Lung is opposed by Vice-principal Tsao Chung-ho and Dean Sun Tzu-ching, who both have many years of teaching experience. They want to stick to the traditional way of doing things. They want to admit students on the basis of academic achievement, not class origin or point of view. They hope to build the university near the city so that it can tap other educational and technical resources. They believe that examination scores should be the criteria of student success and failure.

As the struggle unfolds the attitudes of villagers, students, teachers and Party members are seen. Who will win? What forces determine the outcome?

4. What was happening in 1958 - the year in which the film is set?

Kiangsi University is said to have been the site of just such a struggle in 1958. That was the year of the initiation of the Great Leap Foward, a period in which it was hoped to "leap 20 years in one day" by creating a rural proletariat out of the peasantry. The theory was that the transition to communism required first that China change from a country with a peasant population to a country with a working class population. From the new social relations that people would experience they would gradually develop a new consciousness, they would develop the understanding and skills necessary for the collective management of the whole society.

The first goal was the creation of large state owned agricultural communes that would replace the small collectives that dominated farm production. On these communes workers would have factory hours , eat in communal canteens and receive wages rather than a share in collective earnings. Small scale rural industry, such as backyard steel furnaces, were encouraged while the development of large-scale industry was considered secondary. Education and entertainment were brought to the countryside.

It is true that few of the communes survived and that little of the rural industry was successful. The Chinese offer two main reasons: a series of natural disasters in'59-'61 and an overestimation of the ability of the people to take on so many tasks simultaneously. Yet, overall, the Great Leap Foward, with its focus on the peasantry and the need to change political understanding and social relations as the key to an increase in productivity, marked a decisive break with the Soviet model for the advance to communism.

5. Why was this film made? What were the problems that China faced in 1975 that this film was meant to answer?

According to a 1976 article by director Li Wen-hua, the film, "reflects the fierce struggle on our educational front between two conflicting classes and two lines, the struggle between the proletariat and the capitalist-roaders within our Party during the period of socialism." Significantly, the main targets are "the capitalist-roaders within the Party". In this context "capitalist roaders" could mean members of the old bourgeosie, people who regardless of class origin still have bourgeois ideas about how society whould be run, or people whose actions would make a <u>new</u> ruling class out of the Party apparatus.

From this it can be seen that a parallel is made of the targets of the Cultural Revolution, including the contemporary figure Teng Hsiao-p'ing, and the villains of <u>Breaking With Old Ideas</u>. The film must be taken as an explicit statement of the views of Chiang Ching and those who took the line of "The Gang of Four". Thus the movie ends with a warning that the Communist Party can be converted by its members into an instrument of privilege and private gain. It even goes so far as to say that it is the masses, a few Party faithful and Mao who stand in the way of this development. There is little doubt that this is the message that Chinese audiences took home.

Compiled in November 1977 by Angry Arts from the following sources: China Pictorial #4, 1976; Scenario (?) Chun Chao and Chou Chieh, Chinese Literature #6, 1976; Comrade Chiang Ch'ing, Roxane Witke, 1977; Dianying - An account of Films and the Film Audience in China, Jay Leyda, 1972; The Film Industry in Communist China, Alan P.L. Liu, 1965, Strive to Depict Heroic Characters of the Proletariat, Li Wen-hua, Chinese Literature # 10, 1976; The Second Chinese Revolution, K.S. Karol, 1974; What was the Film Spring Shoot After?, Peking Review, # 43, 1977; Recent Chinese Films, Rosalind Delmar and Mark Nash, Screen vol 17 # 4, 1976; On exercising All-round Dictatorship over the Bourgeoisie, Chang Chun-chiao, 1975.