



Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE A Level
In Russian (9RU0/02) Paper 2

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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.

Sect ion	Text	Correct answer	Acceptable answers	Reject	Mark
1	Winter in Moscow can be very cold.	Зима в Москве может быть очень холодной.	Московская зима может быть очень холодной.	Лето в Москве может быть очень холодным.	(1)
2	Experts think there are 100,000 people	Эксперты думают, что есть 100 000 человек,	Эксперты считают, что есть 100 000 человек,	Эксперты знают, что есть 100 000 человек,	(1)
3	living on the capital's streets,	живущих на улицах столицы,	которые живут на улицах столицы,	живущие на улицах столицы,	(1)
4	and every night	и каждую ночь	ночь за ночью	и каждая ночь	(1)
5	it is difficult for them to survive.	им трудно выживать.	им нелегко выживать.	им просто выживать.	(1)
6	"It is not simple,	«Не просто,	«Не легко,	«Это трудный,	(1)
7	but you can find help,"	но можно найти помощь,»	но это возможно найти помощь,»	но можно найти помощь,»	(1)
8	said 29-year old Vera.	сказала 29-летняя Вера.	сказала Вера, которой 29 лет.	сказала 29-летняя Вера.	(1)

9	"Hot food and a place to sleep	«Горячая еда и место, где поспать	«Горячие блюда и место поспать	«Горячий есть и место поспать	(1)
10	are available in many areas."	доступны во многих районах».	доступны во многих районах города».	доступен во многих районах.»	(1)
11	Some people were glad last year	Некоторые люди были рады в прошлом году,	Некоторые люди были счастливы в прошлом году,	Некоторые люди были рады в последнем году,	(1)
12	when one charity began	когда одна благотворительная организация начала	когда один благотворительный фонд начал	когда одно чарити начало	(1)
13	to offer new services,	предлагать новые услуги,	обеспечивать новыми услугами,	предложить новые услуги,	(1)
14	for example, a cinema showing classic comedies	например, кинотеатр, который показывает классические комедии.	например, кинотеатр, показывающий классические комедии.	так, кинотеатр, который показывает классические комедии.	(1)
15	"Most of us can watch a film	«Большинство из нас может посмотреть фильм	«Большинство из нас могут посмотреть фильм	«Большинство из нас может посмотреть фильм	(1)
16	when we want,	когда мы хотим,	когда угодно,	когда мы хотели,	(1)
17	but homeless people want	но бездомные люди хотят,	но бездомные хотят,	но бездомные людей хотят,	(1)
18	Russians to know	чтобы русские знали,	чтобы русские понимали,	чтобы русские знать,	(1)
19	that they have the right to enjoy themselves too,"	что у них тоже есть право веселиться»,	что у них тоже есть право радоваться жизни»,	что у них тоже право веселятся»	(1)
20	said one worker.	сказал один работник.	сказал один сотрудник.	сказала один рабочий.	(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	<ul style="list-style-type: none"> • 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 (AO3)

- 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 (A03)

- 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="387 353 951 387">Пиковая дама (Александр Пушкин)</p> <p data-bbox="387 387 1106 421">Students may refer to the following in their answers.</p> <p data-bbox="387 450 1318 515">The countess is a central figure in the story because she supposedly knows the secret of the three cards.</p> <ul data-bbox="440 546 1374 1256" style="list-style-type: none"><li data-bbox="440 546 1374 741">• Pushkin’s depiction of the countess could be considered realistic 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.<li data-bbox="440 772 1374 967">• Others might consider that Pushkin’s depiction of the countess is unrealistic because she seems to be unlikeable and have few redeeming features, e.g. she treats Lizaveta Ivanovna badly, is difficult and demanding, and hankers after her past in France. It seems unlikely to modern readers that Lizaveta Ivanovna would tolerate the countess’s behaviour for so long.<li data-bbox="440 999 1374 1256">• One might argue that the supernatural events surrounding the countess mean that she cannot be a ‘realistic’ character, e.g. she seems to know a magical secret to winning at cards, she appears as a ghost to Germann following her death, and her corpse appears to wink at him. We are left in doubt about which events happen in reality and which are in the mind of Germann. Pushkin’s story is one of layers of realism and layers of supernatural. The countess’s character is part of this ambiguity.

Question number	Indicative content
2(b)	<p data-bbox="391 185 949 219">Пиковая дама (Александр Пушкин)</p> <p data-bbox="391 219 1109 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1380 349">The theme of greed could be considered to be the most important theme at the centre of the story.</p> <ul data-bbox="438 378 1396 958" style="list-style-type: none"><li data-bbox="438 378 1396 568">• The secret of the three cards is the main backbone of the story’s narrative and the secret provokes greed in Germann. The secret represents the myth that there is a way to wealth without effort if only it can be mastered, e.g. Germann becomes obsessed with it when he hears of it and lies awake dreaming of piles of banknotes.<li data-bbox="438 607 1396 763">• Germann is motivated by greed to behave as he does, and it must therefore be a central theme of the story, e.g. he pretends to be in love with Lizaveta Ivanovna, considers romancing the countess, and tries to extract the secret from her in such a way that she dies of fright.<li data-bbox="438 801 1396 958">• Greed must also be central to the story because it is greed that causes Germann’s madness, e.g. once he knows the secret, Germann’s passion for winning and becoming rich consumes him. In the end, we see him in an asylum, repeating the secret over and over to himself.

Question number	Indicative content
3(a)	<p data-bbox="391 185 805 219">Ревизор (Николай Гоголь)</p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1366 349">Gogol depicts small-town Russia at the start of the 19th Century chiefly as corrupt and lacking in moral rectitude.</p> <ul data-bbox="448 383 1390 1088" style="list-style-type: none"><li data-bbox="448 383 1390 573">• The play is a 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 bureaucracy amongst local officials, especially in the provinces far from the capital, and the moral mediocrity (<i>poshlost'</i>) of characters representing the whole of society.<li data-bbox="448 607 1390 842">• The key characters in the play represent various levels of Russian society as a whole (the Mayor, the Judge, the Postmaster, the Superintendent of Schools and the Supervisor of Charitable Institutions), and there are many examples of their corruption, e.g. the streets are dirty, the police are drunk, prisoners are poorly fed, the mail is illegally opened and the wrong people are being conscripted.<li data-bbox="448 875 1390 1088">• The play causes the audience to laugh at the various officials' attempts to ingratiate themselves with Khlestakov, but also forces the audience to consider its own failings, e.g. at the end when the Mayor tells the audience that they are laughing at themselves. The play shines an unflattering light on Russian society, and so on the audience itself.

Question number	Indicative content
3(b)	<p data-bbox="391 219 805 250">Ревизор (Николай Гоголь)</p> <p data-bbox="391 250 1109 282">Students may refer to the following in their answers.</p> <p data-bbox="391 315 1390 409">The theme of ‘<i>poshlost</i>’ (‘vulgarity’ or ‘moral corruption’) is central to Gogol’s play. It is something that the audience is forced to consider when watching each and every character, and finally in themselves.</p> <ul data-bbox="438 443 1385 1064" style="list-style-type: none"> <li data-bbox="438 443 1385 611">• Gogol successfully depicts the moral corruption and vulgarity of the town’s Mayor, in that we see him as devious and obsequious, e.g. he attempts to ingratiate himself with Khlestakov. We learn that he has beaten up a woman for alleged fighting, helped himself from shops and taken bribes. <li data-bbox="438 656 1385 790">• We are also shown that the Judge and Supervisor of Charitable Institutions are corrupt, e.g. they take bribes, report on each other, are involved in wheeling and dealing, and the Judge considers himself to be educated, having read five or six books. <li data-bbox="438 835 1385 1064">• Khlestakov’s own corruption is also evident from the start of the play, e.g. he demands ‘loans’ from the Mayor and other officials, moves into the Mayor’s house to take full advantage of him once he realises that his identity had been mistaken, and flirts with the Mayor’s wife and daughter. The depiction of the town officials and Khlestakov successfully shows the depth of moral corruption in the town.

Question number	Indicative content
4(a)	<p data-bbox="392 221 853 248">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="392 253 1106 280">Students may refer to the following in their answers.</p> <p data-bbox="392 315 1241 376">There are several key scenes in Chekhov's play that help us to understand the role of Lopakhin.</p> <ul data-bbox="443 412 1390 1104" style="list-style-type: none"> <li data-bbox="443 412 1390 584">• In his speech at the start of Act 1, we learn something of the way that Lopakhin was treated by Ranevskaya in the past, e.g. we learn that she brought him into the house to care for him when he was crying, and we learn that although he is now rich and well dressed, anyone can see he is 'just a peasant' still. <li data-bbox="443 620 1390 824">• In Act 2, we learn of the frustration that Lopakhin has with Ranevskaya and Gayev's refusal to acknowledge the reality of their financial situation, e.g. he tries to convince them to sell some of their land for villas, but is repeatedly ignored. He tells them that they are 'unbusiness-like' when they say that their aunt will send them money that will not be nearly enough. <li data-bbox="443 860 1390 1104">• At the end of Act 3, Lopakhin's speech once he has bought the Cherry Orchard gives us further information about his character, e.g. we learn of his triumph in owning the estate on which his father and grandfather were serfs, and how his fortune and Ranevskaya's have now completely reversed. He could be seen as tactless in this speech, in that he takes little account of Ranevskaya's feelings.

Question number	Indicative content
4(b)	<p data-bbox="427 192 895 226">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="427 226 1145 259">Students may refer to the following in their answers.</p> <p data-bbox="427 293 1305 327">There are comic and tragic elements throughout Chekhov's play.</p> <ul data-bbox="480 353 1385 1043" style="list-style-type: none"> <li data-bbox="480 353 1385 595">• There are comic characters and amusing moments throughout the play, e.g. Trofimov's clumsiness, Gayev's monologue to the bookcase, Pishchik's constant borrowing of money and Yasha's ideas of his own grandeur. Perhaps even Ranevskaya's refusal to acknowledge her own financial situation could be considered comical. Chekhov himself classed the play a comedy, or 'even a farce'. <li data-bbox="480 633 1385 835">• Despite this, there are elements that would mark the play out as tragedy, e.g. the family's inevitable loss of the cherry orchard is central to the plot, the blindness that the aristocrats have to their own situation is featured throughout, and Firs's lonely death at the end represents the end of the world as they knew it. <li data-bbox="480 873 1385 1043">• 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.

Question number	Indicative content
5(a)	<p data-bbox="391 181 1276 246">Один день Ивана Денисовича (Александр Солженицын) Students may refer to the following in their answers.</p> <p data-bbox="391 280 1332 344">The details of daily life in the Gulag are used by Solzhenitsyn to show us the character of Shukhov.</p> <ul data-bbox="438 376 1364 1086" style="list-style-type: none"> <li data-bbox="438 376 1364 638">• The struggle for food tells us about Shukhov’s determination to keep himself well and alive, and his ingenuity in the face of adversity, e.g. he worries at the start of the novella about whether he will miss breakfast, he ponders on whether he should report as sick, and we learn how Shukhov stores part of his ration in his mattress to avoid theft. Tsezar’s luxurious food parcels are envied by others, but Shukhov is suspicious of this abundance and steers clear of Tsezar. <li data-bbox="438 667 1364 862">• Shukhov’s daily thoughts and actions are focused on the camp as opposed to on any dream of when he might leave or what might happen in the future, e.g. he shows no affection or interest in his wife or daughters and no nostalgia for his past or home. This is a striking feature of the narrative and shows the camp’s dehumanising effect on its inmates. <li data-bbox="438 891 1364 1086">• Some argue that Shukhov’s complete acceptance of the world in which he lives shows us the inner nobility of Russian peasants in the face of the degradation in the Gulag, e.g. Shukhov is completely focused on eating, working and staying alive. When he works on a brick wall, we learn that he focuses on his work as if he ‘owns every inch of it’.

Question number	Indicative content
5(b)	<p data-bbox="427 181 1310 241">Один день Ивана Денисовича (Александр Солженицын) Students may refer to the following in their answers.</p> <p data-bbox="427 277 1139 309">The cold features throughout Solzhenitsyn’s novella.</p> <ul data-bbox="475 344 1390 922" style="list-style-type: none"><li data-bbox="475 344 1390 533">• The relentless Siberian weather that the prisoners experience every day is a key feature, e.g. Shukhov constantly worries about how to keep himself warm, the prisoners are subjected to humiliating body searches in the cold, boots, mittens and other clothing (e.g. undershirts) are highly prized and in constant demand.<li data-bbox="475 568 1390 730">• The cold can be seen as a symbol of the coldness with which the prisoners are treated by the guards, e.g. they constantly have to protect themselves from the cold in the same way they must protect themselves against the arbitrary punishments of the guards.<li data-bbox="475 766 1390 922">• The constant reference to the cold reminds us of how the Gulag system works to contain political prisoners, e.g. no one ever considers escaping from the camp because the weather would mean certain death. They are contained by both the inhospitable nature and the camp system itself.

Question number	Indicative content
6(a)	<p data-bbox="391 185 1029 219"><i>Неделя как неделя (Наталья Баранская)</i></p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1358 378">Baranskaya shows us several aspects of the relationship between Ol'ga and Dima. There are many happy elements, but there are also some strains on their relationship.</p> <ul data-bbox="440 414 1369 1176" style="list-style-type: none"> <li data-bbox="440 414 1369 584">• The couple's daily life is 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. It could be argued that this shows us an unhappy relationship. <li data-bbox="440 622 1369 826">• The section in the past tense where we learn how Ol'ga and Dima meet, get married and go on their honeymoon provided a contrast to the reality of their daily lives, e.g. we learn how in love they are and how tender their relationship was when not burdened by work and domestic life. It is a happy depiction of their relationship. <li data-bbox="440 864 1369 1176">• There are strains on their relationship caused by Dima's attitudes to the role of women in the home, e.g. he argues in favour of abortion when Ol'ga becomes pregnant a second time and later suggests that if he did not have to spend so much time helping out at home he could do further paid work and earn more money for the family. He asks Ol'ga to iron his trousers rather than spend time on things that she enjoys. The couple argue, but are quickly reconciled. One might argue that despite the strains, the relationship appears to be happy overall.

Question number	Indicative content
6(b)	<p data-bbox="427 181 1066 215"><i>Неделя как неделя (Наталья Баранская)</i></p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1321 344">The story gives us an insight into the 'double burden' of work and domestic life facing women in Soviet society.</p> <ul data-bbox="475 376 1385 1122" style="list-style-type: none"> <li data-bbox="475 376 1385 600">• Ol'ga is typical of a Soviet woman carrying a 'double burden', e.g. she is well educated, holding an important and responsible job as a research scientist, but is also expected to look after the children and do the cooking and cleaning at home. On the surface, women were equal to men in the Soviet Union; they had the same educational and work demands placed on them but in addition to running the home. <li data-bbox="475 636 1385 891">• The practicalities of living in the USSR during this era have a notable impact on Ol'ga and the other women in the story, and in particular on their ability to balance the 'double burden' of their work and home lives, e.g. they have limited time to do the shopping and so shop for each other in their breaks, public transport is poor and overcrowded and this makes them late, infrastructure is underdeveloped (there are no shops on Ol'ga's new estate). <li data-bbox="475 927 1385 1122">• Men in the story have attitudes and behave in ways that show that they do not see women as equal, despite the official Soviet position, e.g. Dima resents having to help with the childcare because Ol'ga is working, Dark Lusya's husband wants her to give up work to look after the children and have another baby.

Question number	Indicative content
7(a)	<p data-bbox="391 181 847 215">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 215 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1345 405">Robert Viktorovich could be considered a 'good' person in the story because he clearly loves Sonechka and supports her throughout, even after he has moved in with Yasia. Others might not be able to forgive his adulterous behaviour.</p> <ul data-bbox="440 443 1374 1122" style="list-style-type: none"> <li data-bbox="440 443 1374 645">• Some readers may see Robert Viktorovich's treatment of Sonechka and his family as that of an artist frustrated by the lack of recognition for his work in Soviet society, e.g. at the start of the novella, he clearly loves Sonechka, but for many years he earns little and has to rely on Sonechka and her family. The reader may pity him, or understand his behaviour. <li data-bbox="440 685 1374 846">• Some might argue that Robert Viktorovich is not a 'good' person because he humiliates and demeans Sonechka, e.g. she remains with him even when he has a public affair with Yasia, the young orphaned Polish woman (and friend of Sonechka's daughter), who comes to live with the family. <li data-bbox="440 887 1374 1122">• It could be argued that Robert Viktorovich is a 'good' person because he loves and cherishes his daughter, Tanya, e.g. he buys her a goldfish, a puppy and a piano as soon as she asks for them, and there is little criticism of Tanya's liaisons with boys. Some might say that this same behaviour actually shows Robert Viktorovich to be flawed, as a firmer hand with Tanya may have prevented later problems in the relationship.

Question number	Indicative content
7(b)	<p data-bbox="391 181 847 215">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 215 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1362 405">The role of women in 20th Century Russia is a key theme in the novella. Sonechka herself is the main vehicle through which we see the sacrifices that women made to support their families in times of hardship.</p> <ul data-bbox="440 443 1370 1151" style="list-style-type: none"> <li data-bbox="440 443 1370 600">• Women are shown in the novel to be willing to sacrifice their own personal interests for those of their family and friends, e.g. before she marries Robert Viktorovich, Sonechka is introverted and lives her life through books. Later, she rarely reads and fails to interest her daughter, Tanya, in reading. <li data-bbox="440 636 1370 792">• Women are shown to have endless patience and understanding for the weaknesses and foibles of others, e.g. Sonechka tolerates her husband's infidelity and frustration with his work, her daughter's selfishness and Yasia's exploitation of the family's generosity. <li data-bbox="440 828 1370 1151">• Women are shown to be loyal, resolute and dependable. It is them on which the family is built in times of hardship and poverty, 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. Later, in Moscow, Sonechka supports her husband despite his infidelity. On the other hand, one may argue that the women other than Sonechka have less positive personality traits, e.g. Tanya is selfish and Yasia is exploitative.

Question number	Indicative content
8(a)	<p data-bbox="391 181 826 215">Крылья (Лариса Шепитько)</p> <p data-bbox="391 215 1102 248">Students may refer to the following in their answers.</p> <p data-bbox="391 277 1374 344">The character of Nadezhda Stepanovna is central to Shepitko's film. She is in virtually every scene and the events unfold through her eyes.</p> <ul data-bbox="440 376 1390 1173" style="list-style-type: none"> <li data-bbox="440 376 1390 546">• The principal theme of the film is the idea of the importance of duty in the minds of a certain generation of Soviet citizens who served in the war, as represented by Nadezhda Stepanovna, e.g. she tells her daughter Tanya that she should have more concern for duty and 'doing the right thing', and her daughter disagrees. <li data-bbox="440 584 1390 824">• Frequent flashbacks in the film show us a time when Nadezhda Stepanovna played an important role in Soviet society as a fighter pilot, e.g. she remarks to her daughter that she has always worked for others and done her duty to society, while in contrast her daughter urges her to think about herself. Nadezhda Stepanovna's rejection of this is evidence of the fact that she is a 'true Soviet citizen'. <li data-bbox="440 862 1390 965">• During the beer-drinking scene, the soldiers recognise Nadezhda Stepanovna and respect her, e.g. one offers to buy her a beer and the other calls her a 'simple Soviet citizen'. <li data-bbox="440 1003 1390 1173">• One might argue that by the end of the film, Nadezhda Stepanovna is no longer beholden to her duty to the Soviet state, e.g. as the flashbacks progress we learn of her previous carefree self and her longing to return to that world, and at the end, she takes a plane and flies off without permission.

Question number	Indicative content
8(b)	<p data-bbox="391 185 826 219">Крылья (Лариса Шепитько)</p> <p data-bbox="391 219 1104 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1353 315">The theme of love and marriage is an important one in Shepitko's film.</p> <ul data-bbox="443 344 1390 1144" style="list-style-type: none"> <li data-bbox="443 344 1390 555">• Nadezhda Stepanovna seemingly has a very different attitude to love and marriage from her daughter, Tanya, e.g. Tanya has married a man older than herself and kept it a secret, Nadezhda Stepanovna believes that her daughter should marry out of duty rather than love. Tanya tells Nadezhda Stepanovna to stop worrying about others and act for herself. <li data-bbox="443 591 1390 831">• Nadezhda Stepanovna's own relationship with her boyfriend Pasha is strained, e.g. she fails to communicate with him and is thinking about other things when he talks to her. She shares her concerns about Tanya with him, but does not want his advice. Her relationship with Pasha is in contrast to that with her lover who died, Mitya, e.g. in the flashback scenes we see the two of them laughing and joking. <li data-bbox="443 866 1390 1144">• Nadezhda Stepanovna's attitude is shown to have changed since the time when she was a respected fighter pilot during the war, e.g. she now sees duty to the Soviet state as her principal function, rather than her own duty to find love and happiness. There is a nostalgia for wartime when both were possible; in the 1960s it seems to Tanya that if Nadezhda is to find love and fulfilment, she must be less concerned about her duty to the state, as she herself is.

Question number	Indicative content
9(a)	<p data-bbox="391 185 1040 219">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 219 1107 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1331 376">Mikhalkov's film is rich with symbolism. Symbols are often effectively used to show the juxtaposed worlds of pre-revolutionary and post-revolutionary Russia.</p> <ul data-bbox="440 412 1390 1240" style="list-style-type: none"> <li data-bbox="440 412 1390 651">• The imagery in the film often focuses on the absence or presence of water, and focuses on weather as a metaphor, e.g. we hear thunder several times during the film, but it does not rain (there is a threat that does not materialise until the end). The Revolution is sometimes depicted as a cleansing force, yet this is rejected by the absence of rain and the presence of sun, perhaps representing Stalin's 'burning' of his own citizens. <li data-bbox="440 689 1390 1003">• Colours are an important symbol in the film, e.g. red, the colour of the Revolution and of Soviet power, is present throughout the film, e.g. the pioneers' flags and scarves, the flags at the beach and the stars on the Kremlin towers are all red. At the end of the film, Mitya's red blood is staining his bathwater, and there is blood on Kotov's face. The 'red' regime is damaging its own citizens. White is also an important colour, e.g. those at the dacha wear white to demonstrate their connection with the pre-revolutionary intelligentsia. <li data-bbox="440 1041 1390 1240">• Other symbols appear regularly in the film, e.g. mirrors are used to demonstrate that there are different ways of looking at the Soviet Union, or that things in reality are not as they appear in the image presented. Marusia first looks at Mitya in a mirror and we first see Stalin's face on the banner at the end reflected in a mirror.

Question number	Indicative content
9(b)	<p data-bbox="391 181 1038 215">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 215 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1374 344">There are several scenes in the film that, it could be argued, give us the best insight into the character of Kotov.</p> <ul data-bbox="440 376 1390 1104" style="list-style-type: none"> <li data-bbox="440 376 1390 651">• The scene where Kotov is called from his <i>banya</i> to stop the tanks crushing crops shows us Kotov's status as a legendary commander, e.g. we learn that he occupies a position of prestige and respect. 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. Kotov is amused that they do not recognise him, but the soldiers are fearful of his power once they do. <li data-bbox="440 689 1390 860">• The scene in the boat with his daughter Nadya shows us both Kotov's love for his daughter and love for and faith in the Soviet system, e.g. he tells Nadya that the future will be bright thanks to the Soviet motherland and the pair exchange many kind words and father-daughter affection. <li data-bbox="440 898 1390 1104">• The scene where Kotov and Mitya are playing football in the woods following Mitya's announcement to Kotov that he is there to arrest him shows us Kotov's determination and continuing faith in the system, e.g. Kotov tells Mitya not to tell anyone about the arrest. Kotov interprets Mitya's threat to arrest him as personal revenge rather than an act of the State.

Question number	Indicative content
10(a)	<p data-bbox="391 183 981 215">Кавказский пленник (Сергей Бодров)</p> <p data-bbox="391 215 1104 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1200 342">It could be argued that the character of the officer Sasha is demonstrated best of all through several scenes in the film.</p> <ul data-bbox="438 376 1385 1104" style="list-style-type: none"> <li data-bbox="438 376 1385 689">• The scenes where Sasha and Vanya are first captured and get to know each other while locked up tell us 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. We also learn of Sasha's attitude towards the Chechens as he suggests that they 'will cut Vanya's balls off'. He sees the Chechens as wild and uncivilised. <li data-bbox="438 723 1385 898">• In the scene where the pair lie on their backs by the river, we learn something of Sasha's attitude to women and sense of humour, e.g. the pair discuss their sexual conquests, rather comically. Sasha's attitude is arrogant and boastful. It is clear that Vanya is impressed. <li data-bbox="438 931 1385 1104">• The scene where Sasha and Vanya escape shows something of Sasha's determination, e.g. he kills Hasan with a rock when he wrestles Vanya to the ground. By this point, 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="427 185 1023 219"><i>Кавказский пленник (Сергей Бодров)</i></p> <p data-bbox="427 219 1145 253">Students may refer to the following in their answers.</p> <p data-bbox="427 282 1382 349">An important aspect of the film is the extent to which Bodrov portrays the Chechens in a positive light.</p> <ul data-bbox="475 383 1382 1211" style="list-style-type: none"> <li data-bbox="475 383 1382 551">• Bodrov shows the animosity between the Russians and the Chechens in many ways, and rarely do we see one side in a more positive light than the other in this respect, e.g. Dina says that the prisoners have 'pigs' blood' and Sasha calls the Chechens 'dirty bastards'. <li data-bbox="475 589 1382 757">• We are given some insight into why the Chechens feel the way that they do about the Russians, e.g. we learn that Russians cut out Hasan's tongue when he was in prison in Siberia. We learn that Hasan loves to sing but cannot. Sasha says, 'we are not too popular here'. <li data-bbox="475 795 1382 1037">• It could be argued that Bodrov portrays the Chechens as honourable people in the face of a Russian onslaught on their way of life, e.g. we see the way that they pray, protect each other, enjoy time together dancing and are proud of their traditional way of life. Dina's developing relationship with Vanya is one sign of their compassion. Dina sees the prisoners as human beings and treats them as such. <li data-bbox="475 1075 1382 1211">• On the other hand, the Chechens are often seen as ruthless, e.g. in their treatment of the prisoners when they first capture them, and in their attempts to humiliate them in the wrestling scene.

Question number	Indicative content
11(a)	<p data-bbox="391 181 877 215">Левиафан (Андрей Звягинцев)</p> <p data-bbox="391 215 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1390 376">The film draws many contrasts between the life of Kolya as someone who lives in a small town working as a mechanic and Dima, his army friend, who is now a lawyer in Moscow.</p> <ul data-bbox="453 409 1390 1137" style="list-style-type: none"> <li data-bbox="453 409 1390 613">• Kolya’s life is blighted by his struggles with the local officials about the compulsory purchase of the land on which he built his own house, e.g. the verdict to his appeal is almost gibberish, when he tries to lodge a complaint the courtroom is mysteriously deserted, and he is unable to do so officially. When he expresses his rage, he is imprisoned. <li data-bbox="453 656 1390 824">• Dima arrives in the town expecting to be able to help Kolya, but is frustrated by the bureaucracy he encounters, e.g. he fails to get the complaint heard. Dima realises that the mayor is corrupt and threatens to uncover him using his contacts in Moscow, but this has little effect in the end. <li data-bbox="453 866 1390 1137">• Dima believes that Kolya’s life could be different. He tries to persuade Kolya to leave the town and come to Moscow with him because of the lack of opportunity and the corruption in the town, e.g. Kolya’s son Roma is negative about the future and wants to leave. Kolya does not want to go because he does not want to be part of the kind of life that people lead in Moscow, e.g. we see him enjoying himself with friends on the hunting trip and he enjoys his status as a mechanic in the town.

Question number	Indicative content
11(b)	<p data-bbox="427 181 916 215">Левиафан (Андрей Звягинцев)</p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1378 342">The portrayal of the Russian Orthodox Church in the film is a complex one.</p> <ul data-bbox="488 376 1390 1032" style="list-style-type: none"> <li data-bbox="488 376 1390 546">• There is a contrast between the ruins of the old church where the young people gather because they have nothing to do, and the modern Orthodox church, e.g. at the end of the film we see the new church that the mayor has built on Kolya’s land. The mayor stands and listens to the sermon. <li data-bbox="488 584 1390 790">• There is a close relationship between the Orthodox Church and the local government, e.g. the mayor often meets the <i>arkhierei</i> (similar to bishop or archbishop) to discuss his problems and seek reassurance. The mayor seems to see himself as a Christian but could be seen to be acting in an immoral way. His actions are not questioned by the bishop. <li data-bbox="488 828 1390 1032">• Kolya does not find that the local priest is able to help him after Lilya has died, e.g. Kolya asks him about God and his mercy, but the priest replies that he has not seen Kolya in church and does not know who Lilya is. It could be argued that this implies that the Church is distant from the needs of individuals.