



Cambridge International Examinations
Cambridge Pre-U Certificate

MANDARIN CHINESE (SHORT COURSE)

1341/02

Paper 2 Chinese Culture

May/June 2017

1 hour 15 minutes

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

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, glue or correction fluid.

DO NOT WRITE IN ANY BARCODES.

Dictionaries are **not** permitted.

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

Choose **one** question and answer **either** Question (a) **or** Question (b). You may choose your question from **either** Section 1 **or** Section 2.

Write your answer in English.

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.

All questions carry equal marks.

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 **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) To what extent did the period 1937–1949 prepare Mao to govern the People's Republic of China in the period 1949–1956?

OR:

(b) How did the People's Republic of China – so soon after its foundation – come to be involved in the Korean War? What impact did this war have on China and the Chinese leadership?

2 Chinese Economic Trends since 1978

EITHER:

(a) Discuss the agricultural reforms of 1978–1984 in China and analyse the means by which they were responsible for a dramatic growth in productivity.

OR:

(b) What roles have both imported and exported consumer goods played in the growth of the Chinese economy since 1978?

3 Emerging China: Population, Environment and Migration

EITHER:

(a) Discuss China's *hukou* (household registration) system and analyse the extent to which you think the system has affected China's economic development.

OR:

(b) What measures is China taking to deal with an ageing population? To what extent do you think these measures will be successful?

SECTION 2: CHINESE LITERATURE AND FILM

4 *Love in a Fallen City and Other Stories*, Eileen Chang

EITHER:

- (a) 'What I am talking about is the law of family relations and that never changes!' This statement is made by Third Master in *Love in a Fallen City*. To what extent is this statement borne out in the story and in **one** other story in the collection?

OR:

- (b) Anguish and survival, conflict between duty and self-fulfilment: how far would you say these are key themes of the stories in the collection? Discuss with reference to *The Golden Cangue* and **one** other story in the collection.

5 *The Boat to Redemption*, Su Tong

EITHER:

- (a) Discuss the character of Ku Wenxuan and analyse the role he plays in the novel.

OR:

- (b) The title of the novel in Chinese *He An*, literally means 'river and shore', representing the worlds of two different types of people – those who live on firm ground are politically reliable; those who live on boats are exiles or politically questionable. How far do you agree with this assessment? Discuss with close reference to the text.

6 *Balzac and the Little Chinese Seamstress*, Dai Sijie

EITHER:

- (a) 'The film *Balzac and the Little Chinese Seamstress* shows China's ambivalent attitude to both its past and present.' Discuss this statement with close reference to the film.

OR:

- (b) Discuss the roles of Ma and Luo in the film *Balzac and the Little Chinese Seamstress* and assess their relative importance to the Seamstress.

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