



Cambridge International Examinations
Cambridge Pre-U Certificate

MANDARIN CHINESE (PRINCIPAL)

9778/04

Paper 4 Chinese Culture

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **9** printed pages and **1** blank page.

Paper 4 is divided into two sections. Candidates are required to answer two questions in total, one from each 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 first-hand 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.

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.

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.

Candidates choose **two** questions in total, one from each of the sections below. Candidates answer 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 USA.

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.

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.

3 Emerging China: Population, Environment and Migration

EITHER:

(a) To what extent can China's 'One Child' policy, introduced in 1979, be called a success?

Candidates should take an analytical approach in their assessment and will be credited for the use of evidence and examples. It is creditable to explore different appraisals of 'success' by different groups of people, such as government, communities, families, in world opinion, etc.

An analysis of the extent to which the policy has been successful might include some of the following:

- Rapidly declining birth rate in the early 1970s before the policy's introduction
- The education of the population to believe in their 'national responsibility'
- Coercion of women into having forced abortions
- Lack of uniformity in implementation of the policy
- Gender imbalance and its effects on both men and women, e.g. in finding marriage partners
- Ageing population
- Historic and cultural factors affecting China's population.

OR:

(b) How far do you agree that sustainable cities are an unattainable dream for the People's Republic of China?

A definition of sustainable cities is a useful starting point. A full response explores the concept of 'an unattainable dream', for example by considering whose dream it is and why it may be unattainable in reality in terms of constraints, etc. An evaluative response supported by evidence and examples is required.

Candidates will be credited for reference to relevant data, such as the rapid growth in China's urban population:

1979: urban population approximately 17% of the total

2009: urban population approximately 45% of the total

2040 (projected): urban population approximately 70% of the total;

or the significant expansion of urban areas: e.g. Shanghai, 1985–95, by approximately 37%.

Candidates may develop their own approaches and arguments including some of the following:

- Economic development leading to increased demand for resources
- Chinese government policies
- Spatial patterns of cities and housing displacement
- Urban encroachment into the countryside
- Increased standard of living and consumption patterns
- Water shortages
- Air pollution
- Rural migrant population
- Case studies of eco cities in China e.g. Dongtan.

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, e.g. 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, e.g. 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.

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 at 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 is required. 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 regions at the time.

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 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.

