



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Russian (9RU0) Paper 02

Written response to works and translation

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Summer 2025

Question Paper Log Number 74264

Publication Code 9RU0_02_2506_MS

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General Marking Guidance

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

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given 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	Mar k
1	Since 2008 in Russia,	С 2008 года в России	С 2008 в Российской Федерации (without года)	С 2008-ом году в Россию / в Россий	(1)
2	all pupils must	все ученики должны	все школьники / студенты / учащиеся обязаны / всем ученикам нужно	все ученики должно	(1)
3	take the Unified State Examination	сдавать Единый государственный экзамен	сдавать / написать / проходить ЕГЭ	сдать / взять / сидеть ЕГЭ / Единственный государственный экзамен	(1)
4	at the end of their secondary education.	в конце своего среднего образования.	по окончании их среднего образования / старшей школы. (also accept without 'their')	в конце среднего образования / второго образования / учебного года.	(1)

5	Russian language and mathematics	Русский язык и математика	Русский и математика	Русский язык и математику	(1)
6	are compulsory, but other subjects are optional,	являются обязательными, но другие предметы необязательные,	обязательны / обязательные, но другие предметы (являются предметами) по выбору / на выбор / опциональные / факультативные,	являются обязательными, но другие предметы необязательные / по выборам,	(1)
7	including sciences and foreign languages.	включая науки и иностранные языки.	в том числе науки и зарубежные языки.	включать науки и иностранные языки / химия и иностранные языки.	(1)
8	Young people have to pass the exam	Молодые люди должны сдать экзамен,	Молодым людям надо / подростки должны / молодёжь должна сдать / пройти экзамен,	Молодые люди должны сдавать экзамен,	(1)
9	to enrol at a university,	чтобы поступить в университет,	чтобы поступить / попасть в вуз,	поступить в университет (по чтобы) / что бы (two words) поступить в университет / чтобы вступить / пойти / идти в университет,	(1)
10	and it can be a difficult experience.	и это может быть трудным испытанием.	и это / он может быть трудным / сложным / тяжёлым опытом. (accept without это)	и это может быть трудный опыт. (no instrumental) (do not accept words meaning something other than 'experience')	(1)

11	Although this exam is considered	Хотя этот экзамен считается	Хотя / несмотря на то, что люди считают этот экзамен (must have idea of 'although' to draw contrast)	Вдобавок / Тем не менее этот экзамен считаются	(1)
12	to be less open to corruption	менее открытым для коррупции,	менее открытым к коррупции, менее подверженным коррупции, (must have idea of 'open to') (must be менее)	меньше открытым для коррупции / менее открытым коррупции (no preposition) / менее открытым ко коррупции / менее коррупционным,	(1)
13	than the old system,	чем старая система,	чем предыдущая система / чем в старой системе,	старая система,	(1)
14	some universities have again begun	некоторые университеты снова начали	некоторые университеты / несколько университетов опять / ещё раз начали	несколько университеты снова начали	(1)
15	to introduce independent entrance exams.	вводить независимые вступительные экзамены.	вводить / ставить независимые вступительные экзамены.	представлять / ввести самостоятельные / частные входные экзамены.	(1)
16	The government now wants	Правительство сейчас хочет,	Правительство / государство сейчас / теперь желает / власти сейчас хотят,	Правительство сейчас хочет,	(1)
17	experts to create	чтобы эксперты создавали	чтобы эксперты создали / придумали / представили	эксперты создать / эксперты чтобы создали / что бы эксперты создавали (что бы two words)	(1)

18	a new system of exams	новую систему экзаменов,	новую экзаменационную систему,	новую экзамен систему,	(1)
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19	that combines traditional Soviet methods	которая совмещает традиционные советские методы	которая комбинирует / которые соединяют традиционные / традиционные / советские методы / методики	что совмещает / включает традиционные советские методы	(1)
20	with more modern ideas.	с более современными идеями.	и более новые идеи. (possible without с) (must be более)	с больше современными идеями.	(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	• 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	• 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	• 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	• 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 (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	• 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	• 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	• 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	• 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	• 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	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.

3–4	• 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	• Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• 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)	Пиковая дама (Александр Пушкин) Students may refer to the following in their answers. It could be argued that Pushkin successfully depicts the character of the countess in his story. This successful depiction allows us to believe that she would refuse to reveal the secret around which the whole narrative is based. • The countess is successfully depicted as a believable character representing the older generation of aristocracy at the time the story is set who had lived under Catherine the Great, e.g. we learn 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. • The countess is also successfully depicted as unlikeable and to have few redeeming features, e.g. she treats Lizaveta Ivanovna badly, is difficult and demanding, and hankers after her past in France. We successfully learn from the narrative that she does not have positive relationships with any of the people around her. • On the other hand, one might argue that the supernatural events surrounding the countess lead the reader to have some confusion about her character, e.g. she knows a magical secret to winning at cards, appears as a ghost to Germann following her death, and her corpse appears to wink at him. We have some doubt about which actions and character traits of the countess happen in reality and which are in the mind of Germann, and this could leave us in doubt as to her true character.

Question number	Indicative content
2(b)	Пиковая дама (Александр Пушкин) Students may refer to the following in their answers. There are a number of scenes in Pushkin's story that help us to understand the theme of madness. It is Germann's apparent madness as a result of his obsession with the secret of the three cards that is the central warning to the reader. • At the start of the story, we see Germann appear to be unaffected by the madness that he later endures, e.g. he is shown as a model of sanity, reserved and ambitious, watching others gamble but not doing so himself. He is not willing to risk his moderate means. This serves as a backdrop to our later understanding of what happens to him. • Later, we see madness come to the surface in Germann's character, e.g. on hearing of the secret of the three cards, he becomes obsessed, disregards his previous reliance on 'thrift, moderation and hard work' and seeks to find out the secret and make his fortune. He acts in ways that we would not have expected given what we learned earlier in the story, e.g. his behaviour towards Lizaveta and his threats towards the countess. • As the story progresses, there are episodes in which Germann becomes increasingly 'mad', e.g. he sees an apparition of the countess, the Queen of Spades winks at him, and he sees the cards in front of him move. At the end of the story, he is shown in a key scene as completely mad, muttering the 'secret' of the three cards to himself.

Question number	Indicative content
3(a)	Ревизор (Николай Гоголь) Students may refer to the following in their answers. Elements of comedy, such as misunderstandings and confusions, are a key technique used by Gogol' to help us understand the main themes of his play. • An important theme of the play is corruption in the social and political system in 1830s Russia, especially in the provinces far from the capital, and the play is chiefly a satire on this corruption, e.g. the audience laughs repeatedly at actions of the characters that they recognise, such as drunk police, illegally opened mail and conscription of the wrong people. The officials of the town are made to appear comically ridiculous, thus drawing the audience's attention to their incompetence. • Cases of mistaken identity, a classic element of comedy, are also used by Gogol' to create amusement and underline the main themes, e.g. when the Mayor greets Khlestakov in the inn, mistaking him for a government inspector, the audience laughs because they recognise this type of behaviour. The constant attempts by the town officials to ingratiate themselves with Khlestakov build the comedy in the play. • On the other hand, despite the constant comedic elements, 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)	Ревизор (Николай Гоголь) Students may refer to the following in their answers. Gogol's play is dominated by male characters who are presented as overwhelmingly corrupt and self-serving, and the small number of women characters are not significantly different. It can be argued that Gogol' portrays women negatively in the play. • Gogol' seems to portray the women characters as only interested in flirting and furthering their social position. The Mayor's wife, Anna Andreevna, is portrayed as vain, flirtatious and snobbish, e.g. she uses pretentious language, such as expressions from French, fancies herself as irresistible to men, and yearns for a life in high society. • Anna Andreevna is also depicted negatively because we are shown that she is hiding her true nature. Despite her more formal or pretentious language, when she rebukes her husband or her daughter, her true nature is revealed, e.g. she becomes much more vulgar and colloquial in her language, and her much more humble background shows through. • The play's other main female character, the Mayor's daughter Maria, is perhaps portrayed a little more positively than her mother, e.g. she is also flirtatious, but is perhaps more modest, and she is sentimental and lacks self-confidence. Anna Andreevna is clearly jealous of her daughter's youth and looks.

Question number	Indicative content
4(a)	<i>Вишнёвый сад (Антон Чехов)</i> Students may refer to the following in their answers. It could be argued that Chekhov successfully uses the cherry orchard as a central symbol in his play. The actions and thoughts of all the characters revolve around their attitudes to the orchard or others' attitudes to it. • For Ranevskaya and Gaev, the cherry orchard is successfully used as a symbol of a better time. It represents their and other aristocratic families' former prominence and success, and their more recent decline, e.g. we discover that the orchard used to produce a huge crop every year that was made into jam, but now the recipe is lost and the crop is poor. The destruction of the orchard at the end of the play represents the end of their previous aristocratic way of life. • For Trofimov and others, the cherry orchard is successfully used as a symbol of the past suffering of serfs who were forced to work the estate, e.g. he sees the faces of serfs who lived and died on the estate in the orchard. He talks of a new future for those who suffered in the past. • For Lopakhin, the cherry orchard is successfully used as a symbol of his hope for the future, e.g. his father worked on the estate and he remembers the suffering of the past, but he has now made his fortune and wants to buy the orchard and make more money from the land. He is also torn between his loyalty to Ranevskaya (who is nostalgic for the past) and his hope for the future.

Question number	Indicative content
4(b)	<i>Вишнёвый сад (Антон Чехов)</i> Students may refer to the following in their answers. There are a number of scenes in Chekhov's play that help the audience to understand the character of Ranevskaya. Along with Lopakhin, she is one of play's central characters and the narrative revolves around her return to her family's country estate. • At the start of the play, before Ranevskaya arrives, we learn that she has seemingly good relationships with her family, and they seem to be very excited about her return from Paris, e.g. Varia (her adopted eldest daughter who has been looking after the estate) has been making careful preparations. We learn that there is much sadness in her family, e.g. her son died five years previously and this is why she went to Paris. • We also learn that there are clear differences between Ranevskaya's life in Paris and life in Russia, e.g. in Paris she took an abusive lover who robbed her, she ran up huge debts, attempted suicide, but nevertheless talks positively and is drawn back to the life she had there. By contrast, her life in Russia seems to be full of concerns that she does not wish to face, e.g. the proposed sale of the cherry orchard. • Later, we learn that the family's debts and the symbolism of the loss of the cherry orchard have particular significance for Ranevskaya, e.g. we learn about her idealised childhood on the estate and the fact that this is now under threat through her attitude to the cherry orchard. In scenes with Lopakhin, she refuses to acknowledge that it should be sold, and once it has been, leaves the estate and returns to Paris.

Question number	Indicative content
5(a)	<i>Один день Ивана Денисовича (Александр Солженицын)</i> Students may refer to the following in their answers. It could be argued that the theme of hope in the face of adversity and hardship is the most important theme depicted in Solzhenitsyn's novella. • 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. • 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 short-term goals, e.g. the hope for additional rations, or that they will not be sick the next day. The theme of hope is also reflected in the religious faith that some of the prisoners have. • On the other hand, it could be argued that the theme of a lack of private life is the most important theme in the novella, e.g. we see how the Gulag system dehumanises the prisoners as they are assigned numbers rather than names, have no space to call their own and their days are completely controlled by the authorities in the camp.

Question number	Indicative content
5(b)	<i>Один день Ивана Денисовича (Александр Солженицын)</i> Students may refer to the following in their answers. The details of daily life in the Gulag are depicted by Solzhenitsyn in his novella chiefly through the main character of Shukhov. • Shukhov's determination to find enough food to keep himself well and alive shows us something about the prisoners' daily struggles, 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 he stores part of his ration in his mattress to avoid theft. The luxurious food parcels received by Tsezar' are envied by others, but Shukhov is suspicious of this abundance and steers clear of Tsezar'. • Shukhov's daily thoughts and actions are completely 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. • Some argue that Shukhov is an example of 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, seemingly accepting of his lot. When he works on a brick wall, we learn that he focuses on his work as if he 'owns every inch of it'. This again shows us how the prisoners have learned to cope with the difficulties of daily life by being singularly focused on achieving small goals.

Question number	Indicative content
6(a)	Неделя как неделя (Наталья Баранская) Students may refer to the following in their answers. The character of Ol'ga is central to Baranskaya's story, and there are a number of scenes which depict her as a symbol of a 'real Soviet woman'. The story is written as a diary from Ol'ga's point of view, and so we learn a lot about her throughout the short narrative. • Despite her struggles, we are shown examples of Ol'ga successfully juggling the 'double burden' expected of Soviet women, e.g. she has a successful career as a research scientist and is running the household, looking after two children and her husband, Dima. Dima does not contribute to the housework or childcare. These domestic arrangements would have been typical for Soviet couples in the 1960s. Soviet women were expected to work and look after the family. • Ol'ga is also shown to be a 'real Soviet woman' because she contends with the fact that life for ordinary citizens was not easy, but does not specifically complain about the USSR, e.g. we learn that housing estates were unfinished and had no amenities, that shopping was difficult and that transport was often overfull and late. Although Ol'ga describes these difficulties, she seems to see overcoming them as expected of her role. • However, we do also see Ol'ga depicted in comparison with Maria Matveevna (called 'MM'). MM has led what might be seen as a perfect Soviet life, e.g. she is seen by the others as an 'old idealist' who served at the front during the war. They respect her. Her children grew up in a children's home so that she could devote her life to working and serving Soviet society, in contrast to Ol'ga.

Question number	Indicative content
6(b)	Неделя как неделя (Наталья Баранская) Students may refer to the following in their answers. The theme of the bringing up of children in the 1960s in the Soviet Union could be considered to be the most important theme in Baranskaya's story. We see the theme both in the description of Ol'ga and Dima's family life, and also in that of the other minor characters. • The theme is important because we see lots of evidence of the difficulties that couples faced in bringing up children in the story, e.g. women have to both work and look after the children, and they have to take time off work when the children are ill. There are free nursery schools and creches that mean that both Ol'ga and Dima are working when the children are very young. • We also see some differing attitudes of men and women towards bringing up children in the story, e.g. Dima expects Ol'ga to take the majority of the burden, also suggesting she gives up work to look after the children. We learn that the husband of one of Olga's colleagues left when he found out the colleague was pregnant. The falling birth rate in the USSR in the 1960s is also a key aspect of this theme. Abortion was the main method of birth control, and its use is referred to casually by Ol'ga, Dima and Ol'ga's colleagues. • On the other hand, it could be argued that the 'double burden' for women of work and family life is the most important theme because Ol'ga's experience of it is central to the story, e.g. she is clearly 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.

Question number	Indicative content
7(a)	Сонечка (Людмила Улицкая) Students may refer to the following in their answers. The importance of family life is a key theme in Ultiskaya's novella, and it could be argued that it is successfully depicted in a variety of ways as the story progresses. • At the start of the novella, we see Sonechka's own family depicted as generally supportive and kind, providing a backdrop for later images of family, e.g. before she meets Robert Viktorovich we learn that Sonechka's own father and mother make sacrifices to support the family, such as her father closing his own business and working in a factory. After her marriage, Sonechka's family support her and Robert Viktorovich by sending food, despite their own poverty and hardship. • Once Sonechka is married, we are successfully shown a different type of family life. Sonechka remains resolutely loyal to her husband until his death, e.g. she refuses to remain in Sverdlovsk when her exiled husband is ordered to leave, despite her pregnancy and the concerns of her family. Sonechka is shown to work tirelessly to support the family, saving money to secure a house. Later, in Moscow, she supports her husband despite his infidelity. • Sonechka is shown to love and cherish her daughter, Tania, despite her daughter's selfishness, e.g. Sonechka and Robert Viktorovich buy her a goldfish, a puppy and a piano as soon as she mentions wanting them. There is little criticism of Tania's liaisons with boys, and Sonechka does not comment negatively when Tania does not return to Moscow on the death of her father.

Question number	Indicative content
7(b)	Сонечка (Людмила Улицкая) Students may refer to the following in their answers. It could be argued that Sonechka's thoughts and ideas change quite significantly as Ulitskaya's novella progresses, and that by the end she is a different person than at the beginning. • At the start of the story, Sonechka could be described as shy and 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. • 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 Tania 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. • 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
8(a)	Крылья (Лариса Шепитько) Students may refer to the following in their answers. It could be argued that the theme of attitudes in the 1960s towards the Great Patriotic War is the most important theme in Shepit'ko's film, because the audience is shown a range of different attitudes that seem to divide along generational lines. • Nadezhda Stepanovna is shown to have a nostalgic attitude to the war, and to a time when she was in a loving relationship, and knew the nature of her duty towards the Soviet Union, e.g. in the flashback sequences we see her as a fighter pilot, and in the beer drinking scene we see how others had respect for her. In the museum scene, we see that the school children are interested in the personalities and individual people who fought in the war, especially local ones like Nadezhda Stepanovna. This underlines the importance of the war for many. • Tania and Igor' seem to have a very different attitude towards the war, e.g. Nadezhda Stepanovna accuses Tania of not having a sense of duty, and it is clear that the two of them do not really remember the sacrifices that Soviet citizens of Nadezhda Stepanovna's generation made. This frustrates Nadezhda Stepanovna, and Tania in particular does not understand her frustration. • On the other hand, it could be argued that love and marriage is the most important theme, e.g. Nadezhda Stepanovna's past and present relationships feature strongly, as do her attitudes towards her daughter's fiancé. The frequent flashback scenes to happier times focus just as much on Nadezhda Stepanovna's relationship with Mitya as on her exploits as a fighter pilot.

Question number	Indicative content
8(b)	Крылья (Лариса Шепитько) Students may refer to the following in their answers. Nadezhda Stepanovna's daughter Tania could be considered a significant character in Shepit'ko's film because she provides a key point of contrast with Nadezhda Stepanovna herself. • Tania is significant because her relationship with Igor' is shown in direct contrast to her mother's relationship with Pasha, e.g. Igor' is an older man with whom Tania has a carefree, loving relationship. Her mother's relationship with her own boyfriend seems to be cold and distant. • Tania is also significant because her relationship with her mother is strained, e.g. Nadezhda Stepanovna accuses her daughter of not really liking her, and fails to connect with her daughter's boyfriend. We learn that Tania is not Nadezhda Stepanovna's natural daughter and that she adopted the girl because she wanted a child to be close to her, but this closeness has not materialised. Tania has none of the sense of duty to the Soviet state that Nadezhda Stepanovna personifies. Her life is carefree and much easier than that of her mother, providing important contrast. • On the other hand, it could be argued that Tania is not a significant character as the narrative of the film is chiefly focused on Nadezhda Stepanovna's story, e.g. it is Nadezhda Stepanovna's past relationships and exploits as a fighter pilot that we learn about in the flashback scenes, and it is her own loneliness and disenchantment with her life that lead her to act as she does at the end. It could be said that Tania's story is not significant in this respect.

Question number	Indicative content
9(a)	<i>Утомлённые солнцем</i> (Никита Михалков) Students may refer to the following in their answers. It could be argued that the relationship between Kotov and Mitya in Mikhalkov's film is the most important because they have a historical relationship that stretches back to the Civil War, and this impacts on the way they see each other in the action in the film. • The relationship between the two characters is important because it is shaped by what happened in the past, e.g. Mitya knew Marusia as a girl. He is from the same background as her, and fought for the White Army during the Civil War. He disappeared in 1923, having been conscripted into the Cheka by Kotov, seemingly so that Kotov, a legendary Red Army hero of the Civil War, could marry Marusia himself. We see this 'love triangle' played out as the film progresses. • There is a key tension in the film created by the relationship between the two characters. When Mitya arrives at Kotov's family dacha as an NKVD agent, Kotov believes Mitya is there for revenge, e.g. we see them argue over what happened in the past during the football scene. In fact, Mitya has been instructed to arrest Kotov as part of Stalin's purges. Kotov does not believe that Stalin would do this, even at the very end of the film. • On the other hand, it could be argued that the relationship between Kotov and Nadya is the most important in the film because it gives the film emotional depth and represents the innocence of the Soviet people in the face of Stalin's purges, e.g. Kotov sees communism as a way to achieve a better future for his daughter and tells her to 'respect the Soviet motherland'.

Question number	Indicative content
9(b)	Утомлённые солнцем (Никита Михалков) Students may refer to the following in their answers. There are a number of scenes in Mikhalkov's film that help us to understand the theme of 'blind belief' in the Soviet system. Through these, we are given a clear picture of Soviet power and the impact of Stalin's cult of personality. • There are scenes in which the central character, Kotov, clearly has a 'blind belief' in the benign and fatherly nature of Stalin, e.g. when he learns that Mitya is at the dacha to arrest him, he believes that it is a mistake and a call to Stalin will resolve the situation. Kotov passes on his belief in the system to Nadya, e.g. in the boat he tells her that the future will be bright thanks to the Soviet motherland. He is unquestioningly devoted to the Soviet Union and to Stalin. • There are scenes in which the symbols of Soviet power and its influence on everyday life are shown, e.g. the pioneers with their red scarves are attractive to Nadya – she wants to be like them. The colour red is present throughout on flags at the beach and on the stars on the Kremlin at the start. These symbols remind citizens of how the State's power reaches every aspect of their lives, and cement their blind belief in the system. The image of Stalin on the balloon at the end demonstrates his constant presence. • We see from a number of scenes that Mitya works for the regime but his NKVD role means he understands more of its true nature, e.g. he knows he is obliged to accept the mission to arrest Kotov or face arrest himself, and his suicide at the end shows that he too becomes a victim.

Question number	Indicative content
10(a)	<i>Кавказский пленник (Сергей Бодров)</i> Students may refer to the following in their answers. There are a number of scenes and interactions in Bodrov's film that help us to understand the relationship between the young soldier, Vanya, and the Chechen girl, Dina. • Bodrov shows us that it is common for close relationships to develop in times of conflict, especially where a captor has shown kindness, e.g. although Dina says that the prisoners have 'pig's blood', she notices Vanya early in the film, they smile at each other, and there is clearly a tension between the two characters. We begin to understand how a young girl may well become infatuated with a younger soldier such as Vanya. • Sasha does not approve of the relationship, but later in the film, after Sasha's death, the relationship between Vanya and Dina intensifies, e.g. when he is held captive alone, we are shown a scene where she brings him food and talks with him, sharing confidences. • We are shown towards the end of the film that the relationship is ultimately doomed, e.g. in the end Dina realises that they cannot be together or take the relationship further. Vanya begs her to help him, and she tries to do so. This perhaps represents the fate of many such relationships in times of conflict.

Question number	Indicative content
10(b)	<i>Кавказский</i> пленник (Сергей Бодров) s may refer to the following in their answers. be argued that Bodrov uses the geographical setting in the film. is mountains to help us understand the main themes of his • 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, giving us a clear understanding of the difficulties that the prisoners face. • The geographical setting is also used by Bodrov as 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. • The geographical setting allows Bodrov to demonstrate the contrast between ‘Russian’ culture and the way of life in the Caucasus and this 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)	Левиафан (Андрей Звягинцев) Students may refer to the following in their answers. There are several scenes in Zvyagintsev's film that help us to understand the theme of the 'little man' standing up against power, a common trope in Russian literature. • We learn at the start of the film that Kolya clearly represents the 'little man' character trope, e.g. we see that the corrupt and self-serving mayor has issued a court order for the compulsory purchase of Kolya's land. Kolya vows to fight this, and brings in his friend from Moscow, Dima, to help him. • As the film progresses, we see the corruption and small-town bureaucracy thwarting Kolya at every turn, e.g. his attempts to submit documents to the authorities, and his appearance in court with its predetermined outcome. There is seemingly an inevitability to Kolya's failure to stop the compulsory purchase. • At the end of the film, we are shown that the mayor has used the land to build a new church, demonstrating further the impotence of the 'little man', e.g. Kolya has been unable to stop the building in the face of the corruption and collusion between the judicial system, the mayor and the Orthodox Church. We see the mayor and the local (arch-)bishop collude with one another to see the church built.

Question number	Indicative content
11(b)	Левиафан (Андрей Звягинцев) Students may refer to the following in their answers. Kolya's army friend, Dima, who is now a lawyer in Moscow, could be considered an important character in Zvyagintsev's film because his life represents a clear contrast to Kolya's. • Dima is a key character because he arrives in the town expecting to be able to help Kolya, but is also 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. He also has sex with Kolya's wife, Lilya, adding to the sense of tragedy and failure about his arrival in the town. • Dima is also significant because he makes the point 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 for him and his son, and the corruption in the town, e.g. Kolya's son Roma is often negative about the future and wants to leave. Kolya tells Dima he does not want to go because he does not want to be part of the kind of life that people lead in Moscow. • On the other hand, it could be argued that Dima is not as significant a character as the members of Kolya's family, e.g. Roma represents the frustration and lack of opportunities for young people, and Lilya's apparent suicide is key event in the film. Both of these characters have some interactions with Dima, but it could be argued that their relationships with Kolya are much more important.