



Mark Scheme (Results)

Summer 2024

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

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Summer 2024

Question Paper Log Number P75383

Publications Code 9CNO_02_2406_MS

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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 9CN0

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	Apart from calligraphy	除（了）書法和繪畫以外/之外/外	Apart from: 除（了）.....(以外)/(之外)/(外) calligraphy and painting: 書畫 painting: 畫畫 ; 國畫	apart from: 在..... 之外 calligraphy 寫字 painting: 圖畫; 油畫; 畫作; 畫藝	(1)
2	and painting,				(1)
3	music is also	音樂也是	music: 國樂 is also: 亦是; 還是; 都是		(1)
4	a national treasure of China.	中國的國寶。	中華之國寶 national treasure: 國家(級)寶藏 / 寶物 / 瑰寶	treasure: 文物; 財富	(1)
5	A two-month-long	從/由七月初到/至八月底在北京舉行了/過（一個）長達/為期兩個月的藝術節。	(一個) 長達兩個月的藝術節從七月初到八月底在北京舉行。 (一個) 長達兩個月的藝術節在北京從, 從七月初到八月底。 arts festival: 美術節; 美術藝術節; 藝術展	(1)
6	arts festival				(1)
7	took place in Beijing				(1)
8	from early July				(1)

9	to late August.		<p>七月初舉辦到八月底。</p> <p>藝術節長達兩個月, 從七月初到八月底在北京舉行。</p> <p>在北京舉行了一個從七月初到八月尾、兩個月長的藝術節。</p> <p>two-month-long: 兩個月長的; 長兩個月的; 持續兩個月的</p> <p>festival: 節日</p> <p>took place: 舉辦; 進行</p> <p>from early July to late August: 在七月頭到八月尾/末</p>	<p>took place: 發生</p> <p>early: (最)開始; 上旬</p> <p>late: 結束; 最後; 下旬</p>	(1)
10	In order to promote Chinese culture,	為了推廣中國文化,	<p>promote: 促進; 宣揚; 宣傳; 弘揚; 發揚</p> <p>Chinese culture: 中華文化</p>	promote: 展現	(1)
11	it also included	它還/也包括了	<p>it: 其中</p> <p>also: 亦; 都</p> <p>included: 包含(了)</p>	included: 包涵(了)	(1)
12	summer camps	特別為兒童而組織的夏令營。	summer camps: 暑期/夏日營	organised: 舉辦	(1)
13	especially organised for children.		<p>especially: 特意</p> <p>children: 孩子; 小孩; 小朋友</p> <p>especially organised: 專門安排的; 專設的</p>	<p>camps: 宿/露/野營</p>	(1)

14	Since all the events were popular,	由於所有的活動都很受歡迎,	since: 因為 all: 全部(的) events: 項目; 節目 popular: 熱門; 火爆; 有人氣	since: 自從 events: 晚會 popular: 流行; 很搶手	(1)
15	tickets sold out fast.	(所以) 票很快就賣/售完了。	tickets: 入場券; 門票 sold out: 賣清; 售清; 賣光(了); 賣沒(了)		(1)
16	An expert invited to perform	(一位)應邀表演傳統樂器的專家說:	an: (一個); (一名) invited: 獲/受邀; 被請來 said: 表示 a: (一個)		(1)
17	a traditional musical instrument said,				(1)
18	"I am very happy	「看見年輕人對古老(的)音樂有興趣, 我感到非常/十分高興。」	to see: 看到 very happy: 深感高興; 很高興 happy: 開心 young people: 青年(人); 年青人 ancient music: 古(音)樂; 古時的音樂; 古代(的)音樂	ancient music: 古典音樂; 經典音樂; 古早音樂	(1)
19	to see that young people				(1)
20	are interested in ancient music."				(1)

Simplified characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	Apart from calligraphy	除（了）书法和绘画以外/之外/外	Apart from: 除（了）(以外)/(之外)/(外) calligraphy and painting: 书画 painting: 画画; 国画	apart from: 在..... 之外	(1)
2	and painting,			calligraphy: 写字; painting: 图画 油画; 画作; 画艺	(1)
3	music is also	音乐也是	music: 国乐 is also: 亦是; 还是; 都是		(1)
4	a national treasure of China.	中国的国宝。	中华之国宝 national treasure: 国家（级）宝藏 / 宝物/瑰宝	treasure: 文物; 财富	(1)
5	A two-month-long	从/由七月初到/至八月底在北京举行了/过（一个）长达/为期两个月的艺术节。	（一个）长达两个月的艺术节从七月初到八月底在北京举行。 （一个）长达两个月的艺术节在北京, 从七月初到八月底。	(1)
6	arts festival			arts festival: 艺术节; 美术艺术节; 艺术展	(1)
7	took place in Beijing			(1)	
8	from early July			(1)	

9	to late August.		<p>从七月初举办到八月底。</p> <p>艺术节长达两个月，从七月初到八月底在北京举行。</p> <p>在北京举行了一个从七月初到八月尾、两个月长的艺术节。</p> <p>two-month-long: 两个月长的; 长两个月的; 持续两个月的</p> <p>festival: 节日</p> <p>took place: 举办; 进行</p> <p>from early July to late August: 在七月初到八月尾</p>	<p>took place: 发生</p> <p>early: (最) 开始; 上旬</p> <p>late: 结束; 最后; 下旬</p>	(1)
10	In order to promote Chinese culture,	为了推广中国文化,	<p>promote: 促进; 宣扬; 宣传; 弘扬; 发扬</p> <p>Chinese culture: 中华文化</p>	promote: 展现	(1)
11	it also included	它还/也包括了	<p>it: 其中</p> <p>also: 亦; 都</p> <p>included: 包含(了)</p>	included: 包涵(了)	(1)
12	summer camps	特别为儿童而组织的夏令营。	summer camps: 暑期/夏日营	organised: 举办	(1)
13	especially organised for children.		<p>specially: 特意</p> <p>children: 孩子; 小孩; 小朋友</p> <p>specially organised: 专门安排的; 专设的</p>		

14	Since all the events were popular,	由于所有的活动都很受欢迎,	since: 因为 all: 全部(的) events: 项目; 节目 popular: 热门; 火爆; 有人气	since: 自从 events: 晚会 popular: 流行; 很抢手	(1)
15	tickets sold out fast.	(所以) 票很快就卖/售完了。	tickets: 入场券; 门票 sold out: 卖清; 售清; 卖光(了); 卖没(了)		(1)
16	An expert invited to perform	(一位) 应邀表演传统乐器的专家说:	an: (一个); (一名) invited: 获/受邀; 被请来; said: 表示 a: (一个)		(1)
17	a traditional musical instrument said,				(1)
18	"I am very happy	「看见年轻人对古老(的)音乐有兴趣, 我感到非常/十分高兴。」	see: 看到 very happy: 深感高兴; 很高兴 happy: 开心; young people: 青年人(人); 年青人 ancient music: 古(音)乐; 古时的音乐; 古代(的)音乐	ancient music: 古典音乐; 经典音乐; 古早音乐	(1)
19	to see that young people				(1)
20	are interested in ancient music."				(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><i>Qiuhu and Xiawang come from very different family backgrounds, and this contrast features significantly in the novel. The novel uses the literary devices of contrast and hyperbole to illustrate the rich-poor gap and division between social classes.</i></p> <ul style="list-style-type: none">• Qiuhu comes from a broken family, and this leaves him with a strong sense of inferiority towards Xiawang, despite their shared interest in raising pigeons.• Xiawang, in contrast, is very self-confident and arrogant. He stops taking pigeons to school out of embarrassment after Qiuhu's father sold Qiuhu's pigeon to Xiawang's father.• The sudden change in Xiawang's family fortune due to the downfall of his father creates another turning point in the novel as the two boys become closer.• As both families suffer the similarity of being in destitution, the boys' friendship deepens, as evidenced by the two boys collecting the prize money together.

Question number	Indicative content
3	<p data-bbox="437 340 1414 421"><i>Xiuzhen's longing for her long lost daughter Guizi is depicted through the eyes of the six year old Yingzi.</i></p> <ul data-bbox="437 488 1414 1048" style="list-style-type: none"> <li data-bbox="437 488 1414 613">• Xiuzhen is depicted as having fallen into insanity due to the loss of her baby at birth. The story is told in simple language through the eyes of a young and innocent narrator, which adds poignancy. <li data-bbox="437 631 1414 757">• Xiuzhen is consistently depicted as looking for her lost daughter, for example when she checks the birth mark on Yingzi's neck and when she measures an unfinished garment for her daughter against Yingzi. <li data-bbox="437 775 1414 900">• Xiuzhen is depicted as in deep grief and an unstable frame of mind, for example by speaking rambling nonsense; by crying and sobbing; and by having obsessive thoughts about Guizi. <li data-bbox="437 918 1414 1048">• Xiuzhen further demonstrates her obsession with her lost daughter by meticulously narrating the details of the baby's birth, and by repeatedly asking Yingzi to bring her daughter home.

Question number	Indicative content
4	<p data-bbox="435 327 1406 454"><i>By contrasting the past with the present, the author powerfully presents the changes in three characters: the narrator "I", Runtu (a poor peasant) and Second Sister Yang (a woman of fifty).</i></p> <ul data-bbox="435 521 1406 1133" style="list-style-type: none"> <li data-bbox="435 521 1406 745">• The narrator was a young "gentleman" in a stable and affluent family; whereas later he had to sell his family property and move into rented accommodation, starting a "nomadic" life. Further, the narrator initially was very attached to his hometown, describing fond memories, whereas he ends up feeling alienated from his hometown. <li data-bbox="435 763 1406 842">• Runtu was a happy and clever boy, but on meeting the narrator decades later, he is pale with cracked hands. <li data-bbox="435 860 1406 987">• Runtu perceives a change in the relationship between himself and the narrator: whereas previously he called him "Brother Xun", he now calls him "Master", indicating a new awareness of social status. <li data-bbox="435 1005 1406 1133">• Second Sister Yang is also depicted as beautiful in her youth, with the nickname "Beancurd Beauty" and running a successful shop, whereas later in life she is depicted as greedy, mean and bitter.

Question number	Indicative content
5	<p data-bbox="435 304 1406 383"><i>Chengcheng, one of three candidates, employed a variety of tactics to win the votes throughout the class monitor election.</i></p> <ul data-bbox="435 450 1406 1055" style="list-style-type: none"><li data-bbox="435 450 1406 577">• Chengcheng plotted against Xiaofei on the first day of the talent show, inciting his friends to shout that her performance was terrible. When she cries, he hypocritically shows remorse.<li data-bbox="435 595 1406 768">• Chengcheng uses begging and physical contact to directly solicit votes from classmates who had not yet decided how to vote: this shows his confidence. He also makes them promises of how he will reward them if he is elected.<li data-bbox="435 786 1406 864">• On the second day of the talent show, Chengcheng criticises Luo Lei’s performance as “out of tune” and stirs up commotion in the class.<li data-bbox="435 882 1406 1055">• Chengcheng is coached by his mother in speech writing and puts his points forward assertively in the class debate. He also directly attacks his opponents’ weaknesses, particularly attacking Xiaofei as weak whilst defending his own flaws.

Question number	Indicative content
6	<p data-bbox="435 304 1412 427"><i>Through Jian's characterisation and his attachment to the bicycle in relation to his family, his friends and Gui (a migrant worker), the director presents the theme of youthfulness.</i></p> <ul data-bbox="435 499 1412 1108" style="list-style-type: none"> <li data-bbox="435 499 1412 577">• The theme of youthfulness is established in the title with the mention of the age "17". <li data-bbox="435 595 1412 719">• Jian's possession of the bicycle represents urban youth culture. Jian cycles along and practices stunts with his friends, demonstrating youthful coolness, adventure and freedom. <li data-bbox="435 736 1412 860">• Jian has a teenage romance with a beautiful classmate. The bicycle features heavily both in them falling in love, and in the love developing as Jian cycles with outstretched arms after a date. <li data-bbox="435 878 1412 1001">• Youthful anxiety is clearly depicted through the loss of the bicycle. Without the bicycle Jian feels humiliated and does not want to go out with his friends. <li data-bbox="435 1019 1412 1097">• The fighting scene at the end demonstrates the reckless and aggressive side of youth.

Question number	Indicative content
7	<p data-bbox="435 300 1406 427"><i>The film reveals the gradual changes in Cheung Ka On's attitude to life from his summer holiday to the Mid-Autumn Festival. He changes from a subdued teenager to a mature young man.</i></p> <ul data-bbox="435 495 1406 1149" style="list-style-type: none"> <li data-bbox="435 495 1406 622">• His relationship with his mother changes. At first, he is lazy at home and does not communicate with his mother. Later, he is willing to do housework and also responds to his mother's gentle guidance. <li data-bbox="435 640 1406 815">• His attitude to his extended family changes. Initially at his grandmother's birthday dinner he is introverted and barely speaks to his relatives. In the later hospital scene, he is listening intently to his grandmother and also brings her congee. <li data-bbox="435 833 1406 1008">• His attitude to his neighbour changes. Initially he did not directly engage with Leung Foon but simply passively followed his mother. Later, he celebrates Mid-Autumn festival with his mother and Leung Foon in preference to going out with his friends. <li data-bbox="435 1025 1406 1149">• His attitude to school changes. Initially he plays endless computer games with his classmates, but later he is willing to help out at the school counselling office.