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Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE
In Russian (8RU0) Paper 02

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Summer 2019

Publications Code 8RU0_02_1906_MS

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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.

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 *толко* 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	Some people say	Некоторые люди говорят,	Некоторые говорят,	Некоторые люди скажут,	(1)
2	that in Russia	что в России	что в Российской Федерации	что в Россию	(1)
3	there is less freedom of expression	меньше свободы выражения	меньше свободы слова	нет свободы выражения	(1)
4	nowadays,	в наши дни,	сегодня,	в наших дни,	(1)
5	although others do not agree.	хотя другие не согласны.	однако другие не согласны.	хотя другие не думают.	(1)
6	On the one hand	С одной стороны,	С одной точки зрения,	На одной стороне,	(1)

Section	Text	Correct answer	Acceptable answers	Reject	Mark
7	when there are financial problems,	когда есть финансовые проблемы,	когда есть проблемы с деньгами,	когда есть финансые проблемы,	(1)
8	political sponsors	политически е спонсоры	политически е деятели	политически й спонсор	(1)
9	support the media.	поддерживают СМИ.	помогают СМИ.	поддерживает СМИ.	(1)
10	In this way,	Таким образом,	Таким способом,	Такой образ,	(1)
11	politicians can influence	политики могут влиять	политики могут иметь влияние	политика может влиять	(1)
12	the opinion of the public.	на мнение публики.	на взгляды публики.	мнение публики.	(1)
13	On the other hand,	С другой стороны,	С другой точки зрения,	На другой стороне,	(1)
14	there are many	есть много	существует много	ест много	(1)
15	popular Russian television channels and newspapers	популярных русских телеканалов и газет	популярных российских телевизионных каналов и газет	популярных русских телевизор каналов и газет	(1)
16	with different political ideas,	с разными политически ми идеями,	с разными идеями о политике,	с другими политически ми идеями,	(1)
17	as in other countries.	как в других странах.	как в других странах.	как в другие страны.	(1)
18	People have the right to choose	Люди имеют право выбрать,	Люди имеют право выбирать,	Люди имеет право выбрать,	(1)
19	what they want	что они хотят	что они желают	что они хочат	(1)
20	to watch or read.	смотреть или читать.	посмотреть или прочитать.	смотрят или читают.	(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 (A03)

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="405 573 944 607"><i>Пиковая дама (Александр Пушкин)</i></p> <p data-bbox="405 613 1126 647">Students may refer to the following in their answers.</p> <p data-bbox="405 696 1342 808">The theme of madness and obsession could be considered the main theme of Pushkin's story. The story is essentially one of Germann's obsession leading to his madness by the end.</p> <ul data-bbox="456 857 1382 1709" style="list-style-type: none"><li data-bbox="456 857 1382 1126">• Germann is told about the secret of the three cards by Tomsy at the start of the story and he then becomes obsessed with finding out the secret, e.g. despite never having played cards before, he considers becoming the countess's lover, seduces her young ward, Lizaveta Ivanovna, becoming ever more ruthless as he dreams of great riches. Obsession sets in and this leads Germann to threaten the countess.<li data-bbox="456 1176 1382 1444">• Germann's obsession with the secret of the three cards leads him to do things he would not otherwise have done, e.g. he breaks into the countess's bedroom and threatens her with a pistol unless she reveals her secret. The countess dies of fright following the encounter and Germann's madness sets in, e.g. he believes her dead body winks at him and her ghost visits him with an ultimatum.<li data-bbox="456 1494 1382 1709">• At the end of the story, after having found out the secret, Germann descends into madness, e.g. when he mistakes the queen for an ace and plays the card in error, the card winks at him. He loses all his money and lives out his days in a hospital, repeating 'three, seven, ace' over and over to himself.

Question Number	Indicative content
2 (b)	<p data-bbox="405 338 944 371"><i>Пиковая дама (Александр Пушкин)</i></p> <p data-bbox="405 378 1126 412">Students may refer to the following in their answers.</p> <p data-bbox="405 459 1374 611">The character of the countess's young ward Lizaveta Ivanovna plays an important role in the story. She represents the connection between Germann and the countess and her innocence is in contrast to Germann's increasing depravity.</p> <ul data-bbox="456 658 1369 1525" style="list-style-type: none"> <li data-bbox="456 658 1369 931">• The countess, although not bad hearted, is selfish and treats Lizaveta Ivanovna extremely badly, e.g. she tells her off frequently for small things such as using too much sugar in the tea, she blames her for things that are not her fault and she accuses her of dressing to attract men. Lizaveta longs for kind attention and it is perhaps this that leads her to respond to Germann's advances. <li data-bbox="456 978 1369 1167">• Despite initial resistance, Lizaveta Ivanovna responds to Germann's advances, e.g. she answers his love letters and then agrees to allow him to enter the house at night to meet with her. She is used by Germann to enable him to gain access to the countess. <li data-bbox="456 1214 1369 1525">• After the countess is frightened to death by Germann, Lizaveta realises how she has been used, e.g. she notes that all the love letters and pursuit of her have been motivated by money, she weeps in despair, calls Germann a 'monster', but none of this touches Germann's 'hardened soul'. Despite all of this, Lizaveta Ivanovna helps Germann to escape from the countess's house before her body is discovered.

Question Number	Indicative content
3 (a)	<p data-bbox="405 338 847 371">Вишнёвый сад (АНТОН ЧЕХОВ)</p> <p data-bbox="405 378 1129 412">Students may refer to the following in their answers.</p> <p data-bbox="405 459 1315 573">One key aspect of Chekhov's play is its examination of the roles of servants and former serfs within the changing society in late 19th Century Russia.</p> <ul data-bbox="454 620 1378 1435" style="list-style-type: none"> <li data-bbox="454 620 1378 891">• Life for some of the servants has changed significantly in recent years, e.g. the younger servants (Yasha and Dunyasha) represent a new social class in Russia – people who are interested in moving away from their background and making money or becoming like the aristocracy. For other former serfs and servants, life has not changed, e.g. the older Firs continues to serve the family without question. <li data-bbox="454 943 1378 1128">• Yasha and Dunyasha see their role as servants to the family on the estate as a means to an end, or a way of bettering themselves, e.g. Dunyasha wants to become a lady, and Yasha follows Ranevskaya everywhere she goes, begs to be taken abroad and seeks to benefit from her overgenerosity. <li data-bbox="454 1180 1378 1435">• Firs sees his role in Ranevskaya's family as that of a faithful servant and serf, despite the fact that the family rarely even notices his presence, e.g. he says that he does not agree with the Emancipation, criticises Dunyasha for her pretensions and dies alone, unnoticed at the end of the play. His own death could be seen to represent the death of the old order.

Question Number	Indicative content
3 (b)	<p data-bbox="405 315 847 349"><i>Вишнёвый сад (АНТОН ЧЕХОВ)</i></p> <p data-bbox="405 356 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1342 591">The theme of freedom or liberty is one of the main themes of Chekhov's play, it being set some 40 years after the Emancipation of 1861. A number of different characters discuss what it means to be 'free' during the play.</p> <ul data-bbox="456 640 1382 1458" style="list-style-type: none"> <li data-bbox="456 640 1382 869">• The Emancipation of the Serfs in Russia in 1861 is a key background event which takes place shortly before the action in the play. The play seeks to present different attitudes towards freedom, e.g. one key point is made by Trofimov - that simply liberating the serfs does not make them 'free' if they have no land or education. <li data-bbox="456 916 1382 1144">• Lopakhin, as a former serf, represents one side of the argument about freedom presented in the play, e.g. he has been able to use the Emancipation to his full advantage and become a wealthy businessman. He recognises his own freedom and the advantages he now has. He has power as he is able to buy the Cherry Orchard, but is not cultured or educated. <li data-bbox="456 1191 1382 1458">• In contrast, Firs represents the other side of the argument, e.g. he says that he does not agree with the Emancipation, remains loyal to the family and continues to serve them despite their indifference to him. He has theoretical 'freedom', but is unable to capitalise on it. His death alone at the end of the play represents the passing of the old social order.

Question Number	Indicative content
4 (a)	<p data-bbox="405 315 1011 349">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="405 356 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1294 546">Ol'ga's husband Dima is a central character in Baranskaya's story because he represents the attitudes shown by Soviet men in the 1960s.</p> <ul data-bbox="461 595 1369 1413" style="list-style-type: none"> <li data-bbox="461 595 1369 869">• Dima is well educated, like his wife, and has a specialist technical job. He seems to consider his work to be more important than the work that Ol'ga does (despite the fact that in Soviet society all women were expected both to work and bring up children), e.g. we learn that Dima suggests to Ol'ga that she gives up work when she becomes pregnant the second time. <li data-bbox="461 913 1369 1144">• Dima does help with looking after the children, e.g. he plays with them and helps when there is a problem with Kotka's teacher. Blonde Lusya describes Dima as 'wonderful' because he does help with the children, but Ol'ga and Dima argue because she feels she always has to deal with them when they are ill. <li data-bbox="461 1189 1369 1413">• Dima's attitude to the role of women in Soviet society seems to be typical of men at the time, e.g. he recognises the 'double burden' that women are expected to work and bring up a family, and feels that he should help his wife, but still does not see it as his role to take on a fair share of the housework.

Question Number	Indicative content
4 (b)	<p data-bbox="405 315 1011 349">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="405 356 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1350 510">Baranskaya's story is effective in depicting the hardships of everyday life in the Soviet Union.</p> <ul data-bbox="456 557 1374 1368" style="list-style-type: none"><li data-bbox="456 557 1374 864">• We see many examples of difficulties at work, mainly for Ol'ga and her colleagues, e.g. they have targets and deadlines to be met that do not take into account the fact that they have busy lives at home. Ol'ga is reprimanded for being late, although this is usually caused by transport problems beyond her control. The colleagues support each other, but fear they might lose their jobs or fail to gain promotion if they are late or take time off.<li data-bbox="456 913 1350 1106">• Family and domestic life are difficult for the characters in the story, e.g. some housing estates are unfinished and have no amenities, shopping is difficult due to shortages and queues, and busy working lives mean that looking after children when they are ill can be difficult.<li data-bbox="456 1155 1362 1368">• Demonstrating the 'double burden' on women in the Soviet Union is a key part of the story, e.g. we learn that Ol'ga must constantly juggle looking after the children and performing at work – she is expected to do both jobs with minimal help from Dima.

Question Number	Indicative content
5 (a)	<p data-bbox="405 315 831 353">Крылья (Лариса Шепитько)</p> <p data-bbox="405 356 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1345 591">One of the central themes of Shepitko's film is nostalgia. Nadezhda Stepanovna often reflects on episodes from her past with a sense of longing to return to them. She is nostalgic for a time when she was successful and respected.</p> <ul data-bbox="456 636 1382 1429" style="list-style-type: none"><li data-bbox="456 636 1382 909">• Nadezhda Stepanovna is nostalgic for her time as a fighter pilot, e.g. in the museum we learn that she was truly happy at that time. When a child asks if she died in the war, we see her considering whether her true self and true purpose did 'die' after she was no longer useful. The film's many flashback sequences often focus on Nadezhda Stepanovna's flights as a fighter pilot.<li data-bbox="456 954 1382 1182">• Nadezhda Stepanovna is also nostalgic for her relationship with Mitya, e.g. through flashbacks we see her expressive and loving, and laughing and joking, in contrast to her current relationship with Pasha. It seems she feels she can no longer have a relationship such as the one she had with Mitya during her time as a fighter pilot.<li data-bbox="456 1227 1382 1429">• Nostalgia influences Nadezhda Stepanovna's life in the 1960s in a range of ways, e.g. she feels that young people, including her daughter Tanya, do not respect the sacrifices that her generation made. She feels that Tanya finds her devotion to duty embarrassing.

Question Number	Indicative content
5 (b)	<p data-bbox="405 315 831 353">Крылья (Лариса Шепитько)</p> <p data-bbox="405 356 1126 394">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1337 512">Nadezhda Stepanovna's daughter Tanya is a key point of contrast in the film with Nadezhda Stepanovna herself.</p> <ul data-bbox="456 557 1382 1469" style="list-style-type: none"> <li data-bbox="456 557 1382 712">• Tanya's relationship with Igor' is in direct contrast to her mother's relationship with Pasha, e.g. Igor' is an older man with whom Tanya has a carefree, loving relationship. Her mother's relationship with her own boyfriend is cold and distant. <li data-bbox="456 757 1382 1070">• Tanya's relationship with her mother is strained, e.g. Nadezhda Stepanovna accuses her daughter of not really liking her, and fails to connect with her daughter's boyfriend. We learn that Tanya is not Nadezhda Stepanovna's natural daughter and that Nadezhda Stepanovna is afraid this information might come out. We learn that Nadezhda Stepanovna adopted the girl because she wanted a child to be close to her, but this closeness has not materialised. <li data-bbox="456 1115 1382 1469">• Tanya's attitude to the problems of society and in her own life is different to that of her mother, e.g. Tanya tells Nadezhda Stepanovna to stop worrying about the children at the college, but Nadezhda Stepanovna replies that she has always worked for others and not for herself. Tanya has none of the sense of duty to the Soviet state that Nadezhda Stepanovna personifies. Tanya's life is carefree and much easier than that of her mother.

Question Number	Indicative content
6 (a)	<p data-bbox="405 315 1050 349"><i>Утомлённые солнцем</i> (Никита Михалков)</p> <p data-bbox="405 356 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1350 510">Mitya is one of the central characters in Mikhalkov's film and the narrative revolves around his arrest of Kotov at Kotov's family dacha.</p> <ul data-bbox="456 557 1378 1379" style="list-style-type: none"> <li data-bbox="456 557 1378 790">• Mitya is from the same social background as Kotov's wife Marusia and her family: the pre-revolutionary intelligentsia, e.g. Mitya speaks French and can play the piano, just as Marusia can. Mitya was once Marusia's lover. The fact that Kotov believes Mitya has returned for revenge distracts Kotov from Mitya's real mission to arrest Kotov. <li data-bbox="456 837 1378 1025">• Kotov, a legendary commander of a division of the Red Army, sees Mitya as a threat to the idyllic day at the dacha and does not realise that Mitya is there to arrest him. Mitya is wary and in some ways respectful of Kotov, e.g. he seeks to carry out the arrest in a way that is discreet. <li data-bbox="456 1072 1378 1379">• Mitya's life is one of contrasts and paradoxes, e.g. his role as an NKVD agent of the Soviet state is seemingly in conflict with his role as an officer in the White Army in the civil war where he fought against Kotov. Whereas Kotov has a faith in the Soviet state, Mitya seems not to believe in it, having first-hand knowledge of the reality of Stalin's purges. Mitya's suicide at the end of the film shows him also to be a victim of Stalin's power.

Question Number	Indicative content
6 (b)	<p data-bbox="405 315 1050 349">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="405 356 1126 389">Students may refer to the following in their answers.</p> <p data-bbox="405 439 1374 551">The theme of ‘blind belief’ in Stalin and Soviet authorities is a key element in Mikhalkov’s film. The film demonstrates the power of Stalin over the whole country and those closest to him.</p> <ul data-bbox="456 600 1382 1406" style="list-style-type: none"> <li data-bbox="456 600 1382 869">• Symbols of Soviet power are present throughout the film, e.g. the pioneers with their red scarves are attractive to Nadya – she wants to be like them. The colour red is present throughout on flags at the beach and on the stars on the Kremlin at the start. These symbols remind citizens of how the state’s power reaches every aspect of their lives. The image of Stalin on the balloon at the end demonstrates his constant presence. <li data-bbox="456 913 1382 1182">• Kotov believes in the benign and fatherly nature of Stalin, e.g. when he learns that Mitya is at the dacha to arrest him, he believes that it is a mistake and a call to Stalin will resolve the situation. Kotov passes on his belief in the system to Nadya, e.g. in the boat he tells her that the future will be bright thanks to the Soviet motherland. He is unquestioningly devoted to the Soviet Union and to Stalin. <li data-bbox="456 1227 1382 1406">• Mitya works for the regime but his role means he understands more of its true nature, e.g. he knows he is obliged to accept the mission to arrest Kotov or face arrest himself, and his suicide at the end shows that he too becomes a victim.

