

MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers

1341 SHORT COURSE MANDARIN CHINESE

1341/02

Paper 2 (Chinese Culture), maximum raw mark 30

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

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The Paper is divided into two sections. Principal Subject candidates are required to answer two questions in total, one from each section. Short Course candidates are required to answer one question, from either section. Answers must be written in English and should be about 600–750 words in length. Answers will be assessed for Content and Structure according to the criteria below.

- **Content (25 marks)**
- **Structure (5 marks)**

The paper is intended to test candidates' knowledge and understanding of cultural topics and ability to use this knowledge to answer questions in a clear and focused manner. Great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have chosen to study. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer.

Candidates should write in a coherent, structured and effective way. The writing should show a sense of both organisation and direction, displaying clarity, balance and – especially in stronger candidates – fluency. Candidates are not penalised for specific deficiencies in spelling, punctuation and grammar. However, the cumulative effect of substantial problems in these areas is likely to influence judgements concerning the overall clarity and effectiveness of the writing.

Candidates will not tend to show all the qualities or faults described in any one mark band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a flexible approach, and even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation.

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Content	
23–25 Excellent	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22 Very good	A thoughtful and well-argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the material.
15–18 Good	A well-argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14 Satisfactory	A mainly relevant response to the question. Shows fair knowledge and understanding of the material. Includes a fair number of relevant points not always linked and/or developed.
6–10 Weak	An uneven OR basic response to the question. Shows some knowledge and understanding of the material. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative/description.
1–5 Poor	Little attempt to answer the question. Only elementary knowledge and understanding of the material. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the material.
0	No rewardable content

Structure	
5 Very good	A well-structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4 Good	A clear structure, with logical presentation of ideas. Most paragraphs well-constructed. Includes an adequate introduction and conclusion.
3 Satisfactory	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2 Weak	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1 Poor	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0	No rewardable structure

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Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but are to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

Principal Subject candidates choose **two** questions in total, one from each of the sections below and answer it in English

Short Course candidates choose **one** question in total, from either section, and answer it in English.

SECTION 1: TOPICS IN CHINESE CULTURE

1 The Founding of the People's Republic of China

EITHER:

- (a) **To what extent was the Chinese Communist Party's policy of land reform the decisive factor in bringing about the founding of the People's Republic of China on October 1st 1949?**

Answer might examine period post Japan's surrender in August 1945. Candidates could discuss various aspects of the Civil War to decide whether land reform was the decisive factor in bringing victory for the CCP. Below just a few possibilities:

CCP consolidation of power post war of resistance occurred first of all in farming villages of North China. CCP programme of land reform, which had been played down since the united front of 1937, meant dispossession and neutralisation of the economic and social influence of landlords and an advancement of peasant activists who, under CCP leadership, could dominate the villages – by this means, the CCP could keep the villages in support of the communist armies across all of North China and encourage the populace to unite against the GMD.

Candidates could make reference to the solid foundation work which had been put in place in the CCP Liberated Areas pre-civil war – i.e. indoctrination of cadres and enforcement of discipline, finding out what the peasants wanted and delivering it, class struggle, development of the 'mass line', Yan'an rectification movement etc.

Examination of policy mistakes of the GMD. August 1945, Nationalist army twice the size of the CCP and held all of China's major cities. Strategic military errors on battlefield and mismanagement of the economy, e.g. massive inflation as note issue continued to increase, currency reform in 1948 and using the Japanese and their Chinese collaborators to fight the communists after the Japanese surrender etc all caused loss of public support.

Candidates need to decide and make an argument for whether or not land reform was the decisive factor in a CCP victory, amongst all the many factors in play.

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OR:

- (b) **After the founding of the People's Republic of China, how did the Chinese Communist Party make use of mass campaigns in the period 1949-1955? How successful were these campaigns?**

Candidates will need to mention some of the following campaigns:

- land reform/collectivisation; resist America, aid Korea; the Three Antis (against corruption, waste and bureaucratism); the Five Antis; campaigns to raise revenue, e.g. the victory bond campaign; the patriotic health campaign; suppression of counter-revolutionaries campaign; combat illiteracy campaign etc.

Early mass campaigns aimed at establishing certain guidelines for the newly established PRC. Candidates need to look at mass organisations and how campaigns both got rid of those of doubtful loyalty and uncovered activists of ability who could be recruited into the CCP. Need to note the difference between public education campaigns and those targeting groups in society.

In judging their success, candidates need to be aware of differentiating between political and economic success and also be aware of other political and economic policies at the time, e.g. CPPCC and the Common Program, the post war reconstruction, First Five Year Plan, the Korean War etc and see whether the mass campaigns provided effective support for the government's aims.

2 Chinese Economic Trends since 1978

EITHER:

- (a) **Outline the measures which have been taken to reform agriculture since 1978. How far has the effect of these measures been beneficial for the Chinese economy as a whole?**

The question requires facts and analysis ie the measures taken and the effects they have had. Could first give an overview of what these measures have been, perhaps starting with an introduction in which the Four Modernizations could be mentioned along with the policies of reform and opening up.

Need to include the production responsibility system/contract system and the household responsibility system leading to large growth in agricultural production in the 80s, the liberalisation of prices/allowing the market to control the price of agricultural products, phasing out of grain rationing, 'Governor's Grain Bag Responsibility System' etc.

A discussion of the positive and negative effects on the economy of the free markets, growth of cash crops, movements to the cities, millions of peasants becoming entrepreneurs, taking up all sorts of economic services in place of collective services formerly handled by committees etc. Many angles to take with this question – could look at it from an environmental viewpoint too, i.e. environmental degradation caused, for example, by planting cash crops in grasslands, building houses on good arable land and so on.

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OR:

- (b) **Deng Xiaoping once famously said: 'It doesn't matter if a cat is black or white, so long as it catches mice.' How far would you say this statement reflects Chinese economic development in the state-run and private sectors since 1978?**

Introduction might show that the Four Modernisations and reform and opening up laid the foundation for rapid economic development in China. The formation of Special Economic Zones, market privatisation and foreign investment fuelled the initial boom.

Could look at economic policies which seem to prove Deng's statement correct – covering at least agriculture, industry and foreign investment and some of the legal and planning framework which has evolved since then, e.g. Enterprise bankruptcy law, laws on Wholly-Owned Foreign Enterprises, Joint Ventures etc and economic policies, for example ranging from inflation control to currency control and China's succession to WTO.

Differences between state-run industry and market-regulated industry, but need to refer back to a political system which found letting the market regulate hard and talk about the planning framework which still exists and the strong role of informal bargaining and consensus building. Could mention that China has yet to fully develop financial and legal infrastructures and existing infrastructures are currently handicapping foreign investment. Could mention that another factor to play an increasing role in the future is the rising demand for and cost of energy and the need for the government to develop regulatory policy, both for energy consumption and for environmental issues such as water and noise pollution and urban traffic management.

The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement.

3 The City of Beijing

EITHER:

- (a) **'Walls within, walls without, enclosure nested inside enclosure, cities within cities – compartmentalisation was fundamental to Beijing's history and identity before the twentieth century.' Discuss, with examples, to what extent you agree with this statement.**

Candidates could talk about the impressions of the Macartney mission/other envoys arriving in Beijing and just seeing walls from a distance – give an overview of Beijing's inner and outer city and system of walls and gates – how this changed over time: candidates could choose to give more detail of Beijing in a particular dynasty, e.g. Yuan, Ming, Qing. Compartmentalisation could go down to the area, street and courtyard level. Other candidates might prefer to focus on a particular building, e.g. the Forbidden City and the compartmentalisation there.

Again, as well as a descriptive piece, the answer needs discussion and analysis, as to whether the layout of the city influenced its history, development and identity. Could mention different gates for different commodities, Chinese emperors and astronomy, harmony and order with balance in for example the temples of earth, heaven, sun, moon etc. Was the development of the city a manifestation of society? And was the evolution of the buildings of Beijing a manifestation of Chinese philosophy/search for harmony? Or was it that the city's compartmentalisation preserved order rather than encouraged change. Many ways of approaching this, but all require facts, discussion and an analytical argument running through.

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OR:

- (b) Discuss and evaluate the importance of the *Yuanmingyuan* to Beijing from when it was built in early 18th century China to the present day.**

Many ways of approaching this, but all require facts, discussion and an analytical argument running through the discussion and evaluation. Below are just a few ideas.

Known for its extensive collection of garden and building architectures and other works of art (a popular name in China was the 'Garden of Gardens'). Importance in the Qing in that emperors lived and had important meetings there and only used Forbidden City for formal ceremony. Qianlong Emperor transformed it into a scenic garden containing many palaces and he published art and poetry which spread its fame. Links with Jesuits and Castiglione to design a group of Italian buildings in the NE corner, the natural style of the Yuanmingyuan influenced European parks at the time, although the Jesuit addition was very ordered. Destruction in the Opium Wars by the French and the British – destruction of the Gardens of Perfect Brightness is still regarded as a symbol of foreign aggression and humiliation in China. Now the national debate over reconstruction – kept as a reminder, opening to public in 1988 as Yuanmingyuan Ruins Park. Water scandal in 2005. Yuanmingyuan represents cross-cultural dialogue between China/Beijing and the outside world – both positive and negative.

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SECTION 2: CHINESE LITERATURE AND FILM

4 *The Picador Book of Contemporary Chinese Fiction*

EITHER:

- (a) '*The Picador Book of Contemporary Chinese Fiction* is an anthology which tells the story of a particular period through apparently insignificant lives.' Discuss this comment with close reference to two or three of the stories.

Candidates should present a clearly written and structured response to the question referring to the texts, using specific examples, using direct and indirect quotation, to support their points.

Any of the stories could be used to discuss this theme, eg *Hong Taitai* written by Nai-shan in 1989; *Love must not be forgotten* written by Zhang Jie in 1981; and *Black Walls* written by Liu Xinwu in 1982. Candidates need to show informed appreciation of the literary, social and cultural context of each of the stories, for instance the changes in Shanghai experienced over time by *Hong Taitai*, a story of love in turbulent, political times written by Zhang Jie and the attitude of neighbours to the actions of an individual in *Black Walls*.

No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

OR:

- (b) 'Su Tong draws on both magical realism and a tragic-comic vision in his short stories.' Compare and contrast the two stories by Su Tong (*Cherry* and *Young Muo*) in the light of this statement, giving appropriate examples from both stories to justify your analysis.

5 *Red Dust*, Ma Jian

EITHER:

- (a) '*Red Dust* is the story of one man's spiritual journey.' Discuss, making close reference to the language and structure of the novel as well as the content.

Candidates must present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points about language and structure as well as to support points about whether or not the novel is the story of one man's spiritual journey. Is it a search for enlightenment, for art, for an escape from the constraints of work in Beijing or a quest to find an answer to the question 'what is China?'. For those reading the book in English, is it merely a travelogue giving glimpses into everyday lives in China or is there sufficient content for the reader reading in translation to empathise with the more personal side of Ma Jian's quest. Does the novel structure, split into sections to reflect the author's disjointed journey through China, serve as a useful metaphor for his spiritual journey – physically and spiritually ending up where he started from? How far do the descriptive language, spoken language, imagery and metaphors add to the theme? These are just some of the points which might be discussed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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OR:

- (b) To what extent does *Red Dust* provide an insight into the China of the 1980s? Support your answer with close reference to 'Red Walls' and one other section of the novel.

'Red Walls' through the lives of a small group of people, gives a significant insight into the China of the 1980s – although this is an insight into certain aspects of life and focuses predominantly on a certain 'type' of person, living in the capital. Answers should show a wider awareness of China at the time and indicate that the candidate knows that this was by no means everyone's experience. Indeed the best candidates will be able to pick out which parts of 'Red Walls' give some general realities of life in Beijing – and indeed China – at the time and which aspects are only relevant to 'artistic, slightly dissident types' in the Campaign Against Spiritual Pollution. The next section 'Dust Storm' could be a useful contrast with its feel of the open expanses of western China and the distance from Beijing making the authority of the centre more remote.

The question is open to argument; what is needed is close reference to the text – its content, structure and language – to provide a clear and structured argument in response to the question.

6 *Yellow Earth*, Chen Kaige

EITHER:

- (a) How far would you say that *Yellow Earth* turns away from the socialist realist tradition towards the 'arty' and 'naturalistic'? Support your answer with close reference to the film.

Candidates need to show awareness of debate in China about the film when it was released, e.g. accusations that Chen Kaige did not understand the Yan'an spirit or that the film used mass art as a vehicle to 'display the backward and ignorant aspect of the Chinese peasantry' etc. Need to know about the Fifth Generation and the popularity in China of the film with urban audiences. Once there has been some introductory analysis of the socialist realist tradition and what might be meant by 'arty' and 'naturalistic', then comments to develop the argument of the essay need to be backed up by reference to the film. The candidate might discuss the use of yellow to evoke the grandeur of China's landscape, how people are bound to the land and the use of red to evoke the Party. The film is still focused on the peasantry and Gu Qing, a soldier in the 8th Route Army, is presented as having the right motives, so perhaps some elements of the socialist realist tradition still exist? The candidate is free to develop an argument, but must write a well-structured answer which looks at the story, the actors, the cinematography, the techniques of the director, its language and even the songs used, e.g. the line in one of Cuiqiao's songs 'these mountain songs cannot save Cuiqiao' seems to be an oblique attack on the practice of collecting folk songs from the masses to fire enthusiasm for the party.

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OR:

- (b) **'Although the soldier and song-hunter Gu Qing has noble motives, he is too distanced by his own training to be able to understand the peasant world that he encounters and as a result he does not bring the promised transformation to the lives of Cuiqiao and her family.' Discuss, supporting your answer with close reference to the film.**

Young 8th Route Army soldier Gu Qing is sent to the northern Shaanxi region of China to learn local folk songs in 1939. He stays with a widower, along with his son Hanhan and his teenage daughter Cuiqiao. The three are initially suspicious of the stranger, but they warm to him after hearing of the new ideas of the Communist party. Soon he teaches the silent Hanhan a song with the line 'only the Communists can save the poor.' But it is with Cuiqiao – who will soon be sold into marriage to an older man to whom she has been betrothed since infancy – that Gu's talk of a new society has the most effect. She is no longer willing to accept her fate; she wants to join the Communist party where women are given the same treatment as men. When Gu leaves the village, he tells her that he will return to take her to Yan'an, the party stronghold. Unfortunately, the soldier arrives too late and the results are tragic. Is the film and Gu Qing's behaviour a statement of misplaced faith which highlights how ineffective any political party can be against the great and unpredictable power of the yellow land. Gu Qing's task of collecting songs is flawed, but maybe his own training has left him unable to understand the peasants, as for instance when he laughs when the widower sprinkles grain on the ground before eating. What appears to the soldier as a superstitious ritual signifies the peasant's relation to the land. The soldier's revolutionary training has made him see the land/nature as simply raw material. Candidates need to analyse the role of Gu Qing and his behaviour at key junctures in the film to make a well-formulated analytical answer.