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# Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE  
In Russian (9RU0)

Paper 02

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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	St Petersburg is considered	Санкт-Петербург считается	Считают, что Санкт-Петербург	Санкт-Петербург есть	(1)
2	one of the most polluted cities	одним из самых загрязнённых городов	один из самых загрязнённых городов	одной из самых загрязнённых городов	(1)
3	in the world.	в мире.	на свете.	в мир.	(1)
4	In a survey, 77% of residents	В опросе 77% жителей	В одном опросе 77% людей, которые там живут,	В опросе 77% жители	(1)
5	said that they are very worried	сказали, что они очень беспокоятся	сказали, что они сильно волнуются	говорят, что они очень беспокоятся	(1)
6	about the effect of dirty air	о влиянии грязного воздуха	из-за влияния грязного воздуха	о влияние грязного воздуха	(1)
7	on their health.	на своё здоровье.	на здоровье.	на здравоохранение.	(1)
8	The cause of the problem	Причина проблемы	Причина этой проблемы	Причина проблемой	(1)

9	is obvious:	очевидна:	очевидная:	очевидным:	<b>(1)</b>
10	exhaust gases from the cars	выхлопные газы из машин,	выбросы из машин,	выхлопные газы из машины,	<b>(1)</b>
11	that are everywhere on the city's streets.	которые везде на улицах города.	которые повсюду на улицах города.	которые везде на улице города.	<b>(1)</b>
12	The good news is that	Хорошие новости в том, что	Хорошая новость в том, что	Хорошие новости есть, что	<b>(1)</b>
13	the President has proposed new measures,	Президент предложил новые меры,	Президент предлагал новые меры,	Президент предложила новые меры,	<b>(1)</b>
14	such as a small part of the city centre	такие, как маленькая часть центра города,	например, маленький район в центре города,	например, маленький район на центре города,	<b>(1)</b>
15	where only cars	где только машины,	где только автомобили,	где только машина,	<b>(1)</b>
16	that do not cause much pollution	которые не вызывают много загрязнения,	не вызывающие много загрязнения	которые не вызывают много загрязнению,	<b>(1)</b>
17	will be allowed.	будут разрешены.	разрешены.	будут разрешено.	<b>(1)</b>
18	However, in order to improve the environment,	Однако, чтобы улучшить окружающую среду,	Однако, чтобы улучшить экологию,	Однако, чтобы улучшить окружающая среда,	<b>(1)</b>
19	better public transport systems	лучшие системы общественного транспорта	лучшие системы городского транспорта	лучше системы общественного транспорта	<b>(1)</b>
20	will also be needed.	также потребуются.	также нужны будут.	также потребовать.	<b>(1)</b>
					<b>Total (20)</b>

## **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"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13-16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>

### 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"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>



## **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"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7-8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9-10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### Additional guidance

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

#### Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

#### Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

#### Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="387 353 951 387"><b>Пиковая дама (Александр Пушкин)</b></p> <p data-bbox="387 387 1106 421">Students may refer to the following in their answers.</p> <p data-bbox="387 450 1318 515">There are a number of scenes in Pushkin's story that best help us to understand the character of Germann.</p> <ul data-bbox="440 546 1386 1256" style="list-style-type: none"><li data-bbox="440 546 1386 801">• At the start of the story, we see Germann watching the other officers play cards. At first he refuses to gamble, but once he is told by Tomsy about the secret of the three cards, his attitude towards gambling and money begins to change, e.g. he had previously lived by the mantra of his own 'three cards' (thrift, moderation and hard work) but begins to become obsessed with finding out the secret and winning money, whereas he had previously never played cards but simply watched the others play.</li><li data-bbox="440 837 1386 1061">• Later in the story, we see Germann's new-found ruthlessness as he seeks to learn the secret of the three cards at all costs, e.g. he sends Lizaveta Ivanovna love letters seeking to ingratiate himself with her and gain access to the Countess's house at night. The scene where Germann threatens the Countess with a pistol, and she dies of fright, also shows how far Germann is prepared to go to find out the secret.</li><li data-bbox="440 1097 1386 1256">• At the end of the story, the picture of Germann having gone mad, repeating 'three, seven, ace' to himself shows us how far he has come from the opening of the story, e.g. it is made clear to the reader the consequences of an obsession such as the one that he has developed.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="391 185 949 219"><b>Пиковая дама (Александр Пушкин)</b></p> <p data-bbox="391 219 1109 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1390 409">The theme of madness could be considered the most important theme in Pushkin's story. 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.</p> <ul data-bbox="443 443 1390 1272" style="list-style-type: none"> <li data-bbox="443 443 1390 611">• Madness could be considered the central theme because it can affect those who seem sane at first, e.g. at the start of the story, Germann is a model of sanity. He is reserved and ambitious, watches others gamble but does not do so himself, and is not willing to risk his moderate means.</li> <li data-bbox="443 656 1390 992">• Madness is central because it lurks within Germann's character and then comes to the surface fully as the story goes on, e.g. on hearing of the secret of the three cards, Germann becomes obsessed, disregards his previous reliance on 'thrift, moderation and hard work' and seeks to find out the secret and make his fortune. As the story progresses, Germann becomes increasingly 'mad', perhaps even seeing an apparition of the Countess and seeing the card in front of him move. At the end of the story, he is shown as completely mad, muttering the 'secret' of the three cards to himself.</li> <li data-bbox="443 1037 1390 1272">• On the other hand, the most important theme in the story could be considered to be the role of mysticism and supernatural forces, e.g. without the apparition of the Countess, the events at her funeral, and the 'winking' Queen of Spades, the narrative of the story would not work. Pushkin is also drawing our attention throughout the story to the ideas of mysticism that many believed in at the time.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="391 185 810 219"><b>Ревизор (Николай Гоголь)</b></p> <p data-bbox="391 219 1107 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1385 376">Gogol's use of language in the play could be seen as an important device that helps us to understand the characters and the play's central message about corruption and moral weakness in society at the time.</p> <ul data-bbox="443 412 1390 1032" style="list-style-type: none"> <li data-bbox="443 412 1390 618">• The names of the characters are plays on words and often have a comic effect, e.g. the name Luka Lukich Khlopov is a play on 'лук' (onion), and 'хлопать' (to slam). The doctor's surname, Gibner, sounds German but is also a play on the Russian root 'гиб', meaning 'death' or 'dead'. Most of the characters' names are humorous or ironic in this way.</li> <li data-bbox="443 656 1390 862">• The officials in the town tend to use many colloquial expressions and slang words, the effect of which is to show them to be uneducated and unsuited for the role, e.g. 'о новости-та'. The mayor's wife, Anna Andreevna, uses pretentious language as she yearns for a place in high society, but betrays her vulgar origins when she rebukes her husband or daughter.</li> <li data-bbox="443 900 1390 1032">• When Khlestakov talks to the officials, he uses an overly formal and ingratiating style, e.g. 'покорнейше благодарю'. This has the effect of making him also appear comical and actually rather uneducated, the opposite to his intention.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="392 221 807 248"><b>Ревизор (Николай Гоголь)</b></p> <p data-bbox="392 253 1106 280">Students may refer to the following in their answers.</p> <p data-bbox="392 315 1390 409">One of Gogol’s intentions in his play is to draw a comparison between the provincial town of ‘N’ featured in the play and the capital city, St Petersburg.</p> <ul data-bbox="443 445 1390 1115" style="list-style-type: none"> <li data-bbox="443 445 1390 633">• The play is a satire targeted particularly at provincial Russian society in the 19th Century as shown in the town of ‘N’, e.g. it throws light on the corrupt and incompetent bureaucracy amongst local officials, especially in the provinces far from the capital, St Petersburg, and the moral mediocrity (<i>poshlost'</i>) of life in the provinces.</li> <li data-bbox="443 672 1390 801">• The capital city is shown to be seen as a place of sophistication in the eyes of those living in the town, e.g. the mayor’s wife and daughter fancy themselves as people who could have the airs and graces to live there.</li> <li data-bbox="443 840 1390 1115">• Khlestakov, who is mistaken for the government inspector, but is actually a lowly civil servant, shows the audience that people from the capital are perhaps not quite what those from the provinces imagine them to be, e.g. he has lost all of his money playing cards, he enjoys eating, and we get the sense of a rude, irresponsible and not particularly intelligent man. When he realises what has happened, he takes full advantage of the town’s officials.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="391 219 853 250"><b>Вишнёвый сад (Антон Чехов)</b></p> <p data-bbox="391 250 1109 282">Students may refer to the following in their answers.</p> <p data-bbox="391 315 1252 376">There are a number of scenes in Chekhov’s play that help us to understand the differences between the social classes.</p> <ul data-bbox="438 409 1396 1070" style="list-style-type: none"> <li data-bbox="438 409 1396 651">• At the start of the play, before Ranevskaya arrives from Paris, we are introduced to Lopakhin and his difficulties with his social status, e.g. we learn that he is a local businessman who has become successful, that his feelings for Ranevskaya are mixed between gratitude for past kindness when his father was a serf on the estate, and resentment at how condescendingly he is treated by the family now due to his peasant origins.</li> <li data-bbox="438 689 1396 898">• When Ranevskaya and Gaev arrive later, we learn about the different attitudes that those from aristocratic families have, and how they are not able to face up to the reality of their situation, e.g. Ranevskaya lends money to a family friend even though she was living in poverty in Paris, and Gaev dismisses all of Lopakhin’s idea about how the estate might be saved.</li> <li data-bbox="438 936 1396 1070">• Later in the play, we learn more about the servants on the estate and their social status, e.g. we learn about Yasha’s ideas about his own importance, which are very much in contrast to Firs’s inability to move beyond his sense of duty to the family.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="427 192 895 226"><b>Вишнёвый сад (Антон Чехов)</b></p> <p data-bbox="427 226 1145 259">Students may refer to the following in their answers.</p> <p data-bbox="427 293 1374 353">It could be argued that Chekhov’s portrayal of Lopakhin in the play is a realistic portrayal of the struggles and successes of a former serf.</p> <ul data-bbox="480 387 1382 1182" style="list-style-type: none"> <li data-bbox="480 387 1382 663">• Lopakhin’s portrayal is realistic because many former serfs did manage to become successful businessmen following the Emancipation in 1861, and it is believable that this led to conflict with landowners and aristocrats, e.g. Lopakhin tries to convince Ranevskaya and Gaev to sell some of their land for villas, with their interests at heart, but is repeatedly ignored. He tells them that they are ‘unbusiness-like’ in frustration at their attitudes.</li> <li data-bbox="480 696 1382 943">• It is believable that Lopakhin would be triumphant once he has purchased the cherry orchard, e.g. he now owns the estate on which his father and grandfather were serfs. The fortunes of him and Ranevskaya have now completely reversed, and arguably there are many examples of aristocratic families refusing to embrace the new changes in society and thus falling into poverty at this time.</li> <li data-bbox="480 976 1382 1182">• On the other hand, it could be argued that the portrayal of Lopakhin is not realistic because it seems unlikely that he would act as he does given his emotional attachment to the family, e.g. he is triumphant when he has bought the cherry orchard despite having recalled earlier how kind Ranevskaya was to him as a child.</li> </ul>



Question number	Indicative content
5(a)	<p data-bbox="391 181 1276 246"><b>Один день Ивана Денисовича (Александр Солженицын)</b> Students may refer to the following in their answers.</p> <p data-bbox="391 280 1348 376">The hardship of life in the Gulag is the central theme of Solzhenitsyn's novella, and we see this through the struggles of one day in the life of the central character, Ivan Denisovich Shukhov.</p> <ul data-bbox="438 409 1364 1176" style="list-style-type: none"> <li data-bbox="438 409 1364 683">• The relentless Siberian weather that the prisoners experience every day is a constant feature of the narrative, e.g. Shukhov constantly worries about how to keep himself warm, the prisoners are subjected to body searches in the cold, boots, mittens and underclothing are highly prized and in constant demand. We get the sense of the cold and the weather very clearly from the narrative, and the cold is mentioned on nearly every page.</li> <li data-bbox="438 723 1364 996">• The struggle for and lack of food also comes across very successfully in Solzhenitsyn's prose, e.g. Shukhov worries at the start of the novella about whether he will miss breakfast, we learn how the prisoners are often short changed in their rations, and how Shukhov stores part of his ration in his mattress to avoid theft. Bread is mentioned constantly, and the food parcels that Tsezar' receives are contrasted with the meagre rations of the other prisoners.</li> <li data-bbox="438 1037 1364 1176">• The efforts of the Gulag system to dehumanise the prisoners are also successfully portrayed in the novella, e.g. the prisoners have no space to call their own, their names have been replaced with numbers, and they are abused by the camp guards.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="427 181 1315 215"><b><i>Один день Ивана Денисовича (Александр Солженицын)</i></b></p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1347 342">The theme of power could be considered one of the most important themes in Solzhenitsyn's novella.</p> <ul data-bbox="480 376 1378 1173" style="list-style-type: none"> <li data-bbox="480 376 1378 584">• The power of the Soviet state is depicted in the novella, e.g. the prisoners are all in the camp for very long sentences for what appear to the reader to be relatively minor crimes. The cold and inhospitable conditions are a feature of the narrative, and this demonstrates the power that the State had to dehumanise those who had supposedly committed crimes.</li> <li data-bbox="480 622 1378 898">• The guards in the camp are shown to be powerful and unconcerned about the lives of the prisoners, e.g. they subject the prisoners to inhumane body searches in the cold, restrict rations without explanation and are unsympathetic when one of the prisoners is ill. The power shown by individuals who have the strength of purpose to survive in the kinds of conditions they faced in the camp is also a key theme of the novella.</li> <li data-bbox="480 936 1378 1173">• The power that food, or lack of it, has over the prisoners is clear on nearly every page, e.g. Shukhov worries about missing meals, conceals part of his ration in his mattress, and wonders about how Tsezar' receives such lavish food parcels. Shukhov understands that he needs to conserve his food and conserve energy, and we see the power that food has through the constant reference to it in his thoughts.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="391 188 1034 219"><b><i>Неделя как неделя (Наталья Баранская)</i></b></p> <p data-bbox="391 219 1107 250">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1350 412">Life for Soviet workers in the 1960s is one of the key ideas depicted in Baranskaya’s story. The central protagonist, Ol’ga, has a career as a research scientist and also has to look after her young family and husband.</p> <ul data-bbox="440 448 1369 1106" style="list-style-type: none"><li data-bbox="440 448 1369 654">• Women are shown to have important and highly skilled jobs in the story, e.g. Ol’ga’s role as a research scientist requires a high level of education and involves her working long hours as part of a team with a high level of responsibility. The State provides childcare so that women can work, and it is expected that women do go to work rather than stay at home with children.</li><li data-bbox="440 689 1369 896">• Despite this, Ol’ga faces difficulties at work, e.g. she has targets and deadlines to meet that do not take into account her family life. She is often late to work due to transport issues, and fears losing her job because of this. She cannot take time off when the children are ill and has to use her breaks to shop for the family as there are no shops in her neighbourhood.</li><li data-bbox="440 931 1369 1106">• In contrast to this, men’s working lives are shown to be easier than those of women, e.g. Ol’ga’s husband Dima has a similar job, but has none of the pressures in terms of balancing family life that she seems to have. He suggests that Ol’ga gives up her job to look after the family, but she does not want to do this.</li></ul>

Question number	Indicative content
6(b)	<p data-bbox="427 181 1066 215"><b>Неделя как неделя (Наталья Баранская)</b></p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1342 344">Dima, Ol'ga's husband in Baranskaya's story, could be seen to be a typical Soviet man of the 1960s.</p> <ul data-bbox="480 376 1385 1245" style="list-style-type: none"> <li data-bbox="480 376 1385 613">• Typically, both men and women worked in full-time jobs in the Soviet Union, and this is the case with Dima and Ol'ga, e.g. they both have similar roles as research scientists and both have targets and deadlines to meet. Dima could be considered a typical example of a Soviet man because he expects Ol'ga to look after both him and the children, as well as working similar hours to him.</li> <li data-bbox="480 658 1385 965">• Dima could also be considered a typical Soviet man because he has selfish attitudes to his role within the family, e.g. he asks Ol'ga to iron his trousers, expects her to look after the children when they cannot go to the kindergarten because they are ill, and suggests that he spends a lot of time helping out at home (that he could spend doing further paid work), where the narrative seems to suggest that this not the case. Dima also suggested that Ol'ga have an abortion when she became pregnant the second time.</li> <li data-bbox="480 1010 1385 1245">• On the other hand, it could be argued that Dima is not quite so typical as he first appears, e.g. he plays with the children, helps out with Kot'ka's teacher, and Blonde Lusya describes him as 'wonderful' in contrast to some of the other men mentioned in the text. Shura's husband is said to be a drinker, and the father of Blonde Lusya's child vanished when he learned she was pregnant.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="391 185 847 219"><b>Сонечка (Людмила Улицкая)</b></p> <p data-bbox="391 219 1107 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1337 376">It could be that we come to respect Sonechka, the hero of Ulitskaya's novella, due to her unrelenting loyalty and steadfastness throughout the story.</p> <ul data-bbox="440 412 1374 1173" style="list-style-type: none"> <li data-bbox="440 412 1374 651">• In the first half of the novella, where the family face financial difficulties, Sonechka is supportive, kind and loyal, e.g. she stays with Robert Viktorovich despite the fact that she could return to her family on whom the couple rely for food parcels. As Robert Viktorovich becomes increasingly distant, she remains committed to his domestic comfort. She makes sacrifices to ensure that the family have enough to survive.</li> <li data-bbox="440 689 1374 929">• As the couple become more prosperous, and Tanya is born, Sonechka remains loyal, e.g. she remains with Robert Viktorovich even when he has a public affair with Yasya, the orphaned Polish woman who comes to live with the family. Even after Robert Viktorovich's death, Sonechka is loyal to his memory. All these qualities mark her out as a fundamentally 'good' person who has the welfare of others in mind.</li> <li data-bbox="440 967 1374 1173">• It could be argued however, that we might not respect Sonechka for other ways in which she behaves in the story, e.g. she and Robert Viktorovich spoil Tanya, and later, by remaining with him, Sonechka condones Robert Viktorovich's affair. Although she is loyal and kind, it could be argued that she is not helping her family to develop their own moral compasses.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="391 185 847 219"><b>Сонечка (Людмила Улицкая)</b></p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1369 349">There are a number of passages in Ulitskaya’s short story that help us to understand the character of Sonechka’s husband, Robert Viktorovich.</p> <ul data-bbox="443 383 1369 1037" style="list-style-type: none"> <li data-bbox="443 383 1369 584">• At the start, where Robert Viktorovich proposes to Sonechka, we learn of his nature, e.g. he proposes to her after asking her for a book in the library where she works, after only having seen her for a short time. Robert Viktorovich is shown to be romantic, but impulsive. He immediately wins her over, and she remains loyal to him despite his meagre earnings, for many years.</li> <li data-bbox="443 629 1369 763">• Robert Viktorovich is also shown in several passages in the novella to be kind and loving towards his daughter, e.g. he buys her gifts when she asks for them and does not criticise her liaisons with boys when he finds out about them.</li> <li data-bbox="443 797 1369 1037">• Robert Viktorovich is also shown to have many negative qualities in some scenes in the novella, e.g. in the passages where we see his responses to Yasya’s advances, and their subsequent affair, we learn of his selfishness and disregard for his family’s happiness. Later in the novella, he often retreats to his studio, and ends up living there, even though Sonechka remains loyal to him.</li> </ul>

Question number	Indicative content
8(a)	<p data-bbox="391 183 829 215"><b>Крылья (Лариса Шепитько)</b></p> <p data-bbox="391 215 1106 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1382 342">Shepit'ko uses a range of cinematic techniques to depict the character of Nadezhda Stepanovna successfully in the film.</p> <ul data-bbox="440 376 1366 1066" style="list-style-type: none"> <li data-bbox="440 376 1366 568">• Close-ups of her face are often used to illustrate how Nadezhda Stepanovna is feeling, e.g. when she is walking down the street and it begins to rain we see how she begins to enjoy acting spontaneously. In the museum, we see her expression clearly when she hears the guide talking about her and looks at the photo of herself.</li> <li data-bbox="440 604 1366 819">• The film is quiet, with very little use of loud noise or loud dialogue, e.g. there are many scenes accompanied by gentle music which could be said to reflect Nadezhda Stepanovna's yearning for the past, e.g. the scene where she speaks to Pasha and then quietly calls after him after he has left. The loudest scenes are the flashbacks to Nadezhda Stepanovna's life as a fighter pilot.</li> <li data-bbox="440 855 1366 1066">• Retrospective episodes (flashbacks) are an important part of the film's structure and are used to show us Nadezhda Stepanovna's former life as a fighter pilot and the contrast to her current life, e.g. in the museum she remembers one of her flights fondly and the sequence where she remembers her former lover, Mitya. These are shot from her point of view.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="391 183 829 215"><b>Крылья (Лариса Шепитько)</b></p> <p data-bbox="391 215 1106 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1380 376">The relationship between Nadezhda Stepanovna and her daughter Tanya is central to Shepit'ko's film, and it could be considered positive in some ways.</p> <ul data-bbox="438 409 1385 1120" style="list-style-type: none"> <li data-bbox="438 409 1385 600">• Nadezhda Stepanovna clearly cares for her daughter Tanya, and wants her to be happy, but does not approve of her daughter's marriage to Igor', e.g. she worries that he is an older man and that the relationship is too 'carefree'. Nadezhda Stepanovna tries to give Tanya advice and make suggestions, but this advice is often rejected.</li> <li data-bbox="438 633 1385 824">• Tanya also cares for her mother. She is of the opinion that her mother's sense of duty in her working life is misguided and that she should not worry so much about her work, e.g. Tanya tells Nadezhda Stepanovna to stop worrying about the children at the college, but Nadezhda Stepanovna replies that she has always worked for others and not for herself.</li> <li data-bbox="438 857 1385 1120">• It could be argued that the relationship between mother and daughter cannot be described as positive because the two women seem unable to agree about anything, e.g. Tanya has none of the sense of duty to the Soviet state that Nadezhda Stepanovna personifies. Tanya's life is carefree and much easier than that of her mother, and this is a constant source of conflict between the two women. Nadezhda Stepanovna has also not told her daughter that she is, in fact, adopted, and this problem preys on her mind.</li> </ul>



Question number	Indicative content
9(a)	<p data-bbox="391 185 1038 219"><b>Утомлённые солнцем (Никита Михалков)</b></p> <p data-bbox="391 219 1106 253">Students may refer to the following in their answers.</p> <p data-bbox="391 282 1321 349">The relationship between Kotov and his daughter Nadya is central to Mikhalkov's film, and it can be argued that it portrayed realistically.</p> <ul data-bbox="443 383 1382 1104" style="list-style-type: none"> <li data-bbox="443 383 1382 584">• The relationship could be said to be realistic because Mikhalkov himself plays Kotov, and his daughter plays Nadya. This gives the relationship honesty on screen, e.g. there are many scenes when the pair seem to be complicit and knowing about others, although the irony is that Nadya remains innocent to the end of the film about the fate of her father.</li> <li data-bbox="443 622 1382 864">• The relationship is also realistic because it is reflective of the way in which many Soviet parents sought to bring up their children, e.g. Kotov wants a better future for Nadya and he sees communism as a way to achieve this. He teaches her to 'respect the Soviet motherland', and as an audience we are drawn to the parallel between Kotov's relationship with Nadya, and the supposed benign paternalism of Stalin towards the Soviet people.</li> <li data-bbox="443 902 1382 1104">• On the other hand, it could be argued that the relationship is not realistically portrayed, e.g. it is not believable that Kotov, a legendary officer, would be so close to his daughter, as he would not have seen her so often. It is also unrealistic that Nadya would not have noticed some of the tension between Kotov and Mitya in the film.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="391 183 1040 215"><b>Утомлённые солнцем (Никита Михалков)</b></p> <p data-bbox="391 215 1106 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1385 405">There are a number of key scenes in Mikhalkov's film which give us information about the character of Mitya. He is a key character because the narrative revolves around his arrival as an 'outsider' and his arrest of Kotov at Kotov's family dacha.</p> <ul data-bbox="440 443 1390 1099" style="list-style-type: none"> <li data-bbox="440 443 1390 611">• Mitya is shown to be fun, lively and quickly slips back in to being part of the family that he once knew so well, e.g. when he arrives at the dacha, he pretends to be a blind man, and he later plays the piano and dances. He immediately wins over Kotov's daughter, Nadya.</li> <li data-bbox="440 651 1390 925">• We learn more about Mitya in the scene where he tells Nadya the fairy tale, e.g. it is made clear that he still has feelings for Marusia and that he still considers Kotov to be a rival for his affections. Later, we learn more of Mitya's character during the football scene, when he shows his determination to carry through his NKVD mission and reminds Kotov of his impending arrest. Kotov interprets Mitya's actions as personal revenge because Marusia is with him.</li> <li data-bbox="440 965 1390 1099">• At the end of the film, we are further reminded that Mitya had been in an impossible position, e.g. we see him having killed himself in the bath, a victim himself of Stalin and the system because he had been forced to carry out the arrest of Kotov.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="391 183 981 215"><b>Кавказский пленник (Сергей Бодров)</b></p> <p data-bbox="391 215 1104 246">Students may refer to the following in their answers.</p> <p data-bbox="391 280 1380 342">It could be argued that there are some aspects of the character of Sasha in Bodrov's film which could mark him out as a 'positive hero'.</p> <ul data-bbox="438 376 1385 1176" style="list-style-type: none"> <li data-bbox="438 376 1385 616">• Despite Sasha's initial mockery towards Vanya, and his initial repeated failure to remember Vanya's name, an affection and level of trust between the two soldiers develops as the film goes on, e.g. Sasha becomes protective, offers advice, and the two discuss their sexual conquests in the scene where they lie on their backs by the river. During their escape attempt, Sasha kills Hasan with a rock when Hasan attempts to pull Vanya to the ground.</li> <li data-bbox="438 656 1385 965">• Sasha's approach to the young soldier is to try to show him the reality of their situation, but also to be humorous with him and perhaps try to support him through the capture and attempt to escape, e.g. there are some scenes where Sasha instigates drinking or dancing, and in one scene the two soldiers get drunk and dance on the roof to the amusement of the Chechens. Towards the end Sasha is killed in an attempt to escape, and this perhaps raises his status as a positive hero in the eyes of Vanya and the audience.</li> <li data-bbox="438 1005 1385 1176">• On the other hand, it could be argued that Sasha is selfish and concerned only with himself at the expense of Vanya, e.g. at the start he suggests that the commander will buy him out and not Vanya, he repeatedly mocks Vanya and is shown as uncaring towards him.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="427 181 1023 215"><b>Кавказский пленник (Сергей Бодров)</b></p> <p data-bbox="427 215 1145 248">Students may refer to the following in their answers.</p> <p data-bbox="427 277 1374 376">At the centre of Bodrov’s film are a number of developing friendships and relationships: between the young soldier Vanya and the Chechen girl Dina, and between the officer Sasha and Vanya.</p> <ul data-bbox="475 409 1390 999" style="list-style-type: none"> <li data-bbox="475 409 1390 584">• The conflict between the Chechens and the Russians provides a background to the developing relationship between Dina and Vanya, e.g. Dina says that the prisoners have ‘pig’s blood’, although she notices Vanya early in the film and there is an obvious tension between the two characters.</li> <li data-bbox="475 618 1390 792">• The relationship between Sasha and Vanya could represent love in the face of adversity, e.g. after initially being wary of each other, after spending time captive together, the pair later develop a deep sense of trust and respect for each other. Sasha kills Hasan with a rock to defend Vanya.</li> <li data-bbox="475 826 1390 999">• After Sasha’s death, the relationship between Vanya and Dina intensifies as he is held captive alone but is ultimately doomed, e.g. in the end she realises that they cannot be together or take the relationship further. This perhaps represents the fate of many such relationships in times of conflict.</li> </ul>

Question number	Indicative content
11(a)	<p data-bbox="389 185 879 219"><b>Левиафан (Андрей Звягинцев)</b></p> <p data-bbox="389 219 1107 253">Students may refer to the following in their answers.</p> <p data-bbox="389 282 1378 349">It could be argued that the difficulties of life in a small town in provincial Russia are realistically portrayed in Zvyagintsev's film.</p> <ul data-bbox="464 383 1378 1155" style="list-style-type: none"> <li data-bbox="464 383 1378 636">• In the film, local officials, and in particular the mayor, are depicted as corrupt and self-serving, e.g. the mayor has had a court order issued for compulsory purchase of the land belonging to the film's main character, Kolya. At the start of the film, it is not clear why the mayor wants to buy the land, but at the end we discover it has been used to build a new church, thus suggesting a possible corrupt relationship between the Orthodox church and local government in the town.</li> <li data-bbox="464 674 1378 831">• Local institutions are also shown as corrupt or ineffectual, e.g. when Kolya goes to the courtroom to lodge his appeal, it is mysteriously deserted and there is therefore no way for him to submit it officially. When he expresses his rage, he is imprisoned.</li> <li data-bbox="464 869 1378 1155">• On the other hand, it could be argued that that Zvyagintsev's portrayal of a small town in Russia is not a fair or realistic representation, e.g. the scene in the courtroom where the judgement is read out in a 'machine gun' fashion is almost comical, and the blatant corruption and collusion between the mayor and the church could be seen to be exaggerated. One might suggest that Russian small-town bureaucracy is depicted almost as writers such as Gogol' did, in order to point out failings, but not as a genuine realistic portrayal.</li> </ul>

Question number	Indicative content
11(b)	<p data-bbox="427 185 916 219"><b>Левиафан (Андрей Звягинцев)</b></p> <p data-bbox="427 219 1145 253">Students may refer to the following in their answers.</p> <p data-bbox="427 282 1337 315">Liliya, Kolya’s wife, could be seen as a victim in Zvyagintsev’s film.</p> <ul data-bbox="475 344 1382 936" style="list-style-type: none"><li data-bbox="475 344 1382 517">• It could be argued that Liliya is a victim because she is treated poorly by Kolya’s son, Roma, e.g. Roma struggles to accept Liliya’s authority as Kolya’s second wife, and Roma is shown to be disrespectful towards Liliya, refusing to do as she says and swearing at her in front of his father.</li><li data-bbox="475 555 1382 728">• The relationship that Liliya has with Kolya is not always a positive one, e.g. they argue about the role that Kolya’s friend Dima will play in helping him, and later Liliya has sex with Dima and they are seen by Roma. Towards the end of the film, Liliya disappears and it is presumed that she has killed herself.</li><li data-bbox="475 766 1382 936">• On the other hand, it could be argued that Liliya is not a victim but rather she is a woman trying to do her best for her family, e.g. she works long hours in the fish factory, cooks and cleans for Kolya and Roma, and is supportive of her husband’s attempts to fight the compulsory purchase of his land.</li></ul>