



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Chinese (9CN0)

Paper 2: 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 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	In the past forty years	四十年（以）來	四十：40 過去 40 年 在過去（的）四十年（裡） 近四十年 過往四十年	從前四十年	(1)
2	the Chinese economy	中國（的）經濟			(1)
3	has developed rapidly	發展迅速	迅速發展 快速發展 有了快速的發展 得到了迅速的發展 發展（得）迅速 急速/極速 發展（得）很快 迅猛發展	重複 不斷 成長 生長 上漲 上升 進展	(1)
4	This tremendous change	這（一個）巨大的變化	這種巨大的變化 這個巨大的改變 不同凡響的 驚人的 非常大的 十分大的 極大的 顯著的	龐大 誇張 大的 重大的	(1)

5	has increased people's incomes	(既) 增加 (了) 人們的收入	(不但) 增加了人們的收入 (不僅) 帶來了人們收入的提高 (不但) 令人們的收入增加 (了) (不但) 使人們的收入增加 (了) 讓人們的收入增加 (了) 改善 提升 收入/工資/薪水/人工 人民/居民/市民 所有人	導致引起引發公民大家可能	(1)
6	and created many career opportunities	(又) 創造 (了) 許多就業機會	而且創造了許多工作 (機會) 而且創造了很多就業機會 還創造了許多就業機會 製造 造就 有了 職業機會 大量 (的) 眾多 (的) 產生 很多工作機會被創造出來 很多就業機會被創造出來	事業製作可能	(1)
7	However, while people celebrate this	然而, (在) 人們慶祝..... (的) 時候	However: 可是, 不過, 但是的同時 當..... (的) 時候 儘管/雖然人們慶祝..... (但是/卻)	一方面 另一方面 一些人 所有人	(1)
8	as a national success	(這個) 國家成功	success: 成就 國家性 國內 民族 (的) 全國 (的)	國際 祖國 勝利	(1)

9	it has also brought	這也帶來（了）	它 （儘管/雖然）人們慶祝.....但是/卻		(1)
10	many challenges	很多挑戰	各種各樣 眾多 許多 大量 難題 困難	問題	(1)
11	particularly damage to the environment.	特別是對環境的破壞	特別是： 尤其 傷害， 損害 自然（環境） 特別（會）破壞 環境	逐漸 污染	(1)
12	Studies indicate that	研究表明	調查 Indicate:顯示 說（明） 指出 發現	學習 報告 學術	(1)
13	different forms of pollution	不同（形式）的污染	種類 類型	形態 形狀 型狀 程度 樣式 式樣 方式	(1)
14	will directly, or indirectly,	（會）直接或間接（地）	（會/將）直接或 不直接 非直接		(1)
15	affect their children' s health	影響孩子的健康	小朋友（們） 小童（們） 兒童（們） 身體	青少年	(1)
16	Everyone hopes that	每個人（都）希望	everyone: 大家 所有人 人人 期望 期待 期盼 盼望		(1)
17	our next generation	（我們的）下一代（人）	下個世代 下一輩 年輕一輩	下一個時代 下一輩子	(1)

18	can live under blue skies	能（夠）生活在藍天（之）下	can: 可以 能夠在藍天白雲（之）下生活 藍色的天空下 碧藍 藍藍 蔚藍 成長	下一個住所	(1)
19	have fresh air to breathe	呼吸新鮮的空氣	清新	清澈	(1)
20	and clean water to drink	喝乾淨的水	clean: 清潔, 潔淨 飲用乾淨的水		(1)

Simplified characters

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	In the past forty years	四十年（以）来	forty: 40 过去 40 年 在过去（的）四十年（里） 近四十年 过往四十年	从前四十年	(1)
2	the Chinese economy	中国（的）经济			(1)
3	has developed rapidly	发展迅速	迅速发展 快速发展 有了快速的发展 得到了迅速的发展 发展（得）迅速 急速/极速 发展（得）很快 迅猛发展	重复 不断 成长 生长 上涨 上升 进展	(1)
4	This tremendous change	这（一个）巨大的变化	这种巨大的变化 这个巨大的改变 不同凡响的 惊人的 非常大的 十分大的 极大的 显著的	庞大 夸张 大的 重大的	(1)

5	has increased people' s incomes	(既) 增加 (了) 人们的收入	(不但) 增加了人们的收入 (不仅) 带来了人们收入的提高 (不但) 令人们的收入增加 (了) (不但) 使人们的收入增加 (了) 让人们的收入增加 (了) 改善 提升 收入/工资/薪水/人工 人民/居民/市民 所有人	导致引起 引发 公民大家 可以能	(1)
6	and created many career opportunities	(又) 创造 (了) 许多就业机会	而且创造了许多工作 (机会) 而且创造了很多就业机会 还创造了许多就业机会 制造 造就 有了 职业机会 大量 (的) 众多 (的) 产生 很多工作机会被创造出来 很多就业机会被创造出来	事业制作 可以能	(1)
7	However, while people celebrate this	然而, (在)人们庆祝..... (的) 时 (候)	However: 可是, 不过, 但是 的同时 当.....(的)时(候) 尽管/虽然人们庆祝.....(但是/却)	一方面.....另一方面 一些人 所有人	(1)
8	as a national success	(这个) 国家成功	success:成就 国家性 国内 民族 (的) 全国 (的)	国际 祖国 胜利	(1)
9	it has also brought	这也带来 (了)	它 (尽管/虽然)人们庆祝.....但是/却		(1)

10	many challenges	很多挑战	各种各样 众多 许多 大量 难题 困难	问题	(1)
11	particularly damage to the environment.	特别是对环境的破坏	Particularly: 尤其 伤害, 损害 自然 (环境) 特别 (会) 破坏环境	逐渐 污染	(1)
12	Studies indicate that	研究表明	调查 indicate: 显示 说 (明) 指出 发现	学习 报告 学术	(1)
13	different forms of pollution	不同 (形式) 的污染	种类 类型	形态 形状 型状 程度 样式 式样 方式	(1)
14	will directly, or indirectly,	(会)直接或间接 (地)	(会/将)直接或不直接 非直接		(1)
15	affect their children' s health	影响孩子的健康	小朋友 (们) 小童 (们) 儿童 (们) 身体	青少年	(1)
16	Everyone hopes that	每个人 (都) 希望	everyone: 大家 所有人 人人 期望 期待 期盼 盼望		(1)
17	our next generation	(我们的) 下一代 (人)	下个世代 下一辈 年轻一辈	下一个时代 下一辈子	(1)
18	can live under blue skies	能 (够) 生活在蓝天 (之) 下	can: 可以 能够在蓝天白云 (之) 下生活 蓝色的天空下 碧蓝 蓝蓝 蔚蓝 成长	下一个住所	(1)

19	have fresh air to breathe	呼吸新鲜的空气	清新	清澈	(1)
20	and clean water to drink	喝干净的水	clean: 清洁, 洁净 饮用干净的水		(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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• 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	• Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• 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	<i>The author expresses the importance of Feng, a special pigeon, to Qiu hu by the vivid description of the adversity in life, the use of symbolism, the endearing sentiments of Qiu hu towards Feng, the use of comparison, and a plot twist.</i> • By setting both Feng and Qiu hu in similar unfavourable circumstances in their lives, the author describes how Qiu hu cared for Feng like a father after it was abandoned by its parents. Feng had become Qiu hu's only hope in his tragic life. • Naming the pigeon with his little sister's name expresses the importance of Feng in the heart of the lonely Qiu hu. The pigeon symbolises Qiu hu's love for his sister, who had left the family with their mother. • The moving development of the close bond between Feng and Qiu hu expresses its importance to the boy. Qiu hu could not stop thinking about Feng during the day. It had brought him joy and kept him company when his gambler father was out. • The use of comparison about height depicts the inner feelings of self-esteem and self-confidence of Qiu hu that Feng had given him. The boy discovered that he was actually a head taller than his rival Xiawang, when his classmates were overwhelmed by Feng's noble appearance and graceful flying ability. • The preciousness of Feng to Qiu hu is heightened in the plot twist in which his father had sold it to pay his gambling debts. Feeling furious and upset, he rushed to Xiawang's house to rescue Feng regardless of the fierce dogs.

Question number	Indicative content
3	<i>The writing device of reminiscences plays different roles in the story. It brings out the sombre atmosphere and depicts an image of a stern father, an image of a gentle father, a father who loved flowers, and adults' expectations on Yingzi.</i> • One of the earliest recollections, in which Yingzi visited her father at hospital, sets a sad tone for the whole story. Yingzi attended her graduation ceremony without her parents because her father was seriously ill and was unable to show his support. • The writing device of reminiscences vividly presents an image of a strict father. Yingzi called to mind her childhood time with her father. Yingzi's father whipped her to make her go to school. • The use of reminiscences shows the caring side of Yingzi's father. Her father came to school with a jacket and watched her put it on. These memories show that her father not only cared about her attitude to studies, but also loved her dearly. • This literary device depicts that Yingzi's father loved flowers. When he got home, the first thing he did would be to water his flowers. The health of the flowers matches the health of the father. • This writing device conveys the main theme of the story that Yingzi was expected to be grown-up although she was reluctant to be. People like Nanny Song and Auntie Lan advised her to grow in maturity. Her father trained her to be independent by asking her to send money to her uncle in Japan.

Question number	Indicative content
4	<i>In the eyes of the narrator "I", the teenager Runtu was a very special childhood friend. The young Runtu can be analysed with reference to his appearance, his relationship with his father, his personal characteristics, his friendship with "I", and his strengths and actions.</i> • The narrator describes Runtu, who was about the same age as himself, a healthy boy with a purplish round face. • From the origin of Runtu's name and a silver ring, "I" believed that Runtu was loved by his father. He was named "Runtu" because he was born in a leap month and lacked "earth" ("tu"), one of the five elements in ancient Chinese cosmology. The ring around his neck was a sign of protection by Buddha. • In the eyes of the narrator, Runtu was happy and chirpy. He was shy with the adults around the narrator's house, but was not at all timid with the narrator himself. • In the views of the narrator, the teenager Runtu was free from any consciousness of social status. He easily made friends with the narrator, who had a higher social status. • "I" believed that Runtu, who was kind and generous, cherished their friendship. After he had gone home, he sent the narrator a package of shells and some beautiful bird feathers. • "I" found Runtu clever, knowledgeable and brave. Runtu described numerous wondrous adventures which "I" knew nothing about. Stories like setting snares to trap birds, guarding watermelons against badgers, and fighting "zha" had widened the horizon of the narrator.

Question number	Indicative content
5	<i>The director expresses the power of a class monitor via Luo Lei, the current class monitor, and Chengcheng, a candidate for the class monitor election. The scenes show various forms of the power, including managing class discipline, power to intervene in cases of misbehaviour, controlling power, giving commands, and assigning positions to other classmates.</i> • The physical exercise scene in the school playground shows that a role of the class monitor was to maintain order and discipline amongst students. Luo Lei enforced his authority as the monitor by pushing his classmates to line up properly. • The nap-time scene further shows the power to intervene in cases of misbehaviour. Luo Lei managed his class with physical force and imposed harsh punishments on disobedient classmates. • When queueing for school lunch, a boy said that he would not vote for Luo Lei because he liked hitting people. Luo Lei finger-pointed him, arguing that if he was not strict, kids like him would never obey him. • The conversation between Chengcheng and his step-father at home after he became one of the candidates vividly expresses the power a class monitor could enjoy. Chengcheng frankly expressed his desire to be the class monitor so he could order other people to “sit” and “stand”. • The lobbying scene on the second day of the talent show exhibits the immense power of a class monitor, including appointing other class leaders. Chengcheng offered his classmates some important positions (e.g., vice class monitor) if they voted for him.

Question number	Indicative content
6	<i>Gui was a teenager from a rural area who got a job in the capital city of Beijing. Through Gui's characterisation, his job, his interaction with other people and the bicycle incident, the director effectively presents the situation of migrant workers in the city.</i> • The first few minutes of the film, in which Gui was newly employed as a courier, give a sketch of the job-seeking of the rural people in a constantly modernising city. The low-income migrant workers like Gui hoped to improve their livelihood. • The scene, where the manager told Gui and his fellow workers their pay conditions and how they could own the bicycle, indicates the exploitative treatment received by migrant workers in a competitive "survival of the fittest" work culture. • The scenes of Gui pedalling happily through the streets of Beijing and chatting with his friend about the possible ownership of the bicycle express the joy and hope of integrating into the life of an ever-changing city. • The incident where Gui was mistaken for a hotel guest (e.g., his physical appearance and awkward interaction) presents that migrant workers, who had low social status and were considered as outsiders, experienced difficulties as they transformed themselves from rural people into city-dwellers and suffered from deep-rooted discrimination in the city. • The loss of the bicycle, which would result in Gui's job loss, further highlights the struggle for survival faced by migrant workers and the feeling of helplessness in the city.

Question number	Indicative content
7	<i>Kwai, a middle-aged widow, was living with her teenage son, Ka On, on a public housing estate in Hong Kong. With kindness and resilience, she made a difference in the lives of Leung Foon and Ka On.</i> • Kwai befriended Leung Foon, a lonely old lady, and helped her to settle in the new supermarket job and the new neighbourhood. Kwai's thoughtfulness changed Leung Foon from being sombre to chatty. • With empathy, Kwai accompanied Leung Foon to re-connect with her former son-in-law's family. When Leung Foon was rejected by him, Kwai promised to look after her. Thus, Leung Foon's feeling of rejection was transformed into a feeling of acceptance. • By inviting Leung Foon to celebrate the Mid-Autumn Festival together, Kwai included Leung Foon as part of her family. This closeness created a deep sense of contentment when Leung Foon, with a blissful smile, was no longer lonely. • As a devoted, caring mother, Kwai dealt with Ka On's idleness with patience. She worked at a supermarket in the daytime and did household chores in the evening. Her motherly love gradually changed Ka On. He did housework, picked up a free tissue pack when purchasing a newspaper, and brought congee to his hospitalised grandmother. • Kwai's neighbourly help towards Leung Foon set a good example to her son. Ka On changed from a passive teenager to a mature young man. During the Mid-Autumn Festival celebration, he skilfully cut open the pomelo fruit and offered a slice to Leung Foon, treating her as his grandmother.