

**MARK SCHEME for the May/June 2012 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.

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

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<b>Page 2</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

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.

<b>Page 3</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

<b>Content</b>
<p><b>23–25 Excellent</b> 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.</p>
<p><b>19–22 Very good</b> 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.</p>
<p><b>15–18 Good</b> 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.</p>
<p><b>11–14 Satisfactory</b> 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.</p>
<p><b>6–10 Weak</b> 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.</p>
<p><b>1–5 Poor</b> 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.</p>
<p><b>0</b> No rewardable content</p>

<b>Structure</b>
<p><b>5 Very good</b> 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.</p>
<p><b>4 Good</b> A clear structure, with logical presentation of ideas. Most paragraphs well-constructed. Includes an adequate introduction and conclusion.</p>
<p><b>3 Satisfactory</b> Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.</p>
<p><b>2 Weak</b> 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.</p>
<p><b>1 Poor</b> No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.</p>
<p><b>0</b> No rewardable structure</p>

<b>Page 4</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

### 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 did the wider international situation (1937-1949) help to ensure that the Communist Party of China (CCP) won the Civil War, leading to the founding of the People's Republic of China?**

Candidates may take a variety of approaches in presenting their argument. Concrete examples and an analytical approach are required, including the following:

- the Sino-Japanese war
- the role of the CCP in resisting Japan
- the second world war and the international situation
- the Soviet Union
- relations with the US

**OR:**

- (b) How far were the policies and ideology developed in the Yan'an period implemented in the early years of the People's Republic of China?**

Candidates need to demonstrate a knowledge of the policies and ideology of the Yan'an period, looking at for example:

- democratic centralism, politics in command, mass line
- dominant role of Mao and Mao Zedong thought
- party discipline (purges and self-criticism)
- political control of all cultural activities (Yan'an forum)
- land reform
- the development of a distinctive Chinese version of Marxism-Leninism

and analyse how far these were implemented post 1949.

<b>Page 5</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

## 2 Chinese Economic Trends since 1978

**EITHER:**

- (a) 'China has become the world's second largest economy, but its income per head is very low with large disparities between the richest and the poorest provinces.' Discuss the problems which this presents for China's government and the extent to which these problems are being addressed.**

Candidates need to show an understanding of the first sentence of the question in their opening paragraph e.g. which are the richest and poorest provinces and how China has become a pivotal player in the global economy. They need to discuss the problems and analyse the extent to which they are being addressed. They could include the following:

- how to manage economic inequalities
- investment in interior
- migration – migrant workers – factory conditions
- political stability
- provincial and local development, lack of central control, corruption
- policies on regional development
- international trade – movement westwards e.g. Chongqing
- second, third, fourth tier cities
- Wen Jiabao on closing the income gap between seaboard and interior provinces

**OR:**

- (b) To what extent are the Chinese economy and the global economy interdependent? Illustrate your answer with examples.**

Analysis of interdependence might include some of the following:

- consumer goods
- banking debts
- holding of foreign government treasury bonds
- Chinese investment in e.g. Greece
- natural resources – China's needs and sourcing in Brazil, Australia, Africa
- exchange rates
- inflation in the West
- some goods designed outside China and manufactured in China
- education and globalisation
- people exchange and movement of people
- infrastructure projects in China
- interdependence in both invisible and visible economy

<b>Page 6</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

### 3 The City of Beijing

**EITHER:**

- (a) To what extent did the government of the People's Republic of China effectively declare war on the old city of Beijing in the two decades following 1949?**

Candidates can make a case either way to answer this question. They need to provide evidence and an explanation for each of the points they make. They may include some of the following points:

- The new government made Beijing its capital
- Demolition of the old city wall and the gates
- Making of Tiananmen Square and Chang'an Boulevard
- Soviet style architecture
- Argument about whether or not old Beijing was an architectural treasure or symbol of a rotten old society. Ideological underpinnings for changes in the city
- Monument to the People's heroes
- Addressing change of a way of life – ideological and physical transformation
- 1958 10 grand projects including Diaoyutai State Guesthouse etc, some idea of the mass mobilisation of people to do it. Ideological and physical transformation
- Temples
- Hutongs (living together)
- High officials put into the courtyard houses of former Manchu princes. Leadership in Zhongnanhai
- Collectivisation of business – closure of free markets etc

**OR:**

- (b) 'The Forbidden City, Tiananmen Gate and Square, the Yuanmingyuan, the Summer Palace (Yiheyuan) and the Temple of Heaven have all played a significant role throughout the history of Beijing'. How far do you agree with this statement? Illustrate your answer with reference to either two or three of these sites.**

Candidates will need to recognise that the question asks for 'throughout the history of Beijing' and should therefore not solely focus on the modern era. They might include the following:

#### **Forbidden City**

- home of emperor
- harmonious construction, role of Emperor as mediator between heaven and earth
- overawe the people who came to it
- colours
- Forbidden City in the modern era as a tourist attraction which all can enter
- height of buildings etc

#### **Yuanmingyuan**

- architecture, design and role it played
- what happened to it
- a symbol in China of Western imperialism
- what Mao did to it and what it is like now.

<b>Page 7</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2012</b>	<b>1341</b>	<b>02</b>

### **Summer Palace**

- Emperor's desire to create own world eg Kunming Lake to imitate West Lake in Hangzhou
- Meaning – meaning in harmonious representation
- Marble boat
- What it is now
- Target of the red guards

### **Temple of Heaven**

- Imperial significance and the focus on the Emperor as the mediator between heaven and earth
- Colours
- Astrological significance

### **Tiananmen Gate and Square**

- Imperial Proclamations
- PRC founding
- Mao reviewing the troops
- Political rallies
- Tiananmen's significance with respect to other gates in Beijing
- May 4<sup>th</sup> 1919
- Monument to the People's heroes
- Mao's Mausoleum
- June 4<sup>th</sup> 1989

Page 8	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	1341	02

## SECTION 2: CHINESE LITERATURE AND FILM

### 4 *The Picador Book of Contemporary Chinese Fiction*

**EITHER:**

- (a) 'The stories in this anthology illustrate both aspects of Communist Party ideology and individual struggles for survival.' 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.

Many of the stories could be used to discuss this theme, e.g. 'Love Must Not be Forgotten' by Zhang Jie or 'The General and the Small Town' by Chen Shixu. Candidates may also choose to argue that the stories more widely reflect society in general (with ideology only a part of that) and the individual's survival within it; they might focus on for example 'Han the Forger' by Deng Youmei or 'Black Walls' by Lin Xinwu.

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) Looking closely at the language, discuss the portrayal of the main characters in *The Tall Woman and Her Short Husband* and one other story.**

Candidates should present a clearly written and structured response to the question, referring to the texts, using direct and indirect quotation, to support points in discussing the portrayal of the main characters in *The Tall Woman and Her Short Husband* and one other story.

Candidates are asked to look closely at language and so answers should reflect this. How does the descriptive language used build up the picture of the couple eg her 'face like an unvarnished ping pong bat' and his fingers 'like pudgy little meatballs'. How else does the author build up the portrayal of the characters – eg throughout the story in this case through their actions, through other people's opinions etc. Character portrayal, with close reference to language, should also be examined in another story. Few of the other stories have the same descriptive language when introducing the characters, but there is still a strong sense of character in for instance Su Tong's 'Cherry' and Zhang Jie's 'Love Shall not be Forgotten'. What methods does the author use?

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



Page 9	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	1341	02

## 5 *Red Dust*, Ma Jian

**EITHER:**

- (a) **'Ma Jian remains unchanged by his travels.'** Discuss this comment with reference to *Red Dust*, giving examples to support your views.

To answer this question effectively, candidates need to look at the kind of person Ma Jian is before his travels and the character traits he displays – looking at his attitudes towards Buddhism, family, relationships, women, his job, his colleagues, the Party, society etc. The middle of the book when he returns to Qingdao might be a good moment to reflect on (as he returns to his family) whether or not he has changed and then compare his attitude and outlook at the end of the novel with that of the beginning too. Alternatively, candidates may feel that there are key turning points in his experiences on his travels which shape and change his outlook and attitudes.

There is clearly no one correct answer to this essay. A well-structured essay with well-chosen illustrations to back up points made is required.

**OR:**

- (b) **To what extent does *Red Dust* provide an insight into China's western regions? Discuss with reference to *Drifting Through the West* and one other section of the novel.**

No particular line is required, but a well-argued essay which shows insights into the novel and is backed up by specific references. Candidates might look at portrayal of:

- Natural scenery and surroundings
- Climate
- City life
- Standard of living
- Attitudes etc

Candidates could then make some comparison with how China's eastern regions are portrayed in the book or even refer to their own knowledge of China's eastern regions in the 1980s.

The question asks 'to what extent' so candidates should be looking to come to a conclusion as to whether perhaps these are just the views of one individual or whether the observations of one individual provide a general, wider insight into China's western at the time.

Page 10	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2012	1341	02

## 6 *Yellow Earth*, Chen Kaige

**EITHER:**

- (a) Discuss the reasons why *Yellow Earth*, on its release in 1984, was regarded, at home and abroad, as the most significant stylistic breakthrough in new Chinese cinema. How far do you agree with this view?

Candidates need to formulate their answer with concrete examples and an analytical approach. They need to discuss the reasons why *Yellow Earth* was a significant stylistic breakthrough. Differences in reception at home and abroad need to be mentioned. Candidates might cover:

- Simplicity of plot, paucity of dialogue, use of songs
- Cinematography, use of colour
- Fifth Generation of filmmakers
- Domestic controversy
- Pessimism, description of peasantry

Candidates are then invited to give their opinion, but need to back up their argument with clear examples and reasoning.

**OR:**

- (b) 'The portrayal of the Eighth Route Army's relationship with the peasantry in *Yellow Earth* highlights the gap between communist ideology and practice.' To what extent do you agree with this statement? Illustrate your answer with close reference to the film.

Candidates need to show a knowledge of the political history of the time in which the film is set, as well as an awareness of the long-held traditions of the peasants on the land. They should look at what Gu Qing (as the representative of the Eighth Route Army) is hoping to achieve and the messages he brings and the gap between the ideology (e.g. the Communist Party's view on arranged marriages, literacy, position of women) and the reality he finds.

The difference in the outlook of the soldier and the more pessimistic portrayal of the peasantry could be used as a lead in to discuss the candidate's interpretation of the director's intentions. Candidates may discuss the experiences of the urban youth sent to the countryside and how this influenced Fifth Generation filmmakers. In developing their argument candidates could demonstrate an awareness of the domestic debate which the film roused when Chen Kaige was accused of 'distorting the communist spirit'.

Whatever line the candidate takes in the essay, examples and direct references will be needed to reinforce the argument.