

**MARK SCHEME for the May/June 2011 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.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

<b>Page 2</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2011</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 2011</b>	<b>1341</b>	<b>02</b>

<b>Content</b>	
<b>23–25</b>	<b>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.
<b>19–22</b>	<b>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.
<b>15–18</b>	<b>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.
<b>11–14</b>	<b>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.
<b>6–10</b>	<b>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.
<b>1–5</b>	<b>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.
<b>0</b>	No rewardable content

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

<b>Page 4</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2011</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) **How far do you agree with the statement that ‘the early 1950s was a golden age when China was truly at peace’?**

Answers might mention peace after many years of warlordism, the anti-Japanese war and then the civil war and discuss key events such as the Nanjing massacre, which provide evidence of the suffering at the time. This could be contrasted with the efforts to establish a stable framework of strong central government and bureaucracy in the early 1950s – the first period of real consolidation of the country in many people’s lifetimes.

Candidates may go on to discuss the fact that Mao’s China was characterised by the slogan ‘Politics in command’, and the mass participation demanded by Mao from China’s citizens. Land reform benefited many, but caused many who were condemned as ‘landlords’ to be persecuted and killed. There were many other official campaigns, which caused fear and disruption. There was a strong Soviet influence on Chinese politics and culture. There was the war against Korea and increasing international isolation. The true joy of ‘liberation’ was evident and historians and Chinese people will often say the early 1950s was a golden age, but candidates can use lots of examples of events to come to their own conclusion as to whether China was really at peace. An assessment and evaluation of a range of factors is required.

<b>Page 5</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2011</b>	<b>1341</b>	<b>02</b>

**OR:**

- (b) To what extent did the Second United Front against Japan (1937–1945) give the Chinese Communist Party valuable breathing space?**

Candidates will need to show understanding of what the Second United Front entailed and the extent to which it did involve a ceasefire between the Nationalists and Communists.

Candidates might discuss the Long March and how pressurised the Communists were before then – forced isolation of the base area centred on Yan'an – intellectuals went there – found the CCP keen to remove dissent and impose Party discipline, contrary to the critical thinking encouraged in the May 4 era – chance to work on ideas which would become policy post 1949 – eg Yan'an Forum on Literature and Art. Policies tried out. Chance to experiment with political structures and land tenure policies which would be implemented nationwide post 1949. It was during this time that Mao became the undisputed leader and the sinification of Marxism was established and independence from the Soviet model was evident.

How far was the CCP able to consolidate as a result of the United Front and would this have been achievable without it? An assessment and evaluation of a range of factors is required, so that candidates can come to their own conclusion.

<b>Page 6</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2011</b>	<b>1341</b>	<b>02</b>

## 2 Chinese Economic Trends since 1978

**EITHER:**

- (a) 'The key element of China's reform and opening-up has been to free people's minds and the most fundamental and significant component has been institutional innovation.' To what extent are the new freedoms matched by institutional innovation?**

Candidates will need to examine this question in two parts and then decide to what extent they agree with the statement. Freeing people's minds – candidates might talk of foreign study and travel for China's citizens, new ideas, a greater freedom of speech and discussion – the advent of discussion and blogs. However, they could also disagree with this and give examples of how decision-making is still very top-down and people cannot step out of line. They will need to evaluate whether this freeing up of minds has indeed been a key element.

Candidates could discuss institutional innovation and decide whether change is necessarily innovation – could talk about the development of a socialist market economy, the movement away from planning, development of banks, development of the rule of law.

It could be argued that China's reform and opening-up has been very successful, but that there has not been enough done to free people's minds or to reform institutions and that the Party is still firmly in command. An assessment and evaluation of a range of factors is required, so that candidates can come to their own conclusion.

**OR:**

- (b) To what extent are environmental problems an inevitable consequence of China's economic development since 1978?**

The introduction might make a general statement, but candidates can then choose to focus on any of a number of environmental issues. Concrete examples and an analytical approach is required:

- Air quality
- Water quality – demand for water in cities and shortages in countryside, but control of this natural resource, e.g. through dams as in 3 Gorges Dam, water pollution
- Urbanisation
- Energy shortages
- Land degradation
- Deforestation
- Central government control versus growth of private enterprise
- Weak implementation of environmental policies

<b>Page 7</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Pre-U – May/June 2011</b>	<b>1341</b>	<b>02</b>

### 3 The City of Beijing

**EITHER:**

- (a) 'Beijing is a world-class, modern city with an urban environment adapted to the needs of the 21<sup>st</sup> Century.' How far do you agree with this statement?**

Candidates need to outline Beijing's developments since 1978 and make an analytical assessment of how far they agree with this statement. Specific policy decisions and examples should be included. The following might be included:

- Central Business District development
- Buildings and demolition of old Beijing
- Public transport, e.g. the underground system
- Car ownership and traffic congestion
- Growth of roads
- Greenification of Beijing
- Migrant workers
- Ownership of houses and roads
- Use of natural resources, e.g. water and energy
- The Olympic Games

**OR:**

- (b) 'The histories of the Imperial Palaces in Beijing embody both the power and the decline of the Qing Dynasty.' To what extent do you agree with this statement.**

Analytic discussion of the statement with specific illustration and examples is required:

- Kangxi, Yongzheng and Qianlong Emperors and their respective work to develop the Forbidden City as an embodiment of their Imperial power, but also to protect and maintain it.
- Building of the Yuanmingyuan (western influence on architecture)
- Building of the Yiheyuan (post 1860)
- Destruction of the Yuanmingyuan in the Second Opium War

Page 8	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	1341	02

## SECTION 2: CHINESE LITERATURE AND FILM

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

**EITHER:**

- (a) **How far is an understanding of the political history of China crucial to an appreciation of this anthology? Discuss 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 text, using specific examples (e.g. direct and indirect quotation) to support their points.

Any of the stories could be used to discuss this theme, e.g. *Life in a Small Courtyard* by Wang Anyi, *The Window* by Mo Shen, *The Family on the Other Side of the Mountain* by Zhou Libo. Candidates need to discuss briefly in the introduction what is meant by political history in this context, i.e. post 49 China, and decide how far the reader needs an understanding of it to appreciate the anthology. The candidate might choose to argue that *The Window* and *Life in a Small Courtyard* would be hard to understand without a knowledge of the political background of the time, but that *The Family on the Other Side of the Mountain* talks about a more universal experience and so communicates to the reader without requiring much knowledge of the period. Or the candidate might discuss how much more the reader gains from the stories, if s/he does have a knowledge of the political history of the period. Or s/he could argue that a knowledge of China's culture is the most important factor.

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) **Discuss the treatment of 'love' in Zhang Jie's *Love Shall not be Forgotten* and compare it with the treatment of 'love' in one or two of the other stories.**

Candidates should present a clearly written and structured response to the question, referring to the texts, using specific examples (e.g. direct and indirect quotation) to support their points. The question requires the candidate to consider *Love Shall not be Forgotten* by Zhang Jie and one or two other stories. Stories which might be chosen for the comparison include *The Tall Woman and the Short Husband* by Feng Jikai and *Cherry* by Su Tong.

Answers should start with a careful analysis of how love is treated in *Love Shall not be Forgotten*. A comparison with *The Tall Woman and the Short Husband* could discuss the political difficulties for love between the protagonists, the strength of loyalty, etc. This could be contrasted with the more magical/mystical features in *Cherry* and the beginnings of 'young love'.

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 2011	1341	02

## 5 *Red Dust*, Ma Jian

**EITHER:**

- (a) **By what means and with what effects does Ma Jian present people in *Red Dust*? Support your answer with close reference to 'Abandoned Valleys' and one other section of the novel.**

This question requires the candidate to consider two sections of the novel – one specified and the other chosen by the candidate. Candidates need to look at how people Ma Jian knows well are presented and how those he meets and those he observes are presented. Does the language and the method of presentation vary between those he meets in the 'artistic' circles and others? Does the reader build up any empathy for the characters or is the book just a series of tableaux? Is Ma Jian always part of the scene discussed or is he sometimes just a bystander? Does he play the part of a journalist, interviewing people? What about his letters? By taking two sections of the book and focusing on them, the candidate should build a discussion of how the author presents people and how the reader is affected. A well-structured essay with well-chosen illustration to back up points is required.

**OR:**

- (b) **'Ma Jian rolls from place to place, a loose cog in the rapidly overheating machine of Deng Xiaoping's People's Republic of China.' Discuss *Red Dust* and Ma Jian's journey in the light of this comment, giving specific examples to support your views.**

Candidates should analyse the phrase and then give concrete examples to illustrate the rather random way in which Ma Jian plans his journey; the way in which he seems like a loose cog, unattached to the society in which he is living and also the overheating machine of Deng's China as typified in the slogan on the streets of Guangzhou which Ma Jian sees: 'Time is money, efficiency is life'.

Candidates may choose to argue that Ma Jian's journey is bound to be like this because of his search for enlightenment, his desire to escape the world and his general lack of money. No particular line is required, but a well-argued essay which shows insights into the novel and is backed up by specific references.

Page 10	Mark Scheme: Teachers' version	Syllabus	Paper
	Pre-U – May/June 2011	1341	02

6 *Yellow Earth*, Chen Kaige

EITHER:

- (a) How far would you agree that *Yellow Earth* tells a story through images rather than dialogue? Support your answer with close reference to the film.

This question gives candidates plenty of scope; they will need to discuss the telling of the story through images and then dialogue and then come to a conclusion as to whether or not the story line is predominantly told through images. Candidates may choose to discuss the songs too, which are neither dialogue, nor solely image. There need to be plenty of concrete examples, but candidates should reach their own conclusions which are well-illustrated and argued.

OR:

- (b) '*Yellow Earth* directly addresses the triangular relationship between the land, the Party and the peasants, a relationship which underlies Maoist revolutionary thought.' Discuss this statement with reference both to the film's overt content and your interpretation of the director's intentions.

In this question, candidates need to show a knowledge of the political theory 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. 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. An awareness of the debate about the film in China and internationally is vital to a discussion here and the contrast between the film's portrayal of the peasantry and standard portrayals in post 1949 films, prior to its release. Candidates may discuss the experiences of the urban youth sent to the countryside and how this influenced 5<sup>th</sup> Generation film makers. Examples and direct references will be needed to reinforce the argument.