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Mark Scheme (Results)

November 2021

Pearson Edexcel GCE

in Russian (9RU0)

Paper 2: Written response to work and translation

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General Marking Guidance

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

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	At a conference on education and work	На конференции по образованию и труду	На конференции по образованию и работе,	На конференции по образованию и работодателю	(1)
2	in Moscow last year,	в Москве в прошлом году,	в прошлом году в Москве,	в Москву в прошлом году,	(1)
3	the popularity of different professions was discussed.	обсуждали популярность разных профессий.	популярность разных профессий была обсуждена.	популярность других профессий была обсуждена.	(1)
4	"Lots of young Russians	«Многие молодые русские	«Много молодых русских	«Многие молодые русский	(1)
5	are interested in the professions	интересуются профессиями,	заинтересованы в профессиях,	интересуются в профессиях,	(1)
6	for which you need higher education.	для которых вам нужно высшее образование.	для которых требуется высшее образование.	для которых нужен высшее образование.	(1)
7	However a practical or technical career,	Однако практическая или техническая карьера,	Однако практические или технические должности,	Однако практические или технические работы,	(1)

8	such as a chef or mechanic,	например повара или автомеханика,	такие как шеф или механик,	так как повар или автомеханик,	(1)
9	is also becoming more popular,"	тоже становится более популярной»,	также становятся популярнее»,	тоже станет более популярной»,	(1)
10	a professor explained.	– объяснил профессор.	– один профессор объяснил.	объяснил один профессора.	(1)
11	Despite the fact that	Несмотря на то, что	Несмотря на тот факт, что	Несмотря на это,	(1)
12	youth unemployment in Russia	молодёжная безработица в России	безработица молодёжи в России	молодёжная безработица в Россию	(1)
13	has fallen since 2016,	упала с 2016 года,	уменьшилась с 2016 года,	упала в 2016 году,	(1)
14	there are around 800, 000 young people	есть около 800 тысяч молодых людей,	есть около 800 000 молодых людей,	есть около 800 тысячи молодых людей,	(1)
15	who cannot find work.	которые не могут найти работу.	которые не могут найти себе работу.	которые не может найти работу.	(1)
16	In the big cities there is,	В больших городах есть,	В крупных городах есть,	В больших городах есть,	(1)
17	for example, huge interest	например, огромный интерес	к примеру, большой интерес	например, огромная интерес	(1)
18	in every restaurant job.	к каждому рабочему месту в ресторане.	к каждой работе в ресторанах.	к каждому ресторан рабочему месту.	(1)
19	"Above all, we have to solve this problem,"	«Прежде всего нам надо решить эту проблему»,	«В первую очередь надо решить эту проблему»,	«Во-первых нам надо решить эту проблему»,	(1)
20	one politician said.	– сказал один политик.	– заявил один политик.	сказал один политика.	(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="387 349 1394 414">Пиковая дама (Александр Пушкин) Students may refer to the following in their answers.</p> <p data-bbox="387 450 1394 611">It can be argued that the theme of supernatural forces is the most important theme in Pushkin's story, because the narrative would not work without this element. On the other hand, the seemingly supernatural forces could simply be a product of Germann's 'ardent imagination'.</p> <ul data-bbox="448 647 1394 1384" style="list-style-type: none"><li data-bbox="448 647 1394 869">• The secret of the three cards (that the three, seven and ace will win if played in succession provided not more than one card is staked in 24 hours and the player never plays again) is one of the main superstitions at the core of the story, e.g. Germann resolves to discover the nature of the secret at any cost. The secret ultimately sends him mad. It could be that the whole thing is just part of Germann's imagination.<li data-bbox="448 904 1394 1126">• Two seemingly supernatural events occur at the countess's funeral, and these again involve Germann, e.g. when, in a state of agitation and momentary guilt, he appears to see the dead countess wink at him. Afterwards, he gets drunk and the countess appears to him when he wakes, telling him the secret. We are left not knowing whether supernatural forces are at work, e.g. it could be considered part of a dream.<li data-bbox="448 1162 1394 1384">• On discovering the secret, Germann resolves to become rich using it. He wins twice, but during the third game, he believes he has an ace which is in fact a queen of spades and which appears to wink at him. This again could be considered supernatural, or part of Germann's imagination or a symptom of his madness, e.g. at the end of the story we learn that he has gone completely mad.

Question number	Indicative content
2(b)	<p data-bbox="391 185 949 219">Пиковая дама (Александр Пушкин)</p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1372 477">The character of the countess's young ward Lizaveta Ivanovna plays an important role in the story, and some might consider it to be the 'most pitiable role' (самая жалкая роль), to use a quote from the story itself. Lizaveta Ivanovna represents the connection between Germann and the countess and her apparent innocence is in contrast to Germann's increasing depravity.</p> <ul data-bbox="443 510 1372 1198" style="list-style-type: none"> <li data-bbox="443 510 1372 734">• The countess is selfish and treats Lizaveta Ivanovna extremely badly, e.g. she tells her off frequently for small things such as using too much sugar in the tea, she blames her for things that are not her fault and she accuses her of dressing to attract men. Lizaveta longs for kind attention and it is perhaps this that leads her to respond to Germann's advances. She is shown to be pitiable, perhaps even pathetic. <li data-bbox="443 768 1372 958">• Despite initial resistance, Lizaveta Ivanovna responds to Germann's advances, e.g. she answers his love letters and then agrees to allow him to enter the house at night to meet with her. She is used by Germann to enable him to gain access to the countess. This could be considered another example of her pitiable role. <li data-bbox="443 992 1372 1198">• On the other hand, it could be argued that Lizaveta Ivanovna is the only character whose fate is a positive story, e.g. after being rejected by Germann and calling him 'a monster', she goes on to marry a pleasant young man herself, fulfil her dreams, and have her own ward. Some suggest she is not as naïve and 'pitiable' as she first appears.

Question number	Indicative content
3(a)	<p data-bbox="391 185 810 219">Ревизор (Николай Гоголь)</p> <p data-bbox="391 219 1107 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1378 409">Gogol's play is dominated by male characters who are overwhelmingly corrupt and self-serving, and the small number of women characters are not significantly different. It can be argued that Gogol portrays women as only interested in flirting and furthering their social position.</p> <ul data-bbox="448 443 1390 936" style="list-style-type: none"><li data-bbox="448 443 1390 571">• 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.<li data-bbox="448 604 1390 732">• When Anna Andreevna rebukes her husband or her daughter, however, 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.<li data-bbox="448 766 1390 936">• The other main female character, the mayor's daughter Maria, is 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
3(b)	<p data-bbox="392 221 810 248">Ревизор (Николай Гоголь)</p> <p data-bbox="392 253 1107 280">Students may refer to the following in their answers.</p> <p data-bbox="392 315 1358 443">The Mayor (sometimes called 'Governor', 'Chief of Police' or 'Town Prefect' in English) could be seen as a realistic portrayal of a corrupt provincial official, typical of those who could be found in small towns in Russia at the time of Gogol's play.</p> <ul data-bbox="443 479 1390 1249" style="list-style-type: none"> <li data-bbox="443 479 1390 734">• It was typical for those in power at the time to be corrupt and morally questionable in their actions. Other characters, and the Mayor himself, tell us on many occasions throughout the play of things he has done that could be considered morally reprehensible, e.g. he has beaten up a woman for alleged fighting, ruined the town's merchants with compulsory billeting, regularly helped himself from shops and sent the wrong men to be conscripted, having taken bribes from others. <li data-bbox="443 770 1390 958">• The Mayor is also shown to be obsequious and devious, as it was thought most officials were at the time, e.g. he attempts to ingratiate himself to Khlestakov. He gives Khlestakov money to pay his bill at the inn, offers to put him up at his house and questions Khlestakov's servant Osip to discover more about the visitor. <li data-bbox="443 994 1390 1249">• On the other hand, it could be argued that Gogol's portrayal of the Mayor is ridiculous and extreme, in that no official could be that morally corrupt and commit so many reprehensible acts so openly. It could be that the Mayor is to be considered as an embodiment of all that that was bad in provincial Russia, rather than a single character. We see this in the penultimate scene, e.g. when the Mayor tells the audience that they are laughing at themselves, pointing at our own failings and weaknesses.

Question number	Indicative content
4(a)	<p data-bbox="391 219 853 248">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="391 248 1109 277">Students may refer to the following in their answers.</p> <p data-bbox="391 315 1364 405">Ranevskaya could be seen as the main tragic character in the play, because by the end of the play she has lost the cherry orchard and has to leave the estate.</p> <ul data-bbox="438 443 1396 1137" style="list-style-type: none"> <li data-bbox="438 443 1396 611">• Ranevskaya is a tragic character because there are so many tragic events in her life and sadness in her family, e.g. her son died five years previously and this is why she went to Paris, in Paris she took an abusive lover who robbed her, she ran up huge debts and attempted suicide. <li data-bbox="438 651 1396 891">• The family's debts and the symbolism of the loss of the cherry orchard have particular significance for Ranevskaya, and mark her out as a tragic character, e.g. we learn about her idealised childhood on the estate and the fact that this is now under threat through her attitude to the cherry orchard. She refuses to acknowledge that it should be sold, and once it has been, leaves the estate and returns to Paris. <li data-bbox="438 931 1396 1137">• On the other hand, it could be argued that despite all that she has suffered, Ranevskaya continues to have a positive outlook on life, and believes that her problems will be solved somehow, e.g. she has good relationships with her family and servants, who are excited to see her, and she tells Lopakhin that that the family will find a way to survive. She is also generous towards others.

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 1378 416">Chekhov's play depicts the lives of a group of aristocrats and former serfs on an estate in Russia at the end of the 19th Century. The play could be said to be a realistic portrayal of their lives and the changing nature of Russian society at the time.</p> <ul data-bbox="480 450 1394 1211" style="list-style-type: none"> <li data-bbox="480 450 1394 618">• The portrayal is realistic because life for people from aristocratic families is shown to have changed since the Emancipation of the Serfs in 1861 and perhaps become more difficult, e.g. Ranevskaya and Gaev are in financial difficulties and are struggling to come to terms with the new social order. <li data-bbox="480 645 1394 864">• The portrayal could also be realistic because life for some former serfs has also changed, e.g. Lopakhin, who was a son of a serf on the estate, is now in a position to buy the cherry orchard, although Ranevskaya and Gaev do not want to sell it to him. The life of other former serfs and servants has changed to varying extents, e.g. Firs continues to serve the family and says that he did not agree with the Emancipation. <li data-bbox="480 902 1394 1211">• On the other hand, it could be said that the play is not a realistic portrayal of life at the time because it is not believable that the aristocratic family of Ranevskaya and Gaev would wait so long to face up to their problems, e.g. they do not listen to Lopakhin's suggested solutions to prevent them from losing the estate. It could also be argued that the portrayal is not realistic because there are so many comedic moments in the play which detract from the serious nature of the situation that the family faces.

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 376">It could be argued that the most important theme in Solzhenitsyn's novella is the lack of a private life that all of the prisoners experience on a daily basis.</p> <ul data-bbox="438 409 1369 1137" style="list-style-type: none"> <li data-bbox="438 409 1369 651">• We see in the novella that the Gulag system exercises complete control over the prisoners in the camp. They are dehumanised in many different ways by the system, and have little or no personal life, e.g. they have no personal space to call their own, Shukhov worries about his rations and possessions being stolen when stored in his mattress, and the prisoners' days are controlled completely by the authorities in the camp. <li data-bbox="438 689 1369 898">• Each prisoner is assigned a number in the camp and this is also used to dehumanise them by the system, e.g. Solzhenitsyn makes frequent reference to Shukhov's number, Щ-854, throughout the novella. Prisoners refer to each other by nicknames, and we are told little of their former lives before the camp. <li data-bbox="438 936 1369 1137">• On the other hand, it could be argued that the importance of faith and hope is the most important theme in the novella, e.g. the prisoners have little hope that they will get out of the camp, but concentrate on short-term wishes, such as not to be sick the next day, or for extra rations. The religious faith that some of the prisoners have is also an important aspect of this theme.

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 1305 371">The ideas and thoughts of Shukhov could be said to change throughout the short novella, the narrative of which is contained within one day.</p> <ul data-bbox="488 407 1390 1379" style="list-style-type: none"> <li data-bbox="488 407 1390 719">• Shukhov is shown to be a poor and uneducated man. His focus within his mind at the start of the novella is on his own day-to-day survival, e.g. he worries about whether he will miss breakfast, and how he stores part of his ration in his mattress to avoid theft. By the end, he seems to be focusing on more profound issues, e.g. he reflects on the reasons why the prison system prevails – because there is no solidarity amongst the prisoners in the camp: ‘if they did not fight each other, it would be another story’. <li data-bbox="488 754 1390 1066">• Shukhov is shown at the start to be a simple man, not particularly sensitive or caring, e.g. he seems to show little longing for his wife and daughters and no nostalgia for his lost home or dreams of a better life elsewhere. Towards the end of the novella, he begins to reflect on matters such as faith and religion. In his discussion with Alyosha he comes to a realisation that focusing on spiritual matters rather than worldly goods can help prisoners to cope with the adversity of the camp. <li data-bbox="488 1102 1390 1379">• On the other hand, it could be argued that Shukhov’s thoughts and ideas do not change focus throughout the novella, e.g. throughout he shows signs of being a simple peasant with his own superstitions and ways of behaving, these are just reflected in different ways. Matters such as the lack of food and the cold preoccupy his mind throughout. The change in the matters he thinks about throughout the day simply reflects one day in his repetitive life.

Question number	Indicative content
6(a)	<p data-bbox="391 185 1029 219">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1342 409">The character of Ol'ga is central to Baranskaya's story, and could be considered to be 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.</p> <ul data-bbox="440 443 1362 1249" style="list-style-type: none"> <li data-bbox="440 443 1362 701">• Despite her struggles, Ol'ga is 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. <li data-bbox="440 734 1362 992">• Ol'ga could also be considered 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. <li data-bbox="440 1025 1362 1249">• On the other hand, it seems that in comparison with Maria Matveevna (called 'MM'), Ol'ga's life is not that of a 'real Soviet woman'. MM has led what might be seen as a perfect Soviet life, e.g. she is seen by the others as an 'old idealist' who served at the front during the war. They respect her. Her children grew up in a children's home so that she could devote her life to working and serving Soviet society.

Question number	Indicative content
6(b)	<p data-bbox="427 181 1066 215">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 282 1350 409">It could be considered that Baranskaya’s main aim with her short story was to depict the living conditions for people in Moscow in the 1960s. Almost every passage of Ol’ga’s diary mentions the difficult situation that ordinary people faced going about their daily lives.</p> <ul data-bbox="480 443 1390 1272" style="list-style-type: none"> <li data-bbox="480 443 1390 645">• The amenities that are available on the unfinished housing estates are not sufficient to support the number of people who live there, e.g. there are no shops near to where Ol’ga lives and so she and her colleagues have to share the shopping during their lunch breaks. The queues they face are long and there are shortages in the shops. <li data-bbox="480 685 1390 925">• Transport infrastructure is shown to be a particular problem for Ol’ga, e.g. the buses are often full (at one point she needs to be pulled into the bus by a stranger when it moves off), and Ol’ga is often late for work due to problems with transport. Work is stressful for Ol’ga and her colleagues as they have targets and deadlines to meet that do not take into account the issues that they face in their everyday lives. <li data-bbox="480 965 1390 1272">• On the other hand, it could be argued that Baranskaya’s main aim with her short story was not to depict the living conditions in Moscow as such, but rather to show specifically how these impact on women, e.g. Ol’ga bears the ‘double burden’ of working and bringing up her family, and Dima seems unconcerned about some of the daily problems she faces. At work, the women discuss the impact of the problems they face, and the lack of support they have from men in dealing with them is made clear.

Question number	Indicative content
7(a)	<p data-bbox="392 183 847 215">Сонечка (Людмила Улицкая)</p> <p data-bbox="392 217 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="392 282 1369 376">The depiction of the relationship between Sonechka and Robert Viktorovich in Ulitskaya’s novella could be considered a realistic representation of the way that many married couples change over time.</p> <ul data-bbox="440 412 1369 1205" style="list-style-type: none"> <li data-bbox="440 412 1369 613">• At the start of the story, Sonechka is introverted and alone, e.g. she is shown as living her life through books and is described as a ‘bookworm’. One day, she is approached by Robert Viktorovich and he proposes to her. It is believable that she would respond to this proposal in the way that she does, as it could be argued that she wants to escape from her lonely life. <li data-bbox="440 658 1369 927">• Sonechka devotes her life to Robert Viktorovich, e.g. she sacrifices her own needs in the way that many women did at the time to support and care for him and her daughter Tanya. It is believable that she would transform into a woman who has infinite patience with others, and would put up with her husband’s meagre earnings and forgive his infidelity in the way that she does, as many women have done in order to keep their families together. <li data-bbox="440 972 1369 1205">• On the other hand, it could be argued that it is not believable that Sonechka would leave the comfort of her family to be with Robert Viktorovich, and rely on help sent from her father. The way in which Sonechka remains loyal to Robert Viktorovich after his affair with Yasia is not realistic, e.g. even after he has had an affair for many years, she remains loyal to him, with seemingly no gain for her in doing so.

Question number	Indicative content
7(b)	<p data-bbox="391 185 847 219">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1283 349">Ulitskaya uses the characters of Tanya and Yasia in the novella to illustrate the differences between the generations.</p> <ul data-bbox="440 383 1366 1106" style="list-style-type: none"> <li data-bbox="440 383 1366 618">• The characters in the novella are seemingly all drawn in contrast to Sonechka herself, e.g. as a child Sonechka is an introvert and a bookworm, and has learnt about the world through literature. Her daughter, Tanya, is not interested in reading and Sonechka fails to inspire her. Tanya is practical and lives her life for pleasure. She becomes interested in boys and sex at an early age, very much in contrast to Sonechka. <li data-bbox="440 663 1366 898">• Tanya is depicted as spoilt and selfish, but nevertheless she is loved and cherished by Sonechka, e.g. Sonechka and Robert Viktorovich buy her a goldfish, a puppy and a piano as soon as she mentions wanting them, despite their own financial difficulties. Tanya's character throws the different attitudes to material goods between the generations into sharp relief, as Sonechka herself has a much more simple upbringing. <li data-bbox="440 943 1366 1106">• The character of Yasia, the orphaned Polish woman who comes to live with the family, gives another point of contrast between the generations, e.g. her carefree attitudes to sex and her lack of moral compass in terms of her affair with Robert Viktorovich are very different to Sonechka's.

Question number	Indicative content
8(a)	<p data-bbox="391 183 829 215">Крылья (Лариса Шепитько)</p> <p data-bbox="391 215 1106 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1390 405">The character traits of Nadezhda Stepanovna are shown in virtually every scene in Shepit'ko's film. The events of the film unfold through her eyes. She could be considered to be a 'good', or sympathetic, character for a number of reasons.</p> <ul data-bbox="440 443 1390 1099" style="list-style-type: none"><li data-bbox="440 443 1390 680">• Nadezhda Stepanovna has a genuine sense of loyalty and duty to her family, her workplace, and the above all to the Soviet state, something of vital importance to a certain generation of Soviet citizens who served in the war, e.g. she tells her daughter Tanya that she should have more concern for duty and 'doing the right thing', and her daughter disagrees. In the 'beer drinking' scene we learn of the respect that the former soldiers have for her.<li data-bbox="440 719 1390 891">• Nadezhda Stepanovna could also be considered to be a 'good' person because she cares about the children at the college where she is a headteacher, she is worried when one of them goes missing, even though she comes across as rather cold hearted to the children themselves.<li data-bbox="440 929 1390 1099">• On the other hand, it could be argued that Nadezhda Stepanova is a little cold hearted and rather judgemental, e.g. she lectures Tanya on duty to the Soviet state, and she judges Tanya's choice of fiancé harshly. There are also scenes where she seems to dismiss Pasha's love for her.

Question number	Indicative content
8(b)	<p data-bbox="391 181 829 215">Крылья (Лариса Шепитько)</p> <p data-bbox="391 215 1106 248">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1345 344">The theme of loneliness is central to Shepit'ko's film. It is most clearly demonstrated through the character of Nadezhda Stepanovna.</p> <ul data-bbox="440 376 1390 1173" style="list-style-type: none"> <li data-bbox="440 376 1390 584">• Nadezhda Stepanovna's loneliness and isolation are drawn in contrast to the happy and carefree life of her daughter Tanya, e.g. Tanya is often seen laughing, whilst Nadezhda (in the scenes set in the present day) rarely is. Tanya has a fiancé, of whom Nadezhda Stepanovna disapproves, and they often disagree over Tanya's attitudes to her duty to the Soviet state. <li data-bbox="440 622 1390 792">• Nadezhda Stepanovna has a boyfriend, Pasha, but seems isolated from him and is often shown as alone, e.g. in one scene he takes his leave from her after they have eaten together and she almost ignores him as he leaves, and does not respond to his suggestions of when they should meet next. <li data-bbox="440 831 1390 1173">• Nadezhda Stepanovna's memories and flashbacks serve to demonstrate how she was happy as a fighter pilot during the war, and when she was with her lover, Mitya, but in the present she is struggling to find her role in society, e.g. she laughed and joked with Mitya, but does not do so with Pasha. She becomes animated during the 'beer drinking' scene, when she is with soldiers who respect her for her past actions, but this scene simply draws further the contrast of the many scenes when we see her on her own at home, in the street while it is raining, in corridors at the college, or reminiscing about the past.

Question number	Indicative content
9(a)	<p data-bbox="391 183 1038 215">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 215 1106 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1385 376">The theme of 'blind belief' in the Soviet system could be considered to be the most important theme in Mikhalkov's film. The film demonstrates Soviet power and the impact of Stalin's cult of personality.</p> <ul data-bbox="440 409 1390 1151" style="list-style-type: none"> <li data-bbox="440 409 1390 667">• The theme is the most important because we see symbols of Soviet power throughout the film, e.g. the pioneers with their red scarves are attractive to Nadya – she wants to be like them. The colour red is present throughout on flags at the beach and on the stars on the Kremlin at the start. These symbols remind citizens of how the State's power reaches every aspect of their lives. The image of Stalin on the balloon at the end demonstrates his constant presence. <li data-bbox="440 701 1390 925">• 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. <li data-bbox="440 958 1390 1151">• On the other hand, the theme of the importance of family relationships could be considered to be the most important one in the film, e.g. the love that Kotov has for his family, and for Nadya, are drawn in stark contrast to Mitya's isolation. Mitya's arrival can chiefly be seen as a threat to an idyllic day that Kotov is having with his family, and to his relationship with Marusia.

Question number	Indicative content
9(b)	<p data-bbox="391 183 1040 215">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 215 1107 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1378 405">The 'love triangle' between Kotov, Mitya and Marusia is depicted in a number of scenes in the film. The different scenes help us to understand the complicated nature of the relationships between the characters that go back to before the Civil War.</p> <ul data-bbox="440 443 1386 1099" style="list-style-type: none"> <li data-bbox="440 443 1386 645">• In the scene where the family are dancing and playing the piano, we see the contrasts between the backgrounds of Kotov and Mitya, e.g. Mitya comes from the same aristocratic background as Marusia, they knew each other as children, and Mitya can dance the can-can, speak French and play the piano. Kotov can do none of these things. <li data-bbox="440 685 1386 819">• In the scene where Mitya tells Nadya a fairy tale, we see a thinly disguised story of Marusia and Mitya's former lives, e.g. Yatim is Mitya and Yasum is Marusia, and they were destined to be married, until Kotov arrived and sent Mitya away to be a spy. <li data-bbox="440 860 1386 1099">• There are several scenes where we learn about Marusia's attitude towards Mitya and Kotov, e.g. when Mitya asks for water, Marusia goes to get it but then drinks it herself. She does not respond to Mitya's fairy story or to his recollections about the first night that they spent together. She actively encourages Mitya to leave once Kotov has spoken to her. It seems that Marusia, whilst happy to see Mitya, is attracted to the very public power that Kotov has.

Question number	Indicative content
10(a)	<p data-bbox="391 185 981 219">Кавказский пленник (Сергей Бодров)</p> <p data-bbox="391 219 1109 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1385 349">There are a number of scenes in Bodrov's film that help us to understand the character of the young soldier, Vanya.</p> <ul data-bbox="438 378 1385 1178" style="list-style-type: none"> <li data-bbox="438 378 1385 656">• At the start of the film, we see Vanya enrolling to join the army and we learn something of his naivety, e.g. he and the other soldiers laugh and joke amongst themselves, clearly not aware of the danger that they will shortly face. There are a number of other scenes at the beginning of the film where the older officer, Sasha, tells Vanya horrifying stories of what to expect, or of how the Chechens behave, and Vanya is shocked. He later grows more accustomed to these stories when he sees the reality for himself. <li data-bbox="438 692 1385 969">• The scenes where Sasha and Vanya are first captured and get to know each other while locked up tell us more about Vanya's naivety, but also his burgeoning bravery in the face of adversity, e.g. he does not respond when Sasha tells him that he will not be bought out by the commander. Vanya appears to want to impress Sasha at points during the film, but seems unable to do so. We also learn of Vanya's technical skill, e.g. in the scene where he fixes the radio. <li data-bbox="438 1005 1385 1178">• After Sasha has been killed, the scenes at the end where Dina and Vanya's friendship has developed show us something of Vanya's character, e.g. he asks her to bring him the key, and she tries to do so. We learn of the closeness and trust that the two have for each other.

Question number	Indicative content
10(b)	<p data-bbox="427 181 1023 215"><i>Кавказский пленник (Сергей Бодров)</i></p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1366 376">The relationship between the young soldier, Vanya, and the Chechen girl, Dina, is an important backdrop to Bodrov's film. It could be considered to be a plausible relationship.</p> <ul data-bbox="480 409 1390 1205" style="list-style-type: none"> <li data-bbox="480 409 1390 685">• It is common for close relationships to develop in times of conflict, especially where a captor has shown kindness, and this is perhaps what Bodrov is trying to illustrate, 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. It is plausible that a young girl may well become infatuated with a younger soldier such as Vanya. <li data-bbox="480 723 1390 999">• Later in the film, after Sasha's death, the relationship between Vanya and Dina intensifies. He is held captive alone, and she brings him food and talks with him, but the friendship is ultimately doomed, e.g. in the end she realises that they cannot be together or take the relationship further. He begs her to help him, and she tries to do so. This perhaps represents the fate of many such relationships in times of conflict. <li data-bbox="480 1037 1390 1205">• It could be argued that the relationship or friendship is not plausible because it is unlikely that such trust would develop between a captor and soldier, e.g. the scenes where Vanya and Dina talk at length would not have been allowed by other Chechens.

Question number	Indicative content
11(a)	<p data-bbox="389 183 879 215">Левиафан (Андрей Звягинцев)</p> <p data-bbox="389 215 1107 246">Students may refer to the following in their answers.</p> <p data-bbox="389 277 1270 342">The theme of the 'little man' standing up against power could be considered the most important theme in Zvyagintsev's film.</p> <ul data-bbox="440 374 1390 1104" style="list-style-type: none"> <li data-bbox="440 374 1390 651">• The trope of a 'little man' is a common one in Russian literature, and Kolya clearly represents this character in the film, e.g. the corrupt and self-serving mayor has issued a court order for compulsory purchase of Kolya's land. Kolya vows to fight this, and brings in his friend from Moscow, Dima, to help him. We learn of the corruption and small-town bureaucracy that thwart him at every turn, and there is an inevitability to Kolya's failure to stop the compulsory purchase. <li data-bbox="440 689 1390 927">• At the end of the film, we see 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. <li data-bbox="440 965 1390 1104">• On the other hand, it could be argued that unhappy relationships are also a key theme of the film, e.g. Kolya and Roma have a strained relationship, Kolya's wife has an affair with Dima, and Kolya has difficulty trusting his friends.

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 1331 344">There are a number of scenes in Zvyagintsev’s film that help us to understand the character of Kolya.</p> <ul data-bbox="475 376 1382 1205" style="list-style-type: none"> <li data-bbox="475 376 1382 685">• At the start of the film, we see the family life between Kolya, Roma, his son, and Lilia, his wife. We learn that there are difficulties between Kolya and his son, e.g. they argue because Roma does not accept Lilia’s authority, and later Kolya hits Roma. Despite these arguments, there is an underlying love between father and son. In the scene where Kolya agrees to help a friend whose car needs to be fixed we see the way that he is seen by the rest of the community, e.g. he is helpful, and reliable. <li data-bbox="475 725 1382 1070">• Kolya’s love for his family is shown in later scenes, e.g. when he and Roma both poke fun at Dima about his past, and they have a strong father-son connection. In the scene where the family go out and make kebabs and go shooting together, we further see Kolya in his element; with his friends and family around him he is comfortable. Kolya hugs Roma to calm him when he is distressed about seeing Lilia having sex with Dima, further emphasizing the relationship between father and son, and also how, despite surface appearances, he may be able to forgive Lilia. <li data-bbox="475 1111 1382 1205">• We learn of Kolya’s frustration in the face of bureaucracy in a number of scenes, e.g. in the scenes at the police station and in the courtroom.