

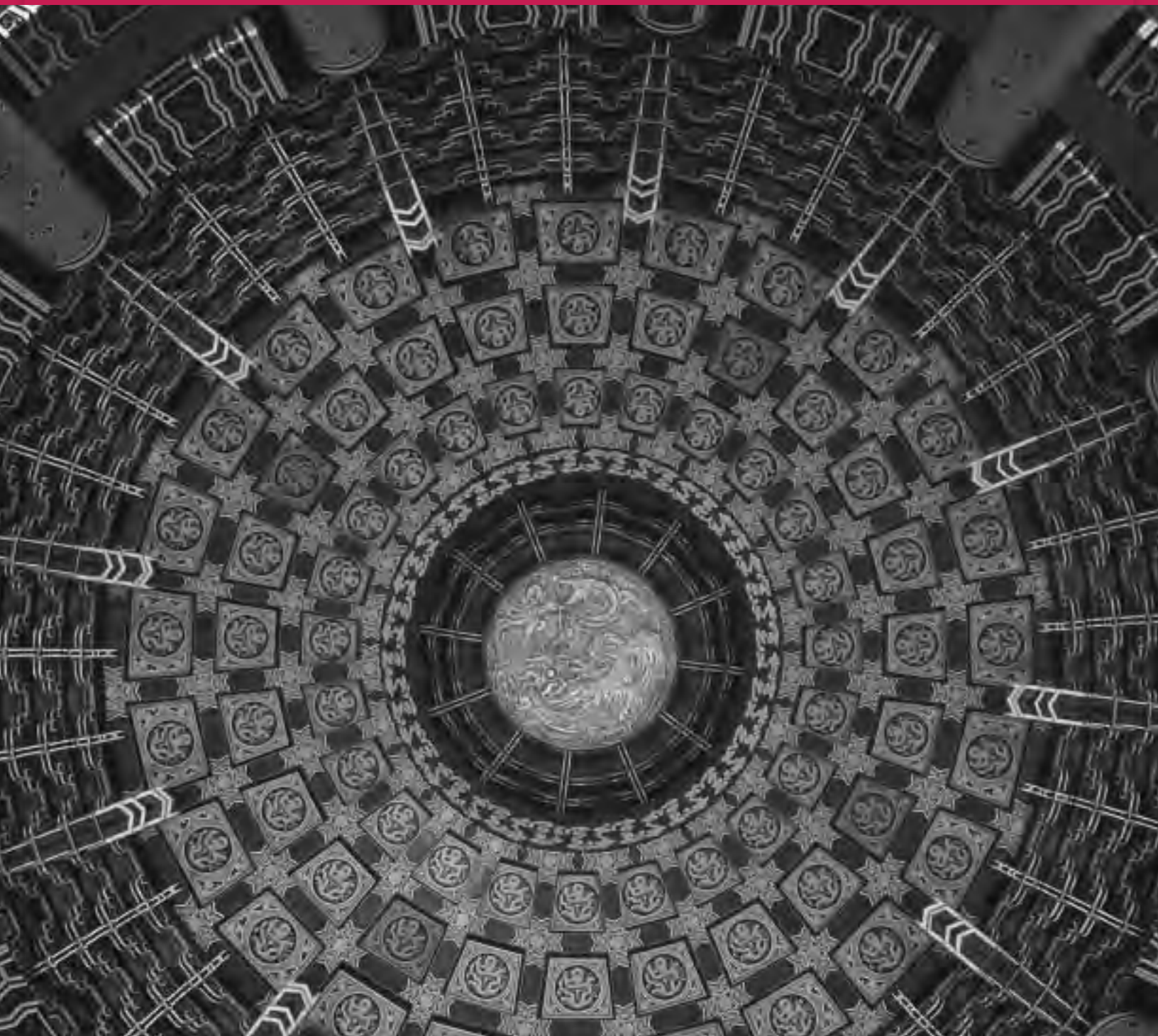
Cambridge Pre-U Specimen Papers  
and Mark Schemes

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Cambridge International Level 3  
Pre-U Certificate in  
**MANDARIN CHINESE (Short Course)**

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE  
International Examinations



# Specimen Materials

## Mandarin Chinese (1341)

Cambridge International Level 3  
Pre-U Certificate in Mandarin Chinese (Short Course)

For use from 2008 onwards

**QAN 500/5038/2**

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### Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2009, 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website ([www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)). The version of the syllabus on the website should always be considered as the definitive version.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Short Course

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**MANDARIN CHINESE**

**1341/01**

1. Speaking

**For Examination from 2009**

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**THERE IS NO QUESTION PAPER FOR THE SPEAKING TEST.**

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This document consists of **2** printed pages.



The Speaking Test will be conducted and assessed by an Examiner appointed by the Centre, normally the candidates' teacher. There are 2 parts to this examination:

### **SECTION 1: PREPARED TOPIC AND TOPIC DISCUSSION**

(5–7 minutes)

Candidates should research a topic related to the history, current affairs or culture (including art, cinema, literature and traditions) of the Chinese world. They should be able to speak in Chinese on this topic for about 2 minutes. The Examiner will ask the candidate questions in Chinese on the chosen topic. Candidates will be assessed on the content of their presentation (ability to present relevant facts, express opinions and put forward points for discussion) as well as their linguistic competence (comprehension and responsiveness, fluency, accuracy of tones, pronunciation, range of vocabulary, variety of sentence structures).

There is no Specimen Question Paper for the Prepared Topic and Topic Discussion as the subject matter of the Prepared Topic is chosen by the candidate and the Examiner's questions will arise out of the material presented by the candidate.

### **SECTION 2: GENERAL CONVERSATION**

(6–8 minutes)

The General Conversation will begin with straightforward questions about the candidate's background and interests and move quickly on to a more mature conversation covering the Topic Areas listed in the Syllabus. It is expected that the General Conversation section will cover 2 or 3 of the Topic Areas. The Topic Area covered in the Prepared Topic will not be covered in the General Conversation. Candidates will be assessed on linguistic competence (comprehension and responsiveness, fluency, accuracy of tones, pronunciation, range of vocabulary, variety of sentence structures).

There is no Specimen Question Paper for the General Conversation, but the following are some examples of how a conversation can develop. You will see the way in which a mature discussion can develop from a very straightforward initial question. Examiners will be provided with a series of such suitable questions on each Topic Area.

#### **Tell me about your school**

Is it a good school? Why/Why not?  
 How would you like to change it? Why?  
 What differences do you think there are between the education system here and the one in China?  
 What can we learn from the education system in China and vice versa?  
 What is the point of education?

#### **What subjects are you studying?**

Why?  
 What do you think about your Chinese course? How do you think it could be improved?  
 Why do you think it is important to learn Chinese in the modern world?  
 Do you think that the Chinese language will become more important than English in the next 50 years? Why?

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Short Course

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**MANDARIN CHINESE**

**1341/01**

1. Speaking

**For Examination from 2009**

SPECIMEN MARK SCHEME

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**MAXIMUM MARK: 60**

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This document consists of **4** printed pages.



**PREPARED TOPIC (15 marks)**

Examiners will mark the Prepared Topic out of 15: 10 marks for Content/Presentation and 5 marks for Language.

Candidates whose Prepared Topic does not relate to the Chinese world will have their mark for Content/Presentation halved.

<b>Content/Presentation</b> Knowledge of facts; ability to express opinions and raise issues for discussion.	<b>Language</b>
<b>9–10</b> Full and well organised coverage of the topic; ideas and opinions included as well as factual points; lively presentation; Examiner’s interest sustained.	<b>5</b> Has a very good feeling for the language; speaks fluently and accurately; shows good use of relevant idiom and uses a wide range of structures and vocabulary.
<b>7–8</b> Good exposition and sound organisation of the topic; makes relevant factual points though may be less good in ideas and opinions; presentation somewhat stilted though keeps Examiner’s interest.	<b>4</b> Speaks fairly fluently and accurately; uses idiom with a reasonable range of structures and vocabulary.
<b>5–6</b> Adequate exposition of the topic; few ideas or opinions; evidence of preparation but presentation pedestrian.	<b>3</b> May speak with hesitation; adequate range of structures and vocabulary; no ambiguity of meaning.
<b>3–4</b> Material thin; rambling, repetitious; hardly any ideas or opinions; in danger of losing the Examiner’s interest.	<b>2</b> Marked hesitation; limited range of structures and vocabulary; leading to some ambiguity of meaning.
<b>0–2</b> Very little factual information; material irrelevant; vague, arguments incoherent; little effort at presentation.	<b>0–1</b> Very marked hesitation; severe limitations of structures and vocabulary; thought processes basically influenced by mother tongue.



**TOPIC DISCUSSION AND GENERAL CONVERSATION (30 marks)**

Examiners will mark each conversation section out of 15: 5 marks for Comprehension and Responsiveness and 10 marks for Accuracy and Range of Language.

<b>Comprehension &amp; Responsiveness</b>	<b>Accuracy and Range of Language</b>
<p><b>5 Very good</b> No problems of comprehension. Responses are natural and spontaneous even to unexpected questions. Able to present and defend a point of view in discussion.</p>	<p><b>9–10 Very good</b> Consistently accurate. Only occasional minor slips. Extensive range of appropriate vocabulary. Able to use a wide range of structures with confidence.</p>
<p><b>4 Good</b> Few problems of comprehension. Responds thoughtfully, and copes fairly well with unexpected questions. Reasonably forthcoming but tends to follow Examiner's lead.</p>	<p><b>7–8 Good</b> Accuracy generally good, with more frequent errors than in the very best candidates. Shows a sound basic understanding of grammatical usage. Has sufficient range of vocabulary and structures to handle reasonably mature subjects.</p>
<p><b>3 Satisfactory</b> Understands questions on basic situations and concepts, but has difficulty with more complicated ideas. Some delay in response. Needs encouragement to develop topics. <b>OR</b> Relies heavily on prepared responses.</p>	<p><b>5–6 Satisfactory</b> Accuracy indicates a measure of competence but with some obvious and significant gaps in grammatical usage. Limited expression of ideas (but not ambiguity) caused by limitations in range of vocabulary and some structures.</p>
<p><b>3–4 Weak</b> Has general difficulty in understanding. Limited response to questions on the majority of topics raised.</p>	<p><b>3–4 Weak</b> Generally inaccurate use of the language. Severe limitations of vocabulary and structures restrict discussion to a very basic level.</p>
<p><b>0–2 Poor</b> Severe problems of comprehension. Very marked hesitation. Limited responsiveness.</p>	<p><b>0–2 Poor</b> No grasp of grammatical accuracy. Errors constant and repeated. Very restricted vocabulary. Only simple sentences and no variety of structure.</p>

**PRONUNCIATION/INTONATION AND FEEL FOR THE LANGUAGE (15 marks)**

In addition, 15 marks will be awarded globally for Pronunciation/Intonation (5 marks) and Feel for the Language (10 marks).

<b>Feel for the Language</b>	<b>Pronunciation/Intonation</b>
<p><b>9–10 <i>Very good</i></b> Has a very good feeling for the language and is able to express concepts fluently in appropriate idiom. Negligible influence from the mother tongue.</p>	<p><b>5</b> Outstanding pronunciation and intonation; an occasional slight mistake or hesitation. Not necessarily a native speaker.</p>
<p><b>7–8 <i>Good</i></b> Has a very good feeling for the language. Shows competent use of relevant idiom. Avoids significant influence from mother tongue.</p>	<p><b>4</b> Good pronunciation, makes a fair attempt at correct intonation and expression; some mistakes and/or hesitation.</p>
<p><b>5–6 <i>Satisfactory</i></b> Feeling for the language evident with some occasional use of relevant idiom. Thought processes and expression are influenced by mother tongue.</p>	<p><b>3</b> A fair degree of accuracy in pronunciation; quite a number of errors; some attempt at intonation and expression.</p>
<p><b>3–4 <i>Weak</i></b> Has scant feeling for the idiom. Generally translates literally from the mother tongue.</p>	<p><b>2</b> Intelligible but shows marked influence of mother tongue and very many errors of pronunciation.</p>
<p><b>0–2 <i>Poor</i></b> Has no feeling for the target language.</p>	<p><b>0–1</b> Very poor; many gross errors; frequently incomprehensible.</p>



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**MANDARIN CHINESE**

**1341/02**

2. Chinese Culture

**For Examination from 2009**

SPECIMEN PAPER

**1 hour 15 minutes**

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

You may **not** take texts into the examination.

Answer **one** question (**either** Question (a) **or** Question (b)) in English. You may choose your question from **either** Section 1 **or** Section 2.

You should write between 600 and 750 words.

A maximum of 30 marks are available, of which 25 are for content and 5 are for structure.

At the end of the examination, fasten all your work securely together.

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This document consists of **3** printed pages and **1** blank page.



Choose **ONE** question (**EITHER** Question (a) **OR** Question (b)) from **EITHER** Section 1 **OR** Section 2 and answer in English.

Recommended word length: 600–750 words.

Your answer will be marked out of 30 with 25 marks for content and 5 marks for structure.

## **SECTION 1: TOPICS IN CHINESE CULTURE**

### **1 The Founding of the People's Republic of China**

**EITHER:**

**(a)** After the foundation of the People's Republic of China, what steps did the Chinese Communist Party undertake to implement their new ideology?

**OR:**

**(b)** Shortly after the founding of the People's Republic of China, China engaged in the Korean War. What effect did the war have on the development of the new Chinese state?

### **2 Chinese Economic Trends since 1978**

**EITHER:**

**(a)** One of the main worries over the last decades of economic growth has been 'overheating'. To what extent do you think that this worry is justified.

**OR:**

**(b)** Since 1978, China's economy has already gone through a boom and bust cycle once. In your opinion, is the current boom sustainable?

### **3 The City of Beijing**

**EITHER:**

**(a)** The architecture of Beijing reveals the historic ambition of dynastic emperors. Give an example from the past and put this into the context of contemporary Beijing.

**OR:**

**(b)** Throughout China's dynastic history, the capital frequently changed location. What, in your opinion, does the geographical position of Beijing mean to contemporary China?

**SECTION 2: CHINESE LITERATURE AND FILM****4 *The Picador Book of Contemporary Chinese Fiction*****EITHER:**

- (a) To what extent is the relationship of the individual to the collective a central theme which runs through a number of the works in this anthology? Illustrate your answer with specific reference to **two or three** of the stories.

**OR:**

- (b) 'The idea in compiling this anthology was that it should be a bridge into the heart of Chinese culture, focusing on modern day concerns'. Do you think that the anthology achieves this aim? Discuss this question with specific reference to **two or three** of the stories.

**5 *Red Dust, Ma Jian*****EITHER:**

- (a) Why is *Red Dust* more than just the story of a journey through China?

**OR:**

- (b) The narrator of *Red Dust* is a self-proclaimed Buddhist. Explore the extent to which religion is an important theme in the book.

**6 *Yellow Earth, Chen Kaige*****EITHER:**

- (a) How does the director employ colour schemes in the film? What are the symbolic meanings of these colour schemes?

**OR:**

- (b) The conflict between villagers and the young soldier could allegorically stand for the conflict between traditional Confucianism and modern Communist ideology. How does the film portray this conflict, and which, if any, of these ideologies is portrayed as more desirable?

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Short Course

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**MANDARIN CHINESE**

**1341/02**

2. Chinese Culture

**For Examination from 2009**

SPECIMEN MARK SCHEME

**1 hour 15 minutes**

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**MAXIMUM MARK: 30**

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This document consists of **10** printed pages.



The Paper will be divided into two sections. Candidates will be required to answer one question in English, to be chosen from either section. Answers 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 candidate's knowledge and understanding of a cultural topic and ability to use this knowledge to answer a question 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 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>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

## Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but 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 must choose one question, from either of the sections below, and answer it in English.

### SECTION 1

**EITHER:**

#### **1 The Founding of the People's Republic of China**

**(a) After the foundation of the People's Republic of China, what steps did the Chinese Communist Party undertake to implement their new ideology?**

The end of the Civil War provided the Chinese Communist Party under the leadership of Mao Zedong with the opportunity to create a Socialist system. Two main movements can be identified: the economy changed into a planned economy Soviet-style, and the new ideology was promoted throughout the education system categorising individuals in social classes depending on birth and wealth.

The economy, ruined after the war against the Japanese, the mismanagement of the preceding government, as well as the Civil war (1945-1949), was given a new structure by adopting a five-year plan from 1953-1958 (although the plan was not formally introduced until 1955). Land reform and collectivisation of agriculture redistributed the wealth on a large scale and were the first targets of the CCP. Later, the emphasis shifted to heavy industry, in particular steel and coal.

Politically, China was not launching straight into a Soviet-style 'Dictatorship of the Proletariat'. To avoid purges and to bring some peace and stability, a transition period towards a Socialist state lasted from 1949-1953. Four classes were identified, peasants, workers, petty bourgeois and national bourgeois. These classes were allowed to co-exist during this period, 'thought reform' instead of forced abandonment of land and wealth in order to integrate into the Socialist society was promoted by the party.

Throughout the initial transition period, the CCP maintained the leadership of the political process. Important here is that the CCP was not the sole party but the leading party during this period.

**OR:**

**(b) Shortly after the founding of the People's Republic of China, China engaged in the Korean War. What effect did the war have on the development of the new state?**

The Korean War came at a time when China had just undergone two costly wars that, apart from the human victims, also severely weakened the Chinese economy. However, the new government could rely on huge support particularly from the rural sector and thus could use the Korean War to its advantage and accelerate the process of building a new China.

Without needing to discuss the origins of the war, and the reasons China entered it, the outcome was a success for the new leadership. China stood up militarily for the first time in nearly two centuries against Western powers (here in particular the United States), if not winning the war outright then certainly not losing it either, and thus regained international respect as well as giving confidence back to its own people. At the time, the war was called 'War to Resist America and Aid Korea', reflecting the internal propaganda. With Mao's own

son among the casualties, the Party's sacrifice was genuine. The war brought the country that had just undergone a bloody civil war together again, reawakened Nationalism and Patriotism and reconciled these ideas with the leadership of the CCP. The People's Liberation Army, attributed with the victory not only over the Nationalist troops (KMT) but also with the victory over Japan, added another victory to cement its reputation and maintain the support of the population.

## 2 Chinese Economic Trends since 1978

**EITHER:**

- (a) One of the main worries over the last decades of economic growth has been 'overheating'. To what extent do you think that this worry is justified.**

A definition of an overheating economy could be given, that is, an economy where demand for production outstrips the production capacity. This leads to over-employment or to resources being overstretched. It is a phenomenon that usually follows a period of below-par economic performance and it is generally regarded as unsustainable.

In terms of China's economy, there are two main worries: the lack of control over economic overheating the central government seems to have, and the consequences of the economy overheating.

The inability of the government to control overheating (usually an overheating economy can be controlled by manipulating monetary policies) can be attributed to the large-scale foreign investment that is fuelling China's boom, as well as to the fact that controls are less efficient than in other rapidly developing economies. As China's economy is still to a large extent party/government controlled, this has effects on economic as well as internal politics.

The main danger of an overheating economy is usually inflation. Goods become scarce as production cannot keep up, scarcity increases the price, export obligations cannot be kept, less money comes into the economy from outside, and eventually an economic downturn occurs, if not a recession. In China's case, the crisis of the late 1980s has also been attributed to a high rate of inflation (in 1988, the government introduced an 'austerity programme' to combat inflation).

**OR:**

- (b) Since 1978, China's economy has already gone through a boom and bust cycle once. In your opinion, is the current boom sustainable?**

A quick historical introduction shows that the Four Modernisations since 1978 laid the foundation for the rapid economic development in China. The formation of Special Economic Zones, market privatisation and foreign investment fuelled the initial boom. The reasons why the first economic boom did not last were to be found both in governmental policies and in investors' behaviour. The government were unused to handing over large parts of economic control to market forces and at times pursued a contradictory course in cohabiting with the market. If politics are uncertain, economic investors also withdraw when allowed windfall gains. If these are the conditions for the first economic boom-bust cycle in post-1978 China, the question is whether these are repeated today or whether a different set of economic and political conditions exists.

This can be answered by examining 1990s and current economic policies, for example ranging from inflation control to currency control, from regulations for foreign investment and the cutting of red tape. Investment itself has also become more mature. Conditions seem to be more favourable, although against this can be argued that overheating remains a serious

danger to the economy. Also, China has yet to fully develop financial and legal infrastructures and existing infrastructures are currently handicapping foreign investment. Another factor that will play an increasing role in the future is the rising demand for and cost of energy.

### 3 The City of Beijing

EITHER:

- (a) **The architecture of Beijing reveals the historic ambition of dynastic emperors. Give an example from the past and put this into the context of contemporary Beijing.**

Key examples of the historic ambition of dynastic emperors are:

- Tian'anmen Square and the Chang'an Avenue
- The Forbidden City
- The Summer Palace(s)
- The City Wall

To use the example of Tian'anmen Square and the avenues leading towards/away from it. The Gate of Heavenly Peace, Tian'anmen, was built under the reign of Emperor Yongle. Already the surroundings were planned expansively, although not as a public square, the centrepiece of the place adjacent to the gate was the Great Ming Gate (later Great Qing Gate, yet later Great China Gate), a focal point of imperial might throughout China's history.

Tian'anmen Square saw victory parades from dynastic emperors to military parades of the People's Liberation Army. It also played a large role in public protest: it was partially destroyed by the Boxer Rebellion in 1899 (after which the area was established as an open space) and saw the demonstrations of the May Fourth Movement in 1919. Mao Zedong promulgated the foundation of the People's Republic from there in 1949: he also oversaw the demolition of the Great China Gate and the expansion of the place to its current size. In the 1960s, demonstrations of the Red Guards took place there, in 1976 the death of Zhou Enlai and in 1989 the death of Hu Yaobang led to large-scale demonstrations there. Today, Mao's Mausoleum is a centre-piece of the square, and the flagpole to the north end of the square is used for the daily flag-raising and lowering ceremony. The square itself has become a huge tourist attraction, rather than a recreational place for native Beijing citizens as it was in the 1980s and 1990s.

Some other structures could also be used as examples, for instance the Lamasery (*Yonghegong*), a palace transformed into a monastery by Emperor Qianlong, indicating the importance of Chan Buddhism to his reign. Latterly, the monastery was closed during the 1960s and 1970s and is now reopened as a tourist attraction, as well as a showcase for the official treatment of Tibetan Buddhism, including the histories of the Dalai and Panchen Lamas.

OR:

- (b) **Throughout China's dynastic history, the capital frequently changed location. What, in your opinion, does the geographical position of Beijing mean to China past and present?**

A list of Chinese capitals could serve as an introduction to this question. Usually, capitals reflected the power centre of the reigning dynasty, and frequently a change of capital was necessitated by military defeats or crises, the latest example the (WW2) war-time capital Chongqing, after Nanjing fell to the Japanese.

A feature of China's history is its relationship with its northern neighbours, several often nomadic groups of Mongol ethnicity. The Great Wall was built (and re-built) in response to military threats from these groups, and the capture of large parts of north China during the Song dynasty led to the transfer of the capital from Kaifeng to Hangzhou. The Mongol dynasty used Beijing as its capital, and Emperor Yongle of the succeeding dynasty made a bold political statement by transferring the capital back to the north to Beijing. Likewise, the CCP under Mao Zedong transferred capital status back from Nanjing (Southern Capital) to Beijing (Northern Capital), renaming it Beijing (Northern Capital).

Also historically, the South of China has been more associated with trade and commerce, while from the North came military expansion and strong central government.

Beijing as contemporary capital first of all reflects the break the People's Republic wanted to make from the Republic of China. The importance of its strategic location has diminished in modern times.

## SECTION 2

### 4 The Picador Book of Contemporary Chinese Fiction

#### EITHER:

- (a) **To what extent is the relationship of the individual to the collective a central theme which runs through a number of works in the anthology? Illustrate your answer with specific reference to 2/3 of the stories.**

Any of the stories could be used to discuss this theme, but a more sophisticated answer might try to look at the development of the relationship of the individual to the collective over time. For instance, *The Window* written by Mo Shen in 1978, *Life in a Small Courtyard* written by Wang Anyi in 1988 and *Cherry* written by Su Tong in 1996.

In the earliest story, *The Window*, Young Han, the booking clerk, feels the weight of the collective when Secretary Lei tells her that 'Through our work, we can show them the warmth the Party and Chairman Mao have towards them (the peasants)' and again when criticised during the Cultural Revolution for serving the people. The individual's life and emerging love are only apparent at the end.

In the second story, *Life in a Small Courtyard*, the emphasis on the political collective has moved on and the story looks at the collective from the point of view of a lot of people living very closely together and how this impacts on individual lives and also the lack of individual choice in terms of the constant itinerant demands made on the members of the Municipal Song and Dance Ensemble. However, in this second story the effect of the collective on the relationships of individuals is a dominant theme.

Finally, in the story *Cherry*, the collective recedes into the background as the focus is on the emerging encounter between Yin Shu and Cherry. Yin Shu's experience as an individual is described, although both characters are set firmly within the framework of their institutions, the Post Office and the Hospital – the collective. This answer could look at the changing role of the collective, but there are many different ways to approach the question. The collective as an element of traditional Chinese society and as element of socialism should be discussed.

OR:

- (b) **'The idea in compiling this anthology was that it should be a bridge into the heart of Chinese culture, focusing on modern day concerns.'** Do you think that the anthology achieves this aim? Discuss with specific reference to 2/3 of the stories.

This question is relatively straightforward, but requires a clear theme running through it and requires the candidate to consider both parts of the question – the bridge into the heart of Chinese culture and the focus on modern day concerns. The story *Between Themselves* by Wang Anyi, *Black Walls* by Liu Xin-wu and *Love Must Not be Forgotten* by Zhang Jie all give insights into Chinese culture, but still reflect modern day concerns.

*Between Themselves* is about almost Confucian relationships between older and younger, teacher and pupil, Headteacher and staff. It is also a story of criticism and self-criticism and the resulting missed opportunities. There are many good examples of this in the text and many ways in which to make a reference to how these issues are still at the forefront of modern day concerns eg a need to introduce critical thinking into the school syllabus as students are still too much in awe of their teachers to argue with them.

*Black Walls* gives a strong sense of China's communal living and the difficulties presented by having one's behaviour remarked upon closely by others. Candidates should discuss the close-knit nature of China's communities with reference to the text and perhaps even be able to observe that the Communist Party has used this feature of traditional China to good effect by encouraging aunties/grannies to report back on the activities of the street in which they live, but how urban communal living is changing as the populace move into high rise flats.

In *Love Must Not be Forgotten*, Zhang Jie's story of a mutual love which cannot be realised reflects the political realities of Chinese society in the sixties and seventies. The dominant theme of marriage for love is one which reflects modern-day concerns in a society where family often has more of a say about a suitable partner.

It is expected that these stories will have been read in class as a starting point for a discussion about Chinese culture then and now.

## 5 *Red Dust*, Ma Jian

EITHER:

- (a) **Why is *Red Dust* more than just the story of a journey through China?**

*Red Dust* is at face value the account of a writer's journey through several provinces in China. The wish to travel came to him partially for personal reasons – he was separating from his wife – but also because he feared for his own safety for political reasons.

The work operates on a strongly focused personal level, describing in detail the daily adventures of the narrator, the different local customs and the hardships of travel on a shoestring, as one would expect in a travel book. But the narrator, as the writer's alter ego, is also part of the literary and artistic scene in China, thus he manages to contrast the portrayals of local customs with a snapshot of the social circumstances of his fellow artists throughout the country, and the awakening of more rebellious, urban voices. In this, the book contrasts modernity with tradition, and its judgement is often ambiguous. The author does not just escape his own unsatisfactory living and working arrangements in the capital city, he is also on a spiritual quest, motivated by his Buddhist beliefs as he himself states.

The journey of the narrator also mirrors the development of China as a country. In his favourite guise as a journalist, the narrator obtains access to institutions across the country, enjoying a privileged view as well as providing an analysis of the Chinese psyche.

In another guise, the narrator adopts the position of the poorest of the country. He himself needs money to continue his journey and his attempts at earning money through various schemes, such as becoming a hairdresser, show the difficulties of making a living in modern China.

**OR:**

- (b) The narrator of *Red Dust* is a self-proclaimed Buddhist. Explore the extent to which religion is an important theme in the book.**

There is textual evidence throughout the narrative that the travels of the narrator are part of a deeper spiritual journey. Although the narrator himself does not seem to practise all of the tenets of Buddhism (he eats meat, for instance), he has taken the vows. The narrator's wish to pursue a path of passive acceptance is in conflict with the active rebellious streak which he possesses. He hopes that the passive nature of Buddhism will allow him to accept his own character.

Spiritual versus worldly concerns also confront each other in the wider picture of life in China. As China undergoes the process of modernisation, the peasant world and the urban citizens are brought into conflict, with the former being left behind in very squalid circumstances, sometimes portrayed in romantic terms and sometimes in a harsher fashion. Spirituality as a commodity in modern China is also portrayed as suffering from the economic changes, and remains suppressed by the smothering guidance of party and government. The lack of escape from these circumstances is also part of a Buddhist understanding that one cannot escape one's wheel of fate.

Although religion is not a central theme to the narrative, it is an important part of the narrator's character as well as of the psyche of the China he is investigating.

## **6 *Yellow Earth*, Chen Kaige**

**EITHER:**

- (a) How does the director employ colour schemes in the film? What are the symbolic meanings of these colour schemes?**

There is more than one example to draw from, and more than one colour can be used to show the cinematographer's effectiveness. The cinematographer, Zhang Yimou, was later to become a director of equal importance to Chen Kaige, and his obsession with colour can also be seen in later films such as *Judou*.

The central colour here, its importance established by its inclusion in the title of the film, is of course yellow. Yellow has a unique significance in China's history as the very origin of the nation stems from the valley of the Yellow River. The first emperor, Qin Shi Huangdi, called himself 'Yellow Emperor'. In Imperial times, only the Emperor was allowed to wear the colour yellow.

In the film, the colour yellow is used to evoke the grandeur of China's landscape, and in extension the might of its history and tradition. The almost blinding effect of the sun in the prayer scene for instance shows the force of nature but also how much the people are bound to their land and to their traditions.

A juxtaposition for the colour yellow occurs in the usage of the colour red. The traditional joyful colour for weddings, it was also adopted by the Chinese Communist Party. In the film, evidence for the use of these colour schemes can be found to support the conflict between the two main doctrines that form the spine of the narrative.

**OR:**

- (b) The conflict between villagers and the young soldier could allegorically stand for the conflict between traditional Confucianism and modern Communist ideology. How does the film portray this conflict, and which, if any, of these ideologies is portrayed as more desirable?**

The strength of the film is that the portrayal of either ideology or doctrine can be interpreted both positively and negatively. The traditional world view is shown in the customs of the villagers, and most implicitly so in the ways of courtship and betrothal. The role of the woman is entirely passive and there is no room for individual sentiment. Hardship and tragedy seem to stem from the ignorance of local customs steeped in traditional Confucianist values. The antithesis of the rural scene is the urbane soldier. His modern ideals promise freedom from ignorance, stifling tradition, female suppression and ancient superstition. The Communist Party can promise all these things. However, the tragedy that unfolds is because of the heroine's desire to leave her pastoral setting. The film itself shows rural life not just as backward, but by its visually stunning shots also evokes passion for a great past. In the end, the soldier promised more than he could deliver, and the heroine finds her death (voluntarily or not) in the river: the nature she came from taking her back to death. There are therefore many layers of interpretation possible, and the argument for each can be backed by evidence from the film. This may also explain why the film, although criticised in the Chinese media, passed the test of censorship.





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