This demonstrated candidates' thorough knowledge of the film and their abilities to evaluate the meaning of these objects in the film.

It was pleasing to see that apart from the objects (i.e., television, lightbulb, mushroom, pomelo fruit) listed in the mark scheme, candidates identified extra items, such as, cooking oil, a gold necklace and a gold ring. By using appropriate cinematic language, competent candidates focussed on a few of them with an in-depth exploration of their symbolism in changing a lonely life to a blissful, sweet one, which was indicated by the pomelo fruit in the Mid-Autumn Festival scene, the finale of the film.

However, while most of the candidates were able to give a general analysis of different objects to respond to the question, they made quite a lot of mistakes in the details. For example, many candidates mistakenly assumed that the famous festive food, mooncake, was an object to symbolise “family togetherness” in the film. In addition, it was quite often that the sequence of the scenes was incorrect. Quite a few viewpoints were not justified with enough exploration, such as, “家安幫梁歡換燈泡 / 家安帮梁欢换灯泡”, “梁歡給貴姐冬菇 / 梁欢给贵姐冬菇” but without convincing interpretations.

In sum, candidates were **unable to gain high marks** if they:

- Identified the objects randomly rather than following the actual sequence in the film.
- Listed many items without analysing the connection between these items and Leung Foon's emotional changes.
- Made an inaccurate account of the details of the events (e.g., Kwai bought the television for Leung Foon, who could not afford it).
- Provided such irrelevant objects as eggs and vegetables.
- Focused on the scenes showing how "lonely" Leung Foon was.
- Mistook Leung Foon as the teenage boy "家安 / 家安".

In order to capture the main objects in the film, candidates need to pay full attention to the setting, plot, interaction among the characters, and their dialogues.

