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Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In Russian (8RU0) Paper 02
Written Response to Works and Translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

GCE AS Level Russian – June 2018

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance, with examples, are given for each grid.

Marking principles

Soft signs: non-grammatical soft sign errors are tolerated, for example *только* rather

than *только*, unless they cause ambiguity (for example *купит* rather than *купить*).

Spelling: non-grammatical misspellings are tolerated, for example *рассказать* rather than *рассказать*, as long as they are not ambiguous (for example *тошно* rather than *точно*), or in the wrong language.

One-letter misspellings for adjective endings will be classed as spelling errors.

Noun endings must be correct and will not be classed as spelling errors.

Verb endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	The 1st of September in Russia	Первое сентября в России	1-е сентября в России	Первое октября в России	(1)
2	is called	называется		зовут	(1)
3	"The Day of Knowledge".	«День знаний».	«День знания».	«День знание».	(1)
4	This day is very important	Этот день очень важен	Этот день очень важный	Это день очень важная	(1)
5	for young people in the country	для молодых людей в стране	для молодёжи в стране	для молодых людей в деревне	(1)
6	and it is also	и это также	и это тоже	и эта также	(1)
7	an official state	официальный государственный	официальный национальный	официальный и государственный	(1)
8	public holiday.	праздник.	праздничный день.	каникулы	(1)

Section	Text	Correct answer	Acceptable answers	Reject	Mark
9	Children give	Дети дают	Молодые люди дарят	Ребёнки дают	(1)
10	their teachers flowers and presents	(своим) учителям цветы и подарки	цветы и подарки для (своих) учителей (if appropriate verb used)	(своим) учителям цвета и подарки	(1)
11	and celebrate	и отмечают	и празднуют	и отмечают	(1)
12	the start of the academic year.	начало учебного года.	новый школьный год.	с началом учебной год.	(1)
13	Pupils in class 11	Ученики одиннадцатого (11) класса	Ученики в одиннадцатом (11) классе	Учеников одиннадцатом классе	(1)
14	often help children	часто помогают детям	часто дают помощь детям	часто помогают дети	(1)
15	who are starting	которые начинают	которые начали	кто начинают	(1)
16	the first year of school	первый класс.	первый год школы.	первый класс школа.	(1)
17	There is usually a show	Обычно есть шоу,	Обычно идёт шоу,	Обычно есть показание,	(1)
18	where some teenagers	где некоторые подростки	в котором некоторые тинейджеры	как некоторые подросток	(1)
19	and sometimes adults	и иногда взрослые	и иногда родители / учителя	и обычно взрослый	(1)
20	sing and dance.	поют и танцуют.	поют и пляшут.	пьют и танцуют.	(1)
					Total (20)

Sections B and C, Questions 2 to 6 (written response to works)

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical response (AO4)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable work.
1-4	<ul style="list-style-type: none">• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.• Response relates to the work but has limited focus on the question.
5-8	<ul style="list-style-type: none">• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or they show misunderstanding or confusion.• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.• Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none">• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or that show misunderstanding or confusion.• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.• Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none">• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.• Arguments are made that mostly link with valid conclusions.• Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none">• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.• Arguments are made that link with valid conclusions.• Relevant response to the question throughout.

Accuracy and range of grammatical structures and vocabulary (AO3)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range. Limited use of terminology appropriate for critical response to the literary or cinematic work. Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.
5-8	<ul style="list-style-type: none"> Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted. Occasional use of terminology appropriate for critical response to the literary or cinematic work. Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
9-12	<ul style="list-style-type: none"> Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing. Some use of terminology appropriate for critical response to the literary or cinematic work. Frequent sequences of accurate language, resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.
13-16	<ul style="list-style-type: none"> Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing. Frequent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.
17-20	<ul style="list-style-type: none"> Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing. Consistent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis - see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic critical response: vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

Complex language is considered to include the following:

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity**:

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question number	Indicative content
2(a)	<p data-bbox="411 443 970 472">Пиковая дама (Александр Пушкин)</p> <p data-bbox="411 472 1126 501">Students may refer to the following in their answers.</p> <p data-bbox="411 539 1331 595">Germann is the central protagonist in Pushkin's novella; indeed it is essentially the story of Germann's greed and descent into madness.</p> <ul data-bbox="459 629 1412 1402" style="list-style-type: none"><li data-bbox="459 629 1412 920">• When Germann is told by Tomsy about the secret of the three cards, his attitude towards gambling and money begins to change, e.g. he had previously lived by the mantra of his own 'three cards' (thrift, moderation and hard work) but begins to become obsessed with finding out the secret and winning money, whereas he had previously never played cards but simply watched the others play. He gives in to his 'ardent imagination' and resolves to learn the secret from the countess at whatever cost, including considering becoming her lover.<li data-bbox="459 954 1412 1144">• Germann resolves to gain access to the countess and the secret by using her young ward, Lizaveta Ivanovna. This shows his new-found ruthlessness, e.g. he sends her love letters seeking to ingratiate himself with her and gain access to the countess's house at night. He sneaks in to see her, but goes to the countess instead, and frightens her to death.<li data-bbox="459 1178 1412 1402">• After the countess dies, Germann is torn between regret and a desire to find out the secret. He begins to descend into madness, e.g. when he attends her funeral, she appears to wink at him, and she then appears to him in a dream and tells him the secret. He wins on two successive nights, but loses on the third when what he believes is his ace is in fact the queen of spades which winks at him.

Question number	Indicative content
2(b)	<p data-bbox="408 264 970 297">Ликовая дама (Александр Пушкин)</p> <p data-bbox="408 300 1126 333">Students may refer to the following in their answers.</p> <p data-bbox="408 360 1394 490">It can be argued that 'supernatural forces' are at the centre of Pushkin's story. Without them, the main narrative would not function. Others may argue, however, that the seemingly supernatural forces are simply a product of Germann's 'ardent imagination'.</p> <ul data-bbox="459 524 1414 1234" style="list-style-type: none"> <li data-bbox="459 524 1414 748">• The secret of the three cards (that the three, seven and ace will win if played in succession provided not more than one card is staked in 24 hours and the player never plays again) is one of the main superstitions at the core of the story, e.g. Germann resolves to discover the nature of the secret at any cost. The secret ultimately sends him mad. It could be that the whole thing is just part of Germann's imagination. <li data-bbox="459 786 1414 1010">• Two seemingly supernatural events occur at the countess's funeral, and these again involve Germann, e.g. when, in a state of agitation and momentary guilt, he appears to see the dead countess wink at him. Afterwards, he gets drunk and the countess appears to him when he wakes, telling him the secret. We are left not knowing whether supernatural forces are at work, e.g. it could be considered part of a dream. <li data-bbox="459 1048 1414 1234">• On discovering the secret, Germann resolves to become rich using it. He wins twice, but during the third game, he believes he has an ace which is in fact the queen of spades and which appears to wink at him. This again could be considered supernatural, or part of Germann's imagination or a symptom of his madness, e.g. at the end of the story we learn that he has gone completely mad.

Question number	Indicative content
3(a)	<p data-bbox="411 304 874 331">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="411 338 1126 365">Students may refer to the following in their answers.</p> <p data-bbox="411 398 1318 495">Chekhov's play includes a range of characters from varying social backgrounds. We learn a lot about their lives and attitudes to the changing nature of Russian society at the end of the 19th Century.</p> <ul data-bbox="459 528 1404 1173" style="list-style-type: none"> <li data-bbox="459 528 1404 719">• Life for people from aristocratic families is shown to have changed since the Emancipation of the Serfs in 1861 and perhaps become more difficult, e.g. Ranevskaya and Gaev are in financial difficulties and are struggling to come to terms with the new social order. They will have to sell the cherry orchard but do not wish to do so. <li data-bbox="459 752 1404 943">• Life for some former serfs has also changed, e.g. Lopakhin, who was a son of a serf on the estate, is now in a position to buy the cherry orchard, although Ranevskaya and Gaev do not want to sell it to him. The life of other former serfs and servants has changed to varying extents, e.g. Firs continues to serve the family and says that he did not agree with the Emancipation. <li data-bbox="459 976 1404 1173">• The intelligentsia and students (represented mainly by Trofimov) have a lot to say in Chekhov's play about the state of Russia at the time, e.g. Trofimov talks of a better future and the need to improve Russian society. His view is lent credibility by his intellectualism, but he is not in a position to act on his words or actually change society.

Question number	Indicative content
3(b)	<p data-bbox="411 300 874 331">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="411 333 1126 365">Students may refer to the following in their answers.</p> <p data-bbox="411 398 1374 495">Ranevskaya could be considered the main character in Chekhov's play: the narrative revolves around her return to her family's country estate after she has spent some years in Paris.</p> <ul data-bbox="459 528 1406 1205" style="list-style-type: none"> <li data-bbox="459 528 1406 719">• Ranevskaya has seemingly good relationships with her family, and they seem to be very excited about her return from Paris, e.g. Varya (her adopted eldest daughter who has been looking after the estate) has been making careful preparations. There is much sadness in Ranevskaya's family, e.g. her son died five years previously and this is why she went to Paris. <li data-bbox="459 752 1406 976">• There are clear differences between Ranevskaya's life in Paris and life in Russia, e.g. in Paris she took an abusive lover who robbed her, she ran up huge debts, attempted suicide, but nevertheless talks positively and is drawn back to the life she had there. By contrast, her life in Russia seems to be full of concerns that she does not wish to face, e.g. the proposed sale of the cherry orchard. <li data-bbox="459 1010 1406 1205">• The cherry orchard is the main symbol at the centre of the play and has particular significance for Ranevskaya, e.g. we learn about her idealised childhood on the estate and the fact that this is now under threat through her attitude to the cherry orchard. She refuses to acknowledge that it should be sold, and once it has been, leaves the estate and returns to Paris.

Question number	Indicative content
4(a)	<p data-bbox="408 300 1046 333">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="408 333 1126 367">Students may refer to the following in their answers.</p> <p data-bbox="408 398 1337 490">Olga's colleagues and friends play an important role in Baranskaya's story because they allow us to see the types of lives led by different women in the Soviet Union in the 1960s.</p> <ul data-bbox="469 524 1406 1072" style="list-style-type: none"> <li data-bbox="469 524 1406 719">• Lusya Markoryan (called 'Dark Lusya') has a more comfortable lifestyle than the other women who work at the research institute where she works, e.g. her husband is a doctor of science, they are not short of money and they have a large flat. Her husband wants her to give up work to spend more time looking after her 5-year old son who is currently looked after by an elderly lady. <li data-bbox="469 752 1406 880">• Lusya Lychkova (called 'Blonde Lusya') has a more difficult life, e.g. she is a single mother who was abandoned by the father of her son when he found out she was pregnant. She lives in a communal flat with her mother who helps with childcare. <li data-bbox="469 913 1406 1072">• Maria Matveyevna (called 'MM') has led what might be seen as a perfect Soviet life, e.g. she is seen by the others as an 'old idealist' who served at the front during the war. They respect her. Her children grew up in a children's home so that she could devote her life to working and serving Soviet society.

Question number	Indicative content
4(b)	<p data-bbox="448 264 1086 297">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="448 297 1166 331">Students may refer to the following in their answers.</p> <p data-bbox="448 360 1366 427">Baranskaya’s story shows life of Soviet men in the 1960s to be less difficult than that of Soviet women.</p> <ul data-bbox="496 456 1406 1099" style="list-style-type: none"> <li data-bbox="496 456 1406 651">• The men in the story seem to consider their work to be more important than that of the women (although in Soviet society all women are expected to work and bring up the children), e.g. Dark Lusya’s husband wants her to give up work and Dima also suggests this to Olga when she becomes pregnant a second time. <li data-bbox="496 680 1406 875">• Family life is important for some of the men in the story, e.g. Dima plays with his children and helps when there is a problem with Kotka’s teacher. Blonde Lusya describes Dima as ‘wonderful’, and she does not have a husband herself to help around the house. Dark Lusya’s husband wants her to give up work to spend more time with her son. <li data-bbox="496 904 1406 1099">• Relationships between men and women are presented in a variety of ways, e.g. Olga and Dima argue but there are also touching moments in their relationship, including the description of how they met. Some other relationships are much more difficult, e.g. we learn that Shura’s husband drinks and that the father of Blonde Lusya’s child left her.

Question number	Indicative content
5(a)	<p data-bbox="408 264 847 297">Крылья (Лариса Шепитько)</p> <p data-bbox="408 297 1126 331">Students may refer to the following in their answers.</p> <p data-bbox="408 360 1386 521">One of the central themes of Shepitko’s film is the differences between the generations. Nadezhda Stepanovna represents a Soviet generation who fought in the war, and her daughter Tanya represents a generation who grew up in the relative affluence and freedom of the Soviet Union of the 1960s.</p> <ul data-bbox="459 555 1386 1267" style="list-style-type: none"> <li data-bbox="459 555 1386 748">• We see varying attitudes to education in the film, e.g. Nadezhda Stepanovna is the principal of a vocational college and has to deal with disinterested and badly-behaved students, one of whom disappears during the film. They are disrespectful towards her in a way which would have been unheard of for her generation. <li data-bbox="459 781 1386 1039">• There is a clear contrast between Nadezhda Stepanovna’s attitude to love and that of her daughter, e.g. Nadezhda Stepanovna longs for her lost love, but is in two minds about whether to pursue a relationship with her current boyfriend due to her own loyalties to her work and the state. Tanya has no such qualms, and indeed gets married to a much older man and leads a carefree lifestyle. Nadezhda Stepanovna cannot understand this. <li data-bbox="459 1072 1386 1267">• Tanya’s attitude to the war is much different to her mother’s, e.g. she seems uninterested in her mother’s successful career as a former fighter pilot. Indeed, although Nadezhda Stepanovna is very proud of having served her country in the war and her photograph remains an important item in the museum, arguably not everyone remembers the war so vividly.

Question number	Indicative content
5(b)	<p data-bbox="448 271 887 300">Крылья (Лариса Шепитько)</p> <p data-bbox="448 304 1161 333">Students may refer to the following in their answers.</p> <p data-bbox="448 369 1366 427">Shepitko uses a range of cinematic techniques to great effect in the film.</p> <ul data-bbox="499 465 1404 1205" style="list-style-type: none"> <li data-bbox="499 465 1404 719">• Close-ups of her face are often used to illustrate how Nadezhda Stepanovna is feeling, e.g. when she is walking down the street and it begins to rain we see how she begins to enjoy acting spontaneously. In the museum, we see her expression clearly when she hears the guide talking about her, and looks at the photo of herself. In the college, we see a close-up of her feet and the crumbling floor, showing the poor state of repair of the building. <li data-bbox="499 757 1404 981">• The film is quiet with very little use of loud noise or loud dialogue, e.g. there are many scenes accompanied by gentle music which could be said to reflect Nadezhda Stepanovna's yearning for the past, such as the scene where she speaks to Pasha and then quietly calls after him after he has left. The loudest scenes are the flashbacks to Nadezhda Stepanovna's life as a fighter pilot. <li data-bbox="499 1019 1404 1205">• Retrospective episodes (flashbacks) are an important part of the film's structure and are used to show us Nadezhda Stepanovna's former life as a fighter pilot and the contrast to her current life, e.g. in the museum she remembers one of her flights fondly and the sequence where she remembers her former lover, Mitya. These are shot from her point of view.

Question number	Indicative content
6(a)	<p data-bbox="408 266 1059 300">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="408 300 1126 333">Students may refer to the following in their answers.</p> <p data-bbox="408 360 1294 427">Kotov is one of the central characters in Mikhalkov's film and the narrative revolves around his arrest by Mitya at his dacha.</p> <ul data-bbox="459 461 1385 1234" style="list-style-type: none"> <li data-bbox="459 461 1385 685">• Kotov is a legendary commander of a division of the Red Army and occupies a position of respect and prestige, e.g. when tanks arrive on exercises near to his family's dacha and seem to be likely to crush the fields of crops, Kotov is asked to intervene by the locals. At first, he is not recognised by the soldiers, but when he puts on his cap they see it is him and immediately respond to his order for them to retreat. <li data-bbox="459 719 1385 976">• Kotov comes from a background of fighting for the Bolsheviks in the civil war, rather a different background to his wife Marusia and her family, e.g. we learn that Marusia is from a family that was part of the intelligentsia before the civil war. She can play the piano and speak French, and Kotov cannot. Despite their different backgrounds, they have married and they have a daughter, Nadya. Nadya represents the 'marriage' between the old order and new Soviet society. <li data-bbox="459 1010 1385 1234">• Kotov believes wholeheartedly in the Soviet system, e.g. he tells Nadya that the future will be bright thanks to the Soviet Motherland. He does not understand that it is Stalin who has ordered his arrest, e.g. he tells Mitya that when he telephones Stalin, the arrest will be reversed. He has a 'blind belief' in the benign nature of Stalin, despite the increasing evidence to the contrary.

Question number	Indicative content
6(b)	<p data-bbox="448 304 1098 333">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="448 336 1161 365">Students may refer to the following in their answers.</p> <p data-bbox="448 398 1193 427">The theme of love is a key element of Mikhalkov's film.</p> <ul data-bbox="499 465 1401 1106" style="list-style-type: none"> <li data-bbox="499 465 1401 591">• There is a particularly close relationship between Kotov and his daughter, Nadya, e.g. they often exchange glances of father-daughter affection, he wants a better future for her and sees it as his role as a father to help create the future Soviet society. <li data-bbox="499 629 1401 846">• The love triangle between Kotov, Marusia and Mitya is also a central element of the film, e.g. the tension created by the fact that Mitya was once Marusia's lover and Kotov believes he has returned for revenge distracts Kotov from Mitya's real mission. Marusia and Kotov's relationship is one of union of the old intelligentsia and a Bolshevik. Mitya, who fought for the Whites, represents a disruption to this harmony. <li data-bbox="499 884 1401 1106">• The theme of love for the motherland is also an important one. Kotov fought for his country and is immensely proud of its achievements, e.g. when the fighter planes fly over he is overjoyed to see them. Mitya would claim that his love of his country leads him to serve it in the NKVD. The Day of Stalin's Dirigible Constructors proves the national pride that the Soviet system seeks to engender.