

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2013 series

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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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) What methods did the new government of the People's Republic of China use to achieve political control (1949–1956)? How successful were these methods?**

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

- democratic centralism, politics in command, mass line
- political campaigns
- education
- land reform
- the administrative and Party structures
- Mao's role in the implementation of political control

OR:

- (b) How far would you agree that the role of the Soviet Union was crucial in the early years of the People's Republic of China (1949–1956)?**

Candidates need to demonstrate a knowledge of the role of the Soviet Union; they may look at areas such as:

- solidarity as communist powers facing Western hostility
- mutual suspicion of Mao and Stalin
- territorial rivalries in certain areas such as Xinjiang
- fear of US imperialism
- the Korean War
- industrial policy
- First Five Year Plan

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2 Chinese Economic Trends since 1978

EITHER:

- (a) ‘China’s consumption patterns have changed remarkably over the past 30 years.’ How far would you agree with this statement? Discuss with specific examples.**

Candidates need to show an understanding of the first sentence of the question; this will necessitate an understanding of the state of China’s economy 30 years ago. They then need to analyse the extent to which consumption patterns have changed. They could include **some of** the following:

- economic development
- raw materials’ consumption patterns
- food consumption patterns
- consumer consumption
- imports
- urban-rural consumption
- east-west differences
- migrant workers’ consumption

OR:

- (b) To what extent would you agree that China is still a developing country? Give examples to support your answer.**

Candidates need to outline in the introduction how they are going to define ‘developing country’. Analysis of how far China is still a developing country might include **some of** the following:

- GDP and per capita GDP
- economic growth
- large disparities in income (urban-rural and east-west)
- China’s role globally in international trade
- China’s role in international finance
- China’s luxury goods market and burgeoning international tourism
- views expressed by China’s leaders and people in contrast to views outside China

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3 The City of Beijing

EITHER:

- (a) **‘Every year millions come to Beijing to build its bridges, roads, and houses. Each year they build a Beijing equal to the size of the city in 1949.’ Discuss the impact of development and the influx of migrant workers on the city of Beijing in recent years.**

Candidates will need to formulate their argument using concrete examples and an analytical approach. When discussing the impact of development, candidates might mention **some of** the following:

- growth of the city
- destruction of the old city
- water shortages
- environmental degradation
- traffic problems
- pressure on public services (transport, schools and hospitals)
- pride in city as capital and world-class, international city.

When discussing the impact of migrants, candidates might mention:

- types of work they do
- construction sites
- social attitudes towards them
- living accommodation
- pressure on facilities.

OR:

- (b) **‘Beijing in the year 1800, with about one million inhabitants, was not only one of the world’s most populous and prosperous cities but also one of its best organised.’ Discuss this statement with reference to specific aspects of Beijing.**

Candidates might mention **some of** the following:

- physical structure of the city – inner and outer city and walls
- division of the city into different sections for different ethnic groups and roles
- food and food security
- orderly, well-regulated society (eg Bell and Drum Towers, fairs and festivals)
- Imperial City and temples reflecting an orderly universe
- employment
- trade.

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SECTION 2: CHINESE LITERATURE AND FILM

4 *The Picador Book of Contemporary Chinese Fiction*

EITHER:

- (a) **Discuss the development of the relationship between adult and child in *One Centimetre* and one other story. Illustrate your answer with specific examples.**

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

A number of the stories could be used to discuss this theme, e.g. *Between Themselves* or *Hong Taitai*.

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) **'*The Lovesick Crow and other Fables* illustrate themes which appear in the rest of the anthology – the absurd aspects of Party ideology and the struggle of the individual.' How far do you agree with this statement? Discuss with reference to the fables and one or two other stories.**

Many of the stories could be used to discuss this theme eg *Black Walls*, *The General and the Small Town*, *The Window*, *The Tall Woman and her Short Husband* etc.

No particular line is required, but candidates should present a clearly written and structured response to the question, referring to the texts, using direct and indirect quotation, to support points made in the assessment of the extent of agreement with the statement.

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5 *Red Dust, Ma Jian*

EITHER:

- (a) **'I left Beijing because I wanted to be alone and to forge my own path, but I know now that no path is solitary, we all tread across other people's beginnings and ends.'** To what extent does this statement sum up Ma Jian's journey? Discuss with specific examples from the book.

To answer this question effectively, candidates need to plan carefully and give concrete examples to illustrate points made. Candidates might choose to look at *Red Walls* to see if there really is a case to be made that Ma Jian wanted to 'be alone and forge his own path' and then may choose some examples of where his journey crosses the path of other people's lives eg Ma Youshan in *Drifting through the West* or Yao Lu in *the Wind-Blown Soil*. The author has letters and news from friends and family at various points throughout his travels too.

Candidates will need to have a clear idea of what they think sums up Ma Jian's journey in order to make an effective personal response to the statement in the question. 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) **What techniques does Ma Jian employ to convey the sense of a new place he visits to the reader? Discuss with reference to *The Wind-Blown Soil* 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. How does Ma Jian convey the sense of a new place? Candidates might look at the author's use of:

- diary
- travelogue style description of tourist sites eg terracotta warriors
- description of general scenery eg 'At Zhongwei town, cold winds swept sheets of newspaper along the wide, empty streets'.
- dialogue with friends and strangers
- short scenes within chapters to build up a varied sense of place
- linguistic style.

The Wind-Blown Soil portrays a harsh reality: 'stacks of dry hay and dead, seedless sunflowers bending on the marge of a frosty field'. Candidates may want to choose a contrasting area of China to see if different techniques are used or different effects are achieved in eg *Wandering Down the Coast*.

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6 Yellow Earth, Chen Kaige

EITHER:

- (a) Discuss the portrayal of Cui Qiao in the film and the cinematographic techniques used in this portrayal.**

Candidates need to formulate their answer with concrete examples and an analytical approach. They need to look at how Cui Qiao is portrayed as a daughter, a young woman, part of the wider group of women in the village, as a symbol of potential change and a move away from tradition. In discussing cinematography, candidates might cover **some of** the following:

- open spaces and use of horizons
- cinematography akin to the brushwork of a Chinese painting
- use of colour and particularly red for Cui Qiao, shades
- images of Yin and Yang
- images linking Cui Qiao's life to the river and to centuries of Chinese rural life
- camera movement.

OR:

- (b) Outline the use of songs in the film. To what extent do the songs illustrate the central theme of bringing the new (Communist ideology) to the old (traditional peasantry)?**

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 (eg the Communist Party's view on arranged marriages, literacy, position of women) and the reality he finds through the songs.

Candidates answering this question should know the songs well and should ensure their use is clearly outlined, illustrating how they carry or support the storyline. They should then go on to evaluate the extent to which they develop the central theme of bringing the new to the old by developing an argument with concrete examples.