



Cambridge International Examinations
Cambridge Pre-U Certificate

MANDARIN CHINESE (SHORT COURSE)

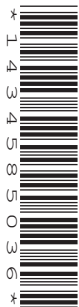
1341/02

Paper 2 Chinese Culture

May/June 2018

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) What role did the 'Yan'an Period' play in the eventual victory of the Chinese Communist Party in 1949?

OR:

(b) Discuss the development of China's relationships with foreign countries in the period 1949–56.

2 Chinese Economic Trends since 1978

EITHER:

(a) In the last 20 years, the growth of China's economy has resulted in a significant increase in the demand for domestic raw materials and for raw materials imported from abroad. How has China dealt with this demand and what challenges have arisen?

OR:

(b) 'Wage increases for individuals have significantly affected the development of the Chinese economy since 1978.' How far do you agree with this statement? Discuss with specific examples.

3 Emerging China: Population, Environment and Migration

EITHER:

(a) 'Rapid urbanisation is incompatible with improving air and water quality in China.' Discuss how far you agree with this statement with specific examples.

OR:

(b) 'The contribution of migrant workers to the Chinese economy has generally been at great personal cost to the individual families concerned.' Discuss this statement and the extent to which you agree with it.

SECTION 2: CHINESE LITERATURE AND FILM

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

EITHER:

- (a) 'Eileen Chang reveals the huge gulf in Chinese culture between traditional patriarchy and a troubled modernity.' How far do you agree with this statement? Discuss with reference to *Aloeswood Incense* and **one** other story.

OR:

- (b) Eileen Chang's descriptions of people and place enable the reader both to enjoy rich language and imagery and to learn about the cities of Shanghai and Hong Kong at the time. Examine the descriptions and imagery used in any **two** of the short stories to illustrate this and the extent to which you consider this to be an important focus of her work.

5 *The Boat to Redemption*, Su Tong

EITHER:

- (a) '*The Boat to Redemption* is a novel focusing on the fate of people caught up in the absurdities of the Cultural Revolution.' With specific examples from the text discuss the extent to which you agree with this statement.

OR:

- (b) Su Tong uses the 15-year-old Dongliang as the narrator of the novel. Why does Su Tong do this, and how successful is this narrative device? Discuss with close reference to the text.

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

EITHER:

- (a) '*Balzac and the Little Chinese Seamstress* is artfully designed to appeal to lovers of romance and books, but by the end, I was not convinced that the film displayed much knowledge of either.' Discuss this film critic's statement and the extent to which you agree with it.

OR:

- (b) Discuss the roles of the village chief and the peasants in the film *Balzac and the Little Chinese Seamstress* and assess their importance to the film's narrative.

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