



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE

In Russian (9RU0)

Paper 02: Written response to works and
translation

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Autumn 2020

Publications Code 9RU0_02_2010_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.

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 directly above the 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.

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

Adjective and noun 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 circus has always played an important role	Цирк всегда играл важную роль	Цирк всегда играет важную роль	Цирк всегда играл важный роль	(1)
2	in culture in Russia.	в культуре России.	в русской культуре.	в культура в России.	(1)
3	Before 1917, there were many	До 1917 года было много	До 1917 г. было много	В 1917 году было много	(1)
4	successful private circuses in the country,	успешных частных цирков в стране,	успешных частных цирков в России,	успешных частных цирки в стране,	(1)
5	but after the Revolution	но после Революции	однако после Революции	однако после Революций	(1)

6	the State took [...] under its control	государство взяло [...] под свой контроль	государство взяло [...] под контроль	государства взяло [...] под свой контроль	(1)
7	all theatres and circuses.	все театры и цирки.	все театральные и цирковые компании / труппы.	все театр и цирк.	(1)
8	One result of this was that	Одним результатом этого было то, что	Один результат этого был, что	В результате этого,	(1)
9	the government earned	правительство зарабатывало	правительство заработало	правительство зарабатывали	(1)
10	all the money from performances.	все деньги от выступлений.	все деньги, полученные от постановок,	все денег от выступлений,	(1)
11	Of course, however, we must not forget	Конечно, мы однако не должны забыть	Конечно не надо однако забыть	Конечно, мы однако не должно забыть	(1)
12	that circuses were also supported	что цирки были также поддержаны,	что цирки тоже поддерживали	что цирки были поддерживали,	(1)
13	to develop	чтобы развиваться	чтобы развиться	чтобы улучшиться	(1)
14	not only as popular entertainment	не только как популярное развлечение,	не только как вид популярного развлечения,	не только как развлечение,	(1)
15	but also as art.	но и как искусство.	но и как вид искусства.	но и как вид искусство.	(1)
16	After the war, Soviet circuses began	После войны советские цирки начали	После ВОВ советские цирки начали	До войны советские цирки начали	(1)
17	to tour abroad regularly.	регулярно гастролировать за границей.	регулярно ездить на гастроли по миру.	тур за границей.	(1)

18	The Moscow State Circus became very famous	Московский государственный цирк стал очень известным,	Государственный цирк Москвы стал очень известным,	Москва государственный цирк стал очень известным,	(1)
19	and people everywhere still respect	и люди везде ещё уважают	и люди по всему миру ещё уважают	и люди везде ещё уважать	(1)
20	the Russian circus today.	русский цирк сегодня.	русский цирк в наши дни.	русская цирк сегодня.	(1)
					Total (20)

Sections B and C, Questions 2 to 11 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- First, you should first 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. You should 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 would 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 and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question. 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 material.
1-4	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.• Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.• Predominantly relevant response to the question.

17-20

- Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.
- Detailed, logical arguments and conclusions are made that consistently link together.
- Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

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 should 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 analysis: vocabulary for critical analysis 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
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

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 relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="387 398 933 432"><i>Пиковая дама (Александр Пушкин)</i></p> <p data-bbox="387 439 1114 472">Students may refer to the following in their answers.</p> <p data-bbox="387 517 1382 629">Madness is one of the central themes of Pushkin's story, and Germann's descent into madness is the thread that runs through the whole narrative.</p> <ul data-bbox="448 678 1386 1615" style="list-style-type: none"><li data-bbox="448 678 1386 969">• One might argue that madness is successfully depicted in the story because it is portrayed as something that can affect even those who seem sane at first, e.g. at the start of the story, Germann is a model of sanity. He is reserved and ambitious, watches others gamble but chooses not to do so himself, not willing to risk his modest means in the pursuit of what he does not need.<li data-bbox="448 1021 1386 1272">• It could also be argued that we are shown a realistic depiction of madness because we see how it lurks below the surface until something brings it forward, e.g. on hearing the secret of the three cards, Germann disregards the previous tenets by which he has led his life ('thrift, moderation and hard work'), and gives in to his 'ardent imagination'.<li data-bbox="448 1323 1386 1615">• Some might argue, however, that Pushkin's depiction of madness is unrealistic, because it relies on apparently supernatural events, e.g. the countess's appearance to Germann in a dream and his confusion over the card that turns from an ace into the Queen of Spades. These events could be considered unsatisfactory, as they leave us confused as a reader about what is 'real' and what is 'madness'.

Question number	Indicative content
2(b)	<p data-bbox="391 203 930 237"><i>Пиковая дама (Александр Пушкин)</i></p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1370 434">Some might argue that the countess is the most important character in Pushkin's story because she is the one who supposedly knows that secret around which the whole narrative is based.</p> <ul data-bbox="440 481 1390 1328" style="list-style-type: none"> <li data-bbox="440 481 1390 712">• The countess could be considered the main character because she seems to represent the older generation of aristocracy at the time the story is set who lived under Catherine the Great, e.g. we are told that she 'lives in the past' (where position and courtly behaviour were important). Many readers at the time would have recognised such a character more than any of the others. <li data-bbox="440 761 1390 992">• The countess could also be considered a main character because she has relationships with and influence over all the other characters in the story, e.g. she is Tomsy's great grandmother, Lizaveta Ivanovna is her ward (whom she treats badly), and she knows the secret that Germann desires above all else, and that leads him to descend into madness. <li data-bbox="440 1041 1390 1328">• On the other hand, it could be argued that Germann is actually the most important character in Pushkin's story because he is the one who exploits all the other characters in order to gain access to the secret of the three cards, e.g. he considers becoming the countess's lover, eventually scaring her to death, and pursues Lizaveta Ivanovna with the purpose of getting closer to the countess.

Question number	Indicative content
3(a)	<p data-bbox="391 203 794 237">Ревизор (Николай Гоголь)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1390 434">Gogol's play is chiefly seen as a comedy because the characters are comic in nature and the narrative is full of comic misunderstandings and confusions.</p> <ul data-bbox="448 481 1385 1346" style="list-style-type: none"> <li data-bbox="448 481 1385 757">• The play is chiefly a comic satire targeted at various aspects of Russian society in the early 19th century, e.g. the social and political system in 1830s Russia, the corrupt and incompetent local bureaucracy, especially in the provinces far from the capital, and the moral mediocrity (<i>poshlost'</i>) of characters representing the whole of society. The audience laughs at all of these aspects of Russian society. <li data-bbox="448 801 1385 1048">• It can also be argued that cases of mistaken identity are a classic element of comedy, and the town officials' mistaking of Khlestakov for an inspector causes much amusement in the audience, e.g. when the Mayor greets Khlestakov in the inn. The constant attempts by the town officials to ingratiate themselves with Khlestakov build the comedy in the play. <li data-bbox="448 1093 1385 1346">• On the other hand, the play could be considered to have a serious message because it also forces the audience to consider its own failings, e.g. at the end when the Mayor tells the audience that we are laughing at ourselves. The play shines an unflattering light on Russian society, and so on the audience itself.

Question number	Indicative content
3(b)	<p data-bbox="389 241 791 273">Ревизор (Николай Гоголь)</p> <p data-bbox="389 282 1110 313">Students may refer to the following in their answers.</p> <p data-bbox="389 362 1385 474">There are a number of scenes in the play that could be argued to give us an insight into the character of Khlestakov and candidates could plausibly discuss the following, for example:</p> <ul data-bbox="440 519 1385 1415" style="list-style-type: none"><li data-bbox="440 519 1385 810">• When we first meet Khlestakov in Act 2, we learn that he does not enjoy his work as a lowly civil servant, that on his trip he has lost all of his money playing cards, and that he enjoys eating; we get the sense of a rude, irresponsible and not particularly intelligent man, e.g. he demands more food even though he has not paid the bill, makes unrealistic demands, talks nonsense and treats Osip poorly.<li data-bbox="440 864 1385 1111">• Later in Act 2, when the Mayor arrives and mistakes Khlestakov for the government inspector, we learn that that Khlestakov is too stupid to realise the Mayor’s mistake, e.g. he thinks he is being sent to prison and promises he will pay his bill later. Khlestakov appears weak and lacking in morals, although the Mayor does not notice.<li data-bbox="440 1164 1385 1415">• In Act 3 we learn of Khlestakov’s own corruption once he realises that he has been mistaken for an inspector, e.g. he moves into the Mayor’s house to take full advantage of him, and flirts with the Mayor’s wife and daughter. He holds forth on subjects about which he knows nothing, in order to impress, and the town officials are taken in by this.

Question number	Indicative content
4(a)	<p data-bbox="389 241 831 275"><i>Вишнёвый сад (Антон Чехов)</i></p> <p data-bbox="389 282 1114 315">Students may refer to the following in their answers.</p> <p data-bbox="389 360 1259 434">Social change at the turn of the 20th century in Russia could be considered one of the main themes of Chekhov's play.</p> <ul data-bbox="440 479 1390 1391" style="list-style-type: none"> <li data-bbox="440 479 1390 770">• The Emancipation of the Serfs had occurred some 40 years before the setting of the play (in 1861), but it is an important aspect of the play because its impact affects all of the key characters, e.g. former aristocrats Ranevskaya and Gaev are struggling to come to terms with their financial difficulties given their comfortable position in the past, and Lopakhin, as a former serf, is now in a position to buy the cherry orchard. <li data-bbox="440 842 1390 1088">• The changed social position of servants is also a key element of the play, e.g. the younger servants (such as Yasha and Dunyasha) are developing the confidence to behave more like entitled ladies and gentlemen as a result of the changing social order. Dunyasha is beginning to shun physical labour, and is seeking someone with social status to marry. <li data-bbox="440 1144 1390 1391">• Some might suggest that liberation and freedom are more important themes in Chekhov's play because a number of different characters discuss what it means to be 'free', e.g. Trofimov talks about the fact that liberating the serfs has not made them 'free', but Lopakhin has used the freedom granted by the Emancipation to his full advantage.

Question number	Indicative content
4(b)	<p data-bbox="427 203 868 237">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1209 356">Chekhov uses a range of dramatic techniques in his play.</p> <ul data-bbox="477 403 1382 1249" style="list-style-type: none"><li data-bbox="477 403 1382 696">• One technique that Chekhov is famous for in his plays is the use of 'indirect action'. Action that is important to the play's plot often occurs off stage out of view of the audience, but is discussed or mentioned by the characters, thus focusing the audience's attention on the emotions of the characters rather than the events themselves, e.g. Lopakhin's speech at the end of Act 3 where he recounts the sale of the cherry orchard.<li data-bbox="477 743 1382 949">• Chekhov uses symbolism to help us to understand the view of different characters about the events in the play, e.g. the unseen cherry orchard symbolises the positive aspects of the past on the one hand, and its destruction symbolises social change and progress.<li data-bbox="477 996 1382 1249">• The play is often seen as an example of Chekhov's trademark combination of comedy and tragedy ('tragicomedy'). Before Chekhov, plays were usually either one or the other. The mark of tragicomedy is that serious or life-changing events are occurring on stage, but there are also comic elements. There are comic and tragic elements throughout Chekhov's play.

Question number	Indicative content
5(a)	<p data-bbox="391 199 1235 232"><i>Один день Ивана Денисовича (Александр Солженицын)</i></p> <p data-bbox="391 237 1114 271">Students may refer to the following in their answers.</p> <p data-bbox="391 320 1358 394">Solzhenitsyn uses the various characters, including the main character Shukhov, to depict daily life in the Gulag.</p> <ul data-bbox="440 443 1362 1308" style="list-style-type: none"> <li data-bbox="440 443 1362 752">• Shukhov is representative of a peasant class within the Gulag. He is shown as a poor and uneducated man who is determined to keep himself alive in the harsh conditions, but he has a strong sense of focus and duty, e.g. he worries at the start of the novella about whether he will miss breakfast, and we learn how Shukhov stores part of his ration in his mattress to avoid theft. When he works on a brick wall, we learn that he focuses on his work as if he 'owns every inch of it'. <li data-bbox="440 797 1362 1032">• The foreman Tyurin is depicted as tough and heroic in the face of the realities of life in the camp, e.g. Shukhov notes his resilience in the icy cold. Tyurin tells his life story to the prisoners, and represents the injustice of the camps as even he, representing (as far as the prisoners are concerned) Soviet authority, seems not to have deserved his fate. <li data-bbox="440 1077 1362 1308">• Tsezar' comes from a cultured and privileged background and seems to be almost otherworldly to 'ordinary' prisoners like Shukhov, e.g. he is from Moscow, almost another world to the other prisoners, and his luxurious food parcels are envied by the others; however, Shukhov is suspicious of this abundance and steers clear of Tsezar'.

Question number	Indicative content
5(b)	<p data-bbox="427 203 1276 237"><i>Один день Ивана Денисовича (Александр Солженицын)</i></p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1370 394">The theme of hope in the face of adversity and hardship is central to Solzhenitsyn's novella.</p> <ul data-bbox="480 443 1386 1290" style="list-style-type: none"><li data-bbox="480 443 1386 645">• The setting of the camp is relentlessly cold and inhospitable, but nevertheless, the characters get up each day and work regardless of the conditions, e.g. Shukhov concentrates on his work and 'owns every inch' of the wall he is building. They must have some sense of hope in order to do this each day.<li data-bbox="480 701 1386 987">• There is little hope that the prisoners will get out of the camp, as previous attempts at escape have resulted in the prisoners being shot, and so their sense of hope is focused on much smaller goals, e.g. the hope for additional rations, or that they will not be sick the next day. Their focus of their hope is on the very short term, the next few hours, rather than the long-term future.<li data-bbox="480 1043 1386 1290">• The theme of hope is also reflected in the religious faith that some of the prisoners have, e.g. Shukhov does not mention religion for much of the novella, but at the end he discusses faith with Alyoshka and comes to a realisation that focusing on spiritual matters rather than worldly goods can help prisoners to cope with the adversity of the camp.

Question number	Indicative content
6(a)	<p data-bbox="391 203 997 237"><i>Неделя как неделя (Наталья Баранская)</i></p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1342 472">Baranskaya's story is written in the form of a first-person diary over a seven-day period, with a third-person passage in the middle, and this form can be seen as one of the reasons why the work was so successful.</p> <ul data-bbox="440 521 1369 1368" style="list-style-type: none"> <li data-bbox="440 521 1369 768">• Baranskaya's chosen format could be argued to help us to understand the relationship between Ol'ga and her husband Dima, e.g. the passages of dialogue between the two highlight their different viewpoints, and the section where they argue on Sunday morning demonstrates the practicalities of their lives and the impact of these on their relationship. <li data-bbox="440 824 1369 1025">• It could be argued that the diary format is limiting and means that we do not have a rounded view of the way that other characters see life in the Soviet Union, e.g. we only understand Dima's opinions through Ol'ga's eyes, and Ol'ga's work colleagues' views are also filtered through her interpretation. <li data-bbox="440 1081 1369 1368">• On the other hand, the diary format could be seen as successful because we get a clear understanding of the difference between the weekdays and the weekends for Baranskaya's narrator, Ol'ga, e.g. the weekdays are frenzied and focused on domestic and work practicalities, but the weekends allow time for leisure. The language and style of the narration differ between these passages of the story.

Question number	Indicative content
6(b)	<p data-bbox="427 203 1038 237">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1302 394">Family life in the Soviet Union in the 1960s is a central theme of Baranskaya's story.</p> <ul data-bbox="480 443 1382 1267" style="list-style-type: none"><li data-bbox="480 443 1382 689">• Family life is made easier in some ways because the state provides help, e.g. free nursery schools and creches enable Ol'ga and Dima both to work in full-time jobs despite the fact that their children are very young. The couple do have to take time from work when their children are ill, however, and this burden usually falls to Ol'ga.<li data-bbox="480 741 1382 947">• We learn that many couples struggle to balance the desire to work and also to bring up a family. Abortion is shown as easily available and the main form of birth control, e.g. Ol'ga contemplated having an abortion when she was pregnant and other characters refer to their abortions casually.<li data-bbox="480 1016 1382 1267">• Ol'ga and Dima's family life is shown as difficult and repetitive, e.g. every day they have to get up, travel to work, Ol'ga has to do the shopping and they are both tired and have little time for each other in the evenings. The burden of bringing up the family falls chiefly on Ol'ga, even though she and Dima have similar jobs.

Question number	Indicative content
7(a)	<p data-bbox="391 203 837 237">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1276 394">The character of Sonechka could be said to change in Ulitskaya's novella.</p> <ul data-bbox="440 443 1369 1290" style="list-style-type: none"><li data-bbox="440 443 1369 645">• At the start of the story, Sonechka could be described as introverted, e.g. she is shown as living her life through books and described as a 'bookworm'. She shows little interest in the opposite sex until she is approached one day by Robert Viktorovich.<li data-bbox="440 701 1369 1077">• After the marriage to Robert Viktorovich, Sonechka's character begins to change, e.g. she loses interest in books and fails to interest her daughter Tanya in reading. Sonechka chooses to be with her husband despite the prospect of a much more comfortable life with her family, relying on help sent from her father due to her husband's meagre earnings. Sonechka sacrifices her own needs to support and care for her family, and she is transformed into a domestic woman who seems to have infinite patience for the shortcomings of others.<li data-bbox="440 1133 1369 1290">• After Robert Viktorovich's affair with Yasia, Sonechka remains loyal to him, and even after his death this loyalty remains. She does revert, however, to something of her former self, e.g. she returns to reading and finds solace in books in her old age.

Question number	Indicative content
7(b)	<p data-bbox="391 203 836 237">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1362 394">Ulitskaya’s novella is set against a background of war and its effects on family life are often clear.</p> <ul data-bbox="440 443 1362 1205" style="list-style-type: none"><li data-bbox="440 443 1362 730">• Women are shown in the novel to be prepared to sacrifice their own personal interests or needs to support their families in times of hardship or war, e.g. Sonechka refuses to remain in Sverdlovsk when her exiled husband is ordered to leave, despite her pregnancy and the concerns of her family. She works tirelessly to support the family, saving money to secure a house.<li data-bbox="440 786 1362 987">• Immediately following the war Sonechka’s family experiences significant hardships, as did many families in the Soviet Union, e.g. there are times when they need to rely on Sonechka’s father for food parcels and they are required to move several times because their houses are demolished.<li data-bbox="440 1043 1362 1205">• Later, despite the impact of the war, the family becomes more prosperous, thanks largely to Sonechka’s hard work, e.g. Robert Viktorovich earns very little money as an exiled artist whose work is not in favour with the authorities.

Question number	Indicative content
8(a)	<p data-bbox="391 203 815 237">Крылья (Лариса Шепитько)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1385 434">The character traits of Nadezhda Stepanovna are shown in virtually every scene in Shepit'ko's film. The events of the film unfold through her eyes.</p> <ul data-bbox="440 481 1385 1330" style="list-style-type: none"><li data-bbox="440 481 1385 770">• We see Nadezhda Stepanovna's sense of duty in many scenes, this being shown as something of vital importance to a certain generation of Soviet citizens who served in the war, e.g. she tells her daughter Tanya that she should have more concern for duty and 'doing the right thing', and her daughter disagrees. In the 'beer drinking' scene we learn of the respect that the former soldiers have for her.<li data-bbox="440 824 1385 1113">• We see the conflict in Nadezhda Stepanovna's mind in scenes that involve her daughter, e.g. she disagrees with her daughter's choice of husband and they do not have the same views about duty. Tanya tells Nadezhda Stepanovna that she should be less concerned about the children at the college where she is headteacher. Nadezhda Stepanovna is frustrated that others do not understand the sacrifices that her generation made.<li data-bbox="440 1167 1385 1330">• One might argue, however, that Nadezhda Stepanovna is presented as rather one-dimensional, e.g. all that we learn about her is that she has a sense of duty to the State, and she remembers her time as a fighter pilot fondly.

Question number	Indicative content
8(b)	<p data-bbox="391 203 815 237">Крылья (Лариса Шепитько)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1358 356">Shepit'ko uses a range of cinematic techniques successfully in the film.</p> <ul data-bbox="440 403 1377 1323" style="list-style-type: none"> <li data-bbox="440 403 1377 712">• 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="440 761 1377 1032">• 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, e.g. 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="440 1081 1377 1323">• 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
9(a)	<p data-bbox="391 203 1034 237">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1385 434">Mitya could be considered to be the main character in Mikhalkov's film because the narrative revolves around his arrival as an 'outsider' and his arrest of Kotov at Kotov's family dacha.</p> <ul data-bbox="443 481 1385 1272" style="list-style-type: none"> <li data-bbox="443 481 1385 712">• Mitya is an important character because he represents 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, and it is his arrival that disrupts the idyllic setting at the start of the film. <li data-bbox="443 763 1385 1032">• Mitya represents a threat to Kotov, a legendary commander of a division of the Red Army. Kotov thinks that Mitya has arrived to seek revenge for his marriage to Marusia, but he is in fact there to arrest Kotov. Mitya is an important character because he represents the power of the Soviet state, e.g. he has the task of arresting Kotov and we know the impact that this will have on Kotov's family. <li data-bbox="443 1084 1385 1272">• It could be argued, however, that Kotov is in fact the most important character in the film because he represents the blind belief that the Soviet people has in the benevolent nature of Stalin, e.g. he refuses to believe that Stalin has sent Mitya to arrest him. This idea is a central theme of Mikhalkov's film.

Question number	Indicative content
9(b)	<p data-bbox="391 203 1034 237">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1315 394">There are several scenes in the film that give us an insight into how Soviet power affected people in the 1930s.</p> <ul data-bbox="440 443 1390 1462" style="list-style-type: none"><li data-bbox="440 443 1390 860">• The scene where Kotov is called from his <i>banya</i> to stop the tanks crushing crops shows us the contempt that the structures of power have for ordinary people, and the fear that someone in authority is able to command over servants of the state, e.g. the soldiers are ignoring the protests of the workers. When Kotov arrives, he is at first 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. Kotov is amused that they do not immediately recognise him, but the soldiers are fearful of his power once they do.<li data-bbox="440 913 1390 1160">• The scene in the boat with Kotov and his daughter Nadya shows us his faith in Soviet power, e.g. he tells Nadya that the future will be bright thanks to the Soviet motherland. Nadya is impressed by the aspects of Soviet power that she sees all around, such as the pioneers with their red scarves and the balloons with Stalin's portrait.<li data-bbox="440 1214 1390 1462">• The scene at the end of the film where Kotov is arrested and driven away shows the devastating effect of the purges on individuals and families who have faith in Soviet power, e.g. we learn that Kotov refuses to accept the situation until the very end and we see the ruthlessness of those who are sent to arrest him in the name of the State.

Question number	Indicative content
10(a)	<p data-bbox="391 203 951 237"><i>Кавказский пленник (Сергей Бодров)</i></p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1378 394">The relationship between the officer Sasha and the young soldier Vanya is central to Bodrov's film.</p> <ul data-bbox="440 443 1390 1375" style="list-style-type: none"> <li data-bbox="440 443 1390 819">• The scenes where Sasha and Vanya are first captured and get to know each other while locked up are successful in communicating to us something of Sasha's attitudes to younger recruits and about his sense of his own importance e.g. he continually forgets Vanya's name, seeing him as just more cannon fodder for the war. Sasha suggests that the commander will buy him out, but not Vanya. He is shown as uncaring towards the younger soldier. Vanya appears to want to impress Sasha, but seems unable to do so. <li data-bbox="440 869 1390 1077">• In the scene where the pair lie on their backs by the river, Bodrov succeeds in giving us some idea of how the two men communicate on the subject of women, e.g. the pair discuss their sexual conquests, rather comically. Sasha's attitude is bragging. It is clear that Vanya is impressed. <li data-bbox="440 1126 1390 1375">• The scene where Sasha and Vanya escape shows something of their determination, e.g. Sasha kills Hasan with a rock when he wrestles Vanya to the ground. By this point, Bodrov successfully demonstrates that the relationship between the two soldiers has developed to one of trust, e.g. Sasha tells Vanya that he has no choice but to trust him.

Question number	Indicative content
10(b)	<p data-bbox="427 203 986 237">Кавказский пленник (Сергей Бодров)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1305 394">It could be argued that the geographical setting in the Caucasus mountains plays an important role in Bodrov's film.</p> <ul data-bbox="480 443 1385 1335" style="list-style-type: none"> <li data-bbox="480 443 1385 689">• The mountain village in which the Russian soldiers are captured and held hostage presents memorable and beautiful images of the natural surroundings, and a haunting backdrop to the film's narrative. This 'exotic' backdrop makes the film more engaging for the viewer, e.g. there are several scenes in the film where the camera pans across the mountain ranges. <li data-bbox="480 741 1385 1077">• The geographical setting is also a key part of the film's plot because it plays a role in the conflict between the Russians and the Chechens, e.g. the Chechens have an advantage over the Russians because the conflict takes place in their homeland. The terrain makes the Russians vulnerable to attack, e.g. the scene where Sasha and Vanya are ambushed shows that the Russians do not have the tactical advantages their weapons would normally give them. <li data-bbox="480 1128 1385 1335">• The geographical setting allows Bodrov to demonstrate the contrast between 'Russian' culture and the way of life in the Caucasus adds another dimension to the film, e.g. when Sasha and Vanya are imprisoned in the stable they watch the Chechens going about their daily life with interest.

Question number	Indicative content
11(a)	<p data-bbox="389 203 863 237">Левиафан (Андрей Звягинцев)</p> <p data-bbox="389 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="389 322 1370 394">The theme of corruption in provincial Russia could be seen as the most important theme of Zvyagintsev's film.</p> <ul data-bbox="440 443 1374 1205" style="list-style-type: none"> <li data-bbox="440 443 1374 734">• Corruption is a main theme because all the local officials, and in particular the mayor Shelyevat, are depicted as corrupt and self-serving, e.g. Shelyevat has had a court order issued for the compulsory purchase of Kolya's land. At the end of the film we discover that the mayor wants to buy this land to build a new church, underlining the corruption of the Orthodox Church and local government in the town. <li data-bbox="440 786 1374 987">• Corruption could also be seen as a main theme as it impacts on all of the ordinary characters, e.g. we see Kolya's frustration in the face of small-town bureaucracy and the judicial system. We also see the effect on Kolya's wife through her apparent suicide, and on his son when he is left alone at the end. <li data-bbox="440 1039 1374 1205">• It could be argued, however, that unhappy relationships are also a key theme of the film, e.g. Kolya and Roma have a strained relationship, Kolya's wife has an affair with Dima, and Kolya has difficulty with trusting his friends.

Question number	Indicative content
11(b)	<p data-bbox="427 199 900 232">Левиафан (Андрей Звягинцев)</p> <p data-bbox="427 237 1150 271">Students may refer to the following in their answers.</p> <p data-bbox="427 320 1337 394">It could be argued that the character of Roma in Zvyagintsev's film represents a 'typical teenager'.</p> <ul data-bbox="480 443 1390 1245" style="list-style-type: none"> <li data-bbox="480 443 1390 734">• Roma and his father Kolya have a difficult relationship because Roma struggles to accept his father's second wife, Lilya, e.g. they argue at the start of the film in a way that might be typical of teenagers. Roma appears typically disrespectful towards Lilya. Kolya is occasionally violent towards his son, and his son seeks refuge in his relationships with his friends, e.g. when he is drinking in the abandoned building. <li data-bbox="480 784 1390 1032">• As is typical for teenagers, however, there appear to be moments in the film where Roma's love for his father and camaraderie with him are obvious, e.g. when they both poke fun at Dima about his past. There appears to be a strong father-son connection, despite the difficulties that they both face. <li data-bbox="480 1081 1390 1245">• Despite these elements of typical teenager behaviour, it could be argued that Roma's situation is far from typical, e.g. at the end of the film he is faced with the death of his stepmother and the arrest and imprisonment of his father.